BCPS 2012 TOURNEY: AWARDS

Section A – Twomovers (Judge: Christopher Reeves)

Theme: Required is any imaginative interpretation of the Olympic symbol, namely the 5-fold interlaced de Coubertin Rings by means of a chess compositional theme or form. In its standard representation the rings comprise an open chain (A-B-C-D-E) intended to depict the five Continents. However, as chess problemists 'GENS UNA SUMUS': we constitute a single brotherhood. And so, for the purposes of this tourney it is also permissible for composers to represent the de Coubertin rings by means of a circular or closed chain: (A-B-C-D-E-A). The chain may be shown by means either of changed play, try play or by a series of linked variations within a single-phase problem. Twins, zeropositions etc. may also be used to convey the desired effect. The sequence must be confined to five stages or component elements only and be demonstrated in the written solution by means of the letters A-E. Preference will be given to features such as originality of concept, transparency, and clarity of symbolic representation.

In setting the theme for this section of the tourney, my purpose was to encourage participants (according to popular jargon) to 'step outside their comfort zones' in the spirit of the Olympic games. To this end I proposed a schematic idea with associations to that contest which did not altogether coincide with contemporary trends of two-move composition. It should have been apparent from the announcement that I was looking for 'pièces d'occasion', and that I would be paying particular attention to composers' thematic elaboration of the De Coubertin chain. In judging the entries I therefore decided from the outset that I would only reward those problems that had imaginatively engaged with the idea of linkage between variations or phases of play as a primary aim, and exclude from the award any problems, however worthwhile in themselves, that bore only a token connection with this aspect, even if they could demonstrate some relevance for the lettering A-E.

I derived much enjoyment from seeing the many different ways in which composers set about meeting this challenge. 22 problems were submitted to me, on numbered, anonymous diagrams by the Tourney Controller. Of these I eventually short-listed 10, from which two then had to be eliminated on grounds of anticipation. This left me with eight problems to feature in the award itself. Here the task I faced was easy in one respect, and difficult in another. Easy, because it was immediately apparent to me from my initial scrutiny that there was one problem that was pre-eminent in every respect; difficult, because among the other contenders it proved impossible to choose other prizewinners that could worthily keep it company on the podium!). All the runners-up had their undoubted merits, but also drawbacks to a lesser or greater degree. In the event I found myself altering the order of the honoured problems in the Honourable Mention and Commendation categories several times before settling on my final list.

Marjan Kovačević
1 Pr BCPS 2012 Ty
(Section A)
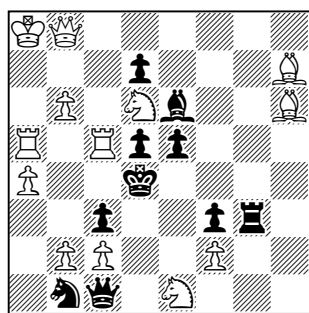
#2   vvvvv

Prize: Marjan Kovačević The one great achievement of the tournament, this is a thematic and technical realisation of the highest order. In the try phases each of White's five types of unit (excluding the king) is able to bring about the same threat, and each of Black's corresponding units is able to supply a refutation. Alone, the wQ has at its disposal a second, and successful, means of effecting the selfsame threat. In the actual play, each of the black units that had countered the threat in one of the try phases now defends against the threat, while each of the five white pieces involved in the virtual play gives mate in reply, so that an inverse sequence of W/B B/W piece pairings is generated. What enables the thematic chain to be completed is the brilliant post-key changed mate provided for the wQ following 1…e4, ideally complementing the subtlety of the key move. Note, too, how in order to highlight the dominance of the wQ in the proceedings the composer has skilfully ensured that there should be a unique thematic try available for each of the white units, and also a unique refutation for each black units. By these judicious means the composer has succeeded in giving expression to a complex and potentially diffuse idea in an exemplary fashion.

Each ring comprises a white and black unit pair of different types, shown thus: **A**=P, **B**=S, **C**=R, **D**=B, **E**=Q.

1.b4? **A** (>2.Sb5) but 1...Sa3! **B**. 1.Sd3? **B** (>2.Sb5) but 1...Rg6! **C**. 1.Rc8!? [Rc7??] **C** (>2.Sb5) but 1...Bf5! **D**. 1.Bf8? **D** (>2.Sb5) but 1...Qxb2! **E**. 1.Qc8!? [Qc7??] **E** (>2.Sb5) but 1…e4! **A**. 1.Qf8! (>2.Sb5) e4 **A** 2.Qf6 **E**; 1...Qxb2 **E** 2.Be3 **D**; 1... Bf5 **D** 2.Rxd5 **C**; 1... Rg6 **C** 2.Sxf3 **B**; 1... Sa3 **B** 2.bxc3 **A**.

1st Honourable Mention: Gerhard Maleika A single phase problem in which five black defences allow a total of eight mates arranged in a geometric pattern of 2-4-4-4-2, which replicates schematically the points of intersection of the rings in the De Coubertin chain. A striking and original conception realized with admirable clarity. The only slight weakness is the need to have the bR acting as one of the defenders. While 1…Rxf4 is not dualistic in a technical sense, in that it doesn't defeat the threat, the very possibility of this strong move with

the unwanted out-of-sequence white mates that follow detracts a little from the overall neatness and precision of the setting.

The letters in bold denote the points of inter-section of the five rings.

1.e7 (>2.e6) Sc4 2.Qxc4 **A**, Rxc4 **B**; 1...Sd5 2.Qxc4 **A**, Rxc4 **B**, Se2 **C**, Sef6 **D**; 1...Rh3 2.Se2 **C**, Sef6 **D**, Sb3 **E**, Sce6 **F**; 1...Se4 2.Sb3 **E**, Sce6 **F**, Qd3 **G**, Rd3 **H**; 1...Sd3 2.Qxd3 **G**, Rxd3 **H**.
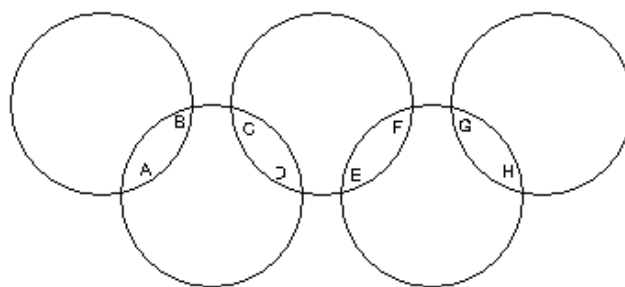
2nd Honourable Mention: Emanuel Navon Here the chain is made up of the association of five different white and black pieces, the white captured piece in one variation supplying a mate in the next, with the last captured piece, the Q, being the mating piece after the threat, thereby completing the circle. Additionally, there are three tries by the key piece with thematic refutations, and two changed mates. This is a well-executed work, which realizes the thematic requirements without any noticeable thematic defect. My only reservation is about the quality of the variation play. It's really a question of idiom. The Zilahi theme fits the helpmate form, because there is a paradox entailed in the black removal of white force with the aim of assisting White to mate. In direct mates, on the other hand, there is no intrinsic element of paradox involved in black capturing white pieces. And lacking this element of paradox, there remains precious little of thematic interest in the series of captures.

Upper case letters in bold indicate white units and lower case letters black units involved in the cyclic Zilahi chain.

1.Sc6! (>2.Qe5) Se(**a**)xQ(**A**) 2.R(**B**)c5; 1...d4(**b**)xR(**B**) 2.Sf(**C**)e3; 1...Q(**c**)xSf(**C**) 2.Sc(**D**)xe7; 1...b7(**d**)xSc(**D**) 2.B(**E**)xc6; 1...Sf(**e**)xB(**E**) 2.Q(**A**)xe4. [1.Sc4? (>2.Qe5) d(**b**)xR(**B**) 2.Sc(**D**)e3; 1...Q(**c**)xSf(**C**) **z** 2.Q(**A**)xf5; 1...Sxd7 2.Qxe4; but 1...S(**a**)xQ(**A**)! 1.Sg6? (>2.Qe5) Q(**c**)xg6 2.Sf(**C**)xe7; 1...Sxf4 2.Rc5; 1...Sxd7 2.Qxe4; but 1... d(**b**)xR (**B**)! 1.Sxg4? (>2.Qe5) d4(**b**)xR(**B**) 2.Sg(**D**)e3; 1...Sxf4 2.Rc5; 1...Sxd7,xg4 2.Qxe4; but 1...Q(**c**)xSf(**C**)!]

3rd Honourable Mention: John Rice The four thematic tries and key capture black units successively on the seventh to third rank enabling the wQ to threaten mate on the sixth to second rank, thus yielding an open cycle of first move and threat. In addition, all the refutations are due to white self-weakening moves, either line-opening or square vacation. A really splendid and entertaining idea. This is another problem that might well have been rated higher by another judge. My sense of disappointment here is not over what the problem does, but over what it does not quite succeed in doing. After the key, in addition to the threat there are five thematic wQ mates. Ideally these mates should occur on each of the squares where mate was threatened in the virtual play. However, Q-mates occur twice on the 5th rank and not at all on the 6th rank. This impairs the sense of unity between virtual and actual play that is so impressively demonstrated in the case of the prizewinner. Sometimes the composer is just unlucky. Here though, I am not entirely convinced that more work on the setting would not have yielded that elusive sixth-rank mate.

1.cxd7? **A** (>2.Qe6 **B**) Re7/Rb6 2.Qxe7/Qxc5; but 1...Qb6! 1.Rxf6? **B** (>2.Qe5 **C**), but 1...Rxg5! 1.bxc5? **C** (>2.Qd4 **D**) 1...Qxc5 2.Qxc5; but 1...Rxb3! 1.Bxc4? **D** (>2.Qd3 **E**), but 1...f1Q! 1.bxc3! **E** (>2.Qd2 **F**) Rxg5 2.Qe7; 1...fxg5 2.Qe5; 1...Sxg5 2.Qf4; 1...Qb2 2.Qxc5; 1...cxb3 2.Qd3; 1...Sf3 2.Rxf3.

4th Honourable Mention: C.J.Morse In this single phase problem a black defending unit opens a line thereby allowing another unit to defend against the threat, while in the next variation the previously immobile defending unit becomes the mobile one, and so on through a five-fold sequence. A pleasing and persuasive rendering of the theme, slightly marred by the recurrence of the mate 2.Sb6 in two of the variations. It is a pity also that the bQ only has a cook-stopping role, especially as its presence requires the addition of two further black units. But preserving the integrity of the thematic sequence was clearly paramount and I sense that the composer felt he had no choice in the matter.

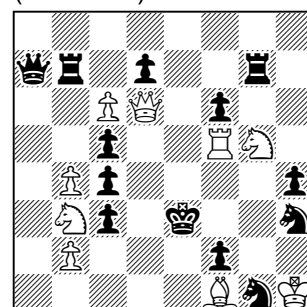**Gerhard Maleika**
1 HM BCPS 2012 Ty
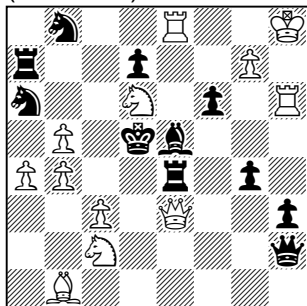(Section A)
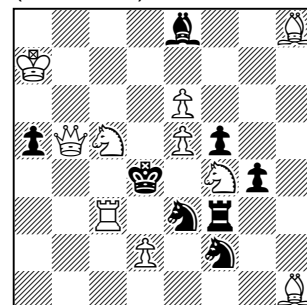
#2

Emanuel Navon
2 HM BCPS 2012 Ty
(Section A)
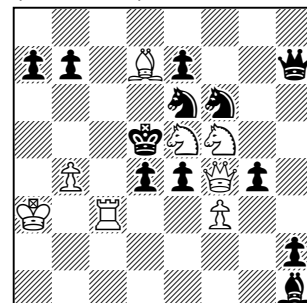
#2

John Rice
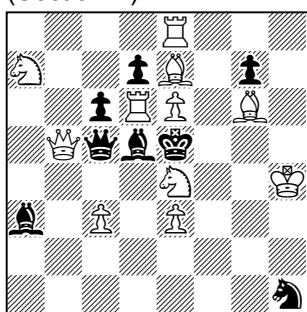3 HM BCPS 2012 Ty
(Section A)

#2 vvvv

C.J.Morse
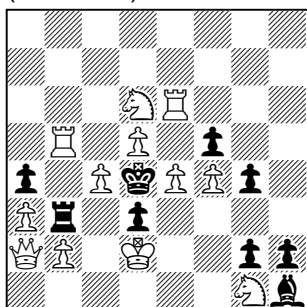4 HM BCPS 2012 Ty
(Section A)

#2

Dragan Stojnić
1 C BCPS 2012 Ty
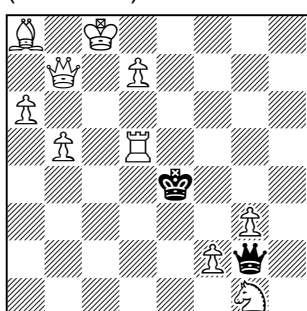(Section A)

#2 vvv

Darko Nesek
2 C BCPS 2012 Ty
(Section A)

#2 b)-e) a1=b1 in each

Gerhard Maleika
3 C BCPS 2012 Ty
(Section A)

#2 3 tries + 2 solutions

1.Sc8! (>2.g8Q) f5 (opens line for bB – **A**) 2.Sb6; 1...B~ **A** (opens line for bRe4 – **B**) 2.Qxe4; 1...Rxe3 **B** (opens line for bK – **C**) 2.Sxe3; 1...Kc4 **C** (opens line for bPd7 – **D**) 2.Ba2; 1...d6 **D** (opens line for bRa7 – **E**) 2.Sb6; 1...Bd4/ Sc5,c7 2.Ba2/Q(x)c5.

1st Commendation: Dragan Stojnić A thoughtful and thought-provoking Banny with the half-pinned bBs matching the exploits of the half-battery wB. The wQ is somewhat underused (I regard the advertised try 1.Qf1? Sf2! as rather incidental to the plot). However, what mainly prevents this problem from being ranked higher in the present context is that the connection with the Olympic rings is more a matter of signature than symbol: to discover wherein the connection lies you have to look at the position sideways on, then realise that the wB visits squares f4**A**-g5**B**-f6**C**-g7**D**-f8**E** in the course of the full solution. Hard enough to recognise, and even more so given that two of these squares are visited twice.

1.Bg5? **B** (>2.Bf4 **A**) Qxe3 2.exd7; but 1...Bxe4! 1.Bf8? **E** (>2.Bxg7 **D**) Bxe4 2.exd7; but 1...Qxe3! 1.Qf1? (>2.Qf5,f4) Qxe3/Bxe4 2.Qf5/Qf4; but 1...Sf2! 1.exd7! (>2.Bf6 **C**) Qxe3 2.Bg5 **B**; 1...Bxe4 2.Bf8 **E** (1...Be6 2.Sxc6).

2nd Commendation: Darko Nesek Here we have five linked settings with the position shifting to the right a column at a time, and pieces dropping off the board with each resultant twin. Of itself, this process would have made a series, but not embodied the idea of a chain or circle. In order to achieve the latter, the composer has arranged that the play should contain a vertical element, expressed in the form of Albino mates following bR departures in the form of a cross – hardly a novel thematic conception in itself. If in the previous problem schematic relevance loses out to thematic interest, here the situation is the reverse: the desire to ensure a successful shift of positions rightwards has meant that no real change occurs in the key or play across the series of twins. True, all the pieces are necessary in each of the settings, but this constitutes a negative, rather than a positive virtue. Nevertheless, the effort and ingenuity of the composer deserve recognition.

(a) 1.Qa1; (b) 1.Qb1; (c) 1.Qc1; (d) 1.Qd1; (e) 1.Qe1.

3rd Commendation: Gerhard Maleika An 'if only' problem if ever there was one! Once again, the De Coubertin rings schema is exploited to yield the 2-4-4-4-2 (see figure alongside 1st HM) sequence of mates, this time in a highly imaginative fashion. The bQ in the bottom right corner of the board defensively mimics the wQ's first moves at the top left corner. The result would have been a stunning problem but for one major drawback: there are three tries and two solutions, rather than four tries and one solution. Is it impossible to make either 1.Qb6 or 1.Qc7 a try rather than a key? Perhaps so. But it leaves me for one with a feeling of disappointment commensurate with the pleasure I would have derived from a perfectly realised setting.

1st ring: 1.Qa7? (>2.Qd4 **A**, 2.Qd3 **B**) Qxf2! 2nd ring: 1.Qb6! (>2.Qd4 **A**, 2.Qe3 **B**, 2.Qe6 **C**, 2.Qg6 **D**) Qxg3 2.Qd4; 1...Qxg1 2.Qe3; 1...Qxf2 2.Qe5; 3rd ring: 1.Qc6? (>2.Qe6 **C**, 2.Qg6 **D**, 2.Qc2 **E**, 2.Qc4 **F**) Qxg1! 4th ring: 1.Qc7! (>2.Qc2 **E**, 2.Qc4 **F**, 2.Qe5 **G**, 2.Qf4 **H**) Qxg3 2.Qc4; 1...Qxg1 2.Qf4; 1...Qxf2 2.Qe5. 5th ring: 1.Qb8? (>2.Qe5 **G**, 2.Qf4 **H**) Qxg3!

My congratulations to the winner, and thanks to all who took part. I hope they enjoyed the composing as much as I enjoyed the judging!

Christopher Reeves

Section B – Threemovers (Judges: Don Smedley and Jim Grevatt)

Theme: In the initial position, White has at least one battery or half-battery (direct or indirect). White's first move places another white piece or pawn on this battery line. (White may have other batteries or half-batteries, but the battery to which the key move is made may not be a masked battery.) No twins or zeropositions.

There were only 2 sound entries in this section; nevertheless, both problems are interesting, and warrant an award.

Prize: Ladislav Salai jr., Emil Klemanič, Zoltán Labai & Michal Dragoun This was evidently a difficult theme, and the composers have done well to produce such a convincing try problem. Both try and key offer the bK a flight-capture, after which nicely parallel play ensues, with the denouement 3.Sf4 – by the same knight coming from different directions. A second variation sees the 2nd move of the threat returning as a mate. The play after the try is somewhat richer, and it is rather a pity that the try could not have been the key. But neither the refutation, nor its continuation in the actual play, is at all obvious. The rich content excuses the cluttered SW corner. 1.Sf6? (>2.Se4+ **A**

L.Salai, E.Klemanič, Z.Labai, M.Dragoun
Pr BCPS 2012 Ty/B

#3

Kc2 3.Se3#) Kxd4 2.Sh5+ Kxd5 3.Sf4#; 1...Sd2 2.Se3+ Sc4/Kxd4 3.Se4 **A**/Sfxg4#; but 1...Sb4! 1.Sc7! (>2.Sb5+ **B** Kb3 3.Sa5#) Kxc4 2.Se6+ Kxd5 3.Sf4#; 1...Sb4 2.Rxb4 ~ 3.Sb5# **B**.

Commendation: Geoffrey Caveney The main interest lies in the tries, aimed at getting the wRd2 to the h-file. The most astute of these is 1.Se1? with its *en passant* refutation. This leads us to the key, which forces Black to declare his hand immediately, and so invalidates a 2nd move *e.p.* capture. Ingenious! The lack of paradox (the battery was never likely to open) precludes a higher award. 1.Rg8+? Kh7! 1.Re2?/1.Kc1? d4! 1.Rd4? Bc8! 1.Se1? Bc8! 2.f4 gxf3 *e.p.*! 1.f4! gxf3 *e.p.* 2.Rd4!; 1...Bc8 2.Se1! and *en passant* capture is now illegal.

Geoffrey Caveney
C BCPS 2012 Ty/B

#3

Don Smedley & Jim Grevatt

Section C – Moremovers (Judge: Jörg Kuhlmann)

Theme: A direct battery is fired; subsequently the rear piece sacrifices itself by moving along the battery line. The thematic battery (batteries), which may be white or black, may be either present in the diagram or created during the play.
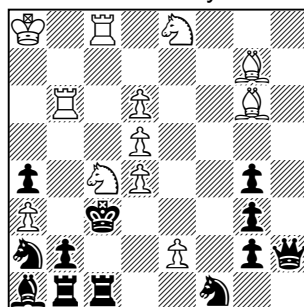
I got 21 entries (in anonymous form as usual) among which 2 didn't show any thematic sacrifice at all and 2 employed illegal positions. So 17 entries remained to be judged. (The solutions given are as sent by the composers.)

1st Prize: Bosko Milošeski Three thematic sacrifices on a2, two of them quiet, plus a 'similar' mating move to a2 with six white pieces are a wonderful performance. 3.Ra2, 6.Ba2+ (after 4.Rc3+) and 8.Ra2 keep Black busy and show clearances for Qa8-a2 and Qg8-a2 plus a line-opening for Bd5-a2. I'm not sure whether there are any anticipations and whether you really need all the black pieces. 1.g8Q=? 1.Ka3! Ka1 2.Kb4+ Kb1 3.Ra2! Kxa2 4.Rc3+ Ka1 5.Ra3+ Kb1 6.Ba2+ Ka1 7.Bb1+! Kxb1 8.Ra2! Kxa2 9.g8Q+! Ka1 10.Qa8+ Kb1 11.Ka3 Ka1 12.Kb3+ Kb1 13.Qa2#.

Bosko Milošeski
1 Pr BCPS 2012 Ty/C

#13

2nd Prize: Dieter Werner & Ralf Krätschmer The marvellous quiet sacrifices, 3.Ra4 and 5.Ra4, are needed to keep Black on the go and the bK away from a6. Beforehand the bR has to be lured off the 7th rank by an acceptable option key: White mustn't neglect the cover of f4. Try-play: 1.c5+? Kb5 2.Ra4! Kxa4 3.Bf5+? Kb5! 4.Ra4? Kxa4 5.Bxd7+? Rxd7! Thematic try: 1.gxh4? (2.Rg1!) Se6 or Sh5! 2.Rg1? Sf4+ (Sc7+ 3.bxc7!) 3.Kd6? (3.Kc5? d6+! and Sxd3+!) Rf6+! 4.exf6 Sf7+!! 1.Rxh4! (2.Rh1 3.Ra1#) Rxf2 2.c5+! Kb5 3.Ra4! Kxa4 4.Bf5+ Kb5 5.Ra4! Kxa4 6.Bxd7#; by-play 1...Rf5 2.Rh1 Rxe5+ 3.Kxe5 d6+ 4.Kd5 5.Ra1# (3...Sf7+ 4.Kd5 5.Ra1#).
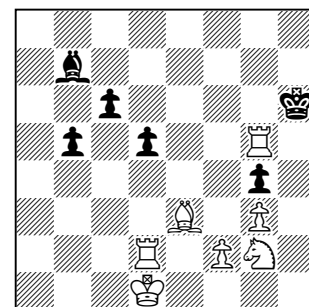
Dieter Werner & Ralf Krätschmer
2 Pr BCPS 2012 Ty/C

#6

3rd Prize: Oto Mihalčo There's a natural try 1.Ra8? with the defence 1…Bxg5? 2.Rf8! and the refutation 1…Sb2! (>2…Sxc4), whereas 1…c6, 1…h~ and 1…S~ are no defences at all. This is why zugzwang after the subtle key comes as a surprise. The key is a positional improvement (cover of g6, route to h5), which fortunately doesn't play a role in either thematic variation, but only in the by-play. The quiet thematic sacrifices, 3.Bxd6 or 3.Be5, lead to square

Oto Mihalčo
3 Pr BCPS 2012 Ty/C
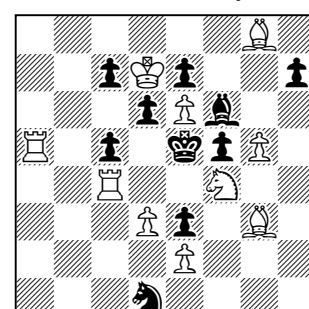
#4

Sven Trommler
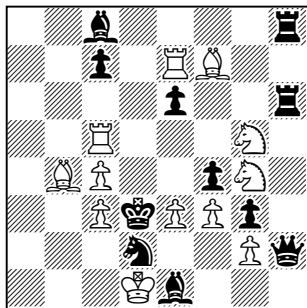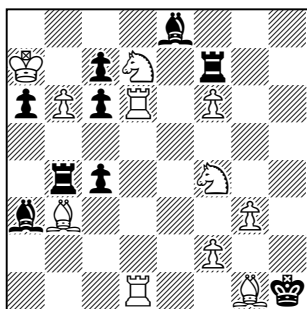4 Pr BCPS 2012 Ty/C

#6

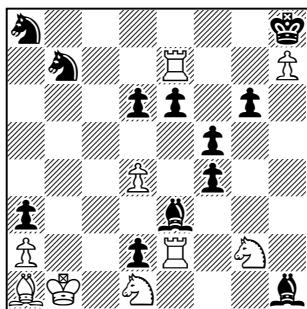**Dieter Werner &**
Ralf Krätschmer
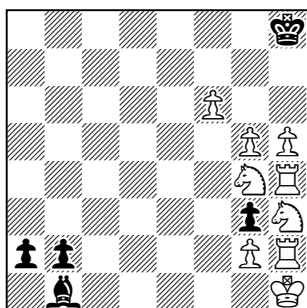1 HM BCPS 2012 Ty/C

#9

Joaquim Crusats
2 HM BCPS 2012 Ty/C

#7

Darko Nesek
3 HM BCPS 2012 Ty/C

#7

vacation of e7 or unguard of c5. The only shortcoming is twice the same move 2.Sg6+, which on the other hand stresses the different thematic sacrifices of the same rear piece. Try 1.Kc6? (>2.Sg6#) Bxg5! Try 1.Ra8? (>2.Kc6 [3.Sg6#] Bxg5 3.Rf8 [4.Sg6#] Bxf4 4.Bxf4#) Bxg5 2.Rf8 (>3.Kc6 [4.Sg6#] Bxf4 4.Bxf4#, 3.Sg6+ Kd5 4.Rxf5#) 2…Bf6 3.Kc6 (4.Sg6#); 1…Sb2! 1.Bf7! (-) c6 2.Sg6+ Kd5 3.Bxd6 (>4.Sf4#, Raxc5#) exd6 4.e7#, 3...hxg6, Bxg5 4.Raxc5#; 1...h6,h5 2.Sg6+ Kd5 3.Be5 (>4.Rd4#) dxe5 4.Raxc5#, 3...Bxe5 4.Sxe7#; 1...Bxg5 2.d4+ Ke4 3.Bh5 (>4.Bf3#); 1...Sd~ 2.Sg2+ f4 3.Bxf4+ Kd5,f5 4.Sxe3#.

4th Prize: Sven Trommler The key seems a bit harsh. However, what follows are two amazingly harmonious variations with orthogonal-diagonal transformation (ODT), each showing passive annihilation twice (line-opening and square vacation), a mating switchback and an exchange of force for mass, the latter forming the thematic sacrifices, 5.Bc4+ or 5.Re3+. 1.Sxe6! (>2.Sxf4#) Bxe6 2.Rd7+ Bxd7 3.Rd5+ Kxc4 4.Rc5+ Kd3 5.Bc4+ Sxc4 6.Rd5#; 1...Rxe6 2.Bg6+ Rxg6 3.Se5+ Kxe3 4.Sg4+ Kd3 5.Re3+ fxe3 6.Se5#.

1st Honourable Mention: Dieter Werner & Ralf Krätschmer This is the best example with black and white thematic sacrifices. Rd6 provides unwanted mass for a strong capture to d6, whereas the similar capture to b6 is much weaker; withdrawal of the unwanted mass leads to beugung. Rf7, on the other hand, interferes with Be8. Neither Rook can afford a quiet move, so Black *and* White have to be kept busy by 3.Rh1+ or 6…Ra7+, respectively. Beforehand White has to lure Rb4 away from the 3rd rank, which is realized in a little too elementary a manner. Moreover, the try 1.Se5? cxb6?, necessary to prove beugung, carries duals. Fortunately they vanish in the main play because of opening a3-d6 and lack of time after 5.Se5. Basic attack: 1.Se5 (>2.Sf3 & 2.Sg4) cxd6+ 2.Ka,b8 dxe5! (not cxb6? with mate in 7 – not completely free of duals). Would be too early: 1.Bh2+? Kxh2 2.Rh1+! Kxh1 3.Rd1+ Kh2 4.Se6? cxb6+! 5.Ka,b8 Ra,b7! 5.KxR Bh5! 7.g4? Rxb3!! 8.gxh5 Rg3! Solution: 1.Ba4 (>2.Bxc6#) Rxa4 2.Bh2+ Kxh2 3.Rh1+! Kxh1 4.Rd1+ Kh2 5.Se5 cxb6+ 6.Ka8! (only) Ra7+ 7.Kxa7 Bh5 8.g4! (9.Sf3#) Bxg4 Sxg4#; shortest by-play: 1...Rb5 2.Bc2! Re5 3.Sxe5 cxd6+ 4.Kxa6 Ra7+ 5.bxa7 d5 6.Bh2+ Kxh2 7.Sf3,Sg4#; 1...Bxd7 2.Rxd7 Rb5 3.Rf7 Bf8 4.Rh7+ Bh6 5.Rxh6+ Rh5 6.Bc6,Rxh5#.

2nd Honourable Mention: Joaquim Crusats There is only one thematic sacrifice, 3.Bxe5+, which isn't much in a theme tourney, but it's motivated ingeniously. It provides a flight square for the wK (by square vacation) to handle the Berlin theme, namely not to get mated. And there is another Berlin mate to be avoided, this time by a capture-Roman. The Roman decoy itself is pretty rough. 1.Sh4? (>2.Sxg6#) but 1...Be4#! (unique defence: Berlin theme-1). 1.d5+? (a direct battery is fired) 1...e5 2.Bxe5+ dxe5 (subsequently the rear piece sacrifices itself moving along the battery line) 3.Sh4 Be4+ (Berlin mate downgraded) 4.Ka1 but 4...Bd4+! and Black has to mate on his next move (unique defence: Berlin theme-2). 1.d5? e5 2.Rxd2? but 2...g5! 1.Rxd2! (>2.Rc2...3.Rc8 etc) Bxd2 (Roman decoy) 2.d5+ e5 3.Bxe5 dxe5 4.Sh4 Be4+ (Berlin mate downgraded) 5.Ka1 Bc3+ (Berlin mate avoided) 6.Sxc3 ~ 7.Sxg6#; 1...Bxg2 2.Rxg2 and mate in 3 moves.

3rd Honourable Mention: Darko Nesek The two thematic sacrifices, 3.Rh8+ and 5.Rh8+, keep Black on the go to carry 4.Sg5+ and 6.g7+ through (note 3.Sg1? gxh2!). I like the main play very much, but not the by-play after 1…Kg8. What is more (or should I say, less?) is the fact that there are two unprovided set flights, one taken by the obvious key bearing a double threat. 1.g6 (>2.Sg5 >3.g7+ Kg8 4.Sh6#) Bxg6 (paradox: black anticipatory battery as the best defence) 2.hxg6+! (1st thematic battery is fired) Kg8 3.Rh8+!! (1st thematic rear piece sacrifices itself) Kxh8 4.Sg5+! (2nd thematic battery is fired) Kg8 (4...gxh2? 5.g7+ Kg8 6.Sh6#) 5.Rh8+!! (2nd thematic rear piece sacrifices itself) Kxh8 6.g7+ Kg8 7.Sh6#; 1...Kg8 2.Sh6+ Kf8 (2...Kh8? 3.g7+ Kh7 4.g8Q+ Kxh6 5.Qg6#) 3.g7+ Ke8 4.Rd4! (5.g8Q#) Bh7 5.f7+ Ke7 6.f8Q+ Ke6 7.Qd6#. (1.f7?? Kg7; 1.Sg1?? a1Q!)

1st Commendation: Dieter Werner The thematic sacrifices, 3.Rd5+ and 7.Rd5+, keep Black busy. 3.Rd5+ is a square vacation for the aS, 7.Rd5+ is an exchange of force for mass to allow a mating switchback. However, the hS is extremely out of play and the decoy extremely elementary. Probespiel: 1.Bxd4+? Kxd4 2.Rd5+? exd5+! Solution: 1.Sf1! (>2.Sxe3+ dxe3 3.Bxe3#) Bxf1 (1...Sxf1 2.Sb1! [3.Sxc3+] Ba1 3.c3 Bxc3 4.Sxc3 dxc3 5.Bxe3#) 2.Bxd4+ Kxd4 3.Rd5+! Kxd5 4.Ra5+ Kd4 5.Sb5+! Kd5 6.Sc7+ Kd4 7.Rd5+! exd5 8.Sb5#.
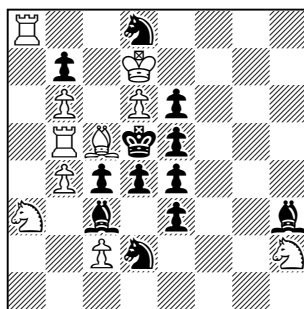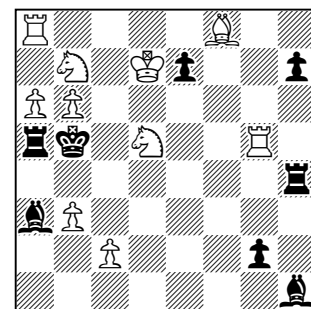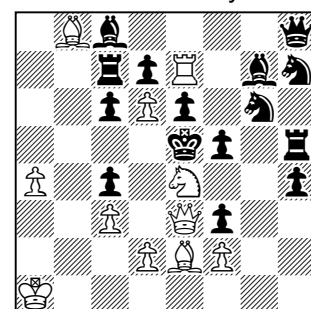
2nd Commendation: Hans Peter Rehm The violent key checks and captures a troublemaker, which serves an impure double purpose: line-opening and unguard. Thematic sacrifices are 3.Bb4 and 5.Rb5+ (after 1.Sxe7+ Kb4), whereas 3.Rd5 (after 1.Sxe7+ Bc5) is a swap of Rooks rather than a sacrifice. 3.Bb4, quiet anticritical play beyond d6, triggers interference with the hR; 5.Rb5+, exchange of force for mass, forces an unguard. 1.Sc3+? Kxb4? 2.Sa2 but 1...Kxb6! 2.Rb5+ Rxb5 3.Sa4+ Rxa4! 1.Sxe7+! Kxb4 2.Sd5+ Kb5 3.Bb4! (4.Sd6#) Bxb4 4.Sc3+ Kxb6 5.Rb5+ Rxb5 6.Sa4# (3...Rxb4? 4.Se7+ Kxb6 5.Sc8#); 1...Bc5 2.c3! (3.Sd6, Rxc5+, Kc7) Rd4+ 3.Rd5 (4.Sd6+) Rxd5+ 4.Sxd5 (5.c4#) Ra4 5.Sc7+ Kxb6 6.Bxc5#.
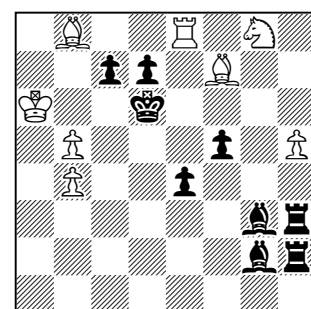
3rd Commendation: Leonid Lyubashevsky & Leonid Makaronez The board is hopelessly overcrowded (11+15=26). Neither wB is needed after 1…Bh6. The key bears a triple threat in two or three moves (2.Sf6+, 2.Bxc4, 2.Bxc7). 1…c5 and 1…Bh6 are exploited as distant selfblocks with 3./4.Qxe6+ or 4.Qg4+ as thematic sacrifices, the former for a line-opening, the latter for an exchange of force for mass, allowing a mating switchback. 1.Rf7 (>2.Sf6+ Kxd6 3.Qd4#) **c5** 2.Sg5+ Kxd6 3.**Qxe6**+ dxe6 4.Bxc7+ Kc6,d5 5.Bxf3#; 2...Kd5 3.Bxf3+ Kxd6 4.**Qxe6**+! dxe6 5.Bxc7#; 1...**Bh6** 2.Qd4+ Kf4 3.Sf6+ Kg5 4.**Qg4**+! fxg4 Se4# switchback; 1...Kd5 2.Bxc4+! Kxc4 3.d3+ Kb3 4.Qb6+ Ka3,a4 5.Qb4#; 4...Kc2 5.Qb1#; 1...Sg5 2.Bxc4 (3.d4#) Sxe4 3.Bxc7 c5 4.d4+ cxd4 5.cxd4#.

4th Commendation: Raffi Ruppin One thematic sacrifice, 4…Bb7+, is not that much thematic content. Anyhow, Black keeps White on the go to free Rh2. There is a thematic try refuted by 2…Bb7+ and a preparatory manoeuvre to shut the c-file off – now with Black being kept busy: pretty nice. Main plan 1.Kb7? (>2.Bxc7#) e3+ 2.Kc8 Bb7+ 3.Kxb7 Rc2! 1.Sh6! (>2.Sxf5#) Rxh5 2.Bc4 (3.Sf7#) Rxh5 3.Kb7 e3+ 4.Kc8 Bb7+ 5.Kxb7 6.Bxc7#.
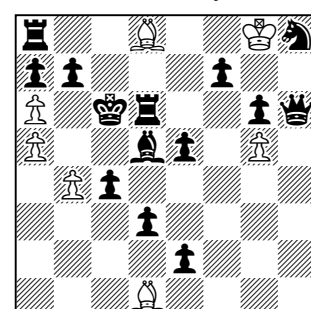
Jörg Kuhlmann, Cologne

Section D – Helpmates (Judges: Chris Feather & Michael McDowell)

Theme: Required are orthodox helpmates meeting the following conditions: part (a): H#n, where n = ½, 1, 1½, 2 and so on. Any kind of twinning leads to part (b): H#(n+2). The sequence may be continued as far as desired, increasing length by 2 each time: part (c) H#(n+4), part (d): H#(n+6) and so on. Each part must have a single solution (no thematic set-play, no duplex). Preference will be given to problems with a thematic connection between the parts.

The theme was set with the hope of producing paradoxical, witty or at least surprising compositions, so while sincerely thanking the composers of the 35 entries for their participation, we must express our disappointment at the almost complete lack of those qualities. It seems that the orthodox helpmate is currently stuck in a rut of mechanical pattern-following, so that our theme requirement was simply too disconcerting for most. The experimental spirit of, say, the Hungarians of 60 or 70 years ago is understandably now a thing of the past, but we feel that modern helpmate composers could still profit from the study of their genre's earlier stages.

Dieter Werner
1 C BCPS 2012 Ty/C

#8

Hans Peter Rehm
2 C BCPS 2012 Ty/C

#6

Leonid Lyubashevsky &
Leonid Makaronez
3 C BCPS 2012 Ty/C

#5

Raffi Ruppin
4 C BCPS 2012 Ty/C

#6

Andrey Frolkin &
Anatoly Vasilenko
Pr BCPS 2012 Ty/D

H#1½
(b) after W1 B1: H#3½

Zlatko Mihajloski
1 HM BCPS 2012 Ty/D
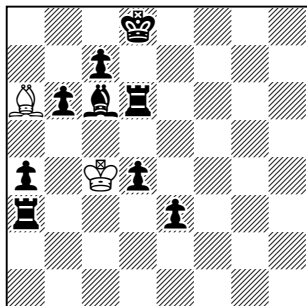
H#3½
(b) −Bc6: H#5½

Zlatko Mihajloski
2 HM BCPS 2012 Ty/D

H#2½
(b) bPc4>f3: H#4½

Dieter Werner
C BCPS 2012 Ty/D

H#2
(b) Rg1>e1: H#4

Diyan Kostadinov
1 C BCPS 2012 Ty/E

S#3

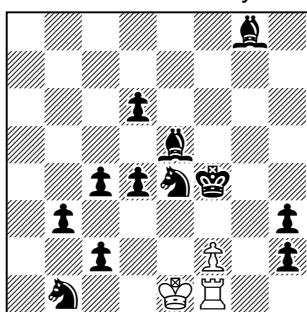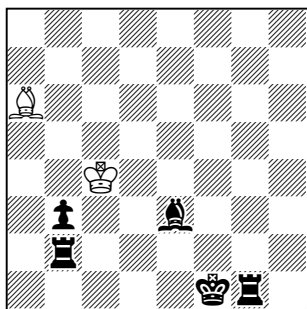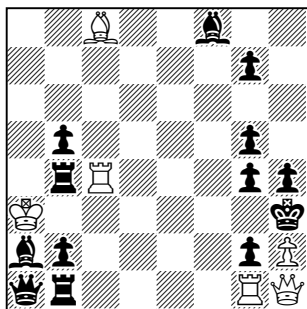**Prize: Andrey Frolkin & Anatoly Vasilenko** An arithmetical paradox – subtracting a move increases the length of the problem! This is the kind of idea we were hoping for. The *en passant* motif is far from new, of course, but this is an entertaining way to present it homogeneously. (a) 1...Ba4+ 2.b5 axb6 *e.p.*#; (b) Now the *e.p.* capture is illegal, according to the *e.p.* convention: 1...Bd1 2.Kd7 Bxe2 3.Ke6 Bg4+ 4.f5 gxf6 *e.p.*#

1st Honourable Mention: Zlatko Mihajloski Nicely unified play without any strong sense of surprise (the round trip is after all a well-worn theme! and wB minimals have become almost a cliché) but in an elegant position and with a welcome departure from standard geometric shapes in the jink made by the circuiting B. It is a pity that the wK could not have been allowed a little more freedom, but the bR must stand on a3 (not e.g. a1) to prevent cooks. The idea of round trips by different pieces in different phases still offers some scope for the enterprising composer and the framework proposed in this tourney provides a good context for it. (a) 1...Kb4! 2.Bb7! Kb5 3.Kd7 Kc4 4.Kc6 Bb5#; (b) 1...Bb5! 2.Kc8! Bxa4 3.Kb7 Bd7 4.Ra7! Bc8+ 5.Kc6 Ba6 6.Rb7 Bb5#.

2nd Honourable Mention: Zlatko Mihajloski The composer deserves praise for realising that the attractive mutual clearance concept, because of the differing degrees of mobility of the R and the P, is well suited for expression in this form. However it remains a tricky task, here requiring (in part b) a rather long sequence of 6 single moves before genuine interplay between Black and White appears. The avoidance of Rf7? is a nice touch but cannot obscure the fact that this is a White-dominated theme in which the black moves are all merely K-access or blocks. (a) 1...f3! 2.Ke3 f4 3.Kd3 Rf3#; (b) 1...Rg1! 2.d5 Rg3 3.Bd6 Rxf3+ 4.Ke5 Rf8! (Rf7?) 5.Be6 f4#.

Commendation: Dieter Werner A neat and pointed miniature in which it is surprising that despite the extra two moves the mate of the first part cannot be reached in the second. However everything in the actual play is familiar and indeed this echo could well be presented in a normal form with two equal-length phases. (a) 1.Rbg2 Kd3 2.Bf2 Kd2#; (b) 1.Ke2 Bb5 2.Kd1 Ba4 3.Re2 Kxb3 4.Bd2 Kb2#.

Finally, our thanks to tourney controller Stephen Emmerson for his efficient work, and our congratulations to the successful composers.

Chris Feather and Michael McDowell

Section E – Selfmates (Judge: Uri Avner)

Theme: Required are Selfmates in 3 moves, with a mixed-colour bi-valve play by White. This means that at least one white non-capturing move will show (at any point during play) a simultaneous opening of a white line and closing of a black line, or vice-versa (i.e., opening of a black line and closing of a white line). The opened and/or closed lines may be anticipatory and/or masked lines.

Only 3 entries of a quite disappointing level were submitted. I found none deserving more than a Commendation.

1st Commendation: Diyan Kostadinov Systematic variations where the closing of the bR lines looks rather incidental. The illustration Ex.1, where there is no need for closing of bR lines, may clarify this. 1.Rxg4! (>2.R4xg2+ g4 3.Bxg4+ Rxg4#) Rc1 2.Rc4+ g4 3.Rc3+ Rxc3#; 1...Rd1 2.Rd4+ g4 3.Rd3+ Rxd3#; 1...Re1 2.Re4+ g4 3.Re3+ Rxe3#; 1...Rf1 2.Rf4+ g4 3.Rf3+ Rxf3#. Solution of Ex.1: 1.Rxg5! (>2.Rgh5+ g5 3.Bxg5+ Rxg5#) Rc2 2.Rc5+ g5 3.Rc4+ Rxc4#; 1...Rxd2 2.Rd5+ g5 3.Rd4+ Rxd4# (1...e5 2.Rxe5+ g5 3.Rf5+ Rxf5#).

Ex.1 - Illustration, re 1st Commendation
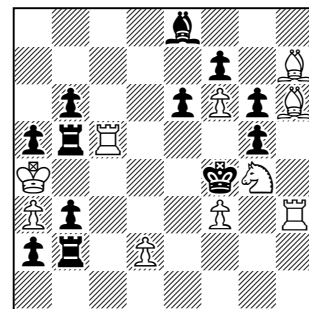
S#3

2nd Commendation: Sven Trommler Sacrificial interference on two white lines while opening a black one. One would expect better black harmony. 1.Qd7 (>2.Qc7+ Sd6 3.Qxd6+ exd6#) cxb5 2.Sf3+ (Sc4+?) Sxf3 3.Qd5+ Qxd5#; 1...Sxb6 2.Sc4+ (Sf3+?) Sxc4 3.Qd4+ Qxd4# (1...Qxd2 2.Re4+ fxe4 3.Qd4+ Qxd4#).

3rd Commendation: Geoffrey Caveney Threatened is any R-move along the e-file. Selected black moves make only one of them effective. Not a very exciting execution of the theme. 1.Re4? (thematic, opens Bf3-d1, opens Qg2-b2, closes Bh7-c2, but fails) Rb5! 1.Re5? (thematic, opens Bf3-d1, opens Qg2-b2, closes Rg5-b5, but fails) Bc2! 2.Rxg5 (Note the Be1 prevents 2.Re1+ Bd1 3.Qb2+) h4! 1.Sf5! (Nowotny; thematic, opens Re2-e8, closes Rg5-b5, closes Bh7-c2) Bxf5 2.Re4! (thematic, opens Bf3-d1, opens Qg2-b2, closes Bf5-c2); 1...Rxf5 2.Re5! (thematic, opens Bf3-d1, opens Qg2-b2, closes Rf5-b5); 1...Bg8 2.Re6! (thematic, opens Bf3-d1, opens Qg2-b2, closes Bg8-a2); 1...Rg6 2.Re6! (thematic, opens Bf3-d1, opens Qg2-b2, closes Rg6-b6); 1...Rg7 2.Re7! (thematic, opens Bf3-d1, opens Qg2-b2, closes Rg7-b7); 1...Rg8 2.Re8! (thematic, opens Bf3-d1, opens Qg2-b2, closes Rg8-b8)

Uri Avner, International FIDE Judge
Ramat Gan, March 8, 2012

Section F – Fairies (Judge: Cedric Lytton)

Theme: H#2-4, S#2-4, HS#2-4: Moves which would otherwise prevent the mate in helpmate, or attempts to avoid giving mate in selfmate, entail illegal self-checks by arrival (not by departure) effects. Free choice of fairy elements, any number within reason. Twins, multi-solution and duplex accepted.

I was surprised and disappointed to receive only 6 entries; maybe an apology is due from me for setting a difficult theme. However, the first two places are outstanding problems, and we are richer for having stimulated their existence.

I had not been expecting composers to use the bK itself as the agent in illegal self-checks by arrival, as my three examples will confirm, but that usage has resulted in two further nice problems, so I have included them anyway in my award.

For fairy definitions see page 443.

1st Prize: Manfred Rittirsch Surprisingly deep, complex and surely original. Two minor pieces each control one square in the wK's field; the key blocks one of these. After the bG moves at B1, wPe7 promotes, not to R or S to avoid double-check to bK, but to Q or B selecting the one which avoids checking the bK because its Anti-Circe rebirth would cause wGe1 to observe the bG, illegal under Isardam. Finally the mating piece, freed from guard duty by the key, captures the checking wRb7 with rebirth, thereby vacating that square for the mating bPa3. Here arises the amazing self-check avoidance motif; Black cannot capture the wR with the other minor piece (releasing the wK) because its rebirth would block that square against rebirth of wG after capturing bG, so there would not be a forbidden Madrasi paralysis after the white promotee was reborn and the bK would indeed be in check from it. Note that the bG would not be able to capture the observed wG because under the Cheylan rule a unit may not make a capture on its rebirth square. The twinning works by ensuring that the bK does not have flights on g6, g8 after W2 because the guarding unit would be reborn without a forbidden Madrasi paralysis of bG. Harmonious, unified reciprocal changes of functions, well-constructed, nice open setting despite 21 units. The kind of problem one might see once in a lifetime! (a) 1.Rc2 Gg1 2.e8=B+ Bxb7[Bc8]# (Sxb7[Sg8]?? – self check!); (b) 1.Rb3 Gc1 2.e8=Q+ Sxb7[Sg8]# (Bxb7[Bc8]?? – self check!)

2nd Prize: Hans Peter Rehm & Klaus Wenda Another example of the theme I was looking for, with bR forced to each of three particular squares by potential self-checks from wDGe3. The effect is achieved by cyclic occupation of the squares d3, b6, d2 by side pieces at W1 and by DGd6 discovering the forcing

---

Sven Trommler
2 C BCPS 2012 Ty/E
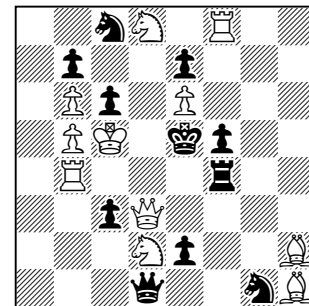
S#3

Geoffrey Caveney
3 C BCPS 2012 Ty/E
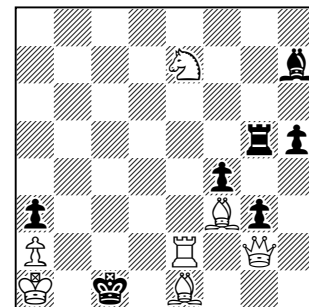
S#3

Manfred Rittirsch
1 Pr BCPS 2012 Ty/F
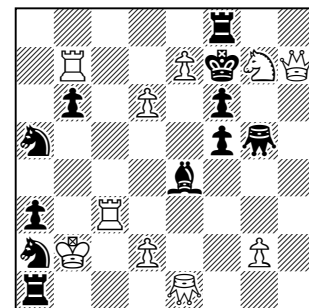
HS#2   AntiCirce Cheylan Isardam (b) wBh7

**Hans Peter Rehm &
Klaus Wenda**
2 Pr BCPS 2012 Ty/E
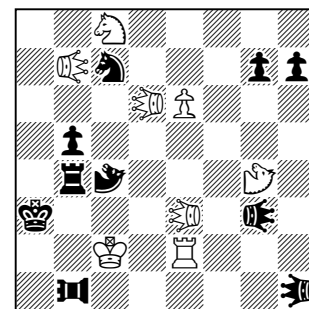
HS#2 b) wKc3 c) wKa5
Doublegrasshopper d6,e3;h1
Doublerookhopper b1
Kangaroo b7;g3
Camel g4;c4

Sven Trommler
HM BCPS 2012 Ty/E
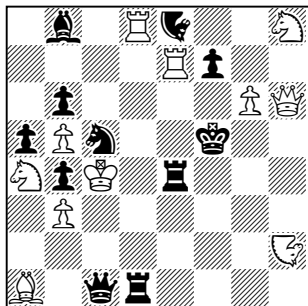
HS#3 Madrasi Nightriders
b) bBa1<>wBb8
c) +wPd3

Vlaicu Crişan & Eric Huber
C BCPS 2012 Ty/E

HS#2 3 solutions
Equistoppers French-style

check from DGe3 at W2. Most striking are the motifs for the particular moves of DGh1 at B1: in (a) to guard d2 and c1, in (b) to block a2 and in (c) to guard b6. The extra fairy units beside the theme DGs look alarming but the excellent construction bestows at least two functions on all of them – for example, in addition to hurdle duty wKAb7 guards b3 in (c). Another successful appearance of the volatile DG. (a) 1.Cd3! **A** DGf6 2.DGb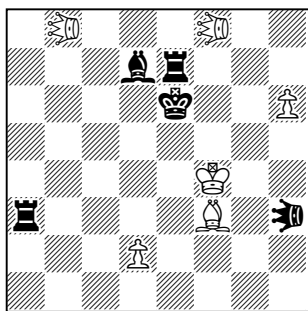6+ **B** Rb2# (Rb3? Ra4?); (b) 1.Sb6! **B** DGa2 2.DGd2+ **C** Rb3# (Ra4? Rb2?); (c) 1.Rd2! **C** DGb8 2.DGd3+ **A** Ra4# (Rb2? Rb3?).

Honourable Mention: Sven Trommler Interesting Madrasi play in each line. White cuts off a potential check from a paralysed black piece, X, which Black releases by interposition between it and its mutually paralysing counterpart, Y. White then moves Y along the line towards X, to a square in the bK's field, and Black moves off the line, re-paralysing X; finally White re-opens the line of potential check, simultaneously paralysing the bB, and Black's only move is KxY, releasing X and giving mate. The other two bK moves would interpose between other (X,Y) pairs, resulting in self-checks from very familiar Madrasi guard technique. Neat geometry of lines towards wK and around bK, and a hard-working bB. (a) 1.Bc3 Bf4 2.Qg5+ Bg3 3.Be1 Kxg5#; (b) 1.Bd6 Bf6 2.Ng4 Bh4 3.Bg3 Kxg4#; (c) 1.d4 Be5 2.Re6 Bg7 3.dxc5 Kxe6#.

Commendation: Vlaicu Crişan & Eric Huber A welcome appearance of the unusual Equistopper (QF) in a beautifully light setting. White's first move enables the bQF to move to the right square, then White chooses his own QF check for the bK to complete the checkmate from his QF. Again, the other bK moves would be self-check by arrival, this time from the white QFs. Elegant presentation, but not as much content as the 3rd place. 1.Bd1 QFf2 2.fQFd8+ Kf6# (2...Kd6?? 2...Kd5??); 1.Bh1 QFh2 2.bQFd8+ Kd6# (2...Kd5?? 2...Kf6??); 1.Bh5 Rg7 2.d4+ Kd5# (2...Kf6?? 2...Kd6??).

Cedric Lytton, FIDE International Judge

Section G – Studies (Judge: John Roycroft)

Win or draw, free theme (but please read the detail under IMPORTANT below). No more than three entries per composer. Please note that a joint composition counts once for each composer. The three top prizes will receive medals. It is expected that there will be honourable mentions and commendations in addition to prizewinners.

IMPORTANT Nalimov database positions (eg from EGTBs) are not required but will be welcomed. However, deep play arising from database positions, whether in main line or supporting variations, must be accompanied by a convincing explanation, and not merely by series of 'database' moves. Explanations may be in the English language or in Russian, German or French. Evaluation of explanations will be an integral part of the judging process.

One prize (of the announced three) is available for an original study showing play using the eight-man material Queen and two Pawns versus two Rooks and one Knight (GBR class 1603.20 or its converse 3201.02). This force occurred in the game which Botvinnik lost to Riumin in the 16th round of the VIII Soviet Championship in Leningrad in 1933. The moves of this game have not survived. The 'explanation' requirements of the IMPORTANT paragraph apply.

44 entries by 27 competitors of 20 nationalities: Yochanan Afek (Netherlands/Israel), Iuri Akobia (3+1j, Georgia), Pavel Arestov (2, Russia), Caspar Bates (England), Richard Becker (USA), David Blundell (3, Wales), Marco Campioli (Italy), Geoffrey Caveney (USA), Marcel Doré (1j, France), Eduard Eilazyan (2, Armenian nationality, Ukrainian citizenship), Mario Garcia (1j, Argentina), Alyosha Gasparyan (Armenia), Luis Miguel Gonzales (2, Spain), Darko Hlebec (3, Serbia), Gerhard Josten (Germany), Valery Kalashnikov (Russia), Daniel Keith (France), Peter Krug (3, Austria), Mihai Neghina (Romania), Steffen Slumstrup Nielsen (Denmark), János Mikitovics (1 withdrawn, 2j+1, Hungary), Alain Pallier (2+1j, France), Oleg Pervakov (Russia), Anatoly Skripnik (Russia), Vladimir Terekhin (Russia), Ignace Vandecasteele (Belgium), Mladen Vassilev-Missana (Bulgaria), Frank Michael Walter (3, Germany).

My two helpers have priority in taking the floor. **John Cox**, a strong analyst and active player, had never before been responsible for receiving and neutralising entries to an international tourney. What were his impressions? Would he do it again?

John Cox: *"I enjoyed the administrative work of collecting the entries, anonymising them and passing them on. It took perhaps fifteen to twenty hours, although I am sure this could be considerably cut by someone with better IT organisation than myself. I was very impressed with the standard of entries, and of course it was nice too to correspond a little with one or two of the distinguished entrants."*

I needed an analytical assistant, and to have had **Ian Watson**, a successful solver at international level, at my elbow lends confidence to the award. Does he have any advice for others contemplating a similar labour?

Ian Watson: *"I'm not sure what the total time my part of the work took, as I did it in so many small parts and (untypically for a professional consultant!) I didn't record the time spent on each part. At a very rough guess forty hours, although some of that time the machine was analysing unattended. I enjoyed it a lot, and would be pleased to do it again although I think I'll get a faster computer for the next time!*

I was surprised how often the computer didn't understand what was going on. I used both Houdini and Fritz engines and yet in about 1 in 3 of the studies they weren't able to deal with at least a part of the analysis. As a result, I would not be surprised to find some of my comments/analysis prove to be in error. I was also surprised that quite a few of the composers clearly hadn't used computers thoroughly in their submitted analysis even though the positions concerned were readily computer-analysable and would have been so even with weak programs. In a handful of cases the composers seemed not to have used a computer at all and, as a result, an unexpectedly (to me) high proportion of the submitted analysis was faulty. In contrast, it was a particular pleasure in several studies to find that an apparently obvious bust proved to be no bust at all!

Finally, in one study in the list of honoured entries, no analysis at all was submitted, and this happened to be a study which the computer programs had great difficulty with; I suggest that in future events the composers be required to submit analysis as a condition of the entry being considered (i.e. entries without analysis be rejected)."

Both John and Ian showed their enthusiasm and involvement in making comments of their own. I am well aware that they, no doubt like many a reader, would each make a very different award from the one that follows. But mine it remains. Critics and commentators are asked kindly to consider the implications of the carefully worded tourney announcement.

I must also thank John Rice, who fielded all my questions regarding format and timescale, so that producing the hard copy award would proceed hitch-free. It was this John, the third on stage, who assured me that I might, if the quality and quantity of entries proved satisfactory, exceed the announced number of tourney honours. Vetting for anticipations was performed by Harold van der Heijden in the Netherlands, using his enormous computerised database and software, and he also tested all 13 winners for soundness – we can hardly thank Harold enough for these freely offered services.

For discussion of the distinguishing feature of this tourney the reader is invited to peruse the separate article.

It has to be said that the standard of entries was high. Up to a dozen not in the award are omitted solely due to the exigencies of the special factors. I was delighted at the response to the 'Botvinnik' challenge, happily coinciding with the centenary of the world champion's birth. A challenge it really was. My admiration for the composers of the six 'thematic' entries is boundless. That the legendary IGM (whom I met once in London, when he gave a lecture at Imperial College in the late 1980s – he accepted a copy of *Test Tube Chess* from me and, without opening it, after about 20 seconds examining the large diagram on the cover, paid it the compliment "very nice") discarded the score of the Riumin game is almost – but not quite – a blessing.

Now to the award itself. Solutions and exposition are as given by the composer.

1st Prize: David Blundell (Wales)

It seems at first glance that White is drawing this position simply by keeping his king in the corner. For example if 1.Ka1 Kb3 2.Kb1 a5 3.Ka1 a4 4.Kb1 a3 5.Ka1, Black can make no further progress because 5...a2 6.h7 Sxh7 is stalemate. A possible counter to this is for bK to play up to wP and use bS to defend his pawn. This strategy also fails however, for example 1.Ka1 Kb3 2.Kb1 Kc4 3.Kb2 Kd5 4.Kb3 Ke6 5.Kb4 Kf7 6.Kb5 and wKa6. Black does, however, have a resource. After 1.Ka1 Kb3 2.Kb1 he can, instead of playing 2...a5, play the tempo-losing 2...a6 so that after 3.Ka1 a5 4.Kb1 a4 5.Ka1 a3 6.Kb1 the advance 6...a2 is played with check. This extra tempo gives bS time to mate, eg 7.Ka1 Sg4 8.h7 Se3 9.h8Q Sc2 mate. It follows from this that each of the positions following the advance of the pawn is in fact a zugzwang. In order to draw then, wK must be able to meet the tempo-losing ...a6 with a tempo loss of his own and clearly this cannot be done in the corner. So White must begin with **1.Kc2**.

David Blundell
1 Pr BCPS 2012 Ty/G
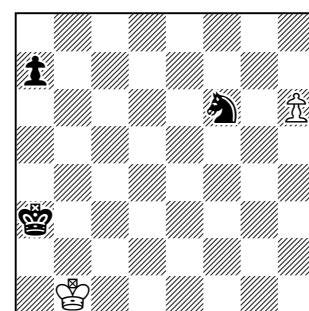
Draw

1st Prize
(repeated diagram)
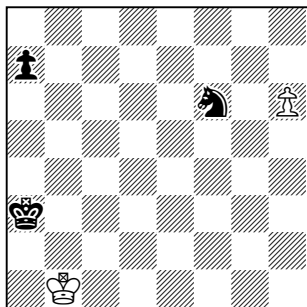
Draw

If Black now plays 1...a5 then White can switch back into the corner as we have seen, but he can also play 2.Kc3. This is another zugzwang that with BTM allows White to draw by confining bK to the a-file, e.g. 2...a4 3.Kc2z Ka2 (3...Kb4 4.Kb2 a3+ 5.Kb1 Kb3 6.Ka1z) 4.Kc3z a3 5.Kc2z etc. So Black must play **1...a6** in order to retain the option of ...a5. Having induced ...a6 it seems now that White can lose the required tempo by playing the triangulation Kc1–b1 and return safely to the corner, i.e. 2.Kc1 Kb3 3.Kb1z etc. However, instead of playing to b3 Black can play the counter-triangulation 2...Ka2. If now 3.Kc2 a5z leads to the zugzwangs just considered whereas 3.Kd2 Kb3z (we shall see later why 3...Kb2 fails) completes the counter-triangulation and wins, e.g. 4.Kd1 Kb2 or 4.Kc1 a5 etc. White must then seek to lose a tempo by playing to the d-file, and as 2.Kd2 Kb3z is a position we have just seen, White must continue **2.Kd3.**

If now 2...a5 then 3.Kc3z, or if 2...Kb2 then 3.Kc4, so Black replies **2...Kb3.** Clearly now White will continue with the intended tempo-losing strategy and play **3.Kd2z** but, before we consider the consequences of this, let us consider what happens if wK, instead of heading back towards the corner, goes for bS. The approach must be via f4 and f5, but as 3.Ke3 allows a fork he will need to go the long way round with 3.Ke2. This, however, proves woefully inadequate as 3...a5 4.Kf3 a4 5.Kf4 a3 6.Kf5 a2 7.Kxf6 a1Q+ wins easily. In fact if White did play 3.Ke3 Black would win even without the fork: 3...a5 4.Kf4 a4 5.Kf5 a3 6.Kxf6 a2 7.h7 a1Q+ 8.Kf7 Qh8.

With this in mind let us return to the main line. After 3.Kd2z Black has two options. He can push the pawn with 3...a5 but after 4.Kc1z a4 5.Kb1z a3 6.Ka1z White has successfully lost his tempo and draws. Note however that this tempo was lost with the manoeuvre Kb1-c2-d3-d2-c1-b1 and was therefore lost not by triangulation but by trapeziulation! Black's alternative is to exclude wK from the corner with **3...Kb2.**

This is now the position we examined in the former paragraph but with bKb2 rather than bKb3, and it seems this shouldn't make a great deal of difference since after 4.Ke2 a5 5.Kf3 a4 6.Kf4 a3 7.Kf5 a2 8.Kxf6 a1Q 9.h7 bK-any, Black is still winning. However, after **4.Ke3** the knight check fails to 5.Kd4 Sxh6 6.Kc5 etc., and if Black plays **4...a5** then after **5.Kf4 a4 6.Kf5 a3 7.Kxf6 a2 8.h7** the promotion **8...a1Q** is no longer check and White has an extra tempo for **9.Kg7** (or **Kf7**) drawing**.**

Composer's footnote: Please note that this is a classical composition; no chess engines or tablebases were used at any point. A predecessor: N.Grigoriev 1933 – 8/5k2/7P/6K1/1S6/p7/16 – win: 1.Sa2 Kf8 2.Kf6 Kg8 3.Kg6 Kh8 4.S-any.
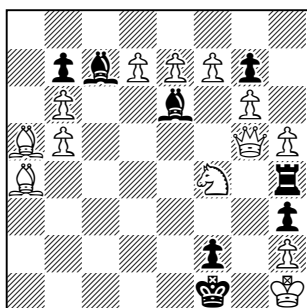
Judge: Unquestionably the best 'exposition' of the tourney entries. The material is the stuff of Reuben Fine's *Basic Chess Endings*. We take the composer's disclaimer with a pinch of salt! The duals 6.Kf5/Kg5, 8.h7/Kf7/Kg7, and 9.Kg7/Kf7, are very minor, and occur after the deeply based main points.

2nd Prize: János Mikitovics (Hungary).

1...Rg4 2.Qxg4/i **Bxg4** (for Bf3) **3.Bd1 Bxd1 4.Se2 Bxe2 5.f8R**/ii **Bf4**/iii **6.Rxf4 Bxb5 7.Rc4**/iv **Bxc4 8.d8R**/v **Be2**/vi **9.Rf8**/vii **Bc4**/viii **10.Rf5**/ix **Be6**/x **11.e8B**/xi **Bxf5 12.Bb5+ Bd3 13.Bxd3**, a 'phoenix' checkmate, i.e. the mating piece was promoted, 'replacing' a similar piece captured during the previous play.

i) 2.Sxe6? Rg1+ 3.Qxg1+ fxg1Q mate. ii) 5.f8Q? Bf4 6.Qxf4 Bf3+ 7.Qxf3 stalemate. iii) Bxb5 6.d8S/xii 6...Bxd8 7.e8Q+ wins – a Phoenix. Thematic try 7.e8B? Bd3. iv) Thematic try 7.d8S? Ke2 8.Re4+/xiii Kd3/xiv 9.Rf4 Ke2/xv 10.Re4+ Kd3 11.Re1 Bd7 12.Rd1+ Ke2 13.Rd2+ Ke3 14.Rd1 Ke2 positional draw. v) Phoenix

János Mikitovics
2 Pr BCPS 2012 Ty/G

Win Black to move

promotion. 8.d8Q? Be2 9.Qd5 Bf3+ 10.Qxf3 stalemate. vi) Bb5 9.Rc8 wins but not 9.e8Q? Bxe8 10.Rxe8 stalemate. vii) 9.Rd3? Bxd3 10.e8Q Be4+ 11.Qxe4 stalemate. viii) Bd3 10.Rxf2+, not 10.e8Q? Be4+ 11.Qxe4 stalemate. ix) 10.Rd8 Be2 11.Rf8 Bc4 12.Rf5 is a loss of time. x) Bb3 11.e8B – Phoenix: 11.e8Q? Bd5+ 12.Rxd5 stalemate. xi) Phoenix promotion yet again: 11.e8Q? Bd5+ 12.Rxd5 stalemate. xii) Phoenix: 6.Rxf2+? Kxf2 7.Be1+ Kf1. xiii) 8.e8Q+ Bxe8 9.Re4+ Kd3 10.Rf4 Ke2 11.Re4+ Kd3 positional draw. xiv) 8...Kd1? 9.Re1+. 8...Kf3? 9.Re1. xv) 9...Ke3 10.Rf8 (switchback) Ke2 11.e8Q+.

Judge: This would have gladdened the heart of Harold Lommer, my first study mentor. Not only is there underpromotion and phoenix, but they are repeated and indeed, when the variations are encompassed, there is a phoenix for each of the four promotion options.

3rd Prize: Oleg Pervakov (Russia)

1.Rh7+/i Kg3 2.Bd6+ f4/ii 3.Bxf4+ Kxf4 4.Rbf7+ Kg3 5.a8Q Rf2+ 6.Kg1/iii **Rg2+ 7.Qxg2+ hxg2**/iv **8.Sg7**/v, *with*:
8…Qxf7 9.Sh5+ Qxh5 10.Rxh5, *or* **8…Qxh7 9.Sf5+ Qxf5 10.Rxf5**, winning.

i) Try: 1.Be7+? Kg3 2.Bd6+ f4 3.Bxf4+ Kxf4 4.Rf7+ Kg3 5.a8Q Rf2+ 6.Rxf2 Qc4+ 7.Ke1 Qc1+ 8.Ke2 Qc2+ 9.Ke3 Qxf2+ 10.Ke4 Qf3+ 11.Kd4 h2 12.Qb8+ Qf4+ draws. ii) Kf3 3.Rb3+ Qxb3 4.a8Q+ Ke3 5.Re7+ Kd3 6.Qa6+ Qc4 7.Re3+ Kd4+ 8.Qxc4+ Kxc4 9.Bf4 Ra2 10.Sd6+ Kd5 11.Sxf5 h2 12.Sg3 wins. iii) 6.Rxf2? Qc4+ 7.Ke1 Qc1+ 8.Ke2 Qc2+ 9.Ke3 Qxf2+ 10.Kd3 Qf5+ 11.Qe4 Qxe4+ 12.Kxe4 h2 draws. iv) Setting up the thematic force RRS vs. QPP. v) First try: 8.Sf6? Qg6 9.Sh5+ Qxh5 10.Rxh5 stalemate no.1. Second try: 8.Sd6? Qg6 9.Sf5+ Qxf5 10.Rxf5 stalemate no.2, better than 10.Rh3+?? gxh3 11.Rxf5 h2 mate.

Judge: Isn't 8.Sg7 a delight? No other 'Botvinnik' entry extracted my pet quality *charm* from the recalcitrant thematic material. The symmetrical echo is not, to my mind, mechanical.

4th Prize David Blundell (Wales)

1.e3/i **Bf3**/ii **2.f5**/iii **Bg4**/iv **3.f6**/v **exf6 4.Kxh7 Bf5+**/vi **5.Kg8**/vii **Kd6**/viii **6.Kf8**/ix **Ke6 7.Kg7 Ke7 8.Kg8 Bh7+ 9.Kxh7**/x **Kf7 10.Kh8 f5 11.h7**/xi **f4 12.exf4 e3 13.f5 e2 14.f6 Kg6 15.f7**/xii **e1Q 16.f8Q Qc3+ 17.Kg8 Qc4+ 18.Kh8 Qd4+ 19.Kg8 Qd7 20.h8S+ draw.**

i) 1.Kxh7? e3 2.Kg6 Be4+ 3.f5 e6 wins. ii) Bg2; for Bh3; is the same. Ke6?? 2.f5+ wins. iii) 2.Kxh7? Bg4 and 3.Kg6 e6 (Ke6? h7) 4.h7 Bf5+ 5.Kg7 Bxh7 6.Kxh7 Kc4 wins, or 3.Kg7 Bf5 4.h7 Bxh7 5.Kxh7 Kc4 6.Kg6 Kd3 7.Kf7 Kxe3 8.f5 Kf4 wins. iv) If Ke5, then 3.f6 exf6 4.Kxh7 Bg4 5.Kg7 Bf5 6.Kf7 Bh7 7.Kg7 Ke6 8.Kxh7 Kf7, transposing into the main line, and not, in this, 3.Kxh7? Bg4 4.f6 Kxf6. v) 3.Kxh7? Bxf5+ 4.Kg8 Kc4 wins. vi) If Ke6; then not 5.Kg7? Bf5 giving the main line zugzwang WTM, losing, but either 5.Kg8 or 5.Kh8, though not 5.Kg6? Bh3. vii) 5.Kg7? Ke6 6.Kg8 Bg6 7.Kg7 Kf5 8.Kg8 Kg5 wins. viii) Ke6 6.Kg7*z*. Ke5 6.Kf7*z*. ix) 6.Kh8? is met by either ...Ke5 or ...Kd7. x) The 'tempo-losing' 9.Kg7? fails to f5 10.Kxh7 Kf7 11.Kh8 f4 12.h7 Kf8, mating. xi) 11.Kh7? f4 12.Kh8 fxe3 13.h7 Kg6 14.Kg8 e2 15.h8Q e1Q, when his extra pawn secures a win for Black. xii) 15.Kg8? e1Q 16.f7 Qe6 wins, not 16...Qe7? 17.f8S+ drawing.

Judge: It is rare for a study with such a natural position to hold the solver's attention for every stage of so long a solution, right up to the culminating point.

1st Honourable Mention: David Blundell (Wales)

1.Ke3/i **Bb2 2.Kf4**/ii **Kf2**/iii **3.Kf5**/iv **Bg7**/v **4.d4 Kf3 5.h3***z* **Bh8 6.h4 Bg7 7.h5 Bh8 8.h6 Bxd4 9.Ke6 Ke4 10.d3+ draw.**

i) 1.d4? Bb2 2.Ke3 Kg2 3.Kf4/vii Bxd4 4.Kf5 Bg7 5.d4 Kf3 6.Ke6 Ke4 wins. ii) 2.d4 Kg2 is (i). iii) Kg2; or Bh8(Bg7) 3.d4 come to the same thing, while Kxh2 3.d4 draws as after 1...Kxh2. [AJR: but this is not supplied.] iv) 3.d4? Bxd4 4.Kf5 Bh8 5.d4 Kf3 6.Ke6 Ke4 wins. v) Bh8 4.d4 Kf3 5.h4*z*. vi) 1...Kg2 2.Ke3 Bb2 is the same, but not 1...Kxh2? 2.Kf3 Bb2 (Bxd2;Kg4) 3.Kf4 Bxd4 4.Kf5 B- 5.d4 draw. vii) 3.h4 Kg3 4.h5 Ba3 5.h6 Bf8 wins.

Judge: The impression made is very similar to the preceding study. The 'self-block' 8...Bxd4 supplies the element of charm.

2nd Honourable Mention: Peter Krug (Austria)

1.Qd8 Qxd8 2.Se4 Qh4 3.Sg3+ Qxg3 4.fxg3 Bxh5 5.Kf2 Bg4 6.Sd3 Be2 7.Sf4 Bg4 8.Sd5 Bf3 9.Sc7 Bg4 10.Sa8 Bf5 11.g4 wins.

Judge: To make up for both the total absence of commentary and the outrageous position (which is barely legal) we have the (composer's!) bravado of wQa8 sacrificing herself and being replaced in the course of the solution on that self-same square by wS, as remote from the action as it could possibly be. Neither Ian Watson nor Harold van der Heijden has been able to find fault. Originality and composing technique are present at a high level.
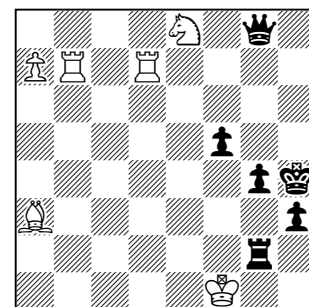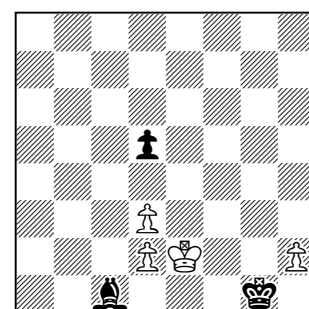
Win
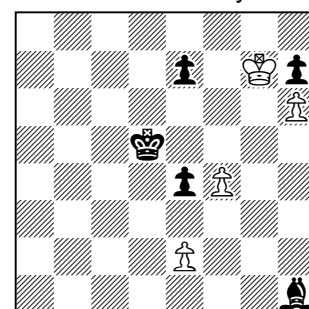
Draw

Draw
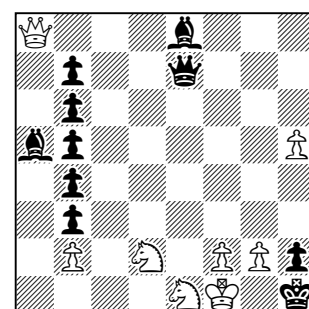
Win

2 HM
(repeated diagram)

Win

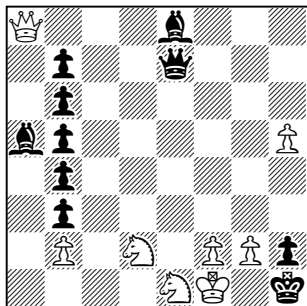A synopsis will spoil the fun for some, but may be useful to others. In the diagram the vacant g3 square invites wSg3 mate. But after four lively and well-contrived introductory moves g3 is taken by a white pawn, lending the intro a rare thematic flavour. The resulting wS/bB duel is 'what it is really all about', with stalemate seemingly Black's trump card, though that is easily 'drawn'... To release g3 the pawn there must advance despite being naturally blocked by bB: whenever wS plays to a light square he will be attacked, and otherwise bB returns to the g4 station. Everyone knows that a knight can neither gain nor lose a move, while a free-ranging bishop can do so at will. So whither away? The only suitable square is a8, so wS heads there by the shortest route – alternatives waste time (thank you, Ian and Harold).

Note: 1.f3? Qc5 2.Se4 Qc4+ 3.Kf2 Qd4+. And there's what many term a 'thematic try' 5.g4? Bxg4 6.Kf2 Be2 7.g3 Bg4, giving the solution line without wPg2 – but that pawn is needed to supply a tempo move after the eventual (way beyond 11.g4) Se3, Bd3.

The study breeds afterthoughts. The squares a8 and g3 have an eerie functional affinity. And as a sufferer from claustrophobia the judge empathises with both bKh1 and bBa5.

3rd Honourable Mention: Alyosha Gasparyan (Armenia)

1.Rb5+/i **Kd6 2.Rb6**+/ii **Ke5 3.Bxe4**/iii **Rc1+ 4.Sxc1**/iv **Sa3+ 5.Kd1 Kxe4**/v **6.Sa2 b1Q+ 7.Rxb1 c2+ 8.Kd2 cxb1S**+/vi **9.Kc1 Kxf5 10.Sb4 Se5 11.Sc2 Sd3+ 12.Kd1 Sxc4 13.Se3+ Sxe3+ 14.Ke2 Ke4**, ideal stalemate.

i) 1.Rxb2? cxb2 2.Bxf7 Rxf5 wins. ii) Not 2.Sxc3? Sxc3 3.Kxc3 b1Q 4.Rxb1 Rxb1 5.Bxf7 Ke5 6.Bg6 Rc1+ winning. iii) 3.Re6+? Kxf5 4.Sg3+ Kg4 5.Sxf1 Sa3+ 6.Kxc3 b1Q 7.Rxe4+ Kg5 wins. iv) 4.Kd3? Sd6 5.Bf3 Rf1 6.Sd4 Sa3 wins. v) And now not 6.Se2? b1Q+ 7.Rxb1 c2+ 8.Kd2 cxb1S+ 9.Kc1 Se5 10.Kb2 Sexc4+ wins. vi) [A 3S vs. S 6-man ending is reached, demonstrated a century ago by Troitzky to be a win.]
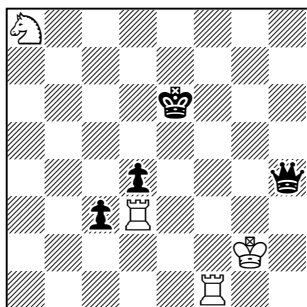
Judge: The midboard stalemate finale (cf. (vi) above) speaks for itself.

4th Honourable Mention: Geoffrey Caveney (USA)

Apart from wRf1 all White's pieces are poorly placed, bPP are far advanced and very dangerous. To draw calls for great precision from White. **1.Sc7**+/i **Ke5**/ii **2.Sb5**/iii **Qe4**+/iv **3.Rdf3**/v **c2**/vi **4.Sa3**/vii **d3 5.Sxc2**/viii **dxc2 6.Kg3**/ix **Qg6**+/x **7.Kf2 Kd4**/xi **8.Ke2**/xii **Qg2+ 9.R3f2**/xiii **Qg5**/xiv **10.Rf4+ Kc3 11.R1f3**+/xv **Kb2 12.Rb4+ Ka2** (Kc1? Rf1 mate) **13.Ra4+ Kb2 14.Rb4**+ draw.

i) White must take advantage of this check to bring wS into play. Otherwise either the knight is lost or the pawns advance too fast. 1.Rg3? Qe4+. 1.Rh3? Qe4+. 1.Sb6? c2 2.Rg3 Qe4+ 3.Rgf3 d3, and the pawns are irresistible. 1.Rdf3? Qg5+ 2.Kh3 c2 3.Sc7+ Kd6 4.Sb5+ Qxb5 5.Rf6+ Kc7 6.Rf7+ Kb6 7.R7f6+ Ka5 8.R6f5 Qxf5+ 9.Rxf5+ Kb4 wins. ii) Kd7; runs into the resourceful 2.Sa6, when wRd3 is indirectly protected by the Sc5+ fork, freeing wK to run to the queenside to help stop the pawns when bQ checks: Qe4+ 3.Kf2 Qf5+ 4.Ke1 Qe6+ 5.Kd1 Qb6 6.Sc5+, deflecting the queen from the b-file, where it has threats of checking and helping cP's advance. Now 6...Qxc5 7.Rf4 Qh5+ 8.Kc1 Qh1+ 9.Rd1 draws. iii) Any rook move here allows bPP to march to victory. In the variations below, the explanation for the result is basically the same. The white pieces do not have time to get into position to stop the pawns. On the other hand, 2.Sb5 puts immediate pressure on the infantry while bringing the knight closer. 2.Rdf3? c2 3.Rf5+ Kd6 4.Sb5+ Kc6 5.Sa7+/xvi Kb7 6.Rf7+ Ka8/xvii 7.Sb5 Qg5+ 8.Kh3 Qh5+ 9.Kg3 Qxf7 10.Rxf7 c1Q 11.Sc7+ (Sxd4,Qg1+;) Kb7 12.Se6+ Kb6 13.Sxd4 Qg1+ wins. 2.Rg3? Qe4+ 3.Kg1 c2 4.Rg5+ Kd6 5.Sd5/xviii Qe6/xix 6.Sf4 Qe3+ 7.Kg2 Qe4+ 8.Kh3 d3. The pawns are unstoppable. 2.Rh3 Qe4+ 3.Kg3 Qg6+ 4.Kh2 c2 5.Re1+ Kd6 6.Sb5+ Kc5 7.Sa3/xx d3 8.Sxc2 dxc2 9.Rc3+/xxi Kd4 10.Rc8 Qh5+ 11.Kg3 Qg5+ 12.Kh2 Qh4+ 13.Kg2 Qg4+. iv) Black must deflect wRd3 to disarm the threat to the pawns. v) White must keep a rook on the 1st rank to deal with the cP. vi) Qe2+; fails to 4.R1f2 Qxb5 5.Rf5+. vii) 4.Kf2? d3 5.Sc3, fails to the brutally effective Qxf3+ 6.Kxf3 d2 7.Sd1 c1Q. viii) White cannot afford to delay this capture: 5.Kf2? and 5.Kg3? both fail to d2 6.Sxc2 Qxc2. And bQ's control of h7 from c2 is the reason rook checks fail in the line 5.Rh1 d2 6.Sxc2 Qxc2 7.Rh5+ Kd6 8.Rh6+ Kd7 9.Rf7+ Ke8. Another winning king retreat to the

---

Alyosha Gasparyan
3 HM BCPS 2012 Ty/G

Draw

Geoffrey Caveney
4 HM BCPS 2012 Ty/G

Draw

back rank! ix) wRR checking and pinning powers hold the draw after Kd4 7.Rf4, or Kd5 7.Rf5+. x) Incredibly, this position is a mutual zugzwang! White needs both rooks doubled on the f-file, and not blocked by wK, to harass bK with checks and pins. wRf3 cannot be pinned, and wK has to protect it, so wRf1 is not deflected from the 1st rank. Finally, wRf3 must guard e3 to stop 6...c1(Q) 7.Rxc1 Qe3+. Another reason White needs the rooks on the f-file is to prevent a surprising kingside mate threat. If, WTM, 7.Ra1?, there is a black win by Qg6+ 8.Kf2 Qc6 9.Re3+ Kf4 10.Ree1 Qf3+ 11.Kg1 Kg3. And 7.Rc1 loses because wK cannot follow bK to the queenside without falling prey to a fatal skewer: Qg6+ 8.Kf2 Kd4 9.Ke2 Qg2+ 10.Rf2 Qe4+ 11.Kf1 Qh1+ 12.Ke2 Qxc1. Thus, any white move after 6.Kg3 would lose. But amazingly, Black to move cannot maintain his ideal king and queen position. xi) With the back wR still on f1 7...Qc6 8.Re3+ Kf4 9.Ree1 or 9 Ke2+ holds, as does 8...Kd4 9.Ree1. xii) wK follows his oppo to the Q-side to deal with the pawn. xiii) Keeping the back rook on the first rank guarding c1. xiv) To prevent 10.Kd2. xv) wRR quit the back rank to deliver a curious draw by perpetual check. xvi) 5.Sxd4+ Qxd4 wins. 5.R1f4 Qxf4 6.Rxf4 Kxb5 7.Rf1 d3 wins. xvii) Hiding from checks! xviii) 5.Rf6+ Kxc7 6.Rg7+ Kd8, another K-retreat to the back rank! 7.Rf8+ Qe8 8.Rxe8+ Kxe8 9.Rc7 d3 wins. xix) To block sixth rank rook checks. xx) 7.Sxd4 Kxd4 8.Rh4+ Kd5 9.Rf4, tries to get back to stop the pawn but Black has a clever tactic: Qd6 10.Kg3 c1Q 11.Rxc1 Qa3+ winning. xxi) Looks good, but it turns out there is no way to stay on the c-file without running into a queen fork.

Judge: One could hardly wish for greater excitement from this material. The sole regret is that so much of the play occurs when the material is no longer 8-man thematic.

1st Commendation: Eduard Eilazyan (Armenia/Ukraine)

1.Bd6+ Kh4 2.Be7+/i **Rg5 3.Bxg5**+/ii **Kxg5 4.Qg2+ Bg4 5.Qxa2** – Black now has two options: **5...h1Q+ 6.Kd2** (Kf2? Qh2+) **Qg2+ 7.Kc1 Qxa2** model stalemate, *or* **5...h1R+ 6.Kf2**/iii **Rh2+ 7.Kg3**/iv **Rxa2** with a second model stalemate. The theme of this study is change of solution. [Presumably the composer is drawing attention to the two echo variations after White's move 5. AJR]

i) 2.Qf2+? Kg5 3.Qe3+ Kg6 4.Qe8+ Qf7 5.Qxf7+ Kxf7 doesn't rescue White. Another move is no better: 2.Qf6+? Rg5 3.Qf2+ Kh5 4.Qxh2+ Kg6 5.Bf4 Rg4 6.Bd2 Qc4 7.Qxe2 Rg1+ 8.Kf2 Rg2+ 9.Kxg2 Qxe2+. ii) [3.Qf2+? Kh3 4.Qe3+ Rg3 5.Qh6+ Kg2.] iii) 6.Kd2? Rh2+ 7.Kc1 Rxa2 allows 8.Kb1, so no stalemate. iv) With bQh2 this was not on.

Judge: The composer must have been aware of the judge's penchant for a neat concluding classical echo.

2nd Commendation: Peter Krug (Austria)

[AJR: In this mayhem position it's easy to overlook that Black retains the right to castle.] **1.c7 Rxc7 2.Qd5 Sxe3+ 3.Kxg5 Sxd5 4.Re2**+/i **Se3**/ii **5.Rxe3+ Kf8**/iii **6.Reg3**/iv **Rxc2 7.Rh3**/v **Rc5+ 8.Kf4 Rc4+ 9.Kf5 Rc5+ 10.Ke4 Re8+ 11.Kd3 Re3+ 12.Rxe3 Rd5+ 13.Kc2 Rc5+ 14.Kb1 Rf5 15.Re8+ Kxe8 16.Rg8** mate.

i) 4.Re1+? Se7 5.fxe7 Ra6 6.Kh4 Rc4+ 7.Kh3 Rc3+ 8.Kh2 Rxc2 winning. ii) Se7 5.fxe7 Ra6 6.Kh4 Rc4+ 7.Kh3 Rc3+ 8.Kh2 Rxc2 9.Rg8 mate. iii) Kd8 6.Re8+ Kxe8 7.Kh6 wins. iv) 6.Rh3? Rc5+ 7.Kf4 Rc4+ 8.Kf5 Rc5+ 9.Ke4 Re8+ 10.Kd3 Re3+ 11.Rxe3 Rd5+ draw. v) Try: 7.Rh1? Rc5+ 8.Kf4 Rc4+ 9.Kf5 Rc5+ 10.Ke4 Re8+ 11.Kd3 Rd5+ 12.Kc2 Re2+ 13.Kb1 Rd1+ (Re1+; Rxe1) 14.Rxd1 Rf2. [15.Rxd6 Sc6 holds. AJR]

Judge: This may slake the thirst of solvers avid for analytical meat. In general I downgraded entries having whole blocks of supporting lines, which tend to put off the average solver.

3rd Commendation: Iuri Akobia (Georgia)

1.Sf3/i **Kc5**/ii **2.Ka7**/iii **g2 3.Bxg6 Rxa3**+/iv **4.Kb8**/v **Rxe3 5.Sg1 Kd4 6.Bf7**/vi **Re1 7.Sh3 Re3**/vii **8.Sg1 Rg3 9.g6**/viii **Ke3 10.g7 Rxg7 11.Bd5 Kf2** (Rg3 Sh3) **12.Sh3+ Kg3 13.Bxg2** (Sg1? Re7) **Kxg2 14.Sf4**+ with a draw.

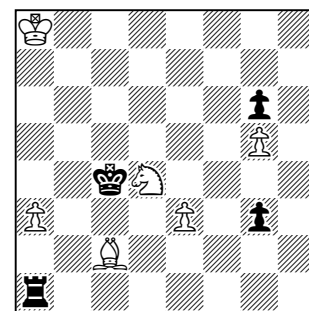**Eduard Eilazyan**
1 C BCPS 2012 Ty/G
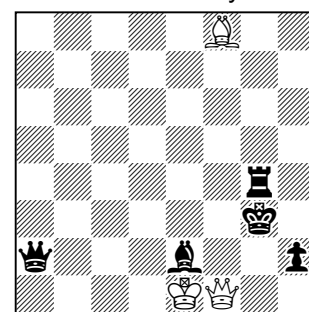
Draw

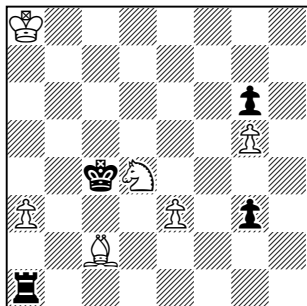**Peter Krug**
2 C BCPS 2012 Ty/G
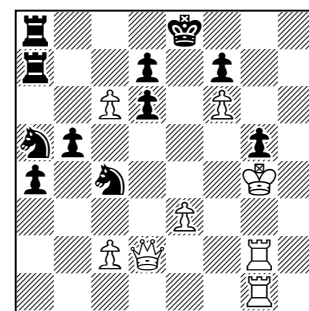
Win

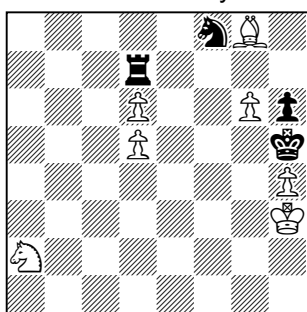**Iuri Akobia**
3 C BCPS 2012 Ty/G

Draw

3rd Commendation
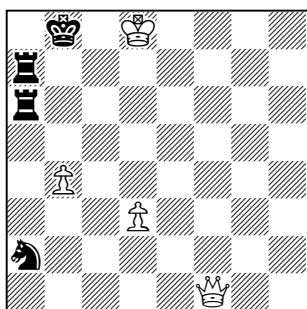(repeated diagram)

Draw

Daniel Keith
4 C BCPS 2012 Ty/G

Win

Marco Campioli
Sp C BCPS 2012 Ty/G

Draw

i) 1.Bxg6? Rxa3+ 2.Kb7 Rxe3 wins. Note that 1...g2 2.Sf3 Kc5, leads to the main line. 1.Se2? Rxa3+ 2.Kb7 Ra2 wins. ii) Kb5 2.Kb7 g2 3.Bxg6 Rf1 4.Sg1 Rxg1 5.Be4 draw. iii) Thematic try: 2.Kb7? g2 3.Bxg6/ix Rf1 4.Sg1 Rxg1 5.Be4 Rb1+ and wins. That is why the king was 'hidden' on the a-file. 2.Ka7 'meets' (entices) the capture of wPa3 with check. It simultaneously inhibits bKb6 and hides behind wPa3. iv) Rf1 4.Sg1 Rxg1 5.Be4 draw. With wKa7 there is no check. v) Again avoiding a future check on f7 – see 6.Bf7. Thematic try: 4.Kb7? Rxe3/x 5.Sg1 Kd4 and Black wins easily, for example 6.Bh5 Rg3 7.g6 Ke3. vi) This move is only possible because of 4.Kb8. In the case of 4.Kb7, Black would now win easily with 6...Re7+. Try: 6.Kc7? Rg3/xi 7.Se2+ Ke3 wins. 6.Bh5? Rg3 7.g6 Ke3 8.g7/xii Rxg7 wins, cf. wBd5 in the main line (move 11). vii) Rh1 8.Sf4 g1Q 9.Se2+ draw. viii) Try: 9.Kc7? Ke3 10.Bd5 Kf2 11.Bxg2 Rxg2 (Kxg2? Se2) 12.Sh3+ Kg3 wins. In this, Black avoids 9...Rxg5? 10.Be8 Re5 11.Bc6, drawing. ix) 3.Be4 Rf1 4.Sg1 Rxg1 5.Kc7 Kb5 wins. x) Not 4...Rb3+? 5.Kc7 Rxe3 6.Sg1 Re7+ 7.Kc8 Re1 8.Sh3 Re3 9.Sg1 Kd4 10.Bf7 draw. xi) 6...Re1(?) 7.Sh3 Re3 8.Sg1 loss of time – on this occasion by Black! xii) 8.Kc8? Kf2 9.Se2 Rg5 wins.

Judge: The choice of a7 for wK on move 2 is hard to swallow, but the explanation convinces.

4th Commendation: Daniel Keith (France)

1.Be6/i, *with*: **1…Sxe6**/ii **2.dxe6 Rxd6 3.e7**/iii **Rxg6 4.Sc3**/iv **Re6**/v **5.Sd5 Rxe7** (Kg6; Sf4+) **6.Sf4** mate, not 6.Sxe7? stalemate, *or* **1…Ra7 2.Bf5**/vi **Ra3+** (Sxg6; Bg4 mate) **3.Sc3 Rxc3+ 4.Kh2** (Kg2? Kxh4) **Sxg6** (Kxh4 g7) **5.Bxg6+ Kxg6 6.d7** wins.

i) 1.Bf7? Sxg6 2.Be8 Rxd6 3.Sc3 Ra6 4.Se4 Ra3+ 5.Sg3+ Rxg3+ 6.Kxg3 stalemate. ii) Kxg6 2.Bxd7 Sxd7 3.Kg4 Sf6+ 4.Kf4 Sxd5+ 5.Ke5 Sb6 6.Ke6 Kh5 7.Sc3 Kxh4 8.Sd5 Sa4 9.Ke7 wins. iii) 3.g7? Rd3+ 4.Kg2 Rd8 drawing, but not, in this, 3...Rd8? 4.Sb4 Kg6 5.Sc6 Rd3+ 6.Kg4 wins. iv) 4.Sb4? Rg8 5.Sd5 Kg6 6.Sc7 Kf7 draw. 4.e8R? Re6 5.Rxe6 stalemate. 4.e8B? stalemate; 4.e8Q? stalemate. v) If Rg8;, then not 5.Sd5? Kg6 6.Sc7 Kf7 draw, but 5.Se4 Re8 (Kg6;Sd6) 6.Sf6+. vi) The only move for White. If 2.Sb4? then the only drawing reply is Ra3+. BS+P win in general against K+R if the king can protect the pawn, so to draw Black needs to cut wK off from wPd5. Black must also control the advance of the pawn to d6 with his rook if the knight leaves c6. If 2.Sb4? Kxg6? when 3.Sc6 Ra3+ 4.Kg4 will win, but not [unless there is a really deep dual – AJR] 3.Kg2? Kxg6 4.d7 Sxd7 5.Bxd7 Kf6 6.Sc6 h5, preventing wBg4-h5, which would be possible after (in this) 5…Rb3? 6.Sc6 Kf6 7.Bg4, giving wK eventual access to c4 and d4.

Judge: An appealing meld of checkmates, stalemates and wins.

Special Commendation: Marco Campioli (Italy)

1.Qf4+/i **Ka8 2.b5**/ii **Rb6 3.Qe4+**/iii **Rab7 4.Qa4+ Ra7** (Kb8 Qf4+) **5.Qe4+ Rbb7 6.Qc6**/iv **Sb4**/v **7.Qe4**/vi, *with*: **7…Sc2 8.b6**/vii **Ra5**/viii **9.Kc8**/ix **Rc5+ 10.Kd8 Rh5**/x **11.Qa4+ Kb8 12.Qf4+** (Qxc2? Rh8 mate) **Ka8 13.Qa4+**, perpetual check, *or* **7…Sa2 8.Qc6**/xi **Ra3 9.Qd6**/xii **Ra5 10.Kc8**/xiii **Rbxb5**/xiv **11.Qc6+ Ka7 12.Qc7+ Ka8**/xv **13.Qc6+** perpetual check, positional draw. Main themes: perpetual check *vice* positional draw, paradoxical move, refusal to capture undefended piece, tempo play, try, *festina lente*.

i) 1.Qf5? Rd6+ 2.Ke8 Rb6 3.Qc5 bRb7 4.b5 Rc7 5.Qd6 Ra8 6.Qb6+ Kc8 7.d4 Sc3 wins. ii) 2.Qe4+? Rb7 3.b5 Rf6 4.Ke8 Sc3 wins. 2.Qf3+? Rb7 3.b5 Rh6 wins. 2.Qc4? Rb6 3.Qd5+ bRb7 4.b5 Sc3 5.Qc6 Sxb5 wins. iii) 3.Qf3+? aRb7 4.d4 Sc3 5.Qxc3 Rg6 6.Qa3+ Kb8 wins. iv) If 6.Qd5? or 6.Qf3? or 6.Qg2? or 6.Qh1?, then 6...Sc3, which also answers 6.Kc8? 6.b6? Ra6 7.d4 Raxb6 8.d5 Sc3 9.Qf3 Rg6 wins. v) Sc3 7.b6 draws, not 7.Qxc3? Rb8+. vi) 7...Ra5 meets wQ to any of f3, g2, or h1. vii) 8.Qc6? Sd4 9.Qd5 Sxb5. viii) With the idea of Rh5; and Rh8 mate. ix) 9.Qc6? Sb4. 9.Ke8? Sa3, with the idea of Ra6. 9.Qc4? Sa3 10.Qc6 Rb5 11.Kc8 R5xb6 12.Qa4+ Ra7 13.Qe4+ bRb7 14.Qc6 Sb5 wins. x) Kb8 11.Qf4+ draw. But 10...Rg5?? would lose: 11.Qa4+ Kb8 12.Qf4+. xi) The threat was ...Sc3. xii) 9.Qd5? Sc3 wins. 9.b6? Sb4 10.Qc8+ Rb8 11.b7+ Ka7 12.Ke7 Ra6 wins. xiii) 10.Qd4? bRxb5 11.Kc7 Ra7+ 12.Kc6 Rb8 13.Qe4 Sb4+ wins. 10.b6? Sc3 11.Qb4 aRa7 12.Qd6 Ra6 13.Qc5 bRxb6 14.Qxc3 Ra7 wins. xiv) Raxb5 11.Qa6+. Sc3 11.Qc6 draw. xv) Ka6 13.Qc6+ Rb6 14.Qa8+ draw.

Judge: This is the third of the six 'Botvinnik' entries included in the award. Had the annotating included more commentary it would have avoided the 'special' cognomen, an attribute that I view with general disfavour. I preferred this setting – where bS strives to join the attack and wQ must defeat this plan – to settings that resolved the composer's headache of how to handle the very difficult material by placing both thematic pawns on the threatening brink of promotion.

♛   ♛   ♛   ♛   ♛

У компьютера нет морали –
а у человека нет такого управдания

Computers have no morals – we lack that excuse

by John Roycroft

The title epigram* encapsulates a principled stance I hold on EGTBs. It is a message to judges, and to composers entering tourneys. It lies behind the (optional, not obligatory) task set by the BCPS tourney announcement.

The result was a disappointment for the judge. He had hoped for a significant number of entries using EGTBs (available to anyone with access to the Internet via Eiko Bleicher's user-friendly website *K4it*) to explain for human consumption moves of significant depth and difficulty with *six* chessmen. This was to be achieved by 'composing' narrative accompaniment, with a minimum of database 'analysis'. The only way to develop such narrative is by dialogue with the relevant EGTB. If the dialogue has to be prolonged, then it has to be prolonged. But it had to be attempted.

This challenge was not fully understood by the target international audience of talented experts. For whatever reason. The good news – and it is great good news – is evident in the honoured studies with extensive explanatory text descriptions of the play, even if only *five* chessmen were on display!

There was, I confess, an error of omission on my part. The tourney announcement failed to provide an example. The excuse is twofold. Firstly, in the six initial sections in the BCPS announcement, studies were not there. When our good friend the pro-active Georgian composer-organiser Iuri Akobia drew my attention to this, I hastened to fill the gap. BCPS co-operated willingly. Secondly, once drafted, the announcement was already space-consuming, and I had no suitable example ready at such short notice. What I *did* have was the Botvinnik 'theme', having kept it up my sleeve for a number of years.

With the award largely done and dusted, I have had ample opportunity to make amends and at the same time to publicise what lies behind the announcement's 'IMPORTANT' paragraph – and the epigram. My viewpoint (held for many years) is controversial, but contesting it calls for coolness, rather than the expostulation encountered in several articles published in chess problem magazines, however renowned their authors. The contention that the EGTB is 'just another computer tool, to be used how we like' is invalid, or so I maintain. As shown by the keen interest taken in the potential of the EGTB (which he termed an 'oracle') by the late Donald Michie, chief scientist of the Turing Institute (which he founded in 1984), the omniscient database is a product of scientific significance. As such it calls for proper respect.

Now to the missing example (see page 442), a relatively straightforward one, mainly for demonstration purposes. It uses the study by Frenchman Christian Poisson awarded first prize in the tourney marking the centenary of the classic Ukrainian composer Tigran Gorgiev. The judge was Gorgiev's compatriot, the brilliant and outspoken Sergiy Didukh.

The line we shall annotate with attempted narrative comprises no fewer than nine consecutive moves by White, unique for winning purposes. There are no duals, no waste-of-time alternatives, and no move inversion options. We take the composer's main line (see footnote**, page 442), diverging only to follow annotation (ii).

In the absence of endgame theory or significant master experience with this force we have no alternative but to use common sense – aided by dialogue with *K4it* – to evaluate the very specific position. *K4it* will confirm (or not – in which case we take heed of its response and try again) our interpretation when we try out a move. Our aim is to explain what is going on, ideally including reasons why each unique move really is unique.

—————————————

*The author's entry for a 2010 competition of the Russian problem magazine Уральский проблемист (*The Urals Problemist*). No award has been traced.

Christian Poisson
1 Pr T.B.Gorgiev
Centenary 2010
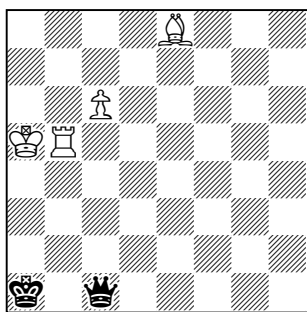
Win

For White to win, cP must promote. To promote, the move c6-c7 must be played at some stage. To counter this, bQ must control c7. After promotion, Q+R will win against Q while Q+B will not.

1.Ka6/i **Qc4**/ii **2.Bd7**/iii **Ka2**/iv **3.Kb6**/v **Qd4+**/vi **4.Kb7**/vii **Ka3**/viii **5.Kb8**/ix **Qd6+**/x **6.c7**/xi **Qxd7 7.Rb6 Qd4**/xii **8.Ra6+ Kb4 9.c8Q,** winning.

i) BTM can play Qe1+, while if 1.Kb6? wB is again lost, this time by Qe3+; ii) Maintaining c7 under observation (d6 as well) and pinning wR. wK alone can move. iii) To force cP's advance White must control c7. This can be done only by playing wK or wR to b7. But Kb6 can be met usefully by Qg8;, as the reply Re5 is well met by Qg3;, Black's target square being b8, for checking purposes. Perpetual check looms round every corner. So 2.Bd7 is arrived at by elimination, seeing that the pawn must be protected. This comes as a surprise with the three long-range chessmen on such an open board. iv) bQ is optimally placed already, and bK has only one move! Approaching the action has got to be useful, even if we can't yet see why. Rather nice is 2...Qe2 3.c7? Qe6+ (unique!) 4.Bxe6 stalemate. v) The only way to make progress. It unpins wR,and covers c7. If it also blocks the file for bR, we can well imagine that this is only temporary. But *K4it* confirms that WTM (i.e. giving White two moves running, telling us the threat) wins with c6-c7, which is rather obvious – afterwards. vi) The only move to put up resistance. vii) 4.Kc7? is ruled out by Qa7+, and checks without end. And 4.Rc5(?) Qb4+ 5.Rb5 Qd4+ repeats.

viii) Another case of putting the onus of proof back on White. ix) The reason this works is explained by the moves that follow. But what is wrong with 5.Rb6, a really tempting alternative? By allowing White to move again *K4it* tells us the threat, namely the unique move c6-c7. Could this be a case of a straightforward move-order dual, 5...Qxd7 6.Kb8 (unique!), transposing? But thanks to *K4it* we know it is not. Now when a move-order try fails, there always has to be hidden tactics that do not crop up elsewhere. OK, it takes *K4it* to enlighten. It turns out that two moves defeat 5.Rb6, a sort of refutation dual, if you like. One is 5...Qd5, pinning cP and meeting the unpin 6.Kb8 with Qd6+, the 'thematic' riposte c6-c7 being ruled out by wR being *en prise* – a consequence of the try. The other move is 5...Ka4, this time meeting 6.c7 Qxd7+ 7.Kb8, with 7...Ka5. Following on from this we can always learn from a try-defeating manoeuvre by testing it in the actual solution. Well, after 5.Kb8 there is no pinning the pawn: 5...Qf7+ 6.c7 wins, and 5...Ka4 6.Rb7 wins, each white 6th being unique. x) Black's sole alternative is 5...Ka4, when 6.Rb7 Qd6+ 7.c7+ Qxd7 8.c8Q is neat and – after we've seen it – simple. xi) Neither this nor White's next move is easy to see – a sacrifice followed by a quiet move. bQ looks solidly ensconced on d6, yet after White's 7th, that square is crucially taboo. By testing 6.Kb7? we learn the key to Black's defensive resources: 6…Ka4 7.Rb6 Ka5 8.Ra6+ Kb5 9.Rb5+ Kc5 10.Rb1 Qe7 11.Kc8 Qf8+ 12.Kb7 Qf3 13.Rc1+ Kd6, and Black, who has had many alternatives along the way, has a solid draw. xii) The classic two squares separating the king from a checking rook, so important in handling rook and pawn endings, is critical here.

Other ways to learn from *K4it* are possible. A large difference in depth (*K4it* supplies 'distance to mate' for every winning or losing move, in whatever legal position it faces) between an optimal move and its closest numerical neighbour strongly indicates that we should delve at that point to discover why – there is likely to be a strong defence which only the optimal move overcomes. And just because one move is 'best' arithmetically by depth does not mean it is best humanly speaking: the computer does not replace the need to understand. Optimality is not a human concept since it depends on counting, while uniqueness does not: uniqueness is germane both to computers and humans. Are we digressing?

** The composer, who did not offer narrative, supplies a main line and selected variations, in a format associated with WinChloe, a problemists' tool written by Monsieur Poisson himself, and which cannot conveniently be reproduced here. The moves you see below are in other respects complete. Apart from the wholly remarkable family of reciprocal zugzwangs, no refutation is given of any white try. For more detail the reader is referred to the judge's award, available either in the original Russian (in *The Ukrainian Problemist* no.6 of 2010, or possibly online), or in English translation in EG*186* Supplement, October 2011.

1.Ka6 Qc4 2.Bd7 Ka2 3.Kb6 Qd4+/i **4.Kb7 Ka3 5.Kb8 Ka4**/ii **6.Rb7 Qh8+**/iii **7.Bc8 Ka5 8.c7 Qf8**/iv **9.Rb2 Qh8 10.Rd2 Kb6**/v **11.Rd6+ Kc5 12.Rd8 Qb2+ 13.Bb7**.

i) Ka3 4.c7. Qd3 4.Be6+. Qf7 4.Bf5 Qf6 5.Kb7. ii) Qd6+ (or Qg7) 6.c7 Qxd7 7.Rb6 Qd4 8.Ra6+ Kb4 9.c8Q. iii) Qf4(d6,e5)+ 7.c7. iv) Qg8 9.Rb1. Qe8 9.Rb7. v) Qf8 11.Rd8 Qb4+ 12.Bb7.

Note by AJR: 8.c7 creates the first of four positions of reciprocal zugzwang, each hinging (with wKb8 bKa5 wBc8 and wPc7) on an 'opposition' of wR/bQ: b7/h8 b3/e8 b2/f8 b1/g8. This is impressive content.

The British Chess Problem Society would like to express thanks to all the judges in this 2012 tourney, and to Stephen Emmerson (for sections A-F) and John Cox (for section G) for their work as Controllers. As usual, the awards will remain open for three months from the date of publication to allow for claims of unsoundness or anticipation, which should be sent to the respective Controller (<stephen.emmerson@ntlworld.com> or <johncox@dewarhogan.co.uk>).

♛ ♛ ♛ ♛ ♛

Fairy definitions (*see pages 431-2*)

Helpselfmate (HS#n): with White starting, Black plays helpful moves until his final (mating) move, which must be forced.

Madrasi: a unit other than K observed by an enemy unit of the same kind is paralysed and may not move, check or capture, but it may in turn paralyse.

Isardam: a Madrasi-type paralysis is illegal and must be avoided.

AntiCirce: on making a capture, any unit (K included) is reborn on its game-array square (R, B and S on the square of the same colour as the capture-square, P on the capture-file). The captured unit disappears, as in orthodox chess. Rebirth is obligatory, so a capture is legal only if the relevant rebirth-square is vacant. In the **Cheylan** version, capture may **not** be made on the rebirth-square of the captured unit. Promotion with capture is legal provided the rebirth-square of the promoted unit is vacant. A fairy piece making a capture is reborn on the promotion-square of the capture-file. NB: in the 1st prizewinner in Section F the combination of Isardam and AntiCirce is understood to mean that a unit observing a similar enemy unit is permitted if the capture of that enemy unit is not possible owing to the unavailability of the AntiCirce rebirth square.

Grasshopper (♞): moves and captures on Q-lines by hopping over another unit of either colour (the hurdle) to the square immediately beyond it. A capture may be made on arrival, but the hurdle is not affected.

Double Grasshopper (♝): makes two consecutive Grasshopper moves, not necessarily both in the same direction. **Double Rookhopper** (♜): as Double-G, but moves and captures on R-lines only.

Kangaroo (♘): moves like a Grasshopper but over **two** hurdles standing any distance apart on a straight line, landing on the square immediately beyond the second hurdle.

Camel (♞): 3:1 Leaper.

Equistopper French-style (♝ – QF): if X is midpoint of QF-Y where Y is any occupied square, QF can reach X irrespective of other pieces on line QF-Y.

BOOK REVIEW, by Paul Valois

Izbrannye kipergani; Selected selfmates, by Aleksandr Azhusin. Moscow 2011. 248 pp., 462 diagrams, some photos. (Library of *Shakhmatnaya kompozitsiya* 6)
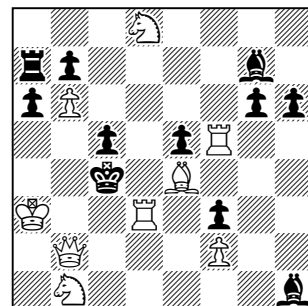
The very interesting introduction is translated into English. In Aleksandr's first composing period (1967-76), he made orthodox problems (11 of them quoted). In 1990 he resumed and switched to selfmates, 352 of them being given here, arranged by style: strategic, logical, model mates and popular, all of them to his taste. There is also a chapter devoted to joints with Andrey Selivanov, full of 1st prizewinners.

Finally, there are the awards from Aleksandr's 55th and 60th Jubilee Tourneys. There are excellent problems in all styles in this book, such as this S#9: 1.Rd7 (>2.Bd5+ 3.Bxb7+ 4.Bxa6+) a5 2.Rd1 (>3.Bd3+ 4.Bc2+ 5.Sd2+ 6.Sb3+ 7.Bd3+ 8.Bb1+ Kc4 9.Sxa5+) a4 3.Bd3+ Kd5 4.Bc2+ Kc4 5.Sd2+ Kd5 6.Sb3+ Kc4 7.Sa5+ Rxa5 8.Rf4+ exf4 9.Qb3+ axb3#.

Aleksandr Azhusin
1 Pr *Schach* **2004**

S#9

♛ ♛ ♛

25 Ukrainian Chess Solving Championships (1986-2011), by Valery Kopyl. Poltava, Ukrainian Chess Federation, 2012. 208 pp.

This book contains full scores, problems and solutions, with many photos. Valery himself leads with 9 wins.