FIDE OLYMPIC TOURNEY – 2012

(dedicated to the World Chess Olympiad 2012 in Istanbul (Turkey)

FAIRY SECTION

PARTICIPANTS:

№1. Jaroslav Štúň (Slovakia); №2. Eric Huber (Romania); №3. Themis Argirakopoulos (Greece); №4. Ján Golha (Slovakia); №5. Marcel Tribowski (Germany); №6. Alexandr Feoktistov (Russia); №7. Dmitri Turevski (Russia);№ 8. Tomislav Petrović (Serbia); №9. János Mikitovics (Hungary); №10. Zlatko Mihajloski (Macedonia); № 11. Stephan Dietrich (Germany); №12. Hubert Gockel (Germany); №13. Mečislovas Rimkus (Lithuania); №14. Mario Parrinello (Italy); № 15. Stanislav Vokál (Slovakia); №16. Julia Vysotska (Latvia); №17. Valerio Agostini (Italy); №18. Kenneth Solja (Finland); №19. Václav Kotěšovec (Czech Republic); №20. Pierre Tritten (France); №21. Juraj Brabec (Slovakia); №22. Vlaicu Crisan (Romania); №23. Gábor Tar (Hungary); №24. Bojan Bašić (Serbia);

№25. Borislav Atanasov (Bulgaria); №26. Darko Nesec (Croatia); №27. Diyan Kostadinov (Bulgaria); №28. Vilimantas Satkus (Lithuania); №29. Sergej Abramenko (Russia); №30. Tibor Érsek (Hungary); №31. Jozef Holubec (Slovakia); №32. Peter Gvozdják (Slovakia); №33. Lev Grolman (Russia); №34. Gyorgy Baksi (Hungary); № 35. Henryk Grudziński (Poland);

№36. Semion Shifrin (Israel); №37. Antanas Vilkauskas (Lithuania);

№38. Emmanuel Manolas (Greece); №39. Dieter Müller (Germany);

№40. Ján Tazberík (Slovakia); №41. Vito Rallo (Italy); №42. Per Olin (Finland); №43. S.K. Balasubramanian (India); №44. Krasimir Gandev (Bulgaria); №45. Seetharaman K. (India); № 46. Antonio Garofallo (Italia); №47. Sven Trommler (Germany); №48. Harald Grubert (Germany);

№49. Daniel Novomeský (Slovakia); №50 Ivan Skoba (Czech Republic); №51. Arnold Beine (Germany); №52. Ljubomir Ugren (Croatia);

№53. Alexey Gasparyan (Armenia); №54. Boško Milošeski (Macedonia).

I felt honoured when the organizers of the Olympic Chess Composing Tourney 2012 decided to ask me to judge it. I knew it would be something different.

While I am used to judging top competitions of FIDE Album caliber, this is something completely different. The Albums are judged by 3 judges and the director. Here I am the only responsible. Albums are secondary, olympic tourney is primary. I know names of authors of problems submitted for Album, this is expected to be anonymous. For Album, points are assigned, here the various levels of awards and even detailed order is expected from me (barring some ex aequo distinctions). There are no explanatory comments in Album judging, but it is expected that substantiate my decision. Thus, I have decided to include besides comments to specific problems also more general views on some aspects of

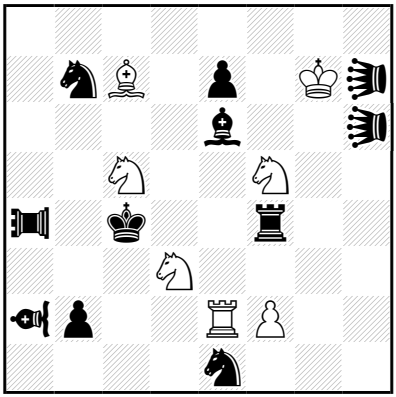
chess composition. As usually, these general points may sometimes be overridden if they do conflict or in very specific cases of individual compositions. After all, this is why chess problems are not an exercise in a mathematical logic, but rather an art with own rules and exceptions.

On the anonymity of anonymous tourneys. Tourney as this one are far from anonymous. I can guess names of at least 10 participants with reasonable probability of success. Why is it so? Simply, some authors pursue thematical areas where rarely anyone else manages to find a position of comparable quality to that of field masters. When no theme is set for high-profile anonymous tourney like the present one, they often supply something from their beloved area. This lack of factual anonymity (even if formally all rules are complied with) troubles me slightly. But it can hardly be helped.

The level of the competition was excellent. I had been expecting high quality problems since the acceptance of judging so I was not surprised to receive 54 problems of diverse quality. Some of them were clearly not of the award class, but after the first review still 26 problems were aspiring to distinctions. Then it was more difficult, but fortunately rewarding.
Finally I have decided on the following a:

Vlaicu Crisan (Romania)

Vlaicu Crisan (Romania)
FIDE Olympic Tourney 2012
1st Prize (Gold Medal)



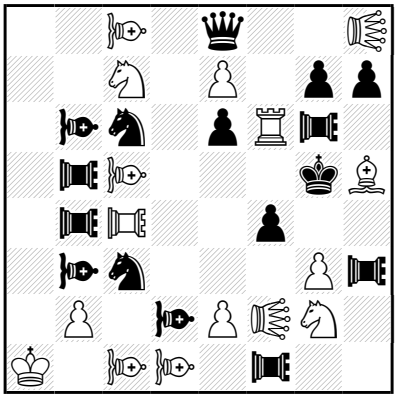
HS#3 b) Pf2 → d7 (7+12)
Take & Make; Vao – a2; Pao – a4
Equistoppers – h6,h7

Vlaicu Crisan (Romania)
Helpselfmates popularity has surged recently to unexpected levels. It combines relative simplicity of helpmate genre (as regards the motivation of play, compared to direct mates and selfmates) with possible variety of critical positions (i.e. positions where the mate by black is forced).
Sometimes the high distinctions awarded to helpselfmates seem inflated. But in my view this opus undoubtedly deserves the first place in the tourney.
Not only the actions and lines are fairly transformed from orthogonals to diagonals and vice versa as is often the case. There are exchanges of functions between pairs of units and there are even six such pairs!
Further the critical positions involve double checks by wR/wB and en prise white knights available for bK, with the only Make square possible as landing one, firing equistopper mirror mates with board (suddenly) much more empty, especially in the middle. All moves are Take&Make captures making full use of the power of captured pieces, even if they do not move during solution. E.g. three white knights do not move at all, but rather they are all captured by Black twice.
Well done.
a)1.Rxe6-c8 Sxc5-b3 2.Kxh7-e5 Rxf5-d6 3.Bxd6-a6+ Kxd3-b4#;
b) 1.Bxf4-f1 Sxd3-b4 2.Kxh6-e5 Bxf5-e3 3.Rxe3-c1+ Kxc5-b3#

On promoted orthodox pieces in problems with fairy pieces. They do not disturb me at all. Just consider the possibility to use any number of fairy pieces without any artificial limitations. Why should orthodox pieces be an exception?

On accumulation of heterogeneous fairy elements within one problem. Sometimes - and recently more often – the problems use multiple fairy elements of very different kinds. Leo, vao and pao in the same problem do not feel strange, but e.g. camel, lion and mao combined with Circe would raise some eyebrows. Is it really worth the effort – composing, solving and analytical? It strongly depends on the theme shown and intensity of fairy elements use, especially within the main scheme. Here Take&Make is the bread of play, while equistoppers are butter of geometry and final positions. Chinese pieces are more spice, i.e. technical pieces, but very effective technical pieces. On the other hand, many fairy problems of today lack all the recipe elements. Then the accumulation is clearly not justified.

Peter Gvozdják (Slovakia)
FIDE Olympic Tourney 2012
2nd Prize (Silver Medal)



#3 (16+16)
Bishop Lion: b3,b6,c1,c5,c8,d1,d2
Lions: f2,h8
Rook Lion: b4,b5,c4,f1,g6,h3

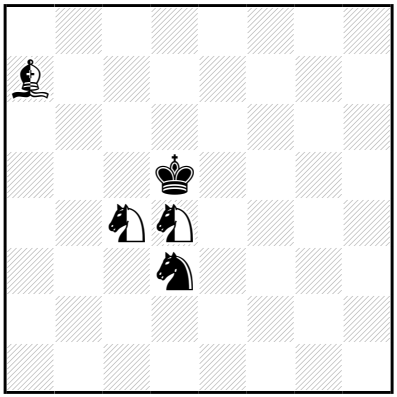
Odessa theme (exchange of 2 threats and 2 continuations after defences) after the same defences in #3 is quite rare, **32A** being the simplest orthodox example. **No. 32** adds exchange of the White's 2nd and 3rd moves, such that the letter theme includes all the 2nd and 3rd white moves in threat and main variation according to the following table:

	t hreats	1…a	1…b
	2.A 3.B 2.C 3.D	2.B 2.A	2.D 3.C
	2.B 3.A 2.D 3.C	2.A 3.B	2.C 3.D

The background mechanism is very complicated and based on the many lines switched on/off by keys and as
a result of defences and the 2nd white moves.
Compared to the 1st Prize, the fairy means used for this impressive performance are homogeneous (lion family), so why I have decided in the favour of the **No. 22**?
Simply, this reciprocal opus does not feel so extraordinary, there is missing something surprising.
1.BLf8? [2.g×f4+ **A** RLf×f4, RLb×f4 3.LI×d2# **B;** 2.S×e6+ **C** RL×e6, BL×e6 3.Rf5# **D**]
1…Sd4 **a** 2.LI×d2+ **B** RLe3, BLe3 3.g×f4# **A;**
1…Sd5 **b** 2.Rf5+ **D** e×f5, RL×f5 3.S×e6# **C;** 1…Qd7!
1.RLh4! [2.LI×d2+ **B** RLe3, BLe3 3.g×f4# **A;** 2.Rf5+ **D** e×f5, RL×f5 3.S×e6# **C**]
1…Sd4**a** 2.g×f4+ **A** RLf×f4, RLb×f4 3.LI×d2# **B;**1…Sd5 **b** 2.S×e6+ **C** RL×e6,BL×e6 3.Rf5# **D;** (1…Q×h8 2.R×g6+ h×g6 3.S×e6#)

On algebraic (letter) themes. Lačný cycle, Djurašević cycle, Ceriani cycle, Dombrovskis theme, rotation of the 2nd and 3rd white moves in threemover and many other. Their essence is visible in the relationship of the same moves in various variations and phases. As such, they are sometimes neglected especially by experts of the strategy, as simple algebraic or letter scheme tells nothing about the strategy used as the background mechanism for the formal theme. The mechanism may be simple, even worthless sometimes from the point of view of strategy. On the other hand, often the strategy is excellent and if assessed only as a strategical problem, it even could be highly valued without taking into account the formal theme. In my view this is frequently forgotten or overlooked by letter themes opponents.

Ján Golha (Slovakia)
FIDE Olympic Tourney 2012
3rd Prize (Bronze Medal)



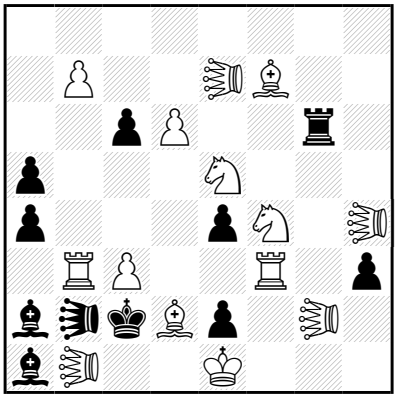
H#3 4 solutions (0+2+3n)
Take&Make; Circe Parrain
Neutral - Ba7, Sc4, Sd4 (no w.K)

Two fairy elements - Circe Parrain and neutral pieces - are fairly acceptable combination and it has appeared already a few times in good helpmates. Here we have tanagra (at most 5 pieces problem) making important use of Take&Make on top of them, just like in **04A**, with four solutions miraculously ending by echo mates on all 4 board edges. The mating moves use Circe Parrain to attain double check by two neutrals, but both fairy conditions are used heavily in whole solutions.
The much improved mobility of the black is the trademark of Take&Make. Important work in spite of limited strategy and unity besides echo mates.

I. 1.Sf4 nBxd4-e6+ 2.Kxc4-a3 (+nSa2) nSc3 (+nSe5) 3.Sxe6-b3 nSc4 (+nBc5)#;
II. 1.Kxd4-f3 nBc5 (+nSf2) 2.Sxc5-e3 nSxe3-g4 (+nBg5) 3.Kxg4-h2 (+bSg2) nBf4 (+nSf3)#.
III. 1.Kxd4-c6 nSd6 (+nSe6) 2.Sc5 nSxc5-b7 3.Kxb7-d8 (+bSd7) nBb6 (+nSc6)#;
IV. 1.Kxc4 - e3 nBxd4-b5 (+nSd2) 2.Sb2 (+nSb3) nBe2 3.Kxd2-b1 nBd3 (+nSc3)#. (Tested by Popeye).

On echo helpmates. My own assessment of echo helpmates have evolved with my own experience of composing them. At the beginning of 1990s, when I had just entered the world of chess composition, I have valued very highly echo helpmates by Miroslav Bílý. They were showing excellent use of the material and gradually more and more complicated mate pictures. Then I started composing them and even have found some good positions. At the same time especially Václav Kotěšovec managed to construct great triple echos in the form of three solutions. This is when the era of relatively easy generating the multiple echos by solving problems became reality. Rather than composing it is more about digging in the heap of gangue. Often the published problems are fake jewellery, but occasionally we have the chance to meet the real gem.

Juraj Brabec (Slovakia)
FIDE Olympic Tourney 2012
4th Prize



#2 Leo - b1,b2,e7,g2,h4 (14+11)

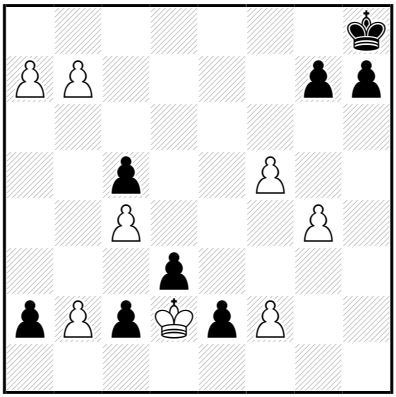
Multiple elements have already appeared in various problems. Cycle of double threats, with the missing mate appearing as variation mate after the same defence - with the similar mechanism of capture - no capture on one square (e.g. in **21A**). Carousel change, even following the double threats separated in the thematical defences. Zagorujko 3x2, of course. But to have all of them blended into one well unified composition, this seems to be new and valuable enough.1…e3 (a) 2.Bxg6# (K) ; 1.Sed3? [2.LEgxe4# (A), 2.LEhxe4# (B)] - 1…e3 (a) 2.LEee4# (C), 1…LExb7 (b) 2.LExe2# (X), 1…Rg4 (x) 2.LEgxe4# (A), 1…Rxg2 (y) 2.LEhxe4# (B), 1…Re6! (z); 1.Sfd3? [2.LEexe4# (C), 2.LEgxe4# (A)] - 1…e3 (a) 2.LEhxe4# (B), 1…LExb7 (b) 2.LExa4# (Y), 1…Rxg2 (y) 2.LEexe4# (C), 1…Re6 (z) 2.LEgxe4# (A), 1…Rg4! (x).

1.Rd3! [2.LEhxe4# (B), 2.LEexe4# (C)], 1…e2 (a) 2.LEgxe4# (A), 1…LExb7 (b) 2. LExc6# (Z), 1…Rg4 (x) 2.LEexe4# (C), 1…Re6 (z) 2.LEhxe4# (B). Algebraic scheme of the content is the following:

	t h.	a	b	x	y	z
*		K				
	A B	C	X	A	B	!
	C A	B	Y	!	C	A
	B C	A	Z	C		B

On originality in fairy twomovers. How much of new content has to be add to anything known to get the new problem worth of high place in an award? This questions arises often in discussions and is a core of all considerations of anticipations and partial anticipations. Let's limit ourselves to twomover field for a while. The most liberal view says that one new variation added to an old problem is enough. Clearly this almost excludes notion of partial anticipation. On the other hand, completely new mechanism even for the known theme is hard to find in orthodox twomovers. Fortunately, this situation is more comfortable in fairy genre. Still, even here many easily found mechanisms are already tried by various authors. This does not mean that they have been exploited enough. Often it is possible to add valuable phase or idea strong enough to avoid any negative impact of partial anticipations.

Diyan Kostadinov (Bulgaria)
FIDE Olympic Tourney 2012
5th Prize



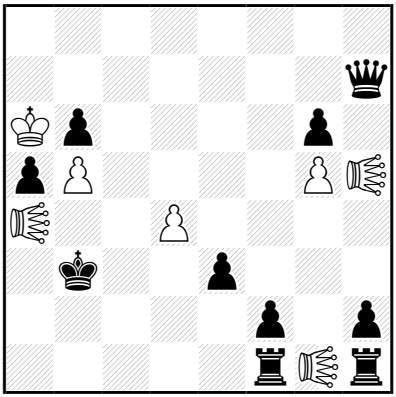
HS#3,5 b) Pg7 → b4 (8+8)
KoBul Kings. Madrasi Rex Incl.

Problems with kings and pawns only form a specific self-constrained type of problems. Usually they involve a few promotions and this case is not different in this respect. What is much less usual, it is the dynamics of play, including maneuvers of both kings (thanks to KoBul condition) and depth of the interplay between two fairy conditions. The idea of paralysis of royal pieces need not be new, but the mate given by unparalysis caused by change of royal piece type is very surprising. Also the lovers of formal themes can be satisfied by both white and black AUW.

a). 1...a1Q! 2.a8B!! Qxa8 (wK=rB) 3.rBf4 c1B! 4.bxa8R (bK=rQ)+! rQxa8 (wrB=rR)#;

b). 1…a1R! 2.a8S!! Rxa8 (wK=rS) 3.rSb3 c1S! 4.bxa8Q (bK=rR)+! rRxa8 (wrS=rQ)#.

Mario Parrinello (Italy)
FIDE Olympic Tourney 2012
1st Honourable Mention



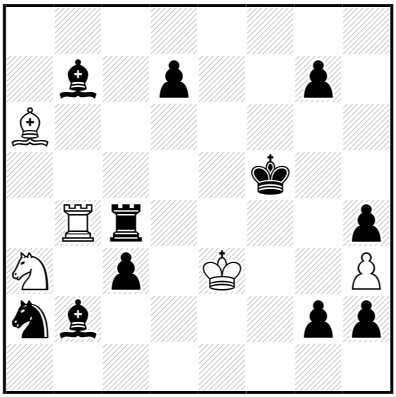
HS#3,5 3 solutions (7+10)
Anti – Circe. Lion - a4,g1,h5

This helpselfmate is about the same strategy shown on triples of horizontally adjacent squares. Rook sacrifice on a1-b1-c1, lion serving as guarding piece, but also as hurdle on e4-f4-g4, rebirth of locust on a8-b8-c8 (Circe squares of black pieces promoted on f1), bK entering squares a4-b4-c4 into Anticirce batteries bringing into life rebirth clash on a8-b8-c8 after checks to f3-g3-h3. Note the role of far pieces LIh5, Qh7 and Rh1. While some problem lovers may dismiss this problem as schematic one, simply repeating the same play on three adjacent squares, it is in fact rich strategy skillfully joined together by promotion play in an unexpected way.

a). 1…Ra1 2.LIe4 f1=R 3.LIxa1(LIa8) Ka4 4.LIf3+ Rxf3(Ra8)#;
b). 1…Rb1 2.LIf4 f1=S 3.LIxb1(LIb8) Kb4 4.LIg3+ Sxg3(Sb8)#;
c). 1…Rc1 2.LIg4 f1=B 3.LIxc1(LIc8) Kc4 4.LIh3+ Bxh3(Bc8)#.

On schematism. One impression often cited as negative in commentaries of judges is called schematism. "More scheme than a problem." Is it because of the dryness of so called schematic positions? Is it because of the lack of additional strategy besides the main scheme? Is is because of some cheapness of shown mechanism? This kind of criticism sometimes appears in comments to problems with algebraic themes (as noted in the box above). But this is often very subjective and hard to describe in objective terms.

Dmitri Turevski (Russia)
FIDE Olympic Tourney 2012
2nd Honourable Mention



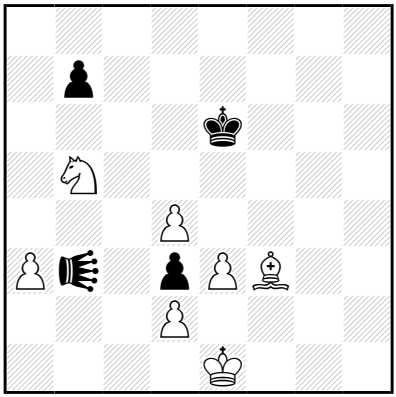
h#2 3 solutions (5+11)
Take & Make

The square g3 is prepared for the bK. So for the mate it is enough to walk him there and White can check in two without any problem. Just… there is no easy way for bK to get there. Therefore one white piece has to sacrifice on e4-f4-g4, allowing bK access to g3 in one move, safely passing through the barrier. Then the checking part (white aim) has to be arranged differently. The first move of black sets the black piece to the square where it can serve as transport for quicker check. This first move however must be capture of the remaining white piece due to space issues, resulting in the complete cycle of functions of white pieces - captured in the 1st black move, used by bK for transport to g3, mate. Extended Zilahi cycle in other words.

a). 1.Sxb4-b5 Sxc4-e4 2.Kxe4-g3 Bxb5-d6#;
b). 1.Bxa3-b1 Bxc4-f4 2.Kxf4-g3 Rxb1-g6#;
c). 1.Bxa6-b5 Rxc4-g4 2.Kxg4-g3 Sxb5-e2#.

On Zilahi theme. Why does Black capture white pieces if he wants to be mated? Paradox? White piece captured in one phase mates in the other. This idea shown in reciprocal manner, in cyclic manner, in extended form … This is very paradoxical, surprising, right? No. Let's be clear, paradox feeling is long gone. There are so many orthodox helpmates and also fairy helpmates showing such elements, that Zilahi theme in fact became one of many usual elements. And in fairy problems it is often more an underlying mechanism (especially when the fairy condition affects the rules for captures) than anything else. Yet, if shown convincingly, it contributes to the overall quality.

Daniel Novomeský (Slovakia)
FIDE Olympic Tourney 2012
3rd Honourable Mention



Ser.h#5 Moose - b3 (7+4)

Position b) #6 black DGb3 (Double Grasshopper)
Position c) #7 black AOb3 (Maorider)
Position d) #8 black MOb3 (Moa)
Position e) #9 black HAb3 (Hamster)
Position f) #10 black RRb3 (Rook/Bishop Hunter)

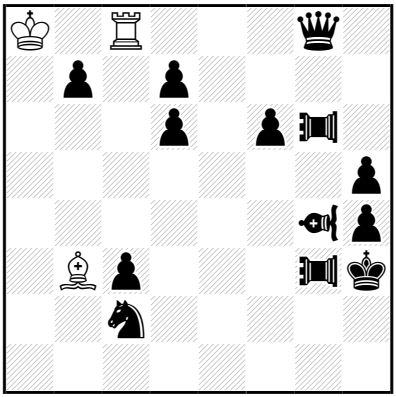
Simple position where bringing the bK to c4 is all needed for Sd6 mate. As there is a barrier of guarded squares the black piece from b3 must help him. And then there is a trouble. The available routes with bK on e6 and on c4, there and back for the helping piece are not the same. This results in the set of six different round trips finely determined on relatively empty board. Personally, I generally dislike twins with change of position AND the stipulation (or at least its length), but this is usually for technical reasons. Here the gradual increase of the length adds positively to the impression.

(Also, the author acknowledges inspiration by Chris Feather's problem from 1971, but that involved no fairy pieces and most importantly was cooked in one phase.)

a). **1.Me4** 2.Kd5 3.Kc4 4.Mc5 5.Mb3 Sd6#; b). **1.DGf2** 2.DGe4 3.Kd5 4.Kc4 5.DGa2 6.DGb3 Sd6#; c). **1.AOc5** 2.AOe4 3.Kd5 4.Kc4 5.AOg8 6.AOa5 7.AOb3 Sd6# ; d). **1.MOa5** 2.MOc4 3.MOd6 4.MOe4 5.Kd5 6.Kc4 7.MOc5 8.MOb3 Sd6#; e). **1.HAd5** 2.HAe4 3.Kd5 4.Kc4 5.HAc6 6.HAc5 7.HAb4 8.HAc3 9.HAb3 Sd6#; f). **1.RRc2** 2.RRc6 3.RRe4 4.Kd5 5.Kc4 6.RRe7 7.RRb4 8.RRc3 9.RRb2 10.RRb3 Sd6#. (Author`s note: after Christopher John Feather, Feenschach 1971 (PDB probid='P1176986')

On the role of twinning. The understanding of the role of twinning have evolved over time. In my beginnings I was taught that the twinning is about small change in the position resulting in the big change in the play. Later I learned that it is currently used mostly as technical device for showing the intended content that the author was unable to show in the twinless form (e.g. as tries of direct problems, multiple solutions in help problems). Yet, there is a minority of published twin problems, that put exactly the emphasis on the twinning mechanism, that it is the soul of the composition in the question and the use of twinning is not a liability, but rather an asset. Of course, the idea to be shown in this way must be plastic enough, whether it is subtle (such a twinning by moving the piece that moves during the solution to square where it is placed in the other twin) or very strongly shown already by twins. Such problems can be considered as employing other dimension besides normal chess timespace, to show something unusual and should not be punished just because of the twins presence.

Eric Huber (Romania)
FIDE Olympic Tourney 2012
4th Honourable Mention



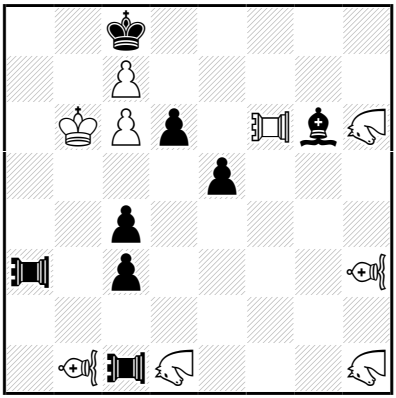
h#2 2 solutions (3+13)
KoBul Kings. Take & Make
Vao - g4, Pao - g3,g6

The combination of two extremely dynamic fairy conditions allows surprising close mates by wK in the skin of R/B to bK in the skin of PA/VA. Actually, the use of Chinese pieces merely for this effect related to bK troubles me slightly, I have the feeling the similar mating idea should be possible with orthodox pieces only. On the other hand, the positives as perfect white economy, 100% use of Take&Make (just like in the 1st Prize) and specific motivation for the removal of the white piece not needed for the mating elevate the problem to this place in the award.

a). 1.Qxb3-c4 [wrK=rB] ! Rxc4-a6 [brK=rQ] 2.bxa6-a1=PA [wrB=rR] rRxa1-h1 [brQ=rPA] #;

b). 1.Qxc8-c4 [wrK=rR] ! Bxc4-c6 [brK=rQ] 2.bxc6-h1=VA [wrR=rB] rBxh1-g2 [brQ=rVA] #

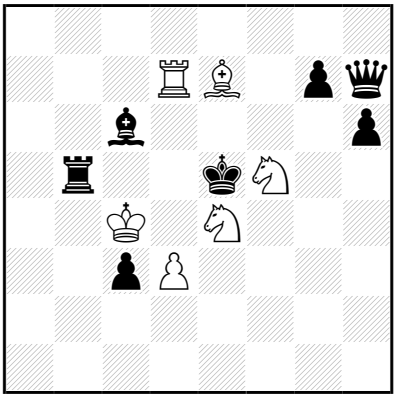
Sven Trommler (Germany)
FIDE Olympic Tourney 2012
5th Honourable Mention



#2 (9+8)
NAO - d1, h1, h6
Vao - b1, h3, Pao - a3,c1,f6

Another cycle of multiple threats (just like the 4th Prize), but here four tries and solution have always 4 threats of 5 possible and the missing one appears as the variation mate after the same defence 1...c2. The mechanism is based on switching the bPA line to wVA and antibattery mates on the same square. The different non-trivial refutations of tries are a plus.
1.NAg3 ? thr: 2.NA6-f5 # (A), 2.VAbf5 # (B), 2.NAdf5 # (C), 2.PAf5 # (D) - 1...c2 2.NAgf5 # (E) - 1...PAxg3!;
1.NAb3 ? thr: 2.VAbf5 # (B), 2.NAdf5 # (C) 2.PAf5 # (D), 2.NA1-f5 # (E) - 1...c2 2.NAbf5 # (A) - 1...Bh5!;
1.VAd3 ? thr: 2.NAdf5 # (C), 2.PAf5 # (D), 2.NA1-f5 # (E), 2.NA6-f5 # (A) - 1...c2 2.VAdf5 # (B) - 1...Bg6-e8 !;
1.NAde3 ? thr: 2.PAf5 # (D), 2.NA1f5 # (E), 2.NA6-f5 # (A), 2.VAbf5 # (B) -1...c2 2.NAef5 # (C)-1...PAg1!;
1.PAf3! thr: 2.NAh1-f5 # (E), 2.NA6-f5 # (A), 2.VAbf5 # (B), 2.NAf5 # (C) - 1...c2 2.PAf5 # (D); (1...Bg6-h5 2.NAh6-g4 #).

Pierre Tritten (France)
FIDE Olympic Tourney 2012
Special Honourable Mention



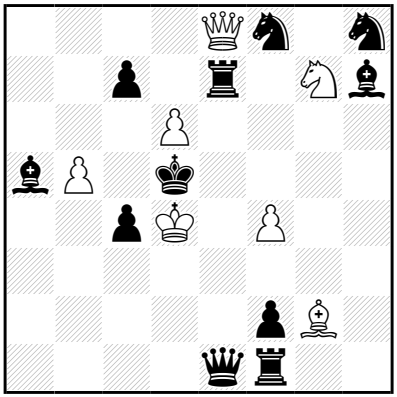
H#2 3 solutions (6+7)
Take & Make

Two solutions are well matched. Q/B move to the intersection of wB/wR lines, allowing bK to enter one of lines and T&M ecto-battery mate by wR/wB. Both wS are captured and also White makes 2+2 captures. Then there is the third solution. No capture, just some moves by bR twice captured by wK in previous solutions, guarding by wB and finally mate by wR. A cook? Surely not, it would be very easy to remove (e.g. +bpb2, but there are other possibilities). Rather the author decided to leave it in, as a strong contrast, with no capture and tension in the final position. Both wSs are taboo for bK as there is no square to land safely. Effectively surprising.
I. 1.Qxf5- d6 Kxb5 - a5 2.Kxe4 -c5 Rxd6(Rd8)#;
II.1.Bxe4 - d6 Kxb5 - b6 2.Kxf5 -d4 Bxd6 - f4#;
III. Contra solution: 1.Rb2 Bg5 2.Rf2 Re7#

Commendations

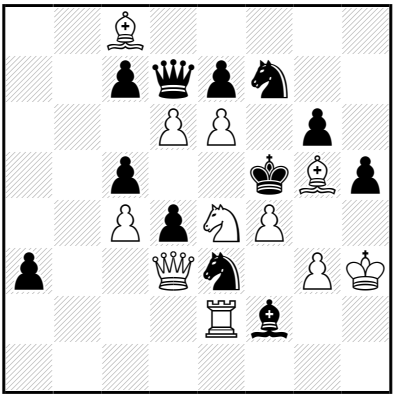
Some problems considered for inclusion in the award have failed due to objective or subjective reasons: No. 5 (Kh6/Kf4 – a key taking two flights is poor, although the strategy is very specific, perhaps the better scheme can be found for the idea), No. 16 (Ka8/Kc5 – looks more like technical achievement than like the nice problem), No. 19 (Kd1/RZf3 – not new mechanism of the change, not the task in the field), No. 30 (Ka1/Ke1 – substantially anticipated by 30A) , No. 40 (Kf1/Kc2 – good analogy, but quite orthodox feeling), No. 43 (Kb8/Ke5 – good analogy too, but not so deep as in other awarded Take&Make problems), No. 53 (Ke8/Kh1 – AUW in ser-s# feels old-fashioned today).

Alexandr Feoktistov (Russia)
FIDE Olympic Tournament 2012
Commendation



h#2 2 solutions (7+11)
Anti – Circe

Hubert Gockel (Germany)
FIDE Olympic Tourney 2012
Commendation

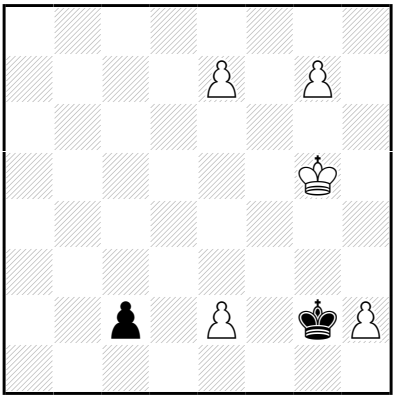


#2* (11+12)
Annan Chess

Alexandr Feoktistov (Russia)
Surprising Anti - Circe strategy. White wants to mate by his queen, but it is pinned by contact of both kings, just like the black queen. Black queen is thus interfered with by black linemovers with blocked Circe squares, wK moves off bK and bQ then can leave e1, unguarding d1. Nice opposing moved of bQ and bR/bB.
I.1.Re2 Ke3 2.Qb4 Qe5#;
II. 1.Bd2 Kc3 2.Qe6 Qc6#.

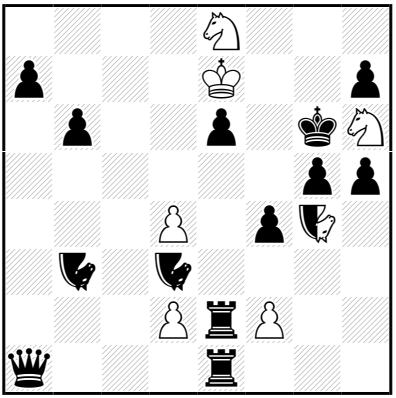
Hubert Gockel (Germany)
Usual battery is turned into Annan-specific battery by the key. This results in an impressive change of mates with a lot of Annan motivation. Set: (1.- Kxe6 2.? - 1…Sxg5 (no check!)2.?) - 1…Sf1+ (by "S"f2) 2.Sxf2#, 1...Sxc4 2.Sc5# (2.S~+? – Sc4xQd3!), 1…Qa4 2.Sc3# (2.S~+? – PxQd3!); **1.Sd2! (no check!)(2.Sf3#) - 1…Kxe6 2.Sf3#, 1…Sf1+ 2.Sxf1#, 1… Sxc4 2.Sxc4#, 1…Qa4 2.Sb3#, 1… Se5, Sxg5 2.Qd3 (x)e5#.** (Q with S-powers) (1.- Qc6?? Q here has only P-powers and can't interfere on e4!)

Bojan Bašić (Serbija)
FIDE Olympic Tourney 2012
Commendation



h#1,5 (5 + 2)
Phantom Chess
b) Kg2→ c3; c) e7 → h7

Lev Grolman (Russia)
FIDE Olympic Tourney 2012
Commendation



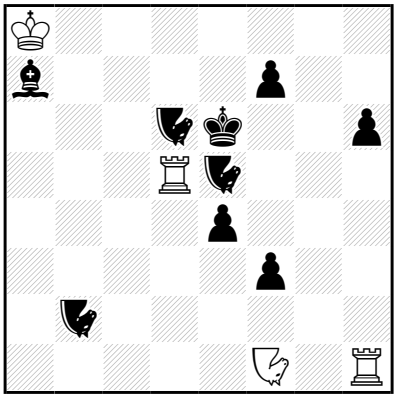
h#2 3 solutions (6+13+1)
Anti - Circe
Nightriders - Nb3,Nd3,nNg4

Bojan Bašić (Serbija) -
H#1,5 is not my favourite stipulation, but this study in promotion (AUW+2) uses well the peculiarities of the fairy condition in spite of its short length.
a). 1...g8=R 2.Kh3 e8=B #;
b). 1...e8=R 2.Kd2 g8=S #;
c). 1...g8=B + 2.Kh1 h8=Q #.

Lev Grolman (Russia)
Neutral nightrider mates from three different squares and wK must block him to avoid hideaway. To prevent selfcheck by White, black nightrider must block appropriate Circe square by capture.

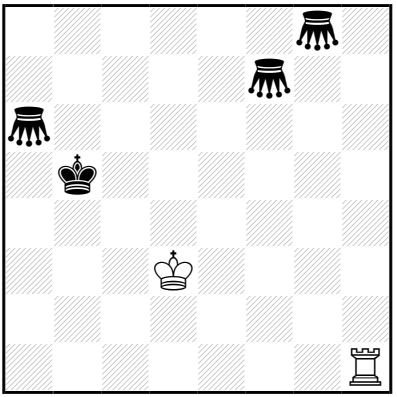
I. 1.Nxf2(Nf1) Kf7 2.Rh2 nNxh2(nNh8)#;
II. 1.Nxd4(Nd1) Kd7 2.Qf6 nNxf6(nNf8)#;
III. 1.Nxd2(Nd1) Kd6 2.Rc2 nNxc2(nNc8)#.

Dieter Müller (Germany)
FIDE Olympic Tourney 2012
Commendation



HS#4 2 solutions (4+9)
Nightriders - b2,d6,e5,f1

Per Olin (Finland)
FIDE Olympic Tournay 2012
Commendation

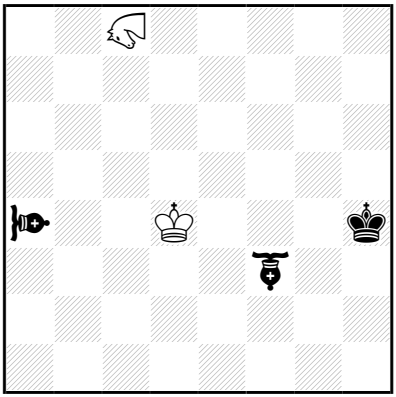


Ser - h#6 (2+4)
b) Double Grasshoppers - a6, f7,g8
Grasshoppers - a6,f7,g8

Dieter Müller (Germany)
Nice, clean helpselfmate employing enough nightrider-specific geometry to justify use of fairy pieces.
I) 1.Rh3 Nd1! (Nd3?) 2.Rxf3 Ne5xf3 3.Nh5 Nf3-g5 4.Re5+ Kxe5#;
II) 1.Rh4 Nd3! (Nd1?) 2.Rxe4 Nd6xe4 3.Ng3 Ne4-g5 4.Rd6+ Kxd6#.

Per Olin (Finland)
Grasshopper phase only would be banal. It is slightly surprising that use of more mobile double grasshoppers results in the mate nearer to their starting positions, compared to grasshopper phase. And the skillful combination of two phases is not bad at all.
a) 1.Ka4 2.Ga3 3.Kb3 4.Ga2 5.Ga4 6.Ga2 Rb1#;
b) 1.Kc6 2.DGd2 3.Kd5 4.DGd6 5.DGc6 6.DGe6 Rh5#

Harald Grubert (Germany)
FIDE Olympic Tourney 2012
Commendation



HS#5 (2+3)
b) MGc8 → c5; c) Kh4 → f8; d) Swa4 → g6
Eagle – f3. Sparrow – a4. Marguerite – c8

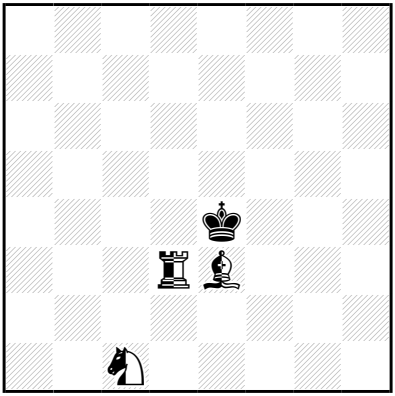
2+2 echoed critical positions in varying parts of the board use fully the specificities of turning hoppers. With less complicated twinning this would be much higher. But as a tanagra it is very valuable. a) 1.Ke5 SWg5 2.Kf6 EAg6 3.Kg7 EAf7 4.Kh8 Kh5 5.MGg8 + SWh7 #; b) 1.Ke4 EAd3 2.Kf3 EAf2 3.Kg2 SWg3+ 4.Kh1 SWg4 5.MGg1 + SWh2 #; c) 1.Kd5 EAc4 2.Kc6 EAb6 3.Kb7 Ke8 4.MGa7 SWe7 5.Kc8 + SWb8 #; d) 1.Ke3 Kh3 2.MGg2 Kh4 3.Kf2 Kg5 4.Kg3 Kh6 5.Kh4 + SWh3 #

On helpselfmate terminology. The name I use for position in helpself problem, where Black is forced to fulfill the stipulation, is **critical position**. I think it captures the dynamics of the genre, as final mate (in hs#) is one-sided, while in the critical position both sides have to have their forces ready.

Big "thank you" to all participants for pleasant experience and to Petko Petkov for effective cooperation.

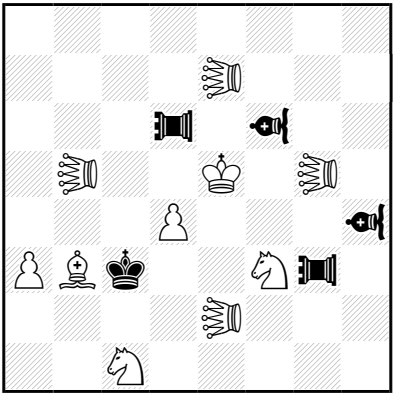
Judge: **Juraj Lörinc,**
International Judge of FIDE for fairies

04A - Vlaicu Crisan, Eric Huber
8th Sake, Jurmala 2008
2nd Prize



H#3 2 solutions (0+1+3)
b) nSc1 < > nBe3
Circe Parrain; Take & Make

21A - Michael Barth
J. T. F. Pachl-50 2001-02
2nd Honourable Mention

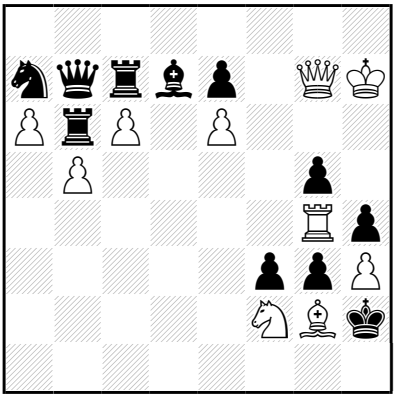


#2 (10+5)
Vao – f6, h4. Leo - b5,e2,e7,g5
Pao – d6, g3

Vlaicu Crisan, Eric Huber
a). 1.Kxe3-f4 nRd5(nBe5)+ 2.Kxe5-a1 nRd2(nBe2) 3.nRxe2-d1 nSa2(nBc3)#;
1.Kxe3-a7 nSx3-d5(nBf7) 2.Ka8(nRd4) nBxd5-b4 3.nRx4-a5(nSa6) nSb8(nBc6)#;
b) 1.Kxe3-g2 nRg3(nSh3)+ 2.Kh1 nBg5 3.nRxg5-h4 nSg1(nBf3)# ;
1.Kxd3-d4 nBxe3-d5(nRe7) 2.Kxd5-a8(nSb7) nRd7(nBc5) 3.nSxc5-a7 nRd8(nBc6)#.

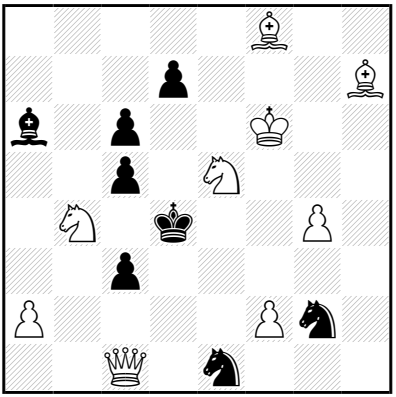
Michael Barth
1.Rf5? [2.LEbe5 **A**,LE2e5 **B**,LE7e5# **C**] VAe5 **a** 2.LEgxe5# **D**
- 1…PAd5!;
1.Rd5? [2.LE2e5 **B**,LE7e5 **C**,LEge5# **D**] VAe5 **a** 2.LEbxe5# **A**
- 1…PA×d4!;
1.Re4? [2.LE7e5 **C**,LEge5 **D**,LEbe5# **A**] Ve5 **a** 2.LE2xe5# **B**
- 1…PAe6!;
1.Re6! [2.LEge5 **D**,LEbe5 **A**,LE2e5# **B**] Ve5 **a** 2.LE7xe5# **C**

<u>30A</u> - Nikita Plaksin
Rex Multiplex
1982



Ser-h=16 (10+11)
Anti -Circe

<u>32A</u> - Yakov Vladimirov
J. T. N. Rezvov-70, 1992
Special Prize



#3 (9+8)

Nikita Plaksin
1.Kxh3(Ke8) 4.h1=S 5.Sxf2(Sb8) 7.f1=B 8.Bxg2(Bc8) 10.g1=R 11.Rxg4(Ra8) 15.g1=Q 16.Qxg7(Qd8) Kg8=.

Yakov Vladimirov
1.Qg5? [2.Sf3+ **B**,Sexc6+ **D**] ; 1…Sd3 **a** 2.Sc2+ **A** Kd5 3.Qg8#, 1…d6 **b** 2.Sbxc6+ **C** Kd5 3.Qg8# - 1…c2!;
1.Qa3! [2.Sc2+ **A**,Sbxc6+ **C**] ;1…Sd3 **a** 2.Sf3+ **B** Kc4 3.Bxd3# ; 1…d6 **b** 2.Sexc6+ **D** Kc4 3.Qxa6#. (1…cxb4 2.Qxb4+ Bc4/Kd5 3.Qxc4,Qc5/Bg8,Be4, Qe4, Qd6, Qc5#).