



“e4 e5” 2010 H#2 INFORMAL TOURNEY AWARD by Ricardo de Mattos VIEIRA

It was a honor to judge the informal tourney of the Romanian magazine “e4 e5” in 2010 (helpmates in two moves). I would like to thank Dan-Constantin Gurgui for the contact we had, and also Vlaicu Crisan for the invitation he made when we met in Rio de Janeiro in 2009. Forty four helpmates in two moves took part in this tourney and four versions sent by the authors replaced the published entries.

First I would like to make comments about some entries that did not enter the award:

Nr. 164 – A cyclic presentation of pinning and mating pieces (but not moving white pieces) with different motivations for the moves of the bD. Unfortunately the pinning effect (one of the main ideas of the problem) is correctly presented only after 1.Kb6 because the move 1... Rxd6 is motivated by the necessity of pinning the bN. After 1.Kc8 and 1.Qc8 the pinning is just accidental and does not interfere with the solution. **Nr. 165** – Zilahi and a similar reciprocal idea for the pair of thematic black pieces (being captured and getting pinned). Unfortunately only the pinning of the bB is correct (1... Qxc4 is motivated by the necessity of pinning the bB). The pinning of the bR is accidental because the wQ must move to d4 to guard c5 and the existence of the bR is to pin the wQ after 1... Qxd4+, avoiding a cook with 2.Qd6 # **Nr. 185** – The pinning of the bQ is useless. The bB and the bQ are merely pawns and the wR and the bPh5 may be removed from the board. **Nr. 186** – The presentation of the two black half-pins is correct but the pinning of the bQ is completely artificial and must be eliminated, leading to a position without twins (W: Kc7 Rd1 Bg1,g2 Nf2,g5; B: Kd5 Re5,f3 Bd2 Nd3,e4 Pa5,g7; 6+8; same solutions). **Nr. 199** – The repetition of the bK’s move and the same final position of the white officer (bK at c4 and wR at e5; bK at e4 and bB at c4) show that one pair of solutions is just a different way (dual) of reaching the same result. **Nr. 200** – Black and white half-pins in a setting with serious drawbacks in the black play: different reasons for the order of the black moves; (a) 1.Nxe4 and (b) 2.e5 occur at different moments of the solution (B1 and B2) and these moves have different motivations.

I propose the following award:

1st Prize: Živko JANEVSKI (174) – Two subsequent unpins (a direct – by a bK move) – and an indirect – by the previously pinning white piece). The unpinned black piece vacates the square for mate by capture of a wP followed by sacrifice. Reciprocal play by bRd4/bNf5, wRc6/wBh7 and wRd8/bBg7. Every piece in its proper place. I/1.Kc3 Bg6 2.Nxd4 Bxd4#, II/1.Kd3 Rcc8 2.Rxd4 Rxd4#.

2nd Prize: Vitaly MEDINTSEV, Aleksandr BULAVKA, Mecišlovas RIMKUS (173) – Two pairs of connected solutions dealing with four black lines in such a complex way that: in the first pair – (a) and (b) – the bN moves to vacate the square to the bK (departure effect) and to interfere with one of the black line pieces (arrival effect) while the white officer moves twice to mate (supported by the other thematic white officer); in the second pair – (c) and (d) – the bN moves twice to open the line of the white mating piece (departure effect of B1) and to interfere with the line of the black piece that stands behind this very mating piece (arrival square of B2). Both pairs of solutions have the same status in the composition: a bonus. I understand the difficulty in composing such a complex helpmate but I dislike (i) the twins, (ii) the fact that the bQ comes out of the thematic line c3-h8 in position (c) and (iii) the fact that bRc7 does not avoid 2... Rxc4# in (b) as bBh8 does in (a) (avoiding 2... Qxd4#). a)1.Nd6 Rd5 2.Kc4 Rxd4#, b)1.Nb5 Qxe6 2.Kd4 Qxc4#, c)1.Nb5 Qxe6 2.Kd4 Qxc4#, d)1.Nf5 Rxe6 2.Ng7 Qc3#.

3rd Prize: Francesco SIMONI (175) – W1 shows direct unpin of a black piece and indirect white half-battery creation by a move of the future rear piece. The half-battery is anticipatorily destroyed by a black piece at B1 (elimination of a wN followed by switchback) and this move determines which wN mates, thus avoiding a dual at W1 (either the wQ or the wR must keep the original pinning). At W2 two indirect batteries fire: wQ/wNe6 and wR/wNe4. Very fine. I/1.Qxe6 Re7 2.Qg4 Nxd2#, II/1.Nxe4 Qe7 2.Ng3 Nxd4#.

Special Prize: Vitaly MEDINTSEV (172) – An Albino + star-moves by the wK is not all we have here. This is a Meredith setting without twins in which the departure effect of the wP moves are the same: opening the

wR's line (to guard / to move). Besides the four solutions may be divided into two groups: in the first pair, the wP moves vertically, the bK's moves occur at B1 and the two thematic black pieces block e3 in turn (the idle black piece is avoided to move to e3 by the wP but this is important for the choice of the blocking piece just in (a), not in (b) – unfortunately!); in the other pair of solutions, the bK's moves occur at B2 and the same black pieces sacrifices actively. This light setting is very well composed. I/1.Be3 dxe3 2.Kc4 Rd4#, II/1.Rc3 dxc3 2.Kc2 Ba4#, III/1.Ke2 d3 2.Be3 Bh5#, IV/1.Ke4 d4 2.Re3 Bc6#.

<p>Živko JANEVSKI MACEDONIA 1st Prize "e4 e5" 2010</p>	<p>Vitaly MEDINTSEV - RU Aleksandr BULAVKA - BLR Mecišlovas RIMKUS – LT 2nd Prize "e4 e5" 2010</p>	<p>Francesco SIMONI ITALY 3rd Prize "e4 e5" 2010</p>	<p>Vitaly MEDINTSEV RUSSIA Special Prize "e4 e5" 2010</p>
			
(6+12) H#2	(5+13) H#2	(5+11) H#2	(7+5) H#2
2.1.1.1	b) ♖b5 → e3 c) ♔f6 → g5 d) ♜c5 → c6	2.1.1.1	4.1.1.1






1st Honorable Mention: Francesco SIMONI (166) – Pendulum capturing tempo moves by the bR determine the mating piece, which will introduce a negative effect that avoids a double possibility at W1 (which wR will guard c4 and c5?). Zilahi. 1....Rc1 2.Rd3 Se2#, 1....Rc7 2.Rd3 Be5#, I/1.Rxc3 Rc7 2.Rd3 Be5#, II/ 1.Rxg3 Rc1 2.Rd3 Se2#,

2nd Honorable Mention: Vitaly MEDINTSEV (170) – Two pairs of connected solutions. The first pair – (a) and (b) – shows direct unpin by the pinning piece (which moves twice for a pin-mate) and block by the unpinned piece at the squares the bK will move to in the other pair. The second pair of solutions presents the mentioned bK's moves (that destroy both pinnings) and mates at the bK's initial square. A nice and well balanced 9-piece setting. a) 1.axb3 Rb8 2.Qe4 Rxb3#, b) 1.fxe3 Bc8 2.Rc3 Bf5#, c) 1.Kc3 Rxd4 2.Rb4 Rd3#, d) 1.Ke4 Bxc4 2.Qe5 Bd3#,

3rd Honorable Mention: Živko JANEVSKI (182) – Direct unpin by a move by the bK followed by change of pin, line opening and pin-mate. Very sadly the move 2.Nd4 interferes with the bRb4 line (with no correspondence in the move 2.Bd5), preventing higher placing. I'd rather eliminate the bRb4 and present same motivations underlying the moves 1.... Bf7+ 2.Bd5 and 1.... Rd7+ 2.Nd4 (even at the cost of using twinning mechanism): W – Kh4 Qh3 Rc8,g7 Be8,f4 Pe5; B – Kc3 Rh2 Bf3 Na5,c6 Pb2,b3,d5,d7,e2,f2; b) bBf4 to f8, same solutions). I/1.Kc4 Bf7 2.Bd5 Rxc4#, II/1.Kd3 Rd7 2.Nd4 Bg6#,

4th Honorable Mention: Menachem WITZTUM (196) – Change of pin and successive line openings for the wQ and interference for the mates. The mating wQ moves to a square beyond the pinned bN are specially beautiful. After 1.Nd4 one must realize why 1.... Qxb5! 2.... Qf5 # works and why 1.... Qb4? 2.... Qxd6? doesn't. I was very disappointed to see that this double possibility does not exist after 1.Dd4.I/1.Nd4 Qxb5 2.Ng6 Qf5#, II/1.Qd4 Qxh2 2.Nc6 Qxd6#.

Special Honorable Mention: Abdelaziz ONKOU (184) – Helpmates in two moves are highly dependent upon harmonious solutions. This entry may be a novelty in showing harmony: the solutions beginning with 1.Bxe7 and 1.Bxe3 are connected by the elimination of white control over the square the bK will move to at B2 (direct pin prepared previously at W1) and pin-mate, with reciprocal play between wP/wN and wQ/wR; the solutions beginning with 1.Bxe7 and 1.Rxe7 are connected by the capture of the wN to unguard the square the bK will move to at B2 and inversion of white moves (without reciprocal play). This is really interesting. Nevertheless I feel that the first pair is much more important than the second one and the helpmate is undoubtedly unbalanced. This original idea must be practiced and needs some more research by composers. I/1.Bxe3 Qb8 2.Kf4 Rxc4#, II/1.Bxe7 Rh5 2.Kd5 Qxc6#, III/1.Rxe7 Qxc6 2.Kf5 Rh5#.

Francesco SIMONI ITALY 1st Honorable Mention "e4 e5" 2010	Vitaly MEDINTSEV RUSSIA 2nd Honorable Mention "e4 e5" 2010	Živko JANEVSKI MACEDONIA 3rd Honorable Mention "e4 e5" 2010	Menachem WITZTUM ISRAEL 4th Honorable Mention "e4 e5" 2010	Abdelaziz ONKOU MOROCCO Special Honorable Mention "e4 e5" 2010
				
(7+3) 2.1.1.1	(5+4) b) ♖a4 → f4 c) ♔d1 → b1 d) ♔d1 → f2	(7+11) 2.1.1.1	(6+15) 2.1.1.1	(8+9) 3.1.1.1
H#2**	H#2	H#2	H#2	H#2

1st Commended Živko: JANEVSKI and Abdelaziz ONKOU (183) – Four indirect unpins at B1 and mates by the unpinned wR in the bK's four adjacent squares. The choice of the unpinning black piece has different motivations as well as the B2 moves. I/1.c6 Rh7 2.h5 Rxb5#, II/1.Re4 Rb5 2.c4 Rxf5#, III/1.Rf3 Rb4 2.Nxg4 Rxc4#, IV/1.Ne4 Rb6 2.Bg7 Rg6#.

2nd Commended: Luis M. MARTIN (195) – Elimination of white control over c3 and e2, leading to a Zilahi presentation. White royal battery creation by moves of the rear piece. I/1.bxc6 Qh8 2.Kc3 Ke4#, II/1.gxh5 Re6 2.Ke2 Kd4#.

Živko JANEVSKI Abdelaziz ONKOU MACEDONIA – MOROCCO 1st Commended "e4 e5" 2010	Luis M. MARTIN SPAIN 2nd Commended "e4 e5" 2010
	
(5+11) 4.1.1.1	(8+13) 2.1.1.1
H#2	H#2

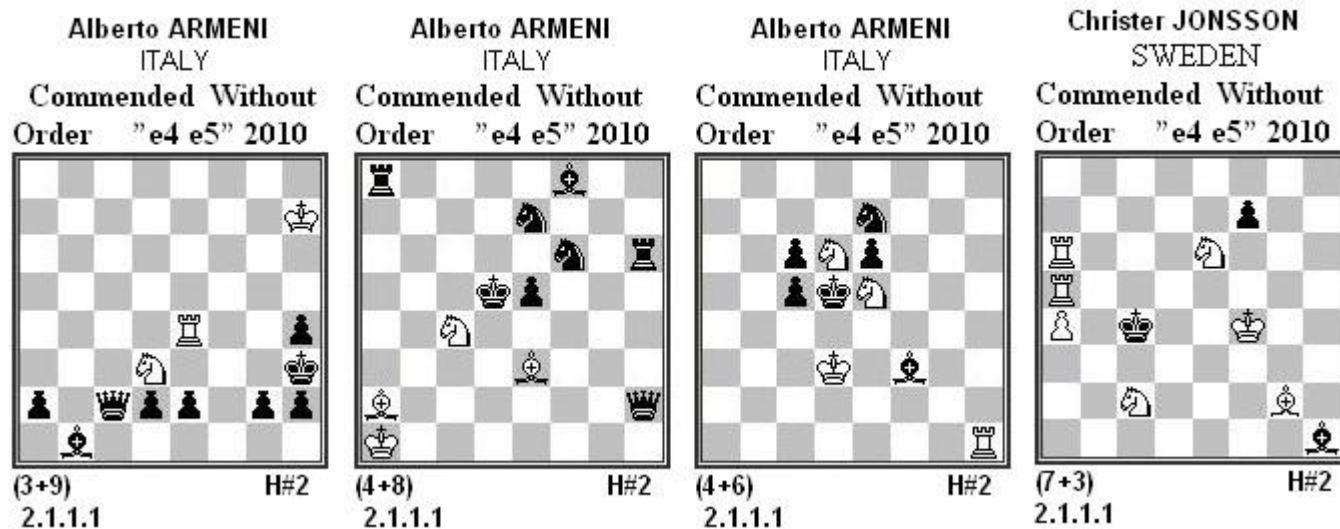
Commended Without Order:

Alberto ARMENI (192) – I/1.e1R Rg4 2.Re4 Nf2#, II/1.e1N Ne5 2.Nd3 Re3#.

Alberto ARMENI (193) – I/1.Nc6 Ba7 2.Bd6 Nd2#, II/1.Ne4 Bf2 2.Rd6 Na5#.

Alberto ARMENI (194) – I/1.Kxd6 Rh7 2.Nd5 Nc4#, II/1.Kxe5 Rf1 2.Bd5 Nf7#.

Christer JONSSON (198) – I/1.fxe6 Rc5+ 2.Kxc5 Rac6#, II/1.Bxg2 Rd5 2.Kxd5 Ne3#.



Ricardo de Mattos Vieira

Rio de Janeiro, September 2011.