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Menachem Witztum & Mark Erenburg, our new International Master and FIDE Master
Variantim readers will probably have heard of those feats which in 1964 the French problemist Romeo Bédoni proposed labelling *aidé complet*. In addition to the "normal" solution there have to be (in a helpmate or helpstalemate in 2) three tries which fail for lack of a tempo at B1, B2 and W1 respectively. Example A is most likely the first setting of this idea – a remarkably early and economical one. Only the repetition of 1.Sd3 may considered a slight weakness. Note that the first and third lines in these four-phase helpmates ought to be differentiated. B is a complete helpstalemate featuring AUW. Its composer has skilfully avoided any repeated moves, although there is no denying that the WBa2 and WQ cut quite a sorry figure. Could it be for that reason that (as I found by checking the original text directly) the problem received no award? Anyway, B is an interesting *aidé complet* – however in view of its helpstalemate character it is not really complete, as we shall see...

So now we turn our attention to the chief subject of this article; I hope that Israeli problemists will enjoy C by their compatriot as much as I did. Here we have a fourth line failing for lack of a tempo (1.Bf5 d8Q+ 2.c8 ?? =) so this form might be called *aidé super-complet*. Note that here in addition the second and fourth lines have to be differentiated. As far as I was able to detect this is the only example of this form in existence – a unique helpstalemate dressage! C did not make it into the award either, and has thus remained largely unknown. Maybe the composer would have been more successful without the second solution (1.Kc7 ...), which requires material which is otherwise superfluous. Moreover this solution repeats parts of the W/White/Black/White line. Without the WBh4 and the BPh5 (that is to say, without the second solution) we would have quite a good problem, and a very economical one. However a remaining small flaw is the repeated bishop move to f5; furthermore I have the impression that for the composer the AUW was as important as the *super-complet* structure!
For that reason, and as a result of analysing this unusual problem, I recently published a version on a 10x10 board – see D; it is possible on the normal 8x8 board as well, but only in very blocked position.

(Version of D on the 8x8 board – Die Schwalbe 2012: Kh6 Ra6 Be5 Pa2a3b5c7d4f6h4 / Ka8 Bb4g6 Pa4a7b6e6f5f7h5h7 – h=2, super-complete, "tries" and solution analogous to those in D.) Besides, the position on the 8x8 board is legal, but you cannot be sure about the Bh8 on the 10x10 board!

Referring to Bédoni’s designation I impulsively used the label super-complet for C and D. However it is possible that other composers or writers have previously suggested different names. I should be very grateful if readers with any information about this would send it to me at eckart.kummer@web.de

Philip Stamma and the Modern Study

Gady Costeff

Philipp Stamma (1705-1755) was an Assyrian born in Aleppo, Syria. His chess playing legacy is highlighted by a 1747 match with Philidor, which he lost 8-1-1, allegedly due to the unfamiliar western rules. In addition, Stamma is credited with the invention of the original algebraic notation, though for full adoption it had to wait until the 20th century. In the realm of composition, Stamma’s contribution is just as grand, due to his 1737 book “The Noble Game of Chess”, originally published in French as “Essai sur le jeu des echecs”. The van der Heijden database contains all 100 studies from the book, and though not confirmed, I will assume he was the author of them all. Some of the following studies contain duals. I have chosen to leave them as composed by Stamma.

A1. P. Stamma

#072, Essai..., 1737

Win 9+13

1. $xa7+ $xa7 2. $a1+ $b8 3. $a8+ $c7 4. $b5+ $d7 5. $a7+ $e8 6. $xg6+ $f8 7. $h8+ $xh8 8. $xe6+ $g8 9. $h7 (A4)

mate!

This is typical Stamma. The king chase is paramount, the sacrifices are the aesthetic payoff, and the “white check” is the almost exclusive technical device. As a result, almost all black moves are made by the king, with the unfortunate result that almost no black piece moves and there is absolutely no counterplay. 85 of the 100 studies in the book follow this recipe.
Whether Stamma was trying to appeal to the regular chessplayer for commercial reasons or whether he truly liked this Mansubat style is unknown. All we know is that during the 18th century Stamma’s studies were regarded not only as the greatest examples of the art, but also the ultimate expression of what was possible within it.

Within 100 years of Stamma’s death, however, both the French revolution and the industrial revolution took place. Chess aesthetics underwent their own revolution, valuing economy, counterplay and subtlety and en passant downgrading Stamma’s work.

However, in his other 15 studies, Stamma discovered and developed several economical studies that are clearly modern. The first two are fundamental theoretical positions.

**B1. P. Stamma**

#015, Essai…, 1737

```
Win                          2+2
1. Nc4 a2 2. b3 a1 Q+ 3. Qc2 Qc2 4. e2 Qa3 5. b3 b5 6. Qe1 mate.
```

This classic construction with the pretty knight promotion was discovered by Stamma.

**C1. P. Stamma**

#065, Essai…, 1737

```
Win                          2+2
1. Nb3+ Ka2 2. Nc5 Ka1 3. c2 a2 4. e3 a3 5. e1 e1 mate.
```

Named “Stamma’s mate” though Salvio showed it in 1634. It appears in 270 (!) studies.

**D1. P. Stamma**

#041, Essai…, 1737

```
Win                          4+5
1. c1 d4 2. b6 xe5+ 3. c8 d5 4. a3 e3 5. c5 c1 b7 6. b7 mate.
```
This sort of study can be found in chess columns today. The material is light and the pawn mate is attractive, especially the way Bc5 blocks Qc1.

E1. P. Stamma
#085, Essai..., 1737

Here the key 1.Ba1 blocks the pawn and forces the black king into a mating net, a motif foreshadowing many future studies.

1. a1  xa1 2. c2 b5
3. c6 b4 4. c7 b3+

Win 3+3

E2

5. xb3 b1 6. c8 a1 c2
7. c2

Mate.

E3

F1. P. Stamma
#088, Essai..., 1737

Win 4+4

1. g1!! xg1 2. g7

F2

wins.

This is already a masterpiece, even without an introduction. The sacrifice is pure, its sole purpose to obstruct Pg2. This motif has had an illustrious career in many studies and problems, including my own.

These examples show that Stamma was indeed a forerunner of the modern study. Economy, and counterplay are present and the artistic point is made clearly. Whatever made him focus on the king hunts, it was clearly not the only style Stamma mastered. Had he spent more time investigating the fundamentals, who knows how many more treasures would have Stamma’s name above them.

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**Working out an old Rukhlis mechanism**

*Paz Einat*

The quick composing tourney for two-movers in the World Chess Composition Congress in Kobe asked for problems in which the key directly abandons a pin or a battery. Using the unpin option I went for a Rukhlis mechanism that had a scent of familiarity, but that's all I had in the 3 hours allocated for the tourney. As can be seen in A, I managed to complete the problem, but at the expense of an unused WR in the solution.

After the tourney was over I searched the WinChloe database for anticipations. Surprisingly, I found no anticipation for the exact scheme with the white knight exactly below the black king. However, the expected anticipations turned out when I searched for other positions of the W. In the Piatesi problem (B) the composer smartly solved two issues: disabling mates on d5 in set and solution, using the B, and providing a role for W in guarding d4 in the 1...c5 2.f4# variation.

In both A & B there is one thematic square guarded by the W. Other composers went in another direction involving two thematic squares. In Wirtanen's C the thematic squares d4 &
e4 are guarded by the two WS's with the same basic play. Note that the use of the B\textsuperscript{\textbullet} for self-block in the set and line opening in the solution is kept.

While in C only 1...\texttt{xf4} is a self-block in the solution, Rudenko's D adds also the other defense. Thus, we have self-blocks on d5 & f5 in the set by the B\textsuperscript{\textbullet} and in the solution by both B\textsuperscript{\textbullet} and B\textsuperscript{\textbullet}. However, the mechanism uses an unprovided flight in the set, with line opening by the B\textsuperscript{\textbullet} moves taking care of the flight. The give & take key, which guard e6 but gives f4, necessitates guard of f4 in the solution, forcing the harmonious mates on g6 by the W\textsuperscript{\textbullet}'s.

Problem E is a bit different, as the unpinned BB does not make the thematic defenses, but worth mentioning. The problem features a half-pin which is used in the solution to re-pin the unpinned B\textsuperscript{\textbullet}. The scheme seems to have the potential for an ideal Rukhli but it is apparently difficult to realize.

Browsing through these and other problems, I felt that the basic scheme could be realized with more unity. Starting again from A, the breakthrough came when I decided to move B\textsuperscript{\textbullet}d3 to e4 and to use a W\textsuperscript{\textbullet} on the h1-d5 line for line opening. This gave an automatic role for the W\textsuperscript{\textbullet} in guarding e4 but now every move by the B\textsuperscript{\textbullet} is a defense, so some of its potential arrival squares must be taken care of. As can be seen in F, squares c5, d2, and f6 are simply blocked. A lot is gained in this setting. First, in the set play there is unified dual avoidance by the two thematic B\textsuperscript{\textbullet} moves. Further unity appears in the solution as these two moves become interferences. Finally, the additional moves by the B\textsuperscript{\textbullet} lead to further mates, with 1...\texttt{xf2} not being a defense due to self-pin.

### Problems

#### A. Paz Einat

1st Pr. Problemnoter

1. d5/\texttt{c2} 2. g4/\texttt{xc4+}

2. \texttt{xc4#} 10+10

#### B. Antonio Piatesi

L’Italia Scacchistica

1. d5/\texttt{c5} 2. d7/\texttt{xc4+}

2. \texttt{xc4#} 11+10

#### C. Erkki A. Wirtanen

1st Pr. Problemnoter 1958-9

1. f4/\texttt{d4} 2. \texttt{f6/\texttt{d6+}}

2. \texttt{xf6/\texttt{d6+}}

#### D. Valentin Rudenko

1st Pr. Sahs 1959

1. \texttt{exd5/xf5}

2. \texttt{xd3/xf3+}

3. \texttt{b6! [2. \texttt{xe4+}]}

4. \texttt{exd5/xf5}

5. \texttt{fg6/gh6+}

6. \texttt{xd5/xf5}

7. \texttt{xd3/xf3+}

#### E. Vladimir Erokhin

Sinf. Seacchistiche 1976

1. \texttt{xc5/xb5}

2. \texttt{e5/xc3+}

3. \texttt{c6! [2. \texttt{xa4+}]}

4. \texttt{exd5/xd3+}

5. \texttt{d5/xd5}

6. \texttt{xc6/xc3#}

#### F. Paz Einat

Original

1. \texttt{g5/\texttt{d6}}

2. \texttt{h5/\texttt{e6#}}

3. \texttt{c6! [2. \texttt{xe4+}]}

4. \texttt{g5/\texttt{d6}}

5. \texttt{xf6/\texttt{xc5#}}

6. \texttt{d5/\texttt{d5} \texttt{b5/\texttt{e6#}}

7. \texttt{g3/\texttt{c3 2.fxg3/bxc3#}}
Israel Ring Tourney Award: Threemovers Variantim 2009-11
Judge: Jörg Kuhlmann, Cologne (Germany)

I had to judge 27 originals for solving (Variantim 50-55), a further original from an article in 2009 (Variantim 51, p.8, no.8) and a correction from 2008, i.e. a total of 29 threemovers. The general level was entertaining, though not outstanding except one masterpiece. The intended 2nd Prize (Var. 1941) had to be cancelled because of full anticipation (see below).

1st Prize (Var. 2045): Michael Keller

This is a true masterpiece and not only a Prize, but a 1st Prize. After the key piece has left f8-c5, three different Pawn moves close g7-c3, but open g8-c4. This matrix and its thematic play are highly aesthetic. We witness a cyclic Banny between the tries 1.Sg2/Rd3/Sd3? d4/e5/f6! (logically prepared by the key threat) and the solution 1...d4/e5/f6 2.Rd3/Sd3/Sg2! Moreover, there is cyclic dual avoidance in the solution: 1...d4/e5/f6 2.Rd3!(Sd3?) / Sd3!(Sg2?) / Sg2!(Rd3?) plus a cycle of Black’s 1st and 2nd moves: 1...&2...d4&5 / e5&f6 / f6&d4. In the by-play we find an attractive mating switchback and threat enhancement.

1. ...d4 2. e5! (2. dx5? 1... Sd3! 2. Sxe5 #!; 2. dx6? 1... Sf6+!) 2...e5 3. Sxe5 #!; 2. dx5? 1... Sf6+!; 2. dx6? 1... Sf6+!; 2. dx7? 1... Sf6+!; 2. dx8? 1... Sf6+!; 2. dx9? 1... Sf6+!; 2. dx10? 1... Sf6+!; 2. dx11? 1... Sf6+!; 2. dx12? 1... Sf6+!

Honorable Mention (Var. 2046): Evgeny Bourd & Arieh Grinblat

We see the captures 2.B/Sxd5 (post-key threat and after 1...Rb3) and the capture-free mates 3.B/Sd5 (after 1...Sb6 and 1...Se3) at different stages of the solution, the latter twice forming a delayed Umnov I with different pin-mates on the same square d5. Furthermore we get the mates 3.Bf4/Re7 (double threat after 1...Rb3) and the checks 2.Bf4/Re7 (after 1...Sb6 and 1...Se3). This would be a perfect thematic amalgam but for the fact that the post-key threat carries a third mate beside the two thematic ones. If you want dual mates to become thematic you shouldn’t employ triple mates – therefore sadly no prize.

1. ...b4! [2. ...xd5 3. ...f4/xf5+ 3...xc6/xc5! 2...xf4/xf5+ 3...xc6/xc5! 2...xf4/xf5+ 3...xc6/xc5! 2...xf4/xf5+ 3...xc6/xc5!] 1...b3 2...xd5! [3...fxe7/xe7#] (2...xd5? ...xb4!) 2...xe4 3...f5#; 1...b6 2...f4+ 3...e6 3...d5#; 1...e3 2...e7+ 3...d5#; 1...c6 2...xc6 3...d5#; 2...d4 3...xf4!, 2...xf5+ 3...xf5#
1\textsuperscript{st} Commendation (Var. 2003): Valery Barsukov

The set flight is not provided for. The sacrificial key, however, gives another flight. Not every \textit{model mate} is a beauty, but these three really are. The threat branches into two different mates on move 3 which recur as checks on move 2 in the variations: \textit{Pseudo-Rudenko} (no Rudenko-Paradox because the defences don’t aim at the respective mating squares from the threat). This gives the old-fashioned model show a topical touch.

1.\texttt{d4!} [(1...\texttt{d1=}) \texttt{2.e6+} \texttt{xd4} 3.\texttt{b4#}, \texttt{2...f4} 3.\texttt{xc7#}]

1...\texttt{xd4} 2.\texttt{b4+} \texttt{e5} 3.\texttt{c3#} (model), 2...\texttt{e3} 3.\texttt{c5#} (model);

1...\texttt{exf6} 2.\texttt{xc7+} \texttt{xd4} 3.\texttt{c3#}; 1...\texttt{xf6} 2.\texttt{h8+} \texttt{g6} 3.\texttt{h5#} (model), 2...\texttt{f7} 3.\texttt{h5#}

2\textsuperscript{nd} Commendation (Var. 1944): Efren Petite

An individual style I like. All main line threats carry mating ‘duals’, which make them look altogether thematic. The nicely sweeping Q-moves g2-c2-e4, g2-b2-f6 and g2-h3-d7 are interfered with by the gR tries: \textit{threat reduction}. The defenses 1...\texttt{d3/Bc3} give distant flights; 1...g3 guards e6 (not d7 because one threatened mate would still remain).

1.\texttt{d5? axb6?} 2.\texttt{xb6}! [3.\texttt{Qd6#}], but 1...\texttt{c3!} 2.\texttt{c2} axb6/\texttt{d1!} 3.\texttt{e4?} no check!;

1.\texttt{d5?} d3! 2.\texttt{b2} \texttt{b4?!} \texttt{xb4!}, but 2...\texttt{a6!} (3.\texttt{f6??}); 1.\texttt{f5?} g3! 2.\texttt{h3?} no threat! – 1.\texttt{h5!} [2.\texttt{h6+} \texttt{xc5} 3.\texttt{a4/d7#}] 1...\texttt{c3} 2.\texttt{e2!} [3.\texttt{a4/e4#}] 2...\texttt{axb6/\texttt{d1}} 3.\texttt{e4#}

1...\texttt{d3} 2.\texttt{b2!} [3.\texttt{b5/f6#}] 2...\texttt{a6} 3.\texttt{f6#}; 1...\texttt{g3} 2.\texttt{h3!} [3.\texttt{e6/d7#}] 2...\texttt{e3} 3.\texttt{d7#}

The Borovkov predecessor to Var. 1941 is not only 6.5 years earlier, but also better. (1) It saves a wP and a bR. (2) The key exposes the wK to check, is pure in purpose and obeys economy of motivation because the 4\textsuperscript{th} rank is open from the very beginning and not opened by the key. (3) The side variation adds c4 to e4 and f4 as a third mating square on the same rank, which gives more harmony than a mate elsewhere.

1.\texttt{e7!} [2.\texttt{f5+} \texttt{xf5} 3.\texttt{e4#}, \texttt{2...xf5} 3.\texttt{f4#}] 1...\texttt{xd3} 2.\texttt{e4+ xe4} 3.\texttt{d2#};

1...\texttt{xf3} 2.\texttt{f4+} \texttt{xf4} 3.\texttt{xe2#}; 1...\texttt{xd5+} 2.\texttt{xd5+} \texttt{xd3} 3.\texttt{c4#}

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Adrian Storisteanu sent us corrections to two of his problems from the 70's. We hope this is a sign that he's back to composing.

\begin{tabular}{|c|c|}
\hline
\textbf{Valery Barsukov} & \textbf{Efren Petite} & \textbf{A. S. Borovkov} \\
\textbf{1\textsuperscript{st} Com IRT 2009-11} & \textbf{2\textsuperscript{nd} Com IRT 2009-11} & \textbf{Schach-Aktiv 2003} \\
\textbf{#3} & \textbf{#3vvv} & \textbf{#3} \\
8+5 & 10+12 & 10+10 \\
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\end{tabular}

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Adrian Storisteanu
5th C. IRT 1976-78

1.\texttt{f5} 2.\texttt{e3} 3.\texttt{d4} 4.\texttt{e4}

5.\texttt{g5} 6.\texttt{c8} \texttt{xc8} =

The correction consists of the rotation of the original setting (Ke8 Qe1 Ra4 Rc3 Bb7 Bd6 Sf5 / Ke4 Qh6 Be2 Sb4 Sc6 – cook: 1.Kd5 2.Sc2 3.Sd4 4.Ke4 5.Qg5 6.Qe7 Sxe7=) and addition of the bP.

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Adrian Storisteanu
Shahmat 1975

1.\texttt{c3} \texttt{c6} 2.\texttt{d4} \texttt{d4}

1.\texttt{d4} 3.\texttt{b4} \texttt{c6#}

1.\texttt{a3} \texttt{c6+} 2.\texttt{b4} \texttt{a6} 3.\texttt{a5} \texttt{c4#}

1.\texttt{c3} \texttt{a6} 2.\texttt{b4} \texttt{c6} 3.\texttt{c5} \texttt{a4#}

Three echoes.
Israel Ring Tourney Award: Fairies 2011
Judge: Yuri Gordian, International Judge

This year 41 problems participated, by 18 composers from 9 countries: England, Canada, Hungary, Italy, Israel, France, Russia, Slovakia, and Ukraine.

The following distribution of honors is proposed:

1st Prize (Vm. 2140): Michel Caillaud
The author said on his problem "Little puzzle with amusing (?) position. Nothing more..." I find three accurate minor promotions and a surprising way to force the mate, deserving top place in the award.
1. \texttt{c3}+ b1=\texttt{c2} 2. \texttt{g6} a2 3. \texttt{f5} c1=\texttt{e4} 4. \texttt{e4} b3 5. \texttt{d3} d1=\texttt{e+} 6. \texttt{c2} e6 7. \texttt{a3}+ \texttt{b1}#

2nd Prize (Vm. 2185): Semion Shifrin
A white piece in the first move creates an anti-battery and finally the same piece gives mate through double check, creating a new anti-battery on another line. Difficult complex, four solutions, Meredith form. Beautiful!
\begin{itemize}
  \item 1. \texttt{f3} \texttt{d3}+ (A) 2. \texttt{e3} \texttt{b7} (B) 1. \texttt{e4} \texttt{b7}+ (B) 2. \texttt{d5} \texttt{e7} (C) #
  \item 1. \texttt{e2} \texttt{e7}+ (C) 2. \texttt{e4} \texttt{c3}#
  \item 1. \texttt{f5} \texttt{e4}+ 2. \texttt{e7} \texttt{d3} (A) #
\end{itemize}

1st Honorable Mention (Vm. 2180): Pierre Tritten
The problem presents Extended Zilahi, Delayed Umnov and black line opening by black.
1. \texttt{xc5} b7 \texttt{a1} 2. \texttt{xe3} b6 \texttt{d7}# 1. \texttt{xf6} e8 \texttt{d4} 2. \texttt{xf1} f8 \texttt{d7}#

2nd Honorable Mention (Vm. 2139): Semion Shifrin
To creating of white anti-batteries black correspond with direct batteries with ambush motives. Good matching strategy.
\begin{itemize}
  \item a) 1. \texttt{f3}+ \texttt{e5}+ 2. \texttt{a7} \texttt{a1} 3. \texttt{c3}+ \texttt{b3}#
  \item b) 1. \texttt{g6} \texttt{b6} 2. \texttt{f4} \texttt{b1} 3. \texttt{c4}+ \texttt{a5}#
\end{itemize}

3rd Hon. Mention (Vm.1983): Michael Grushko
Echo finale on different corners of the board.
1. \texttt{xb6} [\texttt{+b5}] \texttt{a7} 2. \texttt{c7} \texttt{h7} 3. \texttt{d6} \texttt{b7} 4. \texttt{e7} \texttt{c7} 5. \texttt{f8} \texttt{c7} 6. \texttt{g8} \texttt{h7} 7. \texttt{g7} \texttt{c7} 8. \texttt{h8} \texttt{a7}=
1. \texttt{c4} \texttt{c7} 2. \texttt{xa5} (+ \texttt{d8}) \texttt{g1} 3. \texttt{d4} \texttt{c5} 4. \texttt{c3} \texttt{c5} 1. \texttt{b2} \texttt{a3}
6. \texttt{xa2} \texttt{c1} 7. \texttt{b1} \texttt{a1} 8. \texttt{xa1} (+ \texttt{b1}) \texttt{b8}=

Commendation (Vm. 2126): Pierre Tritten
Cyclic Zilahi with sacrifice of the capturing black pieces.
1. \texttt{xd6} c6 \texttt{xc6} e7 2. \texttt{d6} \texttt{exg8} e8# 1. \texttt{xd8} c6 \texttt{e6} 2. \texttt{d8} \texttt{xc6} b6#
1. \texttt{xd8} e6 \texttt{xc6} b6 2. \texttt{Kxb7-h1} \texttt{d1} #
Commendation (Vm. 2133): Chris J. Feather
Neutral super-pawn Allumwandlung in which each super-pawn promotes on both sides of the board.
1.\texttt{c1=\texttt{x}a8=\texttt{xd}3=\texttt{xa}6#}  1.\texttt{d1=\texttt{xb}3+ 2.\texttt{c}2=\texttt{xf}8=\texttt{#}

Commendation (Vm. 2130): Anatoly Styopochkin
Nice presentation of the Valado task.
1.\texttt{h}6 \texttt{? zz. but: 1...\texttt{g}5! 1.\texttt{c}8 \texttt{? zz. but: 1...\texttt{xd}7! 1.\texttt{e}7? \texttt{zz. but: 1...\texttt{hx}5!}
1.\texttt{a}8 \texttt{! zz. 1...\texttt{h}5 2.0-0-0 \texttt{c}5 # 1...\texttt{xd}7 2.\texttt{c}8=\texttt{a}5\texttt{#} 1...g5 2.\texttt{hx}6 \texttt{ep} \texttt{h}1#

Commendation (Vm. 2134): Michael Grushko & Juraj Lorinc
Ideal mates but the repetitions are not pleasant.
1.\texttt{xb}2 b4 [+]\texttt{d}4 2.\texttt{c}3 a4 3.\texttt{xb}4 \texttt{f}8 [+]w\texttt{Pd}8=\texttt{wQ} 4.\texttt{c}4 \texttt{d}4#
1.\texttt{c}2 b4 2.\texttt{c}3 a4 3...\texttt{xb}4 \texttt{f}6 [+]w\texttt{Pd}8=\texttt{wQ}+] 4.\texttt{xa}4 \texttt{e}8 [+]w\texttt{Pb}4 #

Commendation (Vm. 2181): Vito Rallo
A nice four-figure problem with good use of the transmuting king for obtaining pleasant nightrider model mates.  
\begin{itemize}
  \item a) 1...\texttt{c}6 2.\texttt{c}7 \texttt{d}4 3.\texttt{d}6 \texttt{d}d5 4.\texttt{c}8+ \texttt{c}5 #
  \item b) 1...\texttt{c}4 2.\texttt{d}6+ \texttt{e}6 3.\texttt{e}7 \texttt{d}d5 4.\texttt{e}8+ \texttt{e}5 #
\end{itemize}

Alex Ettinger 90 Memorial Tourney
The Israel Chess Composition Society is announcing a composition tourney to commemorate the 90's birthday of Alex Ettinger (1923-2005). Alex, born in Frankfurt, Germany, immigrated to Israel in 1933 and was a dedicated member of our society.
Required are fairy condition and was a dedicated member of our society.
Required are fairy condition and was a dedicated member of our society.
Required are fairy condition and was a dedicated member of our society.
Required are fairy condition and was a dedicated member of our society.
Required are fairy condition and was a dedicated member of our society.

Please send entries to the director, Paz Einat (paz@pazeinat.com; 45a Moshe Levi St. Nes Ziona, 74207, Israel). Closing date: 30.11.2013

Example: Michael Grushko
2\textsuperscript{nd} Prize Mat Plus 2007
\begin{itemize}
  \item a) 1...\texttt{h}1=\texttt{h}2 2.\texttt{f}3 \texttt{g}3=\texttt{g}2 3.\texttt{d}6=\texttt{e}6 \texttt{d}1=\texttt{+} 4.\texttt{g}3 \texttt{d}8=\texttt{f}6 5.\texttt{xh}3 \texttt{c}6=\texttt{a}6 [+ \texttt{g}1=\texttt{e}5] 6.\texttt{h}2 \texttt{h}1=\texttt{#}
  \item b) 1...\texttt{g}2 2.\texttt{d}5 [+]\texttt{f}3 \texttt{g}2 3.\texttt{c}5 [+]\texttt{f}2 \texttt{g}1=\texttt{g}2 4.\texttt{c}6 \texttt{g}1=\texttt{g}5 \texttt{c}7 [+]\texttt{g}2
\end{itemize}

ChameleonChess ParrainCirce
A & B took the top prizes in the Ravarini Memorial Tourney that asked for an active half-battery in at least two phases. Judge Maro Guida wrote on A: "The result of 4 battery mates changed across the 2 positions is certainly a significant achievement and this entry deserves without any doubts the top honor.

a) 1.\textit{\&xf7!} \# [2.\textit{\&d6-file} 2.\textit{\&xc5} 1...\textit{\&d6-col} 2.\textit{\&xe5} #1...\textit{\&c5-file} 2.\textit{\&d4}! 1...\textit{\&xe5} #1...\textit{\&e6} \#] 1...\textit{\&e7} #1...\textit{\&d6} col 2.\textit{\&e5} #1...\textit{\&xe6} col 2.\textit{\&xe5} #1...\textit{\&e6} col 2.\textit{\&d7} #]

On B the judge wrote: "The author exploited the half-battery matrix in a rich and interesting way, with each of the pieces playing on different squares according to the different roles they have across tries and solution: in turn key, threat and mate. 1...\textit{\&h2?} [2.\textit{\&xb3}!] 1...\textit{\&e6} # but 1...\textit{\&e4}! 1...\textit{\&e6} C? [2.\textit{\&d3} D] # but 1...\textit{\&e4}! 1...\textit{\&e6} D [2.\textit{\&b6} C]

In the jubilee tourney of the MatPlus web site our composers also took the top places in the #2 section. The complex theme asked for a certain combination of changes in functions and transferred mates. C shows the theme with 4 mate changes between set and solution.

1...\textit{\&d4} a 2.\textit{\&d6} A # 1...\textit{\&b8} b 2.\textit{\&e3} B # 1...\textit{\&f5} c 2.\textit{\&xe5} C #

In D there is an interesting play in the try in which set mate B changes function to a threat. 1...\textit{\&c3} a 2.\textit{\&e7} A # 1...\textit{\&d4} b 2.\textit{\&g6} B # 1...\textit{\&g4} c 2.\textit{\&g6} B #

The judge appreciated the two Umnov variations of F and the overall complexity of the additional variations.

1...\textit{\&e4?} [2.\textit{\&fe3}+ \textit{\&xe5} \textit{\&f5} 3.\textit{\&e7} \textit{\&xf5}! 1...\textit{\&e8} 2.\textit{\&xg6} [3.\textit{\&xh5}, \textit{\&f5}!] but 1...\textit{\&e7}!

1...\textit{\&d7?} [2.\textit{\&e6}+ \textit{\&xe6} 3.\textit{\&xe4}! 1...\textit{\&e5} 2.\textit{\&xe4+ \&xe4} 3.\textit{\&e2}! 1...\textit{\&e5} 2.\textit{\&f5}+ \textit{\&g5} 3.\textit{\&d5}! 1...\textit{\&e8} 2.\textit{\&xh5+ \&gxh5} 3.\textit{\&f5}! 1...\textit{\&e5} 2.\textit{\&xh5} 1...\textit{\&e3} 2.\textit{\&xd4+}

Arieh and Evgeni continue their fruitful collaboration and in E they show anticipatory line opening in the two main variations and an interesting try.

1...\textit{\&d7?} [2.\textit{\&e6}+ \textit{\&xe6} 3.\textit{\&xe4}! 1...\textit{\&e5} 2.\textit{\&xe4+ \&xe4} 3.\textit{\&e2}! 1...\textit{\&e5} 2.\textit{\&f5}+ \textit{\&g5} 3.\textit{\&d5}! 1...\textit{\&e8} 2.\textit{\&xh5+ \&gxh5} 3.\textit{\&f5}! 1...\textit{\&e5} 2.\textit{\&xh5} 1...\textit{\&e3} 2.\textit{\&xd4+}

1...\textit{\&e4?} [2.\textit{\&fe3}+ \textit{\&xe5} \textit{\&f5} 3.\textit{\&e7} \textit{\&xf5}! 1...\textit{\&e8} 2.\textit{\&xg6} [3.\textit{\&xh5}, \textit{\&f5}!] but 1...\textit{\&e7}!

1...\textit{\&d7?} [2.\textit{\&e6}+ \textit{\&xe6} 3.\textit{\&xe4}! 1...\textit{\&e5} 2.\textit{\&xe4+ \&xe4} 3.\textit{\&e2}! 1...\textit{\&e5} 2.\textit{\&f5}+ \textit{\&g5} 3.\textit{\&d5}! 1...\textit{\&e8} 2.\textit{\&xh5+ \&gxh5} 3.\textit{\&f5}! 1...\textit{\&e5} 2.\textit{\&xh5} 1...\textit{\&e3} 2.\textit{\&xd4+}
G. Menachem Witztum
6th Prize A. Zarur - R. Vieira - 50 Jub Ty 2011 (V)
H. Evgeni Bourd
1st Prize Mystetski Shakhy 2000-03
I. Emanuel Navon
Jean Haymann
3rd Prize BIT 2012
J. L. Lyubashesvy & L. Makaronez
3rd Pr. Nikoletic MT 2011-2

K. Michael Grushko
4th Prize The Problemist 2007

L. Semion. Shifrin
3rd Com FIDE world CUP-2010

In L we see a festival of battery and anti-battery creation focused on the same square (d4) in Siers mechanisms. Light construction and the fairy pieces are well exploited.

Correction: Problem J in the Variantim 57 issue, E. Navon 3rd Prize Sonnenfeld Centenary Ty 2010, is the original version and not the corrected version suggested by the judge Uri Avner.
Originals

IRT judges: 2#: Juraj Brabec (2012), Bosko Miloseski (2013); 3#: Yosi Retter (2012-13); n#: Sven Trommler (2012-14); Studies: Oleg Pervakov (2011-12); Luboš Kekely (2013-14)

Editors:
Orthodox: Evgeni Bourd evgenibur@gmail.com
Fairies: Michael Grushko bargrushko@bezeqint.net
Studies: Ofer Comay ofercomay@gmail.com

Solutions, including comments, will appear in ~ one month time on our web site.

2278
Robert Lincoln
USA

2279
David Shtern
Evgeni Bourd
Petah-Tikva/Ashdod

2280
Yoel Aloni
Emanuel Navon
Netanya/Holon

2281
Aaron Hirschenson
Meitar

2282
Israel Han
Yoel Aloni
Ramat Gan/Netanya

2283
Zivko Janevski
Macedonia

2284
Arieh Grinblat
Evgeni Bourd
Ashdod

2285
Leonid Ljubashevsky
Leonid Makaronetz
Rishon Lezion/Haifa

2286
Alexander Rozovsky
Tzefat

2287
Valery Barsukov
Russia

2288
Vitaly Kovalenko
Russia

2289
Vitaly Kovalenko
Russia
Fairy pieces and conditions

#2304 Mirror-Circe: a captured piece is reborn on a square where a piece of the opposite color would be reborn in ordinary Circe. Ser-H#: Series helpmate - a helpmate in which black plays a series of moves without reply after which white plays one move to checkmate black.

#2305 AnnanChess: Units move normally except when they are standing one square directly in front of another unit of the same color, when they move with the power of the rear unit. In the starting position, all pawns (black & white) move with the power of the piece behind them.

#2306 Nightrider: can make several knight jumps in the same direction. Nf1 can move to b3 or h5. HS: Help-selimate - A help play leading to a final move which is a selimate in 1. For example, in HS#5 White begins and both sides make three moves so that white’s 5th move forces black to give an immediate mate. In HS#2.5 black begins.

#2307 AMU: the piece making the mating move must, before this mating move, be attacked by exactly one opposite unit. Pao: Moves like a Rook but captures an enemy unit by hopping along rook-lines. Vao: Moves like a Bishop but captures an enemy unit by hopping along bishop-lines. Leo: Moves like a Queen but captures an enemy unit by hopping along queen-lines.

#2308 Transmuting Kings: When attacked by an enemy piece the transmuting King gains the moving power of the attacking piece.

#2309 Equihopper: Moves along lines in any direction, but must jump, and the distance before the hurdle (the piece that is jumped across) must be equal to the distance after the hurdle. When the equihopper moves along orthogonal or diagonal lines, then the squares before or after the hurdle that are passed by must be empty. This is not necessary for other directions. HS: see 2306.

#2310,2319 Take&Make: Upon capturing a unit X, a unit Y (K included) must continue from the square of capturing to make a single non-capturing move with the movement of X. If such a move does not exist, X cannot be captured by Y. Pawns must neither be placed on nor played to their first rank by the take&make condition. A pawn is promoted if and only if the final square of its move is on the 8th rank. Checks are as in orthodox chess.

#2311 CirceAssasin: The rebirth occurs, even if the rebirth square is occupied. The occupying piece is removed from the board. When a piece is captured on its rebirth square, the capturing piece disappears.

#2312 Kobul Kings: When a piece (not a pawn) of his own side is captured, a King transforms into a Royal piece of the same type as the captured one. When the King is in the form of any Royal piece and there is a capture of one of the pawns of his own side, he becomes a normal King again. Captures are illegal if they result in self-check by the transformed King. Castling is allowed only if the KoBul King
is on his initial square in the form of a normal King and if he has not already moved; however he may already have been transformed.

#2313, 2314 Circe: Captured pieces are reborn on their starting positions as soon as they are captured based on the following rules: (1) Pawns return to the start position on the same file they are captured on. (2) Rooks, knights and bishops return to the starting square which is the same color as the square they are captured on. If the square that the rebirth should take place on is occupied, either by a friendly or enemy piece, the captured unit is removed from the board. By rule, captured fairy pieces are reborn on their presumed promotion square on same file on which they were captured. For example, a white grasshopper captured on c3 is reborn on c8 while a black grasshopper captured on c3 is reborn on c1.

#2313, 2318 H=: help-stalemate.

#2314 Anticirce: the capturing piece is reborn on its initial square. The captured piece disappears from the board. The rebirth square must be empty or the capture is illegal. There are two types: Type Cheylan: captures on the rebirth square are illegal (i.e. a white rook can't capture on a1). Type Calvet: captures on the rebirth square are legal.

#2315, 2320,2325 Koeko (Contact Chess): A move is possible only if the piece moved arrives on a square next to another unit. Cardinal: Bishop which can rebound (only once) like a billiard ball when he reaches a square on the edge of the board. The rebound occurs on the edge of the board: A Cardinal on d7 can move on e8 then f8-g7-h6.

#2316,2323 Grasshopper: moves along the same lines as an orthodox queen, except that it must hop over some other piece and land on the square immediately beyond it.

#2317 Einstein chess: Every time a piece moves (without capturing), it "loses energy" and transforms itself (= "is demoted") into a smaller unit, one step down the ladder from $R \rightarrow B \rightarrow N \rightarrow P$. Every time a piece captures, it gains energy and transforms itself (= "is promoted") into the next bigger unit. A capturing Queen-move or a non-capturing Pawn-move does not lead to any transformation. There are no promotions, so you can have pawns on the 8-th rank (where they are stuck). You can also have pawns on the 1st-rank (after a non-capturing Knight move): these pawns can make a single, double or triple step forward. After a double or triple step, they can be captured en-passant by an enemy pawn on the 3rd or 4th rank. After a triple step, en-passant capture can take place on two different squares.

PWC (Platzwechsel (position exchange) Circe): a captured piece is reborn on the square where the capturer was placed before the capture. RepublicanChess: there is no king in the diagram position, but mate is given when either side, having played a move, can place the opposing king on a square on which it is legally mated.

#2320,2321,2323 Maximmumer (or Max.): Usually applied to black, must always make the geometrically longest move available, as measured from square-centre to square-centre. An orthogonal move of one square is "1" while a diagonal move of one square is the root of 2 (~1.414).

GH (Gnurider-Hopper): The gnu is a combination of Nightrider and camel (Jumps 2 squares orthogonally followed by one square diagonally outwards). As a hopper is must over another piece.

#2322 EinsteinChess: see 2317. Take&Make: see 2310. ParrainCirce: in the single move following a capture, the captured unit (except a King) accomplishes, from its capture square, an exact copy of that next move. If the arrival square is occupied or if the journey brings it out of the board, the captured unit vanishes. RepublicanChess: see 2317

#2323 Lion: A hopper which moves along the same lines as a Queen and which can land on a square any distance beyond the hurdle.

#2324 AMI: Piece which can move or capture only when it is controlled: it then moves like the controlling unit(s). Vao: Moves like a Bishop but captures an enemy unit by hopping along bishop-lines. Kangaroo: moves like a Grasshopper but over two pieces on the same line.

האיגוד לקומפוזיציה שחמטית בישראל משתתף בצערו של חברינו יעקב מינץ במות עליו אביו תהי נשמתו צרורה בצרור החיים.
Selected Problems – Evgeni Bourd

The short helpmate field has become a dominant force in the composing world and it might seem like most of themes were exhausted and not many new things are left to be made. And still, every once in a while, we bump into a great and original problem that takes the helpmate field into beautiful and distant areas.

In the first problem (A) we find an original idea combining two pairs of solutions. A square to which the black king moves is also the square he receives the mate on a parallel solution. A nice open position with four solutions that combine harmonic play by white in all of the solutions.

A. B. Maslov & V. Vinokurov

1st Prize Minin & Pojarskov 395 years, 2007

In the next problem (B) we can see a hard and well known theme – a cyclic Zilahi. Here it is combined with original twins and, as in the previous problem, a connection exists between the king’s flight square and the mating move square by white in the next solution (here it is shown in a cyclic manner). The cycle of White’s 1st & 2nd moves should not be missed. A good open position with an active game in a combination with difficult themes, excellent!

So how can we find more original ideas? The answer lies in the third problem (C): a combination of several known effects - board rotation, promotions and pin mates! Mix of interesting themes each on its own in a beautiful execution of this great composer.

B. V. Nefyodov, A. Semenenko & V. Semenenko

1st Prize Vasilevsky-115 MT, Kudensik 2010

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So how can we find more original ideas? The answer lies in the third problem (C): a combination of several known effects - board rotation, promotions and pin mates! Mix of interesting themes each on its own in a beautiful execution of this great composer.
In the last problem (D), which just like the previous problems in this article won a first prize in its competition, we can recognize the white batteries which we got used to so much in the helpmate section (some might even say they are fed up with). In this problem the author manages to take the simple scheme and turn it into a hard idea that is completed in a perfect way. Another classic by the great author who keeps on finding old themes to revive.

Jean Haymann
1st Prize 7th Sabra Ty Halkidiki
2004

H#2 3.1.1.1 7+10
1. ∂xe4 ∂b6 2. ∂c3 =g6#
1. ∂xe3 =g7 2. ∂c3 =e5#
1. ∂xg2 exf5 2. ∂b2 ∂xf4#

Jean Haymann
1st Prize 7th Sabra Ty Halkidiki
2004

H#2 3.1.1.1 7+10
1. ∂xe4 ∂b6 2. ∂c3 =g6#
1. ∂xe3 =g7 2. ∂c3 =e5#
1. ∂xg2 exf5 2. ∂b2 ∂xf4#

D. Valery Gurov
1st Prize 80 years for Russian association of chess problem and study lovers, 2006

H#2 2.1.1.1 6+11
b) ∂e5
a) 1. ∂xf4 =c6 2. ∂g5 =f7#
1. ∂xd6 =f7 2. ∂xf4 =f4#
1. ∂xe6 =f2 2. ∂g6 =f5#
1. ∂xe3 =f5 2. ∂xe6 =xe6#

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I Emanuel Navon
3rd Prize 15th Sabra Ty
Kobe 2012

J Shaul shamir
4th HM 15th Sabra Ty
Kobe 2012

K Yoel Aloni
Com 15th Sabra Ty
Kobe 2012

L Menachem Witztum
3rd Prize Vodka Ty
Kobe 2012

M Menachem Witztum
Com Tzuica Ty Orth. Section
Kobe 2012

N Ofer Comay Paz Einat
1-4th Prize 3rd Bulgarian Wine Ty
Kobe 2012

Q Mark Erenburg
6th Prize 3rd Bulgarian Wine Ty
Kobe 2012

20
A

O. Comay
M. Erenburg M. Witztum
Com Wakashima 60 JT Kobe 2012

B

Menachem Witztum
2nd Prize Long Comp. Ty Kobe 2012

C

Menachem Witztum
bernd elinghoven
1st HM Long Comp. Ty Kobe 2012

D

Mark erenburg
Com Long Comp. Ty Kobe 2012

E

Ofer Comay
Com Long Comp. Ty Kobe 2012

F

Mark Erenburg
1st Prize Quick Composing Ty Kobe 2012

G

Ofer Comay
2nd Prize Quick Composing Ty Kobe 2012

H

Jean Haymann
2nd Prize 15th Sabra Ty Kobe 2012
makeshift group of hosts received us and the organization of the conference was without any difficulties. The conference was held in a conference center, next to the hotel where we stayed, in the artificial island of Cuba, a quiet and peaceful area. A train ride of about 15 minutes found the centre of Havana the vibrant and colourful capital of Cuba, stiffened by the devastation of the earthquake of 1995.

On the first day was held the first official meeting of the world union, WPCC, in which delegates from 28 countries participated. In the opening speech the names of 21 problems that went around the world in the last year were mentioned, the most prominent being: Denis Blouin, France, Tom Grawe, USA and Arpad Molnar, Hungary. In the following the discussions were opened on common issues and the decision of the participants in the various sub-committees responsible for the main issues of the activities of composition throughout the world.

On the first evening there was a traditional speed composition competition, which was attended by 23 students, with the best achieving the first place with a lead of 1.5 points, followed by Mariusz Limontas from Lithuania and Mariyan Kowaczew from Poland. Mark Arnburg was in place 17th and Emiko 29th, of a total of 65.

The March 29s international championship was held as usual in 6 rounds, from the third to the fourth day of the conference. Our team consisted of the same two participants, Ofri and Emiko, and we took the 10th place. We hope to do better in the next congress.

The first place went to Poland, the second to Germany and the third to Russia.

One of the events was the exhibition game between the famous French artist Michel and the Japanese Yosiharu Amano, one of the best players in the world and a chess player (the highest ranked Japanese player). In the event played the two simultaneously chess and shogi and as usual Michel won the chess game and Yosiharu in shogi.

Important subjects in the plenary sessions were:
1. Changing the editorial and publication team of the WPCC, a change that was partly due to the death of Denis Blouin.
2. The proposal to automatically include in the WPCC album problems from the world individual championships (WCCI) with at least 8 points, despite the opposition of many representatives. As the album committee must deal with a final decision at the next congress.
3. A complex proposal to limit the number of problems that can be sent to each category in the WPCC album was discussed and is still being debated among the committee members.

New titles were announced in various categories. Menahem and Yitzkow received the title of National Artist for Composition and Mark Arnburg and Emanuel Nonoo received the WPCC title.

Congratulations on your achievements.

The winners of the first three places in the open competition were Mariyan Kowaczew, Emiko and Vladimir Podns (behind the camera) in a sushi restaurant in Havana.
In these days, our colleague, \( Hallel Alony \), completed his role as Vice President of the Envelope Department, a role he fulfilled with professionalism and dedication for decades. Hallel is a cornerstone of our union, and his guidance in the subject of envelopes has been our guiding light. Much gratitude to Hallel for his decisive contribution, which will not be forgotten.

Let us wish the new editor, \( Ofir Komi \), success in his role.

The annual international congress of chess compositions was recently held in Cuba, Japan. The great distance from our country (and many other countries) caused few of our brothers to participate. Despite this, we achieved significant achievements in both composition and solution. Details can be found on pages 20 to 22. The annual congress for the year 2013 will be held in Georgia and further details will be released in the coming months.

We celebrated recently, the 80th birthday of one of our greats, \( Jean Hayman \) – about this meeting you can read on page 19.

Beyond the scheduled sections, you will find 3 interesting articles (pages 2 to 6), including an article by \( Akhrit Kemer \) that demonstrates, and brings examples, of an idea that our old friend \( Gedun Hesserl \) worked on. We publish here 2 certificates of the running series: Months B in 2009-2011, and the 2012-2013 Academy Attraction (number 10) of the current congress – test results and the final round of the tournament are published in 2013.

Website updates: following the annual congress at Hotel Metropolitan in Tel Aviv.

The Romanian Beef and Ribs competition bash is scheduled for March 28, 2013 and the competition will be held in the Metropol Hotel in Tel Aviv.

The national simultaneous between-nations competition will be held on January 27, 2013 in the Metropol Hotel in Tel Aviv. Further details were sent to all the solvers. We expect a large number of solvers.

Our website is constantly being updated with new materials – it is recommended to visit (www.variantim.org).

The ninth world championship for composition, to which all the problems were sent, and the stage of sending the comments has ended. Only one of our problems was found to be without meaning and a satisfactory response was sent to the chief. In these days, begins the stage of judging, which is expected to last for several months. We will update you on any development in the subject.

The annual congress for the year 2013 will be held in Batumi, Georgia in the autumn of 2013.

- \( \text{Aleph Rotem} \):

- \( \text{Lea and Alb} \):

1941

- \( \text{Lefontan 2} \):

In the current issue, \( \text{Shalom-Shein} \) and the organizers of the tournament to honor \( \text{Kolom} \) published:

At the tournament "The month is not over: Focusing on the result of the month"

Awards.

The championship for solving problems of \( \text{Shelow-Brash} \) and the organizers of the tournament to honor \( \text{Kolom} \) published:

As told, the tournament on the-28 of February 2013 was held, the results of which are published on our website.

The Jewish Agency for Israel - website: misrot@inter.net.il

In this issue, and the current congress, the following problems were published:

- \( \text{Lefontan 2} \):

- \( \text{Shelow-Brash} \) and the organizers of the tournament to honor \( \text{Kolom} \):
האיגוד לקומפוזיציה שחמטית בישראל הינה עמותה שמטרתה לקדם את תחום בעיות השחמט בישראל. העמותה עורכת תחרויות חיבור, תחרויות פתרונים, ומפרסמת פרסומים שונים. העמותה משתתפת באירועים בינלאומיים בוורכ粳 ותרועות הוביר, ומאז 1972, נמכרו בעיתונים בישראל. העמותה משנת בפרסומם של סידורי רב-לנדים, עופר קומאי, בני אפרים 213, תל אביב 69984.

חברות באיגוד הקומפוזיציה
החברות באיגודкрыт את כל חובבי השחמט ובעיות השחמט.

דמי החבר
계약איים: 260 ₪.
דמי חבר לנוער, חיילים בחובה וגמלאים: 160 ₪.
דמי חבר לTestClass נייל: 210 ₪.

יש להשליך את דמי החבר בכתובת ייחתח פקודה: האיגוד לקומפוזיציה שחמטית בישראל

ג'אן היימן בביתו של מנחם ביצטום מימין לשמאל: אריה קוצר, עופר קומאי, עמנואל נבון, ג'אן היימן, ישראל צור, שאול שמיר.