

BRITISH CHESS PROBLEM SOCIETY

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**A W A R D**

of the

**40th ANNIVERSARY COMPOSING TOURNEY  
FOR DIRECT MATE PROBLEMS  
IN TWO MOVES**

M A Y , 1 9 6 0

Judges :

G. W. Jensch, C. Mansfield and Vaux Wilson

This tourney, which was announced in November 1958, has been delayed by the fact that Herr H. Albrecht, who was originally announced as one of the judges, found himself overwhelmed with adjudication work for which definite dates had been fixed. Rather than delay his award for several more months he offered to put the matter in the hands of his friend, Mr. G. W. Jensch, and to collaborate with him over the final placing of the problems. To this the other judges agreed, and the award reflects the views of all three of them.

There was a certain amount of compromise between the judges in an attempt to iron out serious divergencies of view, and so far as the seven prize-winners are concerned, there is some measure of agreement, as the following table shows.

	Jensch	Mansfield	Wilson	Total
1st Prize .....	1	5	2	8
2nd Prize ....	5	7	9	21
3rd Prize .....	15	4	6	25
4th Prize .....	8	1	20	29
5th Prize ....	4	10	17	31
6th Prize .....	12	9	12	33
7th Prize .....	21	3	11	35

But this measure of agreement does not extend to the other problems. The position which gains 1st Hon. Men. was given first prize ex aequo by Jensch, and the 2nd Hon. Men. got second prize in Mansfield's award. The 3rd Hon. Men. would have got third prize by Vaux Wilson's scaling, but in each case both the other judges placed the problems comparatively low. The 4th Hon. Men. owes its place to the fact that two judges placed it moderately well.

The Commended problems are not graded, because they result from an even wider divergence of opinion. Mr. Vaux Wilson used his Method of Evaluation in grading the problems, and while he was very much at variance with the other judges in some instances, it cannot be said that the M.O.E. grading was, on the whole, any more at variance with Messrs. Jensch and Mansfield than they were with each other, and this tourney furnishes proof, if any were needed, that it is hopeless to expect agreement between judges when modern and orthodox two-movers compete together. The British Chess Federation are trying the experiment of separating them into different sections, and it seems probable that their lead will soon be widely followed.

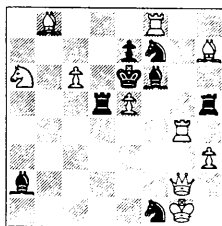
The Society are greatly indebted to the judges, and to Herr Albrecht for his collaboration. Its thanks are also due to Mr. W. Stead, who made three copies of every problem entered, to Mr. J. M. Rice, who did the German translations, and to Messrs. D. P. Bonner, J. G. Ingram, H. A. Melvin, H. Handy, D. M. Davey, and J. Krawiec, who tested the honoured problems.

All problems not printed in this pamphlet are at the disposal of the authors, all of whom have been sent a copy of the award.

The award will remain open for three months to ensure that claims in respect of anticipation, cooks or other defects shall receive consideration. These should be sent to G. W. Chandler, 46 Worcester Road, Sutton, Surrey.

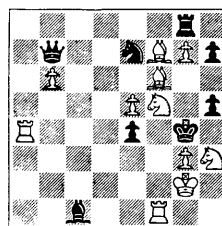
1st Prize

J. MORICE  
Paris



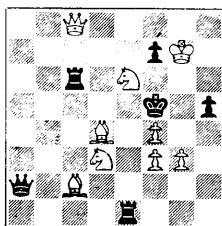
2nd Prize

E. HOLLADAY  
Dallas, U.S.A.



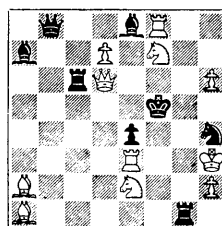
3rd Prize

M. LIPTON  
London



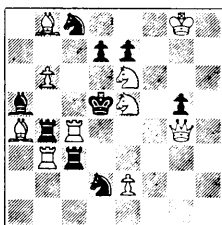
4th Prize

J. HARING  
The Hague



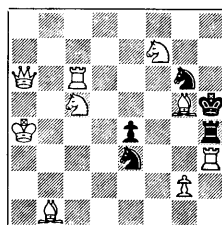
5th Prize

J. HARING  
The Hague



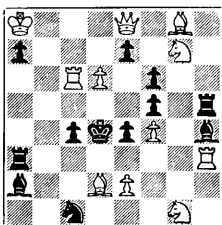
6th Prize

J. M. RICE  
London



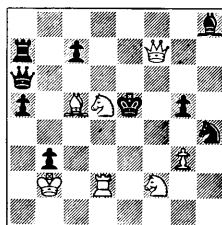
7th Prize

J. E. DRIVER  
Kettering

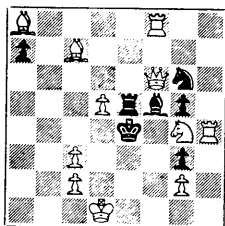


1st Hon. Men.

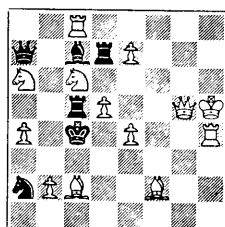
E. RUKLIS  
U.S.S.R.



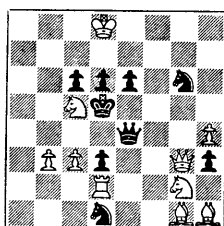
2nd Hon. Men.  
W. MICHALAK  
Poland



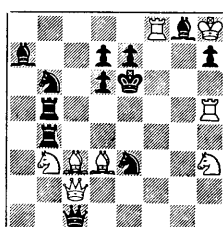
Commended  
J. L. PEAKE  
Chesterfield



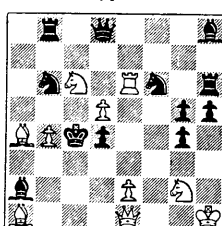
3rd Hon. Men.  
F. FLECK  
Budapest



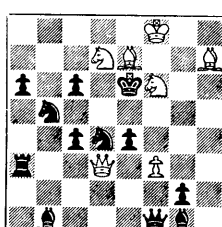
Commended  
G. STUART GREEN  
Calcutta



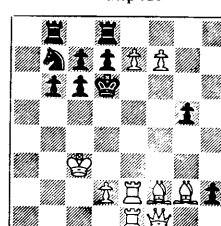
4th Hon. Men.  
B. ZAPPAS  
Cyprus



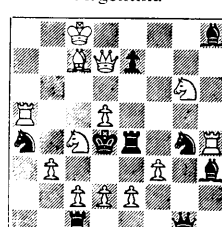
Commended  
C. GROENEVELD  
Aalten



Commended  
F. FLECK  
Budapest



Commended  
J. C. MORRA  
Argentina



#### JUDICIAL COMMENT

**1st Prize.** This problem and the 1st Hon. Mention are both perfect in construction, but show very different styles. Here the play is fresh, decorative and fascinating (Jensch). To appreciate it to the full it is vital to notice the try 1. Re4, which forces four different mates after the black self-pins. Unfortunately the try is not very conspicuous and might well be missed by many solvers. However, it is an excellent example of its type, with the real and hypothetical play closely and pleasingly related (Mansfield).

**2nd Prize.** A finely constructed virtual play problem with plenty of variety. But the idea is not entirely new, and the cluster of pieces in the top right-hand corner makes the setting unattractive (Jensch).

**3rd Prize.** Self-pins followed by battery mates are clearly the theme. The B. and S. battery is attacked in three ways, and it is not easy to decide whether the key piece should go to b2, c3 or e3, and why (Mansfield).

**4th Prize.** A very novel idea. The black Q and R, in relinquishing control of the white Q from the rear, both force her to mate on *two* squares, cutting off the white B's in turn. The key is soon seen owing to the need to provide for 1... Q or RxQ; but it is in keeping with the theme, and paves the way for the defence 1... RxB. The interesting minor variation 1... BxP, the open position and the harmonious blend of eleven mates combine to make this a memorable two-er (Mansfield).

**5th Prize.** Another perfect composition, which I would have placed higher had the virtual play been more obvious. The richness of the variations created by the rooks, together with the surprising change from threat to block, represents a very fine achievement (Jensch).

**6th Prize.** The entertaining try 1. BxP produces two different unpins after 1... Sg4 and 1... Sc4 (or Kg4). It is a pity the key-S is so out-of-play in the initial position as most solvers would find the key first and probably miss the try, which is a very important feature of the problem (Mansfield).

**7th Prize.** This equals the record of eight mates brought about by black interferences—a feat achieved only five or six times up to now. It is unfortunate that no better key could be secured (Mansfield).

**1st Hon. Mention.** For sheer difficulty this would rank high. It is very puzzling to find the right square for the Kt, its seven other moves being narrowly met by 1... Qc4, e6, d3 or b7. The actual play is disappointing (Mansfield).

**2nd Hon. Mention.** Attractive pin-mates are ready for Black's three most prominent defences 1... RxP ch., BxS ch. and Kf4. The key changes these for three new and equally pleasing pin-mates. A beautiful and unexpected transformation scene, of limpid clearness. There is a tempting try 1. Rb8.

It would seem well worth while to add a black P on b4 to avoid the double threat and thus force a single mate after 1... Kf4 (Mansfield).

**3rd Hon. Mention.** A study in pins of the black Q. She is pinned twice where she stands (after 1... Sf2 and Sf4), and twice after her suicidal captures of the white knights. The minor variations 1... QxP ch and 1... Pe5 should not be overlooked (Mansfield).

**4th Hon. Mention.** It is a pity that there is no mate set for 1... Kxd5 (this so often happens with this theme). The three-fold change after the self-blocks on d5 is elegant and impressive (Jensch).

**Commended (Fleck).** A humorous piece of work. Clearly the white Q must be freed and there are excellent tries by 1. Be3, Bd4 and Re4 (defeated only by 1... Sc5 or Pc5 as the case may be). A weak point is the very minor role played by the Q in the actual solution. (Mansfield).

**Commended (Peake).** A good example of the "masked half-pin" theme—a theme with limited possibilities. It is embellished here with a fine key allowing two black checks and pinning the white P, which is neatly released by 1... RxKt, 2 Pd6!

There is something to be said for saving a white B and black S by removing the men on a2, b2 c2 and f2, and

putting a white B on b2 and a white P on c2. The composer evidently preferred to retain the extra mate on b3 (Mansfield).

**Commended (Stuart Green).** This has a good assortment of self blocks and interferences. The key is weak, the white Q running away from danger, but there is a little compensation in the check allowed, 1... QxB ch. (Mansfield).

**Commended (Groeneveld).** A neat partial-wheel of the black S. Its four interferences are of the unusual and attractive type where they occur behind the mating piece. (Mansfield).

**Commended (Morra).** Despite the many white pawns this problem is remarkably well constructed, substantial and thematically clear, and in addition it is not easy to solve. (Jensch).

### JUDGES REPORT

Herr Jensch expressed the view that the problems entered in this tourney were of a very high standard. Mr. Mansfield thought that the average level was fairly high, but he would like to have seen the "40th Anniversary" celebrated by a greater number of outstanding problems contending for the principal honours. About a third of the entries followed the contemporary trend of relying on hypothetical play. Mr. Vaux Wilson mentioned that the quality seemed to be higher than in most tournaments. He did not comment on individual problems, but we quote the following from his award.

This report is based on the use of the Method of Evaluation, which evaluates problems on the basis of what the composer actually portrays, either intentionally or unintentionally. No attempt has been made to second guess the author's intentions because it is conceivable that this judge might "read" into a problem something which the composer had never even considered. Also, the validity of the thematic tries has not been questioned, as some solver might do. Neither has any personal preference entered into the rating of the problems. It has been done strictly in accordance with the rules laid down in the MOE, and each problem has been rated separately three times so that mistakes should be at the very minimum.

This judge has assumed that what makes a problem good or bad is what goes on within the framework of the setting. A self-block, permitting an unguard by the mating piece, actually is very little different from a value standpoint than a straight unguard of a square, allowing the mating piece to occupy; but a line opening, permitting a piece to move to another section of the board, or to open a line of check, the firing piece (or opener) guarding a square in the black King's field, or cutting off a black piece from interfering with the line of check, is far more complex and interesting. And when a problem is interesting, and only then, is it enjoyable.

The basic principle of the MOE is to evaluate exactly what happens. The effect of the key-move on the problem is most important. If it has an influence on every variation, making the play of that variation possible, the key-move then becomes more than an opening move and it creates a far greater interest. The same principle applies to try-moves. If a combination of try-moves and key-move can set up a series of cyclical progressions, or an unexpected series of mate changes; or if a key-move can lead to a series of reciprocally changed mates, or produce a radical change of play, removing the interest completely from one group of

pieces to another, there is positive interest created, whether this judge likes the particular type of play or not.

The tendency these days is constantly to create more complex and involved two-movers. The range of possibility is practically incomprehensible, and the composers who delve into the possibilities should be rewarded for their efforts. It is conceivable that if composers decided to stay with the same old ideas, in their various forms, the solvers would eventually get so bored that they wouldn't even bother.

Yes, what goes on in a problem is what makes it interesting. If there are no pitfalls, no traps to fool the solver, nothing but guards and unguards, blocks and unblocks, with an occasional line opening or self-pin thrown in, the good solver will get the key in a matter of seconds with nothing of interest to reward him for having found it.

Thus there seem to be two schools of thought (with an infinite variety of degrees of intensity) and judges allied to either one must, because of the perversity of human nature, unwittingly prejudice themselves in one direction or the other.

This judge feels that it is impossible to "guesstimate" the true value of a problem, just as it is impossible for a building contractor to arrive at the cost of building a skyscraper by simply looking at the plan. But with the MOE it is possible to determine, move by move, exactly what is going on. The MOE evaluates the loss of influence of a piece when it leaves a square, what can happen while it is in the air, and its gain of influence, or correction ability, when it arrives at its square of destination. It takes into consideration the effects of the try moves, or key move, on the play; it rewards for mate changes, changes of play, and cyclical progressions; it evaluates how effectively the composer has made use of the force employed. This judge, without a method of logically evaluating and recording each step of the play, could not hope to keep the involved intricacies of modern problems in his head, add them all together mentally, and come up with the right answer.

### SOLUTIONS

1st Prize .....	Qe4	3rd Hon. Men. ....	Sxd3
2nd Prize .....	Sf4	4th Hon. Men. ....	Sxd4
3rd Prize .....	Be3	Commend (Fleck) ...	Re3
4th Prize .....	Rg3	Commend (Peake) ...	Qg8
5th Prize .....	Sc6	Commend (Green) ...	Qa2
6th Prize .....	Sxe4	Commend (Groeneveld)	
7th Prize .....	Qxe7		Pf4
1st Hon. Men. ....	Sb4	Commend (Morra) ...	Sa3
2nd Hon. Men. ....	Qa6		

### LIST OF COMPETITORS

Entries were received from F. L. Baxter (3), M. Lipton, B. P. Barnes (2), P. ten Cate, E. Petite, J. C. Morra (3), W. E. F. Fillery (2), J. Haring (3), L. M. Szwedowski (2), E. J. Eddy (3), E. Wennick (3), A. R. Gooderson (3), J. M. Rice (3), R. C. Brill, C. Matthews (3), J. Morice, F. Michel, A. Witte, B. Zappas (2), J. Francey (2), I. Neumann (3), T. L. Lin, E. Holladay, E. A. Wirtanen (2), Dr. S. Subrahmanyam and V. L. Eaton, H. L. Musante (2), J. Szugi (3), G. C. Quack (2), M. Wrobel, G. Bakcsi (2), W. W. Wallis (3), C. Groeneveld (3), J. E. Driver, Z. Zilahi, J. L. Peake (3), C. J. Allison, R. Burger (2), A. Zarur, J. Retter, W. Michalak, A. Dombrovskis, A. G. Kopnin, A. V. Kaminsky, V. V. Velikoslavsky, Y. P. Ursegov, R. P. Telegin (2), P. S. Peichenkin, E. Ruklis, S. J. Turjev (2), D. N. Kapralos (3), G. Stuart Green, F. Fleck (2), A. Servais.