

# PCCC 50th Anniversary Composing Festival Awards

## Introduction

The **list of participants** in each of the 9 sections of this Composing Festival appears elsewhere on this website.

Overall, 134 authors from 35 countries took part, submitting 272 entries.

Certificates and Prizes for the three best awarded problems in each section (four in the #2 and h# sections) were distributed during the Congress in Crete (October 2010).

Here you will find the 9 awards. Apart from the web publication a concluding booklet is intended.

Our thanks go to the composers, the dedicated tourney judges and director (Dmitrij Baibikov) for their valuable contribution. All of them worked under a tight timetable and miraculously managed to get everything done in time.

Special thanks to Andrey Frolkin (Ukraine) for excellent Russian/English translations.

Thanks as well to FIDE for providing the money Prizes and promoting our mutual relations.

I hope that this kind of Festival will be organized by the WFCC regularly (even in enriched and perfected ways) to celebrate nothing else but the sheer enjoyment of our *raison d'etre* as global organization – Composing.

*Uri Avner*

Honorary President of the WFCC

**PCCC 50th Anniversary Composing Festival**  
**Section: Twomovers**  
**Award**

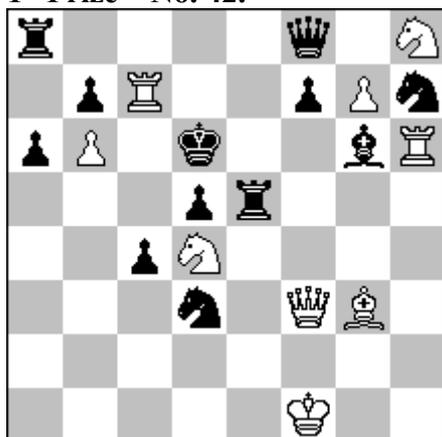
I found the tourney theme highly appealing, as it provided an opportunity for synthesizing unfading, brilliant combinations of the Good Companions style with modern themes. And I want to thank Uri Avner for inviting me to judge this tourney. I am also grateful to Udo Degener for his search for anticipations.

A total of 66 entries from 30 authors were received. Most of the problems appearing in the ranking are original not only in terms of their construction but conceptually as well.

The award is as follows.

**Vasyl Dyachuk (Ukraine)**

**1<sup>st</sup> Prize – No. 42.**



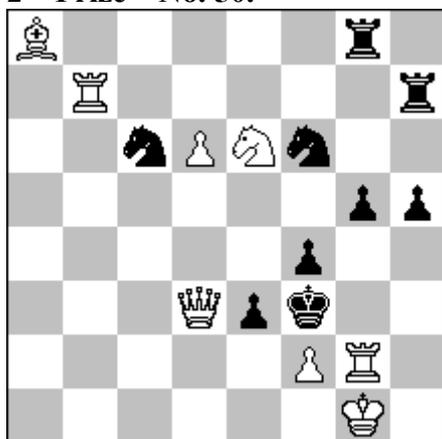
#2                      C+                      9+12

1...Sf4 2.Qa3#, 1...Sf6 2.Qxf6#, 1...Qc8 2.Sxf7#.  
 1.Qxf7! ~ 2.Sf5#, 1...Sf4 2.Qd7#, 1...Sf6 2.Qf6#, 1...Qc8 2.Qe7# (1...Qxf7+2.Sxf7#).

The white queen is self-pinned by the key. In two variations, Black defends by unpinning his pieces. This, however, unpins the white queen as well, i.e. the combinations of defensive and weakening effects are the same. The third, uncomplicated variation features direct unpinning of the white queen. All three thematic mates are changed in relation to set play. The latter is sufficiently motivated.

**Rainer Paslack (Germany)**

**2<sup>nd</sup> Prize – No. 50.**



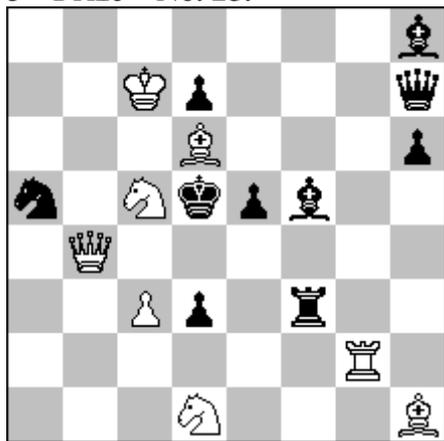
#2vv                      C+                      8+9

1.Rg7? ~ 2.Sd4, Sxg5#, but 1...Se4!, 1.Rb2? ~ 2.Sd4#, 1...Se4 2.Qe2#,  
 1...Sd5 2.Qxd5#, but 1...Rb7!  
 1.Rf7! ~ 2.Sd4#, 1...Se4 2.Qxe3#, 1...Sd5 2.Rg3#.

Choice of the key: an attempt with two threats; a try and a key with two thematic defenses featuring changed mates. The post-key play presents a relationship between combinations of defensive and weakening effects of a “form-antiform” type, i.e. pinning-unpinning. Another fine point of the problem consists in the thematic refutations involving black piece unpinning. Nicely constructed.

**Vasyl Dyachuk & Valery Kopyl (Ukraine)**

**3<sup>rd</sup> Prize – No. 25.**



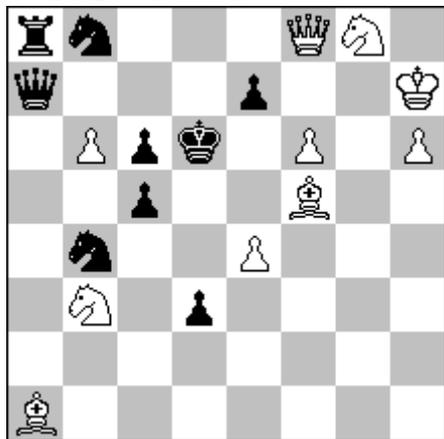
#2 C+ 8+10

1.Rg7? ~ 2.Se3#, 1...e4 2.Qd4#, but 1...Be4! 1.Rg6? ~ 2.Se3#, 1...Be4 2.Qxe4#,  
 but 1...e4! 1.Rg5! ~ 2.Se3#, 1...e4 2.Qxe4#, 1...Be4 2.Qd4# (1...Sc4 2.Qb7#).

Choice of the key with distribution of two thematic mates across two tries, the latter presenting, in association with post-key play, a reciprocal change of mates. The problem’s integrity is also emphasized by the fact that the refutations of the tries become the thematic defenses after the key. Similar to problem No. 50, there is a “form-antiform” relationship between combinations of defensive and weakening effects (black piece unpinning – black piece pinning). The concept is strongly anticipated by a problem using a different matrix.

**Yosi Retter (Israel)**

**4<sup>th</sup> Prize – No. 64.**



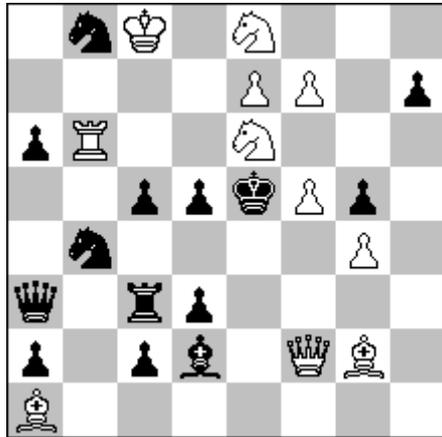
#2 C+ 10+9

1...Sd7, Qxb6, Qxa1 2.Qxe7#. 1.fe7? ~ 2.Qf6#, 1...Sd7, Qxb6 2.e8S#, 1...Qxa1

2.e8Q#, but 1...Qd7! 1.Sxe7! ~ 2.e5#, 1...Sd7 2.Sc8#, 1...Qxb6 2.Sd5#, 1...Qxa1 2.Sg6# (1...Qxe7+ 2.Qxe7#).

Choice of the white piece to be pinned and then thrice unpinned. Change of three mates. All the thematic variations end in battery mates (totaling five: three in post-key play and two in the try).

**Emanuel Navon (Israel)**  
**1<sup>st</sup> Hon. Mention – No. 27.**

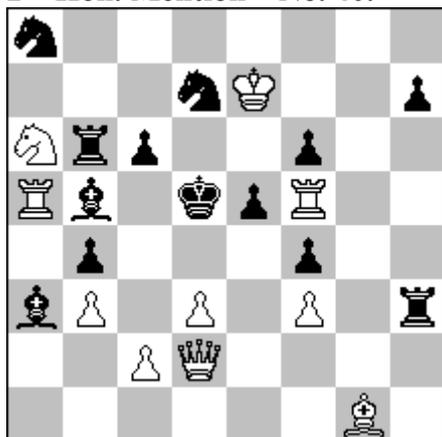


#2 C+ 11+14

1.Qxc5? ~ 2.Qc7#, 1...S8c6 2.Qd6#, 1...S4c6 2.Qxd5#, but 1...Qb2! 1.Sf8? ~ 2.Re6# 1...S8c6 2.Sd7#, but 1...S4c6! 1.Sf4? S4c6 2.Sxd3#, but 1...S8c6! 1.Sxc5! ~ 2.Re6#, 1...S8c6 2.Sd7#, 1...S4c6 2.Sxd3# (1...Be3 2.Qxe3#).

Self-pinning of the white queen by the first move of the try and of a white knight by the key; their unpinning in two variations; change of two mates. There are also two additional tries, each of them being refuted by one of the thematic defenses and forming, in association with post-key play, a second, parallel “storyline” of the problem. A rich content; however, the problem has 25 pieces, among them six pawns of a purely technical nature: two white and four black ones.

**Alexandr Pankratyev (Russia)**  
**2<sup>nd</sup> Hon. Mention – No. 40.**



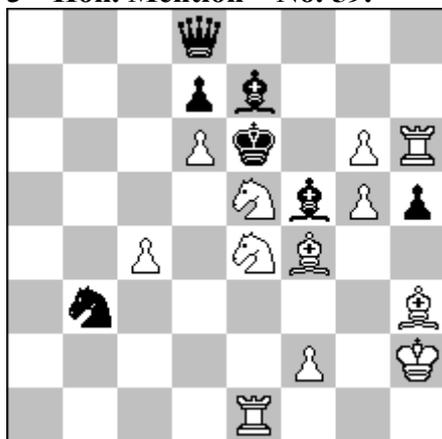
#2 C+ 10+13

1.c4+? bc! e.p. 1.Qxf4? ~ 2.Qc4, Qd4, Qe4#, but 1...Rh4! 1.Qe2? ~ 2.Qe4#, but 1...Sc5!  
 1.Qf2? ~ 2.Qd4#, but 1...c5!  
 1.Qxb4! ~ 2.c4#, 1...Sc5 2.Qd4#, 1...c5 2.Qe4# (1...Bxb4+ 2.Sxb4#).

Choice of the key. The first attempt has three threats, two of which appear as thematic mates in post-key play. Two more attempts present, in association with post-key play, the Hannelius theme. The white queen is pinned by the key and then twice unpinned by Black. The combinations of defensive and weakening effects are the same. The problem could have even become a prize-winner – without its technical flaw, the miserable role of the white rook on f5.

**Rainer Paslack (Germany)**

**3<sup>rd</sup> Hon. Mention – No. 59.**



#2 v

C+

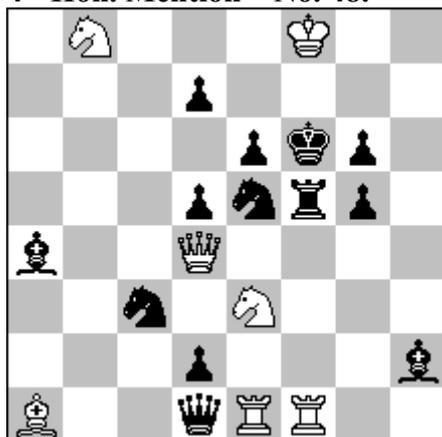
12+7

1.S5~? ~ 2.S4~#, 1...Qa8 2.Sc5#, but 1...Bxg5! 1.Sg4! ~ 2.Sc5#, 1...Bxg4 2.Sg3#, 1...Bxe4 2.Sf6# (2.Se3, Se5?), 1...Bxg6 2.Se5#.

Three self-pinnings of a black bishop followed by battery mates; White Correction; and a key which unpins Black's main thematic piece. This entry is anticipated by several problems, but in a partial way, for example Comins Mansfield, AF 1914-1944, #342. The main differences from the anticipation problems are White Correction and thematic key.

**Rainer Paslack (Germany)**

**4<sup>th</sup> Hon. Mention – No. 48.**



#2

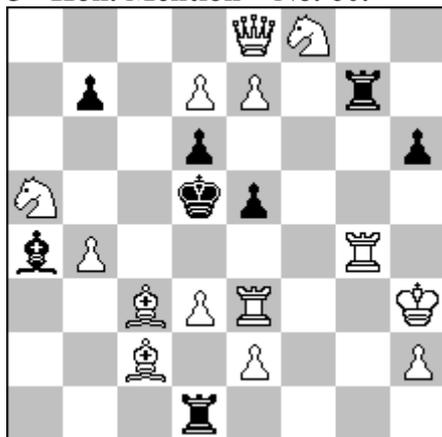
C+

7+13

1.Qb6! ~ 2.Qd8#, 1...Se~ 2.Sxd5#, 1...Sc6 2.Sxd7#, 1...Sf3 2.Sg4#

An emerging threat mechanism (Black Correction); three thematic variations; a thematic key unpinning a black piece; self-unpinning of black pieces in two variations; black halfpin play.

**Zoltán Labai (Slovakia)**  
**5<sup>th</sup> Hon. Mention – No. 60.**

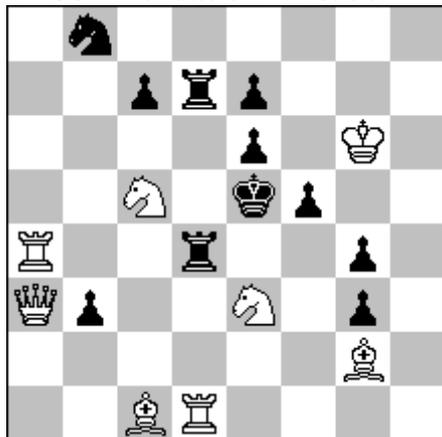


#2 C+ 14+8

1.d8Q? ~ 2.Rxe5#, 1...Bd7 (A) 2.Bb3#, 1...Rxd3 (B) 2.Rxd3#, 1...Rg5 (C) 2.Qf7#,  
 but 1...Rxe7! 1.Qh5 ~ 2.Rd4#, 1...Bxd7 (B) 2.Bb3#, 1...Rxd3 (C) 2.Rxd3#,  
 1...Rg5 (A) 2.Qf7#. A – unpin; B – pin; C – direct defense.

The combinations of black moves' defensive effects are changed between the try and the post-key play displaying a cyclic ABC-BCA pattern. Mlynka theme.

**Valery Kopyl (Ukraine)**  
**1<sup>st</sup> Commendation – No. 56.**



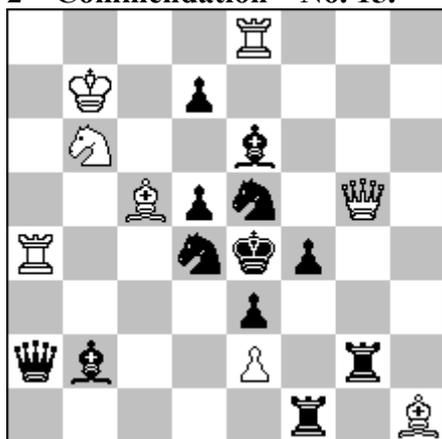
#2 C+ 8+11

1.Bb2? ~ 2.Sd3# (2.Sc4?), 1...Kd6! 2.Sc4# (2.Sd3? Rb4!), but 1...Kf4!  
 1.Qb2 ~ 2.Sc4# (2.Sd3?), 1...Kf4! 2.Sd3# (2.Sc4? Rd2!) 1...Kd6! 2.Qxd4#.

A two-phase problem with Royal Schiffmann, the same black rook being unpinned and pinned; Sushkov and pseudo Le Grand themes, Dombrovskis paradoxes, albeit with repetition of set play variations.

**Rainer Paslack (Germany)**

**2<sup>nd</sup> Commendation – No. 15.**



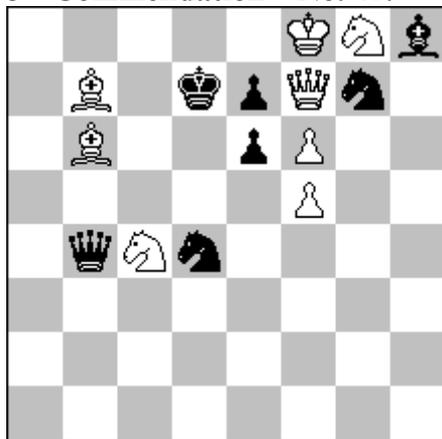
#2 C+ 8+12

1.Bd6 ~ 2.Qxe5#, 1...Se~ 2.Qg6#, 1...Sc4 2.Qxd5#, 1...Sf3 2.Qxf4#  
(1...Bf5 2.Rxe5#)

A single-phase problem; three thematic variations; mechanism of emerging threat (Black Correction) in which the latter emerges as a result of black halfpin play and the defenses are moves unpinning two black pieces. The problem is similar to No. 48, but there is no key unpinning Black's thematic piece.

**Yosi Retter (Israel)**

**3<sup>rd</sup> Commendation – No. 47.**

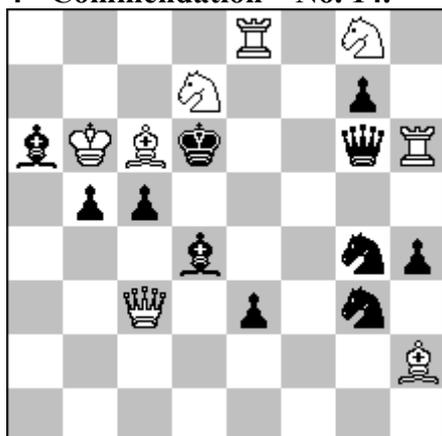


#2 C+ 8+7

1...Qxb6, Qxc4 2.Qxe7#. 1.Sxe7? ~ 2.Bc8#, 1...Qxb6 2.Sc6#, 1...Qxc4 2.Sc8#,  
but 1...Qc5!  
1.fe7! ~ 2.Sf6#, 1...Qxb6 2.e8Q#, 1...Qxc4 2.e8S#, 1...Qxe7+ 2.Qxe7#  
(1...Sh5 2.Qe8#).

The problem is very similar to No. 64, being devoid of the third post-key variation. Unfortunately, in the try 1.Sxe7? the white king's role is of a purely representative nature. For example he could be shifted to h7 and the whole thematic play would be preserved, but with no unpinning.

**Rainer Paslack (Germany)**  
**4<sup>th</sup> Commendation – No. 14.**



#2 \* C+ 8+11

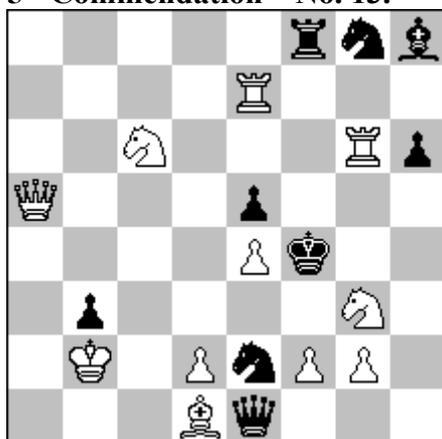
1...Be5, Bf6 2.Qxc5#.

1.Sxc5! ~ 2.Qxd4#, 1...Bxc3 2.Se4#, 1...Be5 2.Rd8# (2.Se4?), 1...Bf6

2.Re6# (2.Se4?), 1...Bxc5+ 2.Qxc5#.

A white knight is self-pinned by the key and then thrice unpinned by the black bishop. However, the knight mates only once. The unpinning of two black pieces is used as an additional defense for the purpose of dual avoidance – to prevent mate by the unpinned white knight.

**Rainer Paslack (Germany)**  
**5<sup>th</sup> Commendation – No. 13.**



#2 vvv C+ 11+9

1.f3? ~ 2.Rg4, Sh5#, 1...Sf6 2.Qxe5#, but 1...Qxg3! 1.Sxe5!/? ~ 2.Rg4#, 1...Sf6

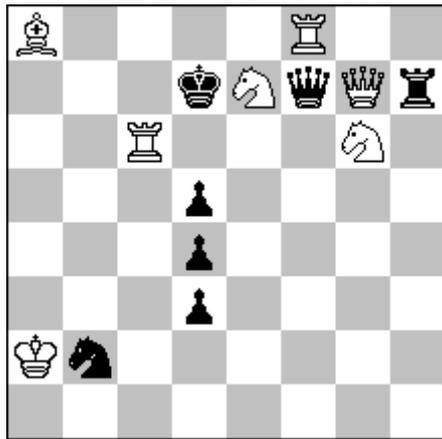
2.Sd3#, 1...Be5+ 2.Qxe5#, but 1...h5! 1.Rxe5!/? ~ 2.Sh5#, 1...Sf6 2.Rf5#,

1...Bxe5+ 2.Qxe5#, but 1...Rf5! 1.Sd4! ~ 2.Se6#, 1...ed4 2.Sh5#, 1...Sxd4 2.Rg4#,

1...Rf6 2.Qxe5# (1...Qxd2+ 2.Qxd2#).

The tries present the Barnes theme with one mate changed. After the key, the threats from the tries become mates in two variations. Unfortunately, one of the main post-key variations 1...Sxd4 2.Rg4# is imported from set play and so there is no element of change here.

Anatoly Skripnik (Russia)  
6<sup>th</sup> Commendation – No. 3.



#2

C+

7+7

1...Qxe7 2.Se5#. 1.Sc8? ~ 2.Sb6, Se5#, but 1...Sc4! 1.Sg8? ~ 2.Sf6, Se5#, but  
1...Qxg7! 1.Sxd5! ~ 2.Se5#, 1...Sc4 2.Sf6#, 1...Qxg7 2.Sb6# (1...Rh5 2.Qxf7#).

There is thematic play after the key only (white knight being pinned by the key and unpinned in two variations). Nicely constructed. This entry is conceptually anticipated by many problems which have a more homogeneous play.

Yakov Rossomakho,  
tourney section judge

**by Don Smedley**

17 problems were received for this tourney. **No.15** had to be excluded as unthematic, since there was no actual unpin in the play. The best entries were well-crafted problems with interesting pinning-unpinning play of a traditional nature; disappointingly, no entry managed successfully to combine pins-unpins with modern ideas. In the end, despite some worthwhile and enjoyable problems, I thought none really stood out from the field.

**Mikhail Marandyuk (Ukraine)****1 Hon.Men.****No.13**

1.Qe1? (>2.Qd2) 1...Ba5! 1.Qg2? (>2.Be4) 1...Rxe5!

1.Qf1! (>2.Sxf4+ Kc3 3.Qe1)

1...Bxg5 2.Qe1 (>3.Qd2A) Sxc1 3.Be4B 1...Rf8 2.Qg2 (3.Be4B) Sc3 3.Qd2A

Direct attacks on d2/e4 fail, so W must first pin the BS. When the BR/BB are lured away from their good defences, the WQ unpins the S which has bad defences leading to a pseudo-leGrand. A harmonious and attractive Roman.

**Henk le Grand (The Netherlands)****2 Hon.Men.****No.11**

1.Sxg4+? Qe3! 1.Sxd5+? Re3! 1.Rhh5! (>2.Re5+ fxe5 3.Rxe5)

1...Sd3 2.Sxg4+ Re3 3.Sxf6 1...Sf3 2.Sxd5+ Qe3 3.Sxf6 1...cxd6 2.Sc4+ R,Qe3 3.Sxd6

A nice example of Beugung. When the BS interferes on the third rank, W must choose the pin that B is immediately forced to abandon.

**Mikhail Marandyuk (Ukraine)****3 Hon.Men.****No.1**

1.Qb3? (>2.Sb6) 1...Rxb7! 1.Qd3? (>2.Sc3) 1...Qxd2! 1.Qf3! (>2.Se7+ Ke5 3.Re6)

1...Re8 2.Qb3 3.Sb6 1...Qh4 2.Qd3 ~/Se2 3.Sc3/Qxe4

The only problem which has 3 potential pin-lines. W must choose the pin which gives a full-length threat, then revert to the other two pins when B abandons potential guards. A well-executed logical problem, though the composer must have regretted the WRc7.

**Mikhail Marandyuk (Ukraine)****4 Hon.Men.****No.16**

1.Rb5 (>2.Rxd7+ Kc6 3.Sa7)

1...Be8 2.Qc2 ~/Sd6 3.Qxe4/Sb6 1...dxe6 2.Rb6 ~/Sb3 3.Rd6/Bxe6

I particularly like the post-key play in this traditional problem. There is a double-pin in the threat, and 2 quiet unpinning moves leading to pin-mates. Sb3 is a further

unpinning defence. The key is undeniably thematic, but hideously strong. Unfortunately, if a non-pinning key were chosen, the problem would not be thematic!

### **Stanislav Vokál (Slovakia)**

**1 commend**

#### **No. 12**

1.Qb3 (>2.Qb4+ Kd5 3.Qxd6)

1...Bf5 2.d4+ Bxd4 3.Se4 1...Sd5 2.Bxd6+ Bxd6 3.Qb4

1...Se8 2.Bxd6+ Sxd6 3.Rxe5 1...Be4 2.Sxe4+ Kd4 3.dxe3

This is one of several problems exploiting a well-known idea: a B piece plays on to a pin-line, whereupon one or both of the half-pinned pieces moves away, leaving the other pinned. The unpin-repin sequences work very smoothly, an extra feature is the self-blocks on d4 and d5, and there is some by-play.

### **Januarta Simadhinata (Indonesia)**

**2 commend**

#### **No.9**

1.Qf3 (>2.Rxf4+ Rxf4/Ke5 3.Qxf4/Re4,Qe4,Re6)

1...Kc4 2.Qe4+ Sd4 3.Bb5 1...Ke5 2.Bxc3+ Sd4 3.Re6

Very intensive pinning and unpinning play. In two crisp variations, existing pin-lines are destroyed and replaced by new pins of the BS on d4. Meanwhile, the BK has unpinned W pieces which will mate on the 3<sup>rd</sup> move. As a bonus, the key gives a second flight, but the triple mate in the threat is unfortunate.

### **Alexandr Pankratjev (Russia)**

**3 commend**

#### **No. 5**

Set 1...Sxe4 2.Sg4+A Kxd5 3.Qc6 1...Qxe4 2.Sxf7+B Kxd5 3.Qc6

1.Qc6 (>2.Bxd4+ Kxd4 3.Qc3)

1...Sxe4 2.Sxf7+B Qxf7/Bxf7 3.Rxe4/Sg4A 1...Qxe4 2.Sg4+A Sxg4/Bxg4

3.Rxe4/Sxf7B

1...Sxd5 2.Sg4+ Bxg4 3.Qxd5

Reciprocal change of W 2<sup>nd</sup> move after captures on e4. A good key and threat, though the WQ en prise is a strong pointer. However, the pin after 1...Sxd4 is entirely spurious.

### **Janne Syväniemi (Finland)**

**4 commend**

#### **No.3**

1.Ba6 (>2.Se2) 1...Sd4 2.Rh3+ Sf3,Re3 2.Se2 1...Bd4 2.Sb4 ~/B~/Re2

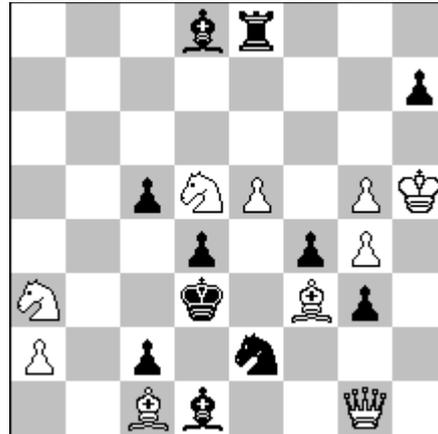
3.Rc2/Se2/Rc7

1...Sg3 2.Bd3 3.Rc2

Showing the same idea as the 1<sup>st</sup> commend, this scores for its light and open construction, and for the key – the unwary solver might reject it, since 1.Bb5? appears to work just as well; but 1...Bd4! 2.Sb4 Ra8+. However, the two variations are not well-matched, the Bd4 line being much more interesting than the Sd4 line.

**Mikhail Marandyuk (Ukraine)**

**1<sup>st</sup> Hon. Mention – No. 13**



#3

C+

10+11

1.De1? [2.Dd2# **A**] 1...La5!

1.Dg2? [2.Le4# **B**] 1...T:e5!

**1.Df1!** [2.S:f4+ Kc3 3.De1#]

1...L:g5 **2.De1!** [3.Dd2# **A**]

2...S:c1 3.Le4# **B**

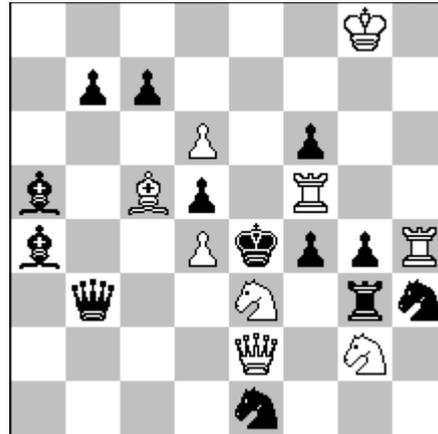
1...Tf8 **2.Dg2!** [3.Le4# **B**]

2...Sc3 3.Dd2# **A**

Logical problem with pseudo le Grand theme,  
1 pinning and 2 unpinning.

## Henk le Grand (The Netherlands)

2<sup>nd</sup> Hon. Mention – No. 11



#3

C+

9+13

**1.Thh5!** [2.Té5+ fxé5 3.T×é5‡]

1...Sd3 2.S×g4+ Té3 3.S×f6‡

1...Sf3 2.S×d5+ Dé3 3.S×f6‡

1...ç×d6 2.Sç4+ Té3 3.S×d6‡

2...Dé3 3.S×d6‡

Bristol

Batterie blanche

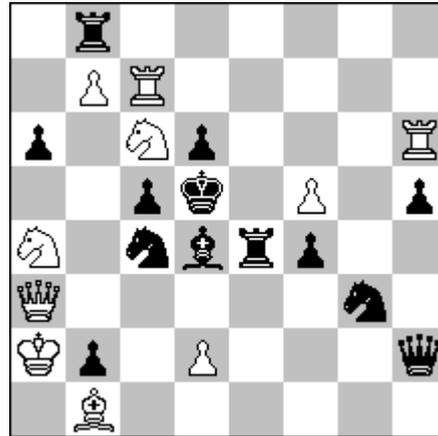
Sacrifice blanc

Auto-clouage direct

Déclouage direct

**Mikhail Marandyuk (Ukraine)**

**3<sup>rd</sup> Hon. Mention – No. 1**



#3

C+

10+13

1.Sb6+? 1...S:b6!

1.Sc3+? 1...L:c3!

1.Se7+? 1...T:e7!

1.Db3? [2.Sb6#] 1...T:b7!

1.Dd3? [2.Sc3#] 1...D:d2!

**1.Df3!** ~ 2.Se7+ Ke5 3.Te6# **pin Te4**

1...Te8 **2.Db3!** ~ 3.Sb6# **pin Sc4**

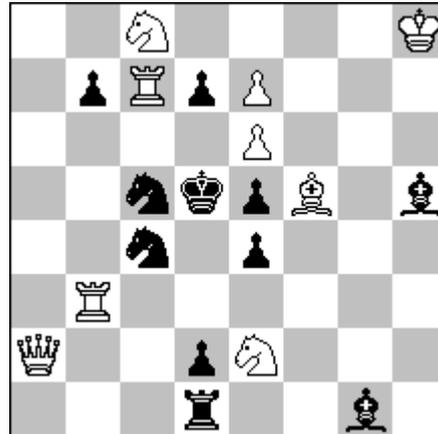
1...L:d5 **2.Dd3!** ~ 3.Sc3# **pin Ld4**

2...Se2 3.D:e4#

Logical problem, 3 pinning and 2 unpinning.

**Mikhail Marandyuk (Ukraine)**

**4<sup>th</sup> Hon. Mention – No. 16**



#3 C+ 9+11

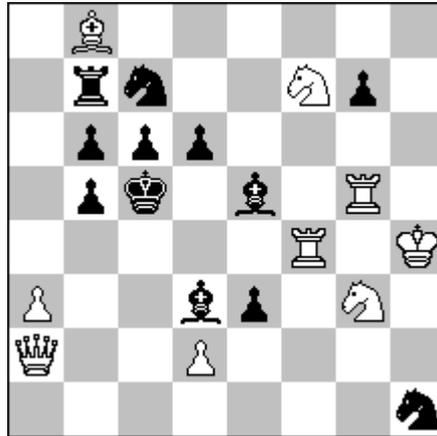
**1.Tb5!** [2.T:d7+ Kc6 3.Sa7#]

1...Le8 **2.Dc2!** ~ 3.D:e4# **pin Sc5**  
2...Sd6 3.Sb6#

1...d:e6 **2.Tb6!** ~ 3.Td6# **pin Sc4**  
2...Sb3 3.L:e6#

Double pinning, mating moves with pin,  
2 pinning and 2 unpinning.

Stanislav Vokál (Slovakia)  
1<sup>st</sup> Commendation – No. 12



#3 C+ 9+12

**1.Qb3! threats 2.Qb4+ Kd5 3.Qxd6x**

**1. – Bf5 2.d4+! Bxd4 3.Ne4x**

**1. – Nd5 2.Bxd6+! Bxd6 3.Qb4x**

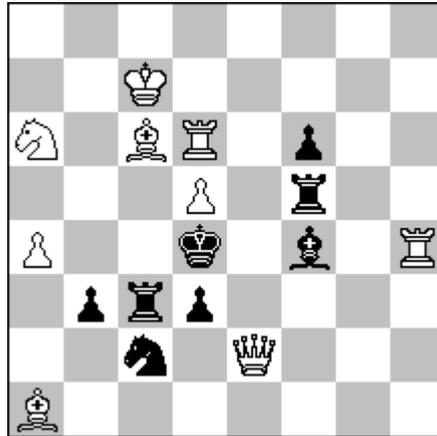
*Unpinning of Be5 and pinning of Bf5/Nd5*

**1. – Ne8 2.Bxd6+ Nxd6 3.Rxe5x**

**1. – Be4 2.Nxe4+ Kd4 3.dxe3x**

**Januarta Simadhinata (Indonesia)**

**2<sup>nd</sup> Commendation – No. 9**



#3

C+

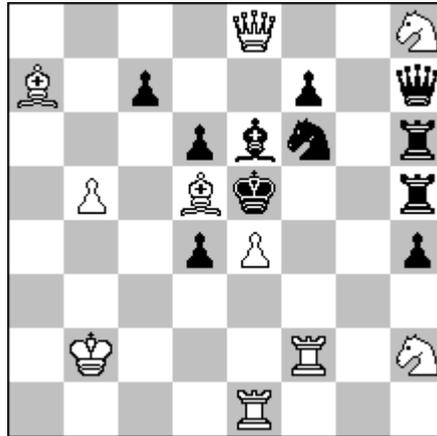
9+8

Solution:

1. Qf3 threat 2. Rxf4+ ; Rxf4 3. Qx  
Kc4 2. Qe4+ ; Sd4 3. Bb5#  
Ke5 2. Bxc3+ ; Sd4 3. Re6#

Alexandr Pankratjev (Russia)

3<sup>rd</sup> Commendation – No. 5



#3

C+

10+11

1...S:e4 2.Sg4 +K:d5 3.Qc6 #

1...Q:e4 2.S:f7 +K:d5 3.Qc6 #

1.Qc6 !---2.B:d4 +K:d4 3.Qc3 #

1...S:e4 2.S:f7 +Q:f7 B:f7

3.R:e4 Sg4 #

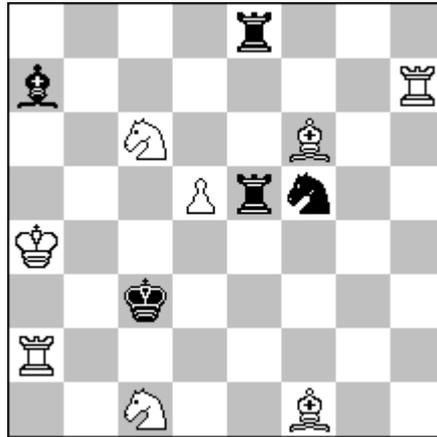
1...Q:e4 2.Sg4 +S:g4 B:g4

3.R:e4 S:f7 #

1...S:d5 2.Sg4 + B:g4 3.Q:d5 #

**Janne Syväniemi (Finland)**

**4<sup>th</sup> Commendation – No. 3**



#3

C+

8+5

Solution:

1.Bb5 ? threat: 2.Se2 #

1...Sd4 (unpin Re5)

2.Rh3 +

2...Sf3/Re3 (pin Re5/Sd4) 3.Se2 #

1...Sg3

2.Bd3 threat: 3.Rc2 #

but

1...Bd4!

1.Ba6 ! threat: 2.Se2 #

1...Sd4 (unpin Re5)

2.Rh3 +

2...Sf3/Re3 (pin Re5/Sd4) 3. Se2#

1...Bd4 (unpin Re5)

2.Sb4 threat: 3.Rc2 #

2...Bd4~ (pin Re5) / Se3

3.Se2 #

2...Re2 (pin Bd4)

3.Rc7 #

1...Sg3

2.Bd3 threat: 3.Rc2 #

## **PCCC-50**

### **Moremove Section**

#### **Award by Hans Peter Rehm, Pfinzta**

It must be said that the result of this tournament section was disappointing.

Only 18 entries. Not one of them comes near in quality to the better works of the past, and modern themes were absent. For comparison I cite here examples from the FIDE ALBUMS (FA). The Pin/unpins of white pieces sent were little impressive (good examples are e.g. FA 59-61, 406, p.94, the idea dates back to 1912 with many good examples, or FA 1992-94, C107, p.223).

Maybe the time was too short for authors to develop deeper concepts.

In my opinion, only used pins/unpins can hope to be thematically impressive.

So the pin of a black piece should be followed by, say, a pin mate, or a situation where it is essential that the pinned piece is not free to move. Similarly an unpinned black piece should defend against the threat.

Almost all entries with more than 4 moves suffered from a weakly used kind of pin/unpin.

I cite here some examples in the FIDE ALBUMS without those defects:

FA 1945-55, 1108, p.213 (correction Be3 ton f4),

FA 59-61, 410, p.95,

FA 86-88, C105, p.206,

FA 1992-94 , C71, p.209.

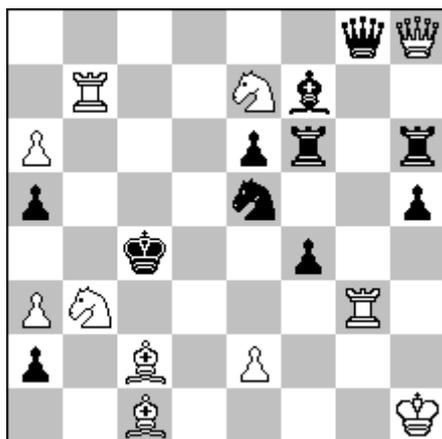
FA 1945-55, 1175 p.224, by Josef Halumbirek contains a record. If I count correctly, more than 100 pins and unpins of the weak, not really used type (I believe that Halumbirek would have objected to classify his problem as a pinning problem). Of course much less interesting problems with this type of pins/unpins could not make it into this award.

Also a pin which is already in the diagram and stays unchanged is not very impressive.

So this award contains only commendations. Strangely all of them show reciprocal moves (ABBA) or Zigzag which are not exactly modern themes.

**Don Smedley and Christopher Reeves (United Kingdom)**

**1<sup>st</sup> Commendation – No. 12.**



#4

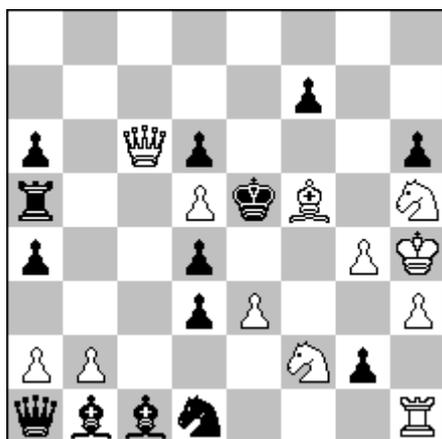
C+

11+11

Good key and changed anticipatory pin/unpin with reciprocal moves. But threat and only 1 thematic variation is a relatively small contents for a modern #4. The byplay is not interesting.

**Eugene Fomichev (Russia)**

**2<sup>nd</sup> Commendation – No. 16.**



#5

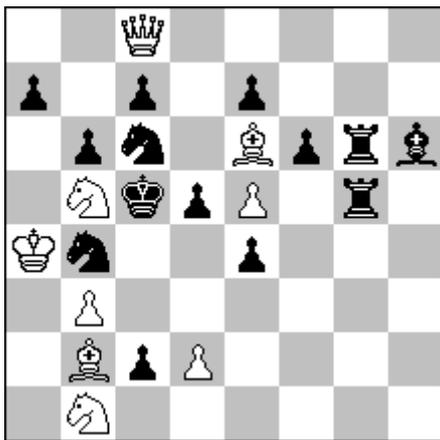
C+

12+14

Again ABBA with a simple mechanism and many pieces. Good pinning/unpinning but the key is not good and the problem is very easy to solve. Cf. FA 1986-88, C43, p.186.

**Mikhail Marandyuk (Ukraine)**

**3<sup>rd</sup> Commendation – No. 3.**

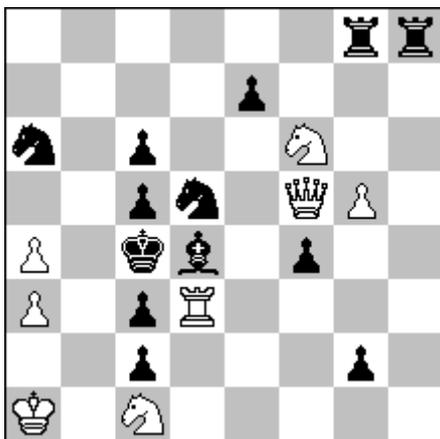


#5                      C+                      9+14

Interesting double pinning. But the unpinning on move 4 suffers from the fact that white has the same answer if the unpinned piece moves or does not move.

**Mikhail Marandyuk (Ukraine)**

**4<sup>th</sup> Commendation – No. 1.**

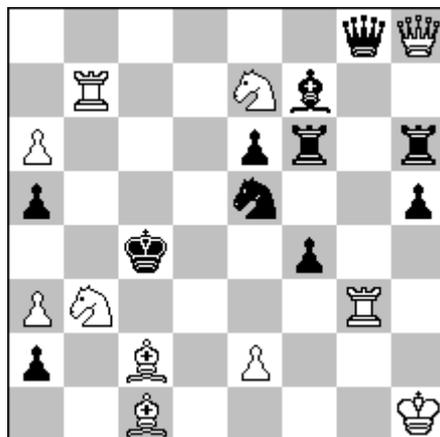


#4                      C+                      8+13

Zigzag theme with pins. The unpinning is again (like in the 3rd commendation) not used by black.

## Don Smedley and Christopher Reeves (United Kingdom)

### 1<sup>st</sup> Commendation – No. 12.



#4

C+

11+11

**Solution:** 1.**Rg5** [setting up an anticipatory pin on the 5<sup>th</sup> rank];

**threat** 2.Rc7+**A** Kb5 3.Bd3+**B** Kb6 [Sxd3??] 4.Rb7 (switchback) 3...Ka4 4.Sc5;

1...**Rf5** [unpinning on the 5<sup>th</sup> rank, but setting up an anticipatory pin on the a1-h8 diagonal] 2.Bd3+**B** Kc3 3.Rc7+**A** Kxb3 [Sc6??] 4.Bc2 (switchback);

**other lines:** 1...Kc3 2.Rc7+ Sc4 3.Rxc4+ Kxc4 4.Rc5;

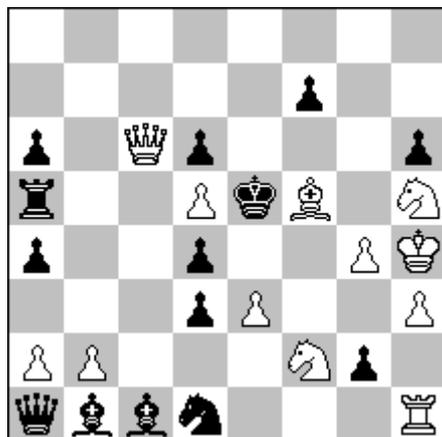
1...Bg6 2.Rxe5 Be4+ 3.Rxe4+ Kc3 4.Rc7;

1...Be8 2.Rc7+ Bc6 3.Rxc6+ Sxc6/Kb5 4.Rc5/Sd4

1...Qb8 (a8) 2.Rxe5 Qxe5 3.Qc8+ 2...Qxb7+ 3.axb7 Rf5/Be8 4.Qc8/Rc5;

1...Qc8/Qd8 2.Qxc8+/Qxd8 1...Qxg5 2.Qc8+ or Rc7+.

**Eugene Fomichev (Russia)**  
**2<sup>nd</sup> Commendation – No. 16.**



#5                  C+                  12+14

1.Se4(Be4)? de3!

**1.Re1! – 2.ed4+**

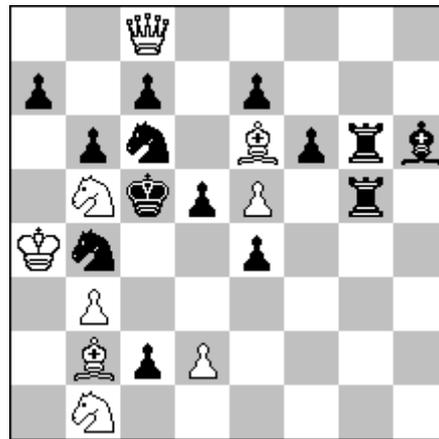
**1... Bxe3** (pinning 1) **2.Se4!** (unpinning 1) **Bf2+** **3.Sxf2+**  
 (Switchback 1) **Se3** (pinning 2) **4.Be4!** (unpinning 2) **Sf5+**,  
**Sxd5** **5.Bxf5** (Switchback 2), **Bxd5#**

**1... Sxe3** (pinning 1) **2.Be4!** (unpinning 1) **Sf5+** **3.Bxf5+**  
 (Switchback 1) **Be3** (pinning 2) **4.Se4!** (unpinning 2) **Bf2+**,  
**Bg5+** **5.Sxf2** (Switchback 2), **Sxg5#**

A real orgy of pinning and unpinning with cross checks and Switchbacks!

By-play: **1... d2(de3)** **2.Qc4!** **de3(d2)** **3.Rxe3+ Sxe3(de3)**  
**4.Qc3+**

**Mikhail Marandyuk (Ukraine)**  
**3<sup>rd</sup> Commendation – No. 3.**



#5                      C+                      9+14

**1.Dd7!** [2.Ld4+ S:d4 3.D:e7+ Kc6 4.D:c7#]

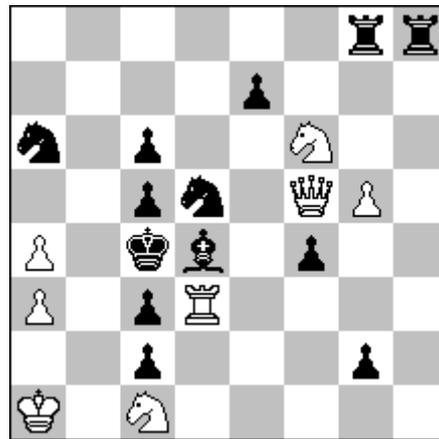
1...Lf8 **2.La3!** **A** [3.D:d5#] T:e5 **3.D:c7!** **B** [4.L:b4#] a5  
**4.Lb2!** ~ 5.Ld4# (4...f:e5??)  
 (2.D:c7? f:e5! 3.La3 a5 4.Dd7 T:e6!)

1...Tg7 **2.D:c7!** **B** [3.Ld4#] f:e5 **3.La3!** **A** [4.L:b4#] a5  
**4.Dd7!** ~ 5.D:d5# (4...T:e5??)  
 (2.La3? T:e5! 3.D:c7 a5 4.Lb2 Le3!)

(1...f:e5 2.Sc3 a6 3.D:d5+ S:d5 4.S:e4# 2...Tg4 3.La3 ~ 4.D:d5#)

Two variations with three thematic moves in each, reciprocal change of the second and third white moves, return of a white pieces on the fourth move, mating moves with pin, self-obstruction of black pieces of the Rook and Pawn on a square **e5**, 4 pinning and 2 unpinning.

**Mikhail Marandyuk (Ukraine)**  
**4<sup>th</sup> Commendation – No. 1.**



#4                      C+                      8+13

1.De4? Sab4!

1.De6? e:f6!

**1.Sd7!** [2.T:d4+ K:d4/c:d4 3.Dd3#]

1...Th3 **2.De4!** [3.Se5#] T:g5 **3.De6!** ~ 4.Sb6#  
 (2.De6? Tb8! 3.De4 Tb1+!)

1...Sab4 **2.De6!** [3.Sb6#] Tb8 **3.De4!** ~ 4.Se5#  
 (2.De4? T:g5! 3.De6 Tb8!)

Zigzag theme, mating moves with pin,  
 4 pinning and 2 unpinning.

## Studies Award

## General introduction

First of all I would like to congratulate all composers with the 50th Anniversary of the PCCC. Secondly, I was really honoured to be invited by PCCC-president Uri Avner to judge this important formal theme tourney.

Personally, I find it difficult to judge a theme tourney. Although I am well aware that a set theme can be very inspiring, the main disadvantage is that comparing an excellent study in which also the set theme occurs almost coincidentally with a relative poor study with an excellent presentation of the required theme. And what about tasks (the only focus is a multiple theme expression)?

Obviously, all of this is not a problem when a couple of excellent studies are submitted which also show an excellent expression of the theme, but, as always, that was not the case here.

The theme was not defined in great detail, and as a consequence I took a very liberal approach, e.g. allowing self-pins as pinning moves in response to a check. But I considered the following cases as not being thematic: a move by a pinning piece only maintaining the pin is not a pinning move.

Also I consider the case where a pinned piece brutally captures the pinning piece, not as an unpinning move.

I received 29 anonymized studies for judging. All the studies were checked by me for both soundness (two proved to be incorrect, and five studies had duals or cooks due to the presentation of the solution).

Two studies were fully anticipated. Just to give an impression of the time a judge has to invest to produce an award: it took me about 15 hours of time.

I consider the level of the tourney as average; no masterpieces.

dr. Harold van der Heijden, FIDE judge for endgame studies, Deventer 10-08-28

nr	K-pos	correct	thematic	points	award	anticipations
1	a1d3	yes	yes	2		Kubbel d6d8 shows one of the stalemating combinations as a black defence in a win study, and also part of the introduction.
2	a3a1	yes	yes	2,5	3.hm	
3	a3e5	yes	yes	2		Carlsson & Mugnos f7g2, f6f3, g6g2, f7f3
4	a7f6	no	yes	0		
		yes				(after move 11)
5	a8c2	duals)	yes	1		Kalandadze a8c1
6	b1b4	yes	yes	1,5		Neistadt e1c4, e1c4 Kraemer g6b1, Glushakov b8h1 (S-prom!), v. Holzhausen g8a1, Aizikowicz f5b1
7	b8a1	(yes)	yes	1		
8	b8c3	yes	yes	1,5		
9	c3a2	no	yes	0		
10	c8f7	yes	yes	2		
11	d1a1	yes	yes	1		Liburkin c3h1
12	d1a5	yes	yes	2,5	3.c	
13	d4b7	yes	yes	1,5		

14	d8d6	yes	yes	1,5		
15	e1h7	yes	yes	2,5	1.c	Chodera f8c4, Tamburini h5b8
16	e7c6	yes	yes	3	3.p	
17	e8f5	yes	yes	3	1.hm	Matous & Polasek f7h8
18	f4f7	yes	yes	1		Becker f4f7
19	f7e4	yes?	no	0		
20	f8h8	yes	yes	2		
21	g2a1	yes	yes	2,5	4.c	
22	g6e7	yes	yes	3	2.hm	
23	g8e8	yes	yes	2,5	2.c	
24	h1e1	yes	yes	3,5	2.p	
25	h1g3	yes	yes	2		
26	h1h3	yes	yes	1,5		
27	h1h8	(yes)	no	0		
28	h5h8	(yes)	yes	1		
29	h6f2	yes	yes	4	1.p	

1) The thematic tries/main line with multiple pinning unpinning moves make a pleasant impression (including the echoing discovered checks by the bK and stalemates). It is a pity that the introduction is too violent, and also the study starts BTM.

2) Q-staircase manoeuvres show the required pinning and unpinning moves. Here we have a double Q-staircase, but with a beautiful sacrificial B-manoeuvre in between, forcing the wQ back. Surprisingly, it seems to be original. It is a pity that the study has BTM, especially since this is not necessary at all! I would prefer the setting with wRc8 instead of wRe8 and WTM (1.Qh3). The extra black move is hardly interesting.

3) Surprisingly, the pinning and unpinning moves are original in this setting. Carlsson & Mugnos published a series of studies with a similar combination, but without the pinning move. The introduction is too violent, although the B-sac is ok.

4) incorrect: 5.Sc7 Rxf7 6.Bxf7 Sxc7 and now 7.Bxe3 with a won ending: Sb5+ 8.Kb8 (also 8.Ka8) 8...Bf5 9.Bc4 Sd6 10.Bd5 Kd7 11.Bf4 Sc8 12.b7 Sb6 13.Ka7 Sc8+ 14.Ka6, or 11...Se4 12.Ka7 Sc5 13.Be3 Be6 14.Be4 wins.

5) Fully anticipated by Kalandadze a8c1.

6) The thematic pinning/unpinning is largely anticipated by Neistadt (with a much heavier setting).

7) This is a well-known K-staircase. The merit is that wK travels a relative large distance. There duals; e.g. 5.Ke4+ Sb2 = main line, as 5...Kb1 6.Kf4+! Kc1 7.Ba1 wins.

8) Mechanical play. Many, many (3-fold) position repetitions which makes the study very boring (another presentation of the solution should be considered). However, nice echoing K-moves 31.Kc7! and 57.Ka5!

9) Not all indicated pinning moves are thematic. Cooked by 12.Kd2 Qb3 13.Se3 Qb4+ and now 14.Ke2 and Black cannot make progress.

10) A pair of self-pinning echoing crosschecks. Nice idea, but with a very heavy setting. A lot of lines, but e.g. the difference between Sd7+/Sg4+ is not explained.

11) Well-known multiple S-promotion study. The whole idea, including the unpinning S-move and the double-check mate was already shown by Liburkin (with an horizontal RS/K battery).

12) The pinning/unpinning is connected with a an interesting reciprocal zz.

13) A lot of pinning/unpinning, but the artistic value is not high (e.g. thematic try and disappointing final).

14) Not all indicated pinning moves are thematic. Low artistic content.

15) The composer indicated that 4.Rb7 is both a pinning and an unpinning move, which is not correct. Nice study, the B/R-combination is partly anticipated.

16) Excellent study. Good introduction. Nice rook-sac. Nice thematic try (unpinning move). And... fully original!

17) Task (Matous & Polasek also show a lot of pinned pieces); the author correctly claims that almost all pieces (n=6) that are present in the initial position (except wPf4 and the kings of course) are pinned. The first main line (1...Sc7+) is not very interesting. Two correct

pawn sacs, but the author forgets to explain (4...Sd4 5.Rd1!), BTM. Points awarded for the task, the study lacks artistic value.

18) Would have gained a high score (nice thematic try based on reciprocal zz, nice thematic subline with stalemate), but is fully (self?)-anticipated by Becker.

19) There is a problem. The stipulation is wrong, because it clearly is a draw study. However, move 20...Qd6+? Is a blunder as 21.Kc8 wins. But many other Black moves draw (in fact Black is unable to win). We could skip the move, but then there is no unpinning!

20) Double Q-staircase with good introduction and still interesting finish.

21) Study with nice stalemate/mate points, with a couple of thematic pins/unpins.

22) Systematic manoeuvre by wRs, bQ and bK involving pinning and unpinning. The finish of the study is unsatisfactorily.

23) Very good tactical study with excellent introduction involving many sacrifices by both White and Black, also related to pinning (2...Qxb3) and unpinning (3.Rb8+). Then an original reciprocal zugzwang position occurs after a festina lente move (6.f3), also related to pinning since bQ cannot play and keep the pin on wpf7. The final play is crowned with a sacrifice of the wS with an unpinning point (13.Se7+). The only serious drawback is the capturing key move.

24) An excellent study involving three stalemates (and another one in a sub-subline) and a positional draw based on a systematic manoeuvre involving pinning and unpinning, although the line ends abruptly. Also, the pinning/unpinning moves feel a bit coincidental. The composer compensated for this by adding an introduction also involving the thematic pinning and a B-sac. An almost perfect achievement.

25) A minimal study, still involving two stalemate lines with pinning/unpinning. As always, BTM only for an extra ply, is a draw-back.

26) Technically speaking the play is ok. Also the fact that no captures or checks occur in the main line is ok. But the artistic content is low. The composer also confuses "thematic try" with "another try" because there is no thematic content at all. Main line A1 is by far the most interesting of the three, perhaps even some aspects are study-like here. The pinning/unpinning moves almost escape the attention (even from the composer as he does not mention that 13.Bc1 is unpinning move; perhaps even the best one of all.

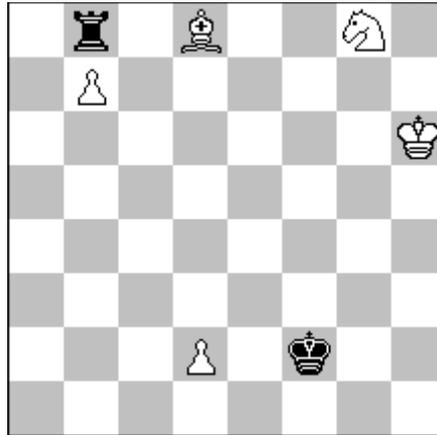
27) The solution should end with 4.Bxg6+ "and wins, e.g. Kxg6 5.Rxc8", because 5.Rg1+ also wins. I do not consider the unpinning move thematic (the pinned piece brutally captures the pinning piece). Apart from the thematic worries, this is a very poor endgame study.

28) Nice unpinning move, which, curiously, is fully original. After the wQ-staircase (albeit without pinning here!), the wQ-sac with a S-promotion point is interesting as the play continues. Unfortunately, White also wins by 18.Qf6+, instead of the two-move mate. Although the finish is well-known, saving the study by ending the solution with 17.h8Q+ "and wins, e.g. Kg7 19.Qd8+ Ke6 19.Qd6 mate" deprives the second phase of the study by an appropriate finish.

29) An excellent thematic study. The thematic tries (except for the one on the first move, which is only a try in this particular tourney) are really excellent because the pinning/unpinning moves are a real festival including halfpins both as "pinning" and unpinning moves. Also in the main line 7.d6 is an unpinning move, but also a halfpin, and 8.d7 is a selfpin, with 8...Ke6 as an unpinning move. All of it is crowned by a very natural excelsior. It must be said, however, that this study lacks surprise, a prerequisite of studies in non-thematic tourneys. But here I do not care.

## János Mikitovics (Hungary)

### 1<sup>st</sup> Prize – No. 29.



5+2

Win

#### 1.Ba5!!

Thematic try 1.Sf6!? Rxd8= (1...Ke2? 2.Ba5! (2.d4? Rxd8= (2...Kd3? 3.Bc7! Rxb7 4.Be5 Rb4 5.d5+-) 2...Rxb7 3. main line)

#### 1...Rxb7

1...Rxb7 2.Bc7+-

#### 2.Sf6 Ke2 3.d4 Ra7

3...Kd3 4.d5 Kc4 5.d6 Kb5 6.Bd8! Kc6 7.Be7 Rb1 8.d7 Rd1 9.d8Q (or d8R) +-, Excelsior

#### 4.Bd8!

Thematic try 4.Bb6!? Ra6 Halfpin 5.Sd5 (5.Sd7 Kd2 6.Kg5 Kc3 7.Bc5 Ra4 8.d5 Kc4=) 5...Kf3 (5...Kd3? 6.Sb4+-) 6.Kg6 Ke4 7.Sf6+ Kd3 8.Bc5 Kc4 9.Kf5 Ra5! Pin 10.Sd7 Kd5! Unpin 11.Sf6+ Kc4 Pin 12.Sd7 Kd5 Unpin, positional draw.

#### 4...Ke3 5.d5

5.Bb6? Ra6= Halfpin (5...Rb7? 6.Bc5 Kd3 7.Kg5 Kc4 8.Kf4! Rb5 9.Se4+-)

#### 5...Ra6! Pin

5...Kf4 6.Kg6 Ke5 7.Bb6 Rb7 (7...Ra6 8.Bc7+ Kd4 9.d6+-) 8.Ba5! Kd6 9.Bd2! Ke5 10.Bc3+ Kd6 11.Kf5+-

#### 6.Be7!

6.Kg5? Kd4!= thr. 7...Rxf6=

#### 6...Kf4 7.d6 Halfpin

7.Kg6? Ke5!= thr. 8...Rxf6=

#### 7...Ke5 8.d7!

Thematic try 8.Se8? Rb6 (Rc6)! Pin 9.Kg6 Ke6! Unpin (9...Rb7? Unpin 10.Kf7! Rd7 Pin 11.Kf8! Ke6 12.Sc7+ Ke6 13.Sb5! Ke6 14.Ke8+-)

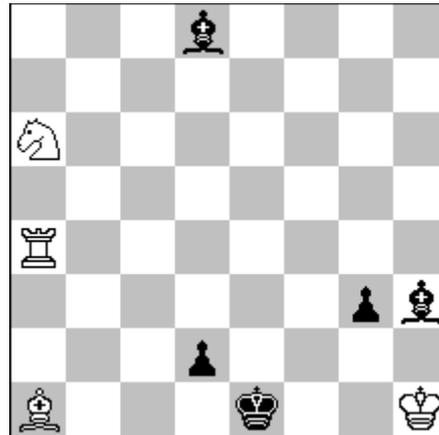
#### 8...Ke6 Unpin 9.d8Q! wins, Excelsior

9.Sg8? Kxd7+=;

9.d8R? Kxe7= Pin

Anatoliy Skripnik (Russia) & Sergiy Didukh (Ukraine)

2<sup>nd</sup> Prize – No. 24.



4+5

Draw

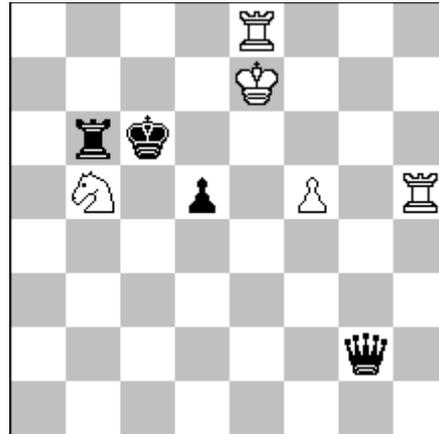
**1.Bc3** (white pinning move) [1.Re4+? Kf1 2.Rf4+ Ke2 3.Re4+ Kf3 win.] **1...Bb6 2.Bxd2+ Ke2!** [2...Kf2 3.Be1+Kf1 4.Ra2!= (4.Bxg3? Bg2+ 5.Kh2 Bg1 x!)] **3.Ra1!** *Try 3.Sc5? Bxc5 4.Ra1 Kxd2 5.Rd1+ Ke2! (5...Kxd1? correct stalemate 1.) 6.Rd2+ Kf3 7.Rd3+ Be3 win. 3...Bf1 4.Sc5 [4.Re1+? Kf2] 4...g2+ 5.Kh2 Bxc5 6.Be3! Bxe3 7.Ra2+ Bd2( pinning move) [7...Kf3 8.Rxg2! Bf4+ (8...Bxg2 model stalemate 2.) 9.Kg1 Bxg2 model stalemate 3.] 8.Kg1 Kd3 (unpinning move.) 9.Ra3+ with:*

**I. 9...Ke4 10.Rg3!** [10.Kf2? Bf4; 10.Ra4+? Kf3] **10...Be3+ 11.Kh2 Bf4** (black pinning move) **12.Kg1**(unpinning move.) **Bxg3 =**  
*correct stalemate 4.*

**II.9...Bc3**(pinning move)**10.Kh2!****mutual zugzvang!** **Kc4**(unpinning move.) **11.Ra4+ Bb4**( pinning move)**12.Ra6!** Systematic movement ends with unpinning move. Draw. =

## Yochanan Afek (The Netherlands/Israel)

3<sup>rd</sup> Prize – No. 16.



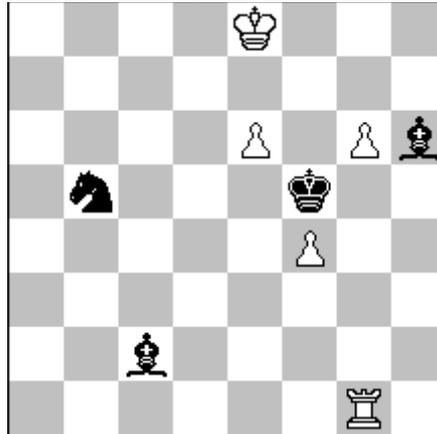
5+4

Draw

**1.Nd4+ Kc5!** [1...Kc7 2.Kf7 Qg4 3.Re7+ Kd6 4.Rh6+ Kc5 5.Rc7+ Kxd4 6.Rxb6 Qxf5+ 7.Ke8=] **2.Ne6+! Rxe6+!** [2...Kc4 3.Rh4+ Kc3 4.Reh8=] **3.fxe6** [3.Kxe6 Qe2+] **3...Qg7+ 4.Kd8 Kd6** [4...Kc6 5.Reh8! Qc7+ 6.Ke8 Kd6 7.R8h7 Qc8+ 8.Kf7 Qxe6+ 9.Kf8=] **5.e7 Qf6!** Thematic **6.Rxd5+! Kxd5 7.Rg8!!** [7.Rf8? Qd6+ 8.Ke8 Ke6-+; 7.Rh8? Kd6! 8.Rh6 Thematic 8...Qxh6 Thematic 9.e8Q Qg7!-+] **7...Kd6! 8.Rg7!! ZZ** [8.Rg6? Qxg6 9.e8Q Qg7!-+] **8...Ke6** [8...Qxg7 Thematic 9.e8N+!] **9.Rg6!** Thematic **9...Qxg6** Thematic **10.e8Q+ ½-½**

## János Mikitovics (Hungary) & Iuri Akobia (Georgia)

### 1<sup>st</sup> Hon. Mention – No. 17.



5+4

Black to move, White draws

As is known **KBBN** against of **KR** wins without problems. However, here White have “indemnification” - three pawns. But, except one they are not protected and besides, the white king has not so good position. Also turn of a move of the black. It gives them the initiative. Black have two strongest continuations here **1...Sc7+** and **1...Kf6**.

In the first variant we are quickly convinced - white have a draw faster:

#### **1...Sc7+ 2.Kf7!**

2.Ke7? Sxe6 3.Rh1 Bxf4--+

#### **2...Bb3! Pin 3.Kg8!! Selfpin**

3.g7? Bxe6+ 4.Kf8 **Selfpin** Kf6--+

#### **3...Sxe6 4.Kh7 Bg7 5.Rb1 Bc2 6.Rb7 Bf6 7.Kh6 and white draws.**

It appears, that it is necessary for white to work much more after the second possibility of the black:

#### **1...Kf6 2.g7!**

Try 2.e7? Sd4! 3.Ra1! Bd3! (3...Bxg6+? 4.Kd7 Bf5+ 5.Kd6 Bxf4+ 6.Kd5 Se6 7.e8S+!!=) 4.Ra5! (4.Kd7 Bb5+--+) 4...Sc6 5.g7 (5.Rd5 Bxg6+ 6.Kd7 Sxe7 7.Rd6+ Kf7--+) 5...Sxe7 6.Rd5 Bg6+--+ (6...Bc4? 7.Rd6+ Be6 **Selfpin** 8.f5!-=);

#### **2...Bxg7 3.f5! Bxf5 4.e7 Bh6 5.Rf1! Pin**

Try 5.Kd8? Be3 6.Rf1 **Pin** (6.e8S+ Kf7 7.Rg7+ Kf8--+; 6.e8Q Bb6#) 6...Bb6+ 7.Ke8 Sd4 8.Kf8 Bc5!--+ **Pin**;

#### **5...Sd4 6.Rd1 Unpin and with the lines:**

#### **A) - 6...Be3 7.Rf1 Pin Bg5 (also 7...Bh6 8.Rd1 Unpin Se6 9.Rf1= Pin, draws as in Main B)**

#### **8.Kf8 Bh6+ 9.Ke8 Bd2 10.Rd1 Unpin**

10.Kf8? Bb4!--+ **Pin**

#### **10...Bc3 11.Rc1**

11.Kf8? Se6+--+;

11.Rf1? **Pin** Bb4--+

#### **11...Ba5 12.Rc5 Bb6 (also 12...Bd2 13.Rd5 Be3 14.Rd6+ Be6 Selfpin 15.Kd8=)**

#### **13.Rd5 Be6 (also 13...Ke6 14.Kf8! Kxd5 15.e8Q=)**

**14.Rd6 Pin Bc5 15.Kd8! Bxd6 16.e8Q=**

16.e8S+? Ke5-+

**B) - 6...Se6 7.Rf1! Pin**

Try 7.Rd6? **Pin** Bc2 8.Ra6 **Pin** (8.Rc6 **Pin** Ba4-+ **Pin**) 8...Bd3 9.Rb6 **Pin** (9.Rc6 **Pin** Bb5-+ **Pin**)  
 9...Be3 10.Rc6 **Pin** Bb5-+ **Pin**; 7.Rd5? Bg4! (7...Sc7+? 8.Kd8 Sxd5 9.e8Q Bg5 10.Qh5! (10.Qg8? Be6  
 11.Qh7 Ke5+ 12.Ke8 Sf6+--+) 10...Be6 11.Ke8!)=) 8.Rd6 **Pin** Ke5 9.Kd7 Sd4+! 10.Kc7 Sb5+--+

**B1) - 7...Sf4 Selfunpin/Halfpin 8.Kd8! =**

(8.Rf3!? Bg5! (8...Ke6? 9.Kd8 Kd6 10.e8S+=) 9.Rxf4 Pin 9...Bxf4 10.Kd8 Be3 11.e8Q Bb6#)

**B2) - 7...Bf4! Selfunpin/Halfpin**

**8.Rf2!! Halfpin Bd3 Selfpin 9.Rb2! Unpin Bc1 10.Rf2+ Bf4 Selfpin 11.Rb2 Unpin/Positional draw, or**

**11...Be5 12.Rf2+ Bf4 Selfpin 13.Rb2 Unpin/Positional draw, or Sg7+**

13...Sg5 14.Rb4= e.g. 14...Bd6 15.Rb6!= **Pin**

**14.Kd8**

14.Kf8? Bd6!-+ **Pin**

**14...Bg6 15.Rb6+**

15.Rf2? **Pin**

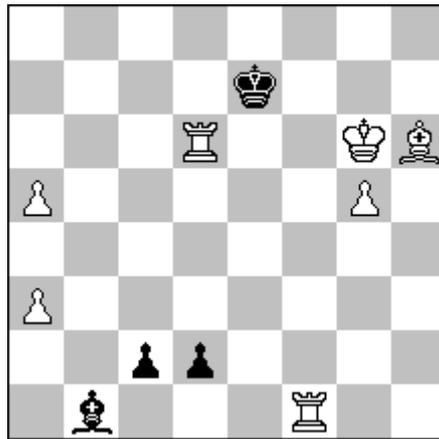
15...Kf5-+ **Selfpin**

**15...Kf5 16.Rxg6 draws.**

**All Black & White men get a pin in the play at least one times with the exception of the f4wP.**

## Siegfried Hornecker & Martin Minski (Germany)

### 2<sup>nd</sup> Hon. Mention – No. 22.



7+4

Win

contents: theme: pinning and unpinning moves.

Systematic manoeuvre by white Rooks, black Queen and black King.

**1.Rb6!** [1.Rff6? c1Q+ 2.Kg7 Qc3 3.a6 Ba2 4.Kh7 Qc4=;

1.Rxd2?? c1Q+--; 1.Bf8+? Ke8 2.Rb6 d1Q 3.Rb8+ Kd7=]

**1...d1Q** [1...c1Q+ 2.Rxb1+-]

**2.Rf7+!** [2.Rxd1? exd1Q+]

**2...Ke8 3.Rb8+** [3.Kg7? Qd4+ 4.Kg8 c1Q=]

**3...Qd8 self-pin 4.Rf8+** [4.Rxd8+? Kxd8=]

**4...Ke7 unpin 5.Rb7+!**

[5.Rfxd8? c1Q+ 6.Kg7 (6.Kh5 Qh1+=) 6...Qc3+ 7.Kg8 Qc4+ 8.Kh8 Qc3+ 9.Bg7 Qh3+ 10.Bh6 Qc3+=]

**5...Qd7 self-pin** [5...Ke6 6.Rxd8 c1Q+ 7.Kg7 Qc3+ 8.Kg8+-]

**6.Rf7+ Ke6 unpin**

[6...Ke8 7.Rbxd7! (7.Rfxd7? c1Q+ 8.Kg7 Qc3+ 9.Kg8 Ba2+ 10.Rf7 Bxf7+ 11.Rxf7 Qxa3=) 7...c1Q+ 8.Kg7 Qc3+ 9.Kg8+-]

**7.Rb6+!** [7.Rfxd7? c1Q+ 8.Kg7 Qc3+ 9.Kg8 Qc8+ 10.Bf8 Qxd7 11.Rxd7 Kxd7=]

**7...Qd6 self-pin**

**8.Rf6+ Ke5 unpin 9.Rb5+!** [9.Rfxd6? c1Q+ 10.Kf7 Qc7+ 11.Ke8 Qxd6 12.Bg7+ Kd5 13.Rxd6+ Kxd6 14.Kd8 Kc6 15.Kc8 Kb5 16.Bc3 Ka6=]

**9...Qd5 self-pin** [9...Ke4 10.Rxd6+-]

**10.Rf5+ Ke6 unpin 11.Rbxd5!** [11.Rfxd5? c1Q+ 12.Kh5 Qh1+ 13.Kg4 Qxd5 14.Rxd5 Kxd5=; 11.Rb6+? Qd6 12.Rf6+ Ke5]

**11...c1Q pin 12.Rde5+ Kd7** [12...Kd6 13.Kg7 Qc3 14.Kg8 Qb3+ 15.Kh8 Bxf5 16.Rxf5+-] **13.Kg7 unpin**

[13.Kf7? Bxf5 14.Rd5+ Kc8 15.Rxf5 Qc2 16.Rf6 Qh7+ 17.Kf8 Qh8+ 18.Ke7 Qh7+ 19.Rf7 Qd3 20.Kf8 Qxa3+ 21.Kg7 Qxa5= EGTB; 13.a6? Qxa3 14.Kg7 Bxf5 15.Rxf5 Qxa6= EGTB]

**13...Bxf5** [13...Qc3 14.Rf7+ Kd6 15.Rfe7 Qxe5+ 16.Rxe5 Kxe5 17.a6 Be4 18.a7 Kd6 19.Kf6 Kc7 20.Ke5+-]

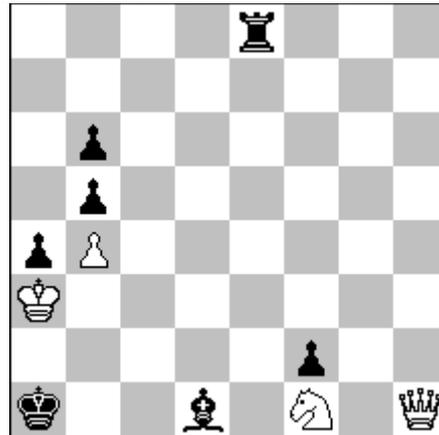
**14.Rxf5 Qc3+ 15.Kg8 Qxa3**

[15...Qc2 16.Rf6+-; 15...Qc8+ 16.Rf8 (or *16.Bf8+-*) 16...Qa6 (*16...Qc2 17.Rf6+-*) 17.Kh7 Qxa5 18.g6 Qxa3  
19.g7 Qd3+ 20.Kh8+- EGTB]

**16.g6 Qh3 17.Rf7+-**

## Luis Miguel González (Spain)

### 3<sup>rd</sup> Hon. Mention – No. 2.



4+7

Black to move, White wins

1...♖c8[i] 2.♜h3 ♜c2! 3.♜h8+ ♘b1 4.♜h7[ii] ♘a1[iii] 5.♜g7+ ♘b1 6.♜g6 ♘a1 7.♜f6+ ♘b1  
8.♜f5 ♘a1 9.♜e5+ ♘b1 10.♜e4 ♙f3! 11.♜f5![iv] ♙g4! 12.♜g6![v] ♙h5! 13.♜h7! ♙d1[vi]  
14.♙e3[vii] f1♜[viii] 15.♙xf1 ♘a1 16.♜g7+ ♘b1 17.♜g6 ♘a1 18.♜f6+ ♘b1 19.♜f5 ♘a1  
20.♜e5+ ♘b1 21.♜e4 ♘a1 22.♜d4+ wins

[i] 1...♜e2 2.♜d5 ♙b3 3.♜d4+ ♘b1 4.♜d3+ ♜c2 5.♜d1+--

[ii] Thematic: pinning move

[iii] Thematic: unpinning move

[iv] 11.♜g6? ♘c1 12.♜f6 ♘b1 13.♜f5 loses time  
11.♜h7? ♘c1 12.♜h6+ ♘d1 13.♜d6+ ♘e1 14.♜d3 ♙e2 15.♜xc2 ♘xf1 16.♜b1+ ♘g2  
17.♜e4+ ♘g1 18.♜e3 ♙c4 19.♜g3+ ♘f1 20.♘b2 ♘e2 21.♜g2 ♘e3=  
11.♜d3? ♙e2 12.♙d2+ ♘c1 13.♜xe2 ♜c3+ 14.♘a2[x] ♜c2+ 15.♘a1 ♜xd2 16.♜xb5 a3  
17.♜f1+ ♘c2 18.♘a2 ♘c3+ 19.♘a3 ♜d8 20.♘a4[xi] ♜a8+ 21.♘b5 ♜f8 22.♘b6 ♘b4=

[v] 12.♜h7? ♘c1 13.♜g7 ♘b1 14.♜g6 loses time

[vi] It is reached the same position after 4th White move but with White to play. If 13...♙g6  
14.♜xg6 ♘a1 15.♜f6+ ♘b1 16.♜f5 ♘a1 17.♜e5+ ♘b1 18.♜e4 ♘a1 19.♜d4+--

[vii] 14.♙g3? ♙e2 15.♜e4 f1♜ 16.♙xf1 ♙xf1 17.♜e1+ ♜c1 18.♜e4+ ♜c2=

[viii] 14...♘c1 15.♜d3 f1♜ 16.♙xf1 ♙e2 17.♜d4 ♙xf1 18.♜f4+--

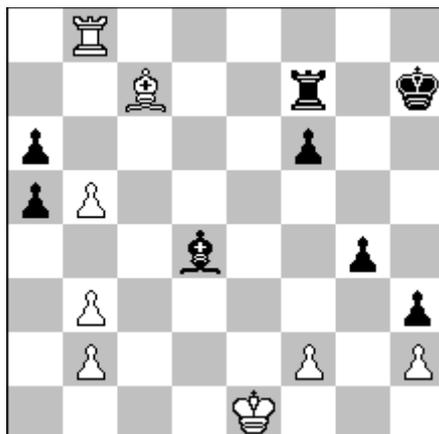
[ix] In total, the thematic pinning and unpinning moves are repeated ten and seven times along the solution, respectively

[x] 14.♙b3+ ♜xb3+ 15.♘a2 ♜xb4 16.♜f1+ ♘c2 17.♜xf2+ ♘d3 18.♜xb6 ♜b3=

[xi] 20.♜c1+ ♘d3 21.♜d1+ ♘e3 22.♜xd8 f1♜ 23.♜xb6+ ♘e4=

## Jan Timman (The Netherlands)

### 1<sup>st</sup> Commendation – No. 15.



8+8

Win

1. b6, Be5

(1.-, Re7+ 2. Kf1, Be5 3. Rc8+, Kg7 4. b7, Rc7: 5. b8Q, Rc1+ 6. Rc1:, Bb8: 7. Kg1+)

2. Be5:(2. Rc8, Kg6=), Re7 (pin)

3. f4! ( 3. Rb7, Rb7: 4. Bc7, Kg6=) 3.-., gf3

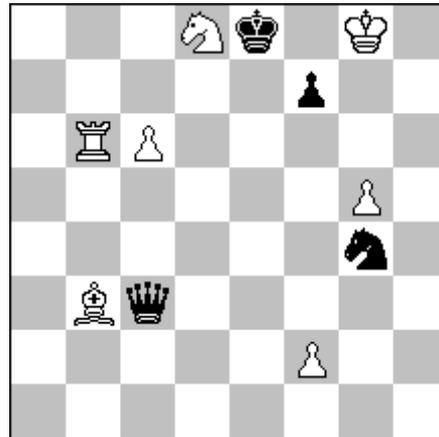
(3.-, fe5: 4. b7, ef4:+ 5. Kd2+-; 3.-, g3 4. b7, gh2: 5. Rh8+, Kh8: 6. b8Q+, Kg7 7. Qa8+-)

4. Rb7!(unpin and pin), Rb7: 5. Bc7, Kg6 6. Kf2, Kg5 7. Kg3!, Kf5 8. Kf3: +-.

Reciprocal zugzwang.

## Guy Sobrecases (France)

### 2<sup>nd</sup> Commendation – No. 23.



7+4

Win

**1.Nxf7!!** threatens 2.Rb8+ Ke7 3.Rb7+ Ke8 4.Nd6+ Kd8 5.Rd7

[1.Rb8? / 1.Nb7? 1...Nf6+ 2.gxf6 Qg3+!=;

1.c7? Qxc7 2.Rb7 Qf4 (2...Qxd8?? 3.Bxf7#) 3.Nxf7 Nf6+ 4.gxf6 (4.Kg7 Nd7 5.g6 Qf6+ 6.Kh6 (6.Kg8?? Qxg6+ 7.Kh8 Kf8-+) 6...Qh4+=) 4...Qg3+ 5.Kh7 Qg7+!=]

**1...Nf6+!?** [1...Qc5? 2.Rb8+ Ke7 3.Rb7+ Ke8 4.Ba4 Nf6+ 5.Kg7! (5.gxf6? Qf8+! 6.Kh7 Qg7+=) 5...Nh5+ (5...Qf8+ 6.Kxf6 Qg7+ 7.Kf5+-) 6.Kh6+-]

**2.gxf6** [2.Kg7? Nd5+ 3.Kg8 Ne7+ 4.Kh7 Qd3+ 5.Kh8 Qd4+ 6.Kh7 Qxb6-+]

**2...Qxb3!?** [2...Qg3+? 3.Kh7! Qh4+ a) 3...Qg7+?? 4.fxg7+-; b) 3...Qd3+ 4.Kh6! Qh3+ 5.Kg6! Qd3+ 6.Kg5! Qd2+ 7.f4 Qg2+ (7...Qa5+ 8.Ne5 Qxb6 9.f7+-) 8.Kh6 Qh3+ 9.Kg7 Qg2+ 10.Ng5+-; 4.Nh6+-]

**3.Rb8+!!** The WR sacrifices to unpin the WSf7 and prevents Qg3+

[3.Rb7? guards the WSf7 and threatens 4.Re7#, but 3...Qg3+!=]

**3...Qxb8 4.c7!!** [4.Ne5? Kd8 5.f4 (5.c7+ Kxc7+!=) 5...Kc7+ 6.Kg7 Qb4 7.f7 Qxf4 8.f8Q Qxe5+=]

**4...Qxc7 5.Ne5!!** [5.Nd6+? Kd7 6.f7 Qxd6 7.f8Q Qxf8+=]

**5...Qb8!?** [5...Qxe5 6.f7+-; 5...Qc8 6.Kg7! Qb7+ 7.f7+! Kd8 8.f4!! ZZ(8.f3? Kc8!! ZZ 9.f4 Qa7 10.f5 Qb7 11.f6 Kb8! (11...Qc7? 12.Kg8!+-; 11...Qa7? 12.Kh8!!+- Qa3 13.Ng6 Qh3+ 14.Kg7 Qd7 15.Ne7+-; 11...Kd8? 12.Nc6+! Kc8 13.Ne7+!+-) 12.Nc6+ Ka8! 13.Ne7 Qg2+! 14.Ng6 Qb7! The BQ can now keep the pinning on the 7th rank, as the WNe7 would not check anymore 15.Kg8 Qb3 diagonal pinning 16.Kg7 Qb7!)=]

**6.f3!! ZZ** [6.f4? Qa8! 7.Kg7 Qg2+-; 6.Kg7? Qxe5!+- pins the WP]

**6...Qa8 7.Kg7!** threatens 8.f7+ Ke7 9.Ng6+ +-

**7...Qb7+** [7...Kd8 8.f7]

**8.f7+** self pinning

**8...Kd8 9.f4!! ZZ**, the BQ cannot find another square on the 7th rank to keep the WPc7 pinned. The BK is forced to play on c8 where it will be immobilized by the WNC6, and then will be checked by the WNe7, unpinning the WPf7 at the end of the line.

**9...Kc8** [9...Qg2+ 10.Kf6+-; 9...Qa7?? 10.Nc6+!+-; 9...Qe7?? 10.Nc6+!+-; 9...Qc7 10.Kg8!+- unpinning the WPf7 10...Qc4?? the only possible square for the BQ to keep the WPf7 pinned is now guarded.]

**10.f5!! ZZ 10...Qa7** [10...Kb8 11.Kg6! unpinning the WP 11...Qb6+ 12.Kh5! The BQ cannot check on the h file 12...Qd6 13.f8Q+! (13.Nd7+? Kc7 14.f8Q Qh2+ 15.Kg6 Qg2+ 16.Kf7 Qd5+ 17.Kg7 Qg2+ 18.Kh7 Qh3+ 19.Kg8 Qg4+ 20.Qg7 Qxf5=) 13...Qxf8 14.Nd7+!-]

**11.f6! Qb7** [11...Qg1+ 12.Ng6 Qa7 pinning 13.Ne7+ checks and unpins]

**12.Nc6!!** The BKc8 cannot escape from the check to come from the WNe7, as it would unpin the WPf7 if it plays on the 7th rank. The WN sacrifices to close the line b7-g2, and its capture by the BQ would unpin the WPf7. [12.Ng6? Kb8 13.Ne7 Qg2+ 14.Ng6 Qb7! 15.Kg8 Qb3= 16.Ne5 Qg3+ 17.Kh7 Qh4+ 18.Kg7 Qg3+! 19.Ng6 Qc7! pinning]

**12...Qc7 13.Ne7+!+-**

**A tempo-duel, justified by the pinning / unpinning of the WPf7 by the BQ.**

**Perpetual pinning avoidance.**

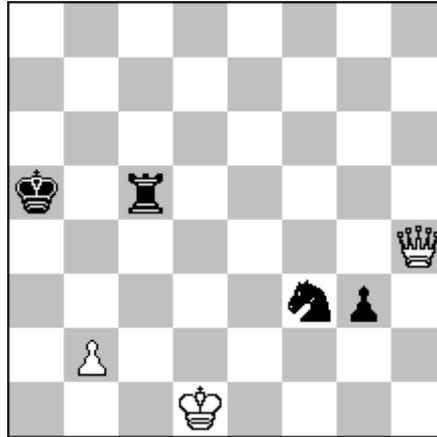
**Stalemate avoidance.**

**All White officers sacrifices.**

**Meredith.**

## Iuri Akobia (Georgia)

### 3<sup>rd</sup> Commendation – No. 12.



3+4

Win

#### 1.Qd8+!

try 1.Qe4!? g2! (not 1...Ng5? 2.Qb7! Rb5 3.Qc7+ Ka6 4.Qc6+ Rb6 5.Qa8+ Kb5 6.Qd5+-) 2.b4+ Kb5 3.Qb7+ Ka4 (Kc4)=;  
 try 1.Qg4!? Rd5+! (not 1...g2? 2.b4+ Kb5 3.Qxg2 Rc3 4.Qg4+-) 2.Ke2 Nd4+=;  
 1.Qe7!? Rd5+ 2.Kc1 g2=

#### 1...Kb4 2.Qb8+!

Thematic try 2.Qb6+!? Kc4 3.b3+ Kd5! (not 3...Kd4? selfpin 4.b4+-) 4.Qb7+ (4.b4 Rc3!)=) 4...Rc6 selfpin 5.Qb5+ unpin 5...Rc5 selfpin 6.Qb7+ Rc6 selfpin - positional draw, or 7.Qf7+ (7.Qb5+ unpin 7...Rc5 8.Qd7+ unpin 8...Ke5 draw; 7.Qd7+ unpin 7...Rd6 selfpin - draw) 7...Ke4=

#### 2...Kc4 3.b3+

3.Qf4+? Nd4 selfpin - draws.;  
 3.Qg8+? Rd5+ selfpin 4.Ke2 Nd4+ draws.

#### 3...Kd5!

3...Kd4 4.Qf4+ Kd5 5.Qxf3+-

#### 4.Qg8+!

4.Qb7+!? and play is same as 2Qb6!? line 4...Rc6 5.Qb5+ etc – draws;

#### 4...Kd4 5.Qg4+!

Thematic try 5.Qxg3!? Ke3! zz - selfpin 6.Qh3 Rc6! zz 7.Qg3 Rc5 zz - positional draw, or 8.Qd6 Rf5! 9.Qe7+ (9.Qe6+ Kf4=; 9.b4 Nd4! 10.Qe7+ Kd3=) 9...Re5 10.Qd6 (10.Qa7+ Nd4 selfpin =) 10...Rf5 positional draw;

#### 5...Ke3 6.Qxg3 zz - pin Rc3

6...Rf5 7.Kc2 Rg5 8.Qh3+-;  
 6...Rg5 7.Qh3! Rg1+ 8.Kc2+-

#### 7.Qb8! unpin

Try 7.Qg8!? Rd3+ 8.Kc1 Nd4 9.Qg5+ Ke4 10.Qg6+ Ke3 11.Qg3+ Ke4 positional draw(11...Ke2 12.Qe5+ Kf3 13.b4+-)

#### 7...Rd3+ 8.Kc1!

8.Kc2? Nd4+=

#### A) - 8...Nd4 9.Qe5+!

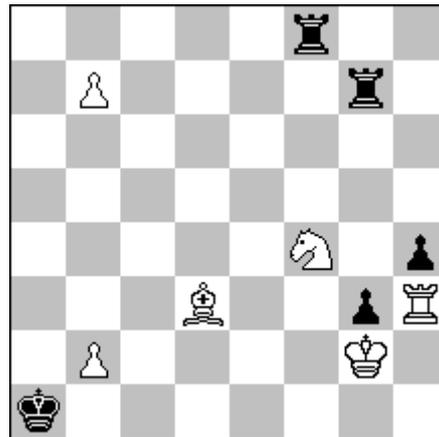
9.Qg3+ Ke4 10.Qg6+ Ke3 11.Qg5+ Ke4 positional draw

#### 9...Kf3 10.b4+-;

#### B) - 8...Rd5 9.Qg3 pin Rg5 10.Qh3 wins.

**Sergiy Didukh (Ukraine) & Anatoliy Skripnik (Russia)**

**4<sup>th</sup> Commendation – No. 21.**



6+5

Win

**1.Rh1+** (1.Be4? Rxb7) **1...Ka2** (1...Kxb2 2.Rb1+) **2.Rc1! h3+**!  
 (2...Rxb7 3.Bc4+ Rb3 4.Nd3) **3.Kxh3 Rh8+** **4.Kg2 Rh2+** **5.Kg1!**  
 It's early to play 5.Kf3? Rf2+! 6.Ke4 (6.Ke3 Re7+! 7.Be4 Rxb2=)  
 6...Rxf4+! 7.Kxf4 Rxb7 draw. **5...Rxb7 6.Bc4+ Rb3!** Self-pin of the  
 rook. 6...Kxb2 7.Nd3+ Ka3 8.Ra1+ mates. **7.Nd3** (7.Bxb3+? Kxb2)  
**7...Rh1+!** **8.Kg2!** (8.Kxh1? g2+ 9.Kxg2 correct stalemate.) **8...Rh2+**  
 (8...Rxc1 9.Nxc1+ Kxb2 10.Nxb3) **9.Kf3!** Self-pin of the knight.  
 (9.Kxg3? Rh3+) **9...Rhxb2 10.Kxg3 Ka3**, unpinning the rook.  
**11.Bxb3**, unpinning the knight. **11...Rxb3**, pin. **12.Ra1#** correct  
 mate.

# PCCC 50th Anniversary Composing Festival

## Selfmates

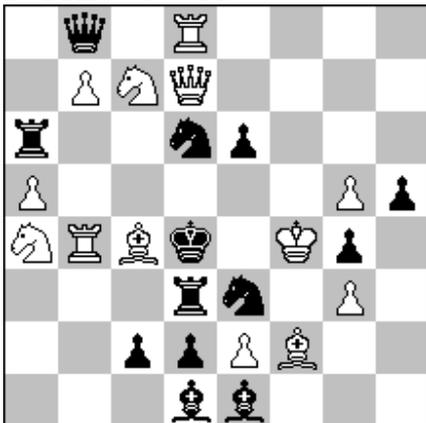
### Award

Surprisingly, only 13 entries were submitted to the selfmate section of this prestigious tournament. Fresh ideas or complex combinations of pinning and unpinning effects were scarce. It is not satisfactory if an unpin takes place which plays no role in the sequel, or if just one of three main variations shows pin/unpin play.

In a considerable number of cases, the construction was obviously unpolished (possible improvements of economy being easily seen, in two cases there was a simply superfluous pawn), making a distinction questionable, even more if there were further weak points. My ranking is as follows:

**Frank Richter (Germany) & Dieter Werner (Switzerland)**

**1<sup>st</sup> Prize – No. 11.**

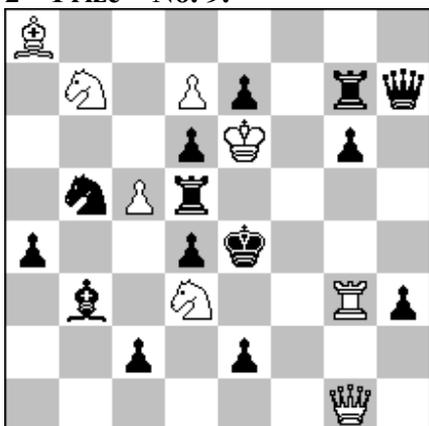


s#3 C+ 13+13

In both variations first *unpin*, then *pin* of a black knight by means of matching white battery play, and consecutive Umnov effects. It is a pity that a bPe6 (captured in the key) had to be used to prevent 1.Qe7. The try 1.Qh7? is thematically more interesting than 1.Qc6? because it provides a neat change of White's 3rd move (after 1. – B:f2) with respect to the solution. This is certainly the most ambitious and satisfying contribution to the tournament.

### Frank Richter (Germany)

2<sup>nd</sup> Prize – No. 9.



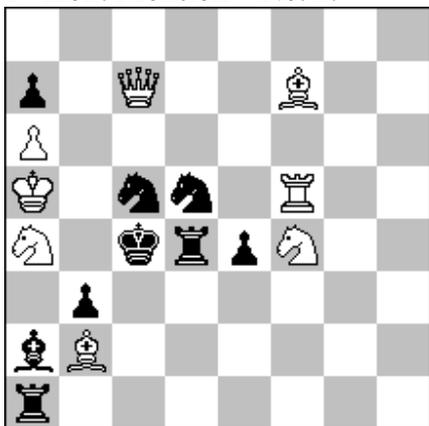
s#5

C+ 8+14

The general logical structure is rather elementary and clear-cut: The first two moves have the aim to shift wSb7 to c6, leaving the position otherwise untouched, which is the decisive preparation for the final combination (moves 3-5). The threat 3.Qd4:+ is introduced by the *unpin* of bRd5, forcing 2. – Sb5. But in the last move, the very motive of this defense (guard of d4) is exploited, forcing the bS to mate on d4 after the *pin* move 5.Sd4+. The result is a very clever combination of the theme stipulation and inversion of motives, with a fine change of the whole scenery by the bK's move to f3. The construction is excellent.

### Dieter Werner (Switzerland)

1<sup>st</sup> Hon. Mention – No. 1.



s#5

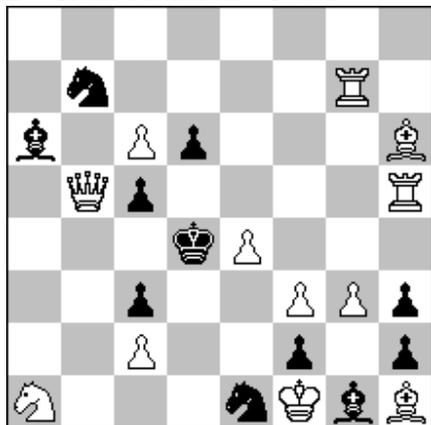
C+ 8+9

White wants to play 1.Bd5:+ Rd5: 2.Qc5:+, but both the ambushing wRf5 and wSa4 are obstacles. It is easy to get the knight *pinned* by 1.Qc8 Bb1, but 2.Rf6 “unfortunately” guards b6, hence allows the *unpin* 2. – Ba2. Now 3.Be6 renews the initial threat, so forces the *pin* move 3. – Bb1 again. But now the two obstacles are out of the way and the conclusion may follow. A nice and well constructed sequence of pins and unpins in a logical (pendulum) setting. The fact, however, that the

threat after 2.Rf6 coincides with the final combination is a drawback as it means that this threat is only put off, not prevented by Black.

**Živko Janevski (Macedonia)**

**2<sup>nd</sup> Hon. Mention – No. 10.**

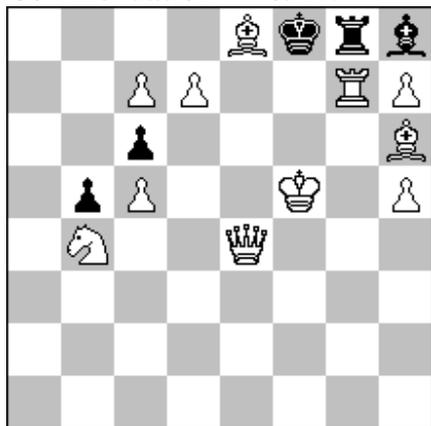


s#3 C+ 12+11

The Dentist mechanism is well known, but here we see an interesting combination with white correction: After an arbitrary move of wRg7, the Dentist variation 1. – c4 works, but 1. – Sd3! is sufficient. Now the correction 1.Rd7!? takes care of the latter – but inadvertently bPd6 is *pinned* so that 1. – c4! is now successful. White must avoid this pin, hence 1.Rg6!, and both (delayed) Dentist variations run smoothly. This clever presentation of an unwanted pin effect in a white correction try would deserve a higher ranking if the construction had been worked out more carefully. A simple modification (wRh5→f5, wPg3→g4, –wPf3,e4) would suffice to save two white pawns and give work and freedom to the incarcerated wBh1.

**Gennady Kozjura (Ukraine)**

**Commendation – No. 12.**



s#4 C+ 11+5

A most elegant two-fold battery construction problem in which the black rook and bishop exchange their roles. First a *pin* on g7 takes place, followed by an *unpin* by the black king move. Both variations make full use of the white forces. Still the ranking cannot be high in view of the “close

relative” by G. Kozyura and V. Kopyl, Jub. Gershinsky – 70 (Problemist Ukraïni 2006), 3. prize, Kf3, Qf1, Rc5, Rh5, Bc4, Bh4, Se2, Sg5, Pc2, c3, d4, d6, e4, f7, h3 – Kf6, Rg6, Bh6, Pc6, g7, s#5. 1.Sg1 Bg5:/Rg5: 2.e5/Ke3+ Kf5/Kg6 3.Kg3/f8S+ Ke4/Kh5: 4.Ld3/Le2+ Ke3/Kh4: 5.Df4/Df2+. – Furthermore, there is no need for a wQ: a wRe4 is sufficient.

Kronshagen, September 10, 2010

Hartmut Laue

### **Comments, not part of the award**

no. 2: Pd6 superfluous, threat is “unreal” as *each* black move is a defence

no. 3: removing the units at a3, a4, b6, d1, d3, shifting bQa5→a3, and adding bBa2, bRb3 reduces the number of units from 25 to 22. The contents is certainly of interest, but the threat is very similar to one of the two main variations, and the main mechanism has essentially been shown many years ago by different authors. An example from the past which could easily have competed in this theme tourney is the following: V. Nikoletic, Probleemblad 1990, Ke4, Qc8, Ra4, Rh6, Bf8, Bg8, Sb3, Se8, Pb6, d3, e7, f3, f4, g4 – Ke6, Qg1, Rh4, Rh7, Ba2, Bf2, Sd7, Sf7, Pb7, g3, g6, s#3. 1.Rd4. – A large part of the contents (and the theme matrix) is contained in: Ž. Janevski, TT Liga Problemista 2007, 9. pl., Kc4, Qg5, Rb8, Rf6, Be8, Bf8, Sa8, Sg6, Pb3, d3, d4, e4 – Kc6, Qf2, Rc2, Rh4, Bc3, Sd7, Pa5, a6, b4, c7, e6, h3, h5, s#3. 1.Qf4.

no. 7: Ph6 superfluous, and by canceling this pawn, the move 1. – f5 would become indeed a real defence (while in the submitted position, by contrast, it is just the only possible black move!),

no. 8: bBh1→g2, –bPb4, wPd2→b4 not only saves one unit but also improves the key (then 1.Rd2).

## **PCCC 50 JT - section helpmates**

Judge: Michal Dragoun (Czech Republic)

Pins and/or unpins were frequently used in helpmate compositions, and surely they will do so in the future too. For this reason I did not expect some extraordinary new concepts and in the preparing of the award I had often to ask (and answer) the question, if partly new problem deserves recognition and where is already limit for saying „it is not original enough“. My decisions in such cases (as the decisions of every judge) are surely subjective.

I received from Dmitrij Baibikov as director of the whole tourney 92 anonymized entries. The number was quite high and their quality was satisfactory, however after seeing the problems for the first time, I had a lot of candidates for commendations, but quite a few compositions attracted me to give them prizes. I eliminated one cooked problems and few, which were not thematic (without pinning or unpinning move - the move on the pinline is for me no one of them). In some compositions was pin created on one line, but in such cases the pin was usually not necessary and sometimes better economy without such two (ore at least one) pieces can be achieved (Nos. 11, 41, 46, 51, 68, 87). Problems with clear symmetry or weak economy of the mating side had not the chance to be in the award too.

Before the award itself few notes to some problems not included:

2: Economical extension of problem sent for comparison, but I dislike different motivation for B2 and repeated move d4.

3: Construction with a lot of white pawns shows difficulty of the idea, but I like more final direct unpinning in P0521725 (all problems given for comparison are quoted under their number in PDB).

4 and 78: Combination of black and white halfpin, but the solutions are not homogenous enough.

9: Unpin of black pieces with following blocks are used in the same pattern eg. in P0525929.

Because of another geometry of the wQ pin twinning is necessary.

10: Author(s) probably intended mates from square vacated in B1, but I like P0578345 more.

15: Interesting idea, but the same first move in all positions are too disturbing for me.

20: 2.Sf5 interferes black Queen too.

25: The play reminds P0540741.

31: Difficult idea, but first white move is not interesting and motivation for B3 is too different.

33: The content is in my eyes not so special for two bQ.

34, 42 and 54: Unpin-selfpin-unpin sequence with not absolutely homogenous motivation (usually black block in one position is added).

40: Unpin of both white pieces, but I like much more different moves by black, as eg. in P0526373.

44 and 58: Good economy, but main interest of the play I see only in duplex form.

59: Unpin of the white pieces are not relevant for the content and first white move in combination with twinning is not very homogenous.

61: Antidual motivation of the first black move is not homogenous and reminds partly to P1014070.

67: Two black underpromotions with white fuctions exchange, but as whole too simple.

69: Better construction in comparison to the quoted problem of J. Simadhinata, but not new enough.

74: Known selfpins in B2 were already shown in better content, here especially first white move is not interesting.

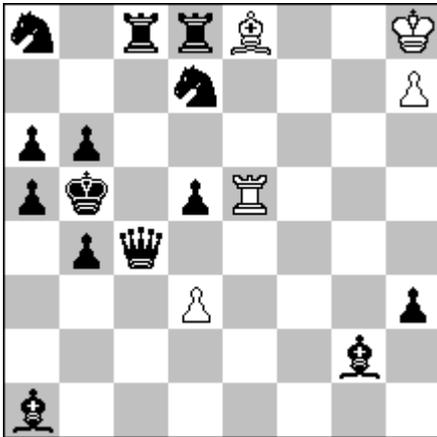
83: Richer motivation with similar white play (without twin) has P1006525.

86: Anticipated by P0547149 or P0563604.

My ranking is as follows:

**Ricardo de Mattos Vieira (Brazil)**

**1<sup>st</sup> Prize – No. 88.**

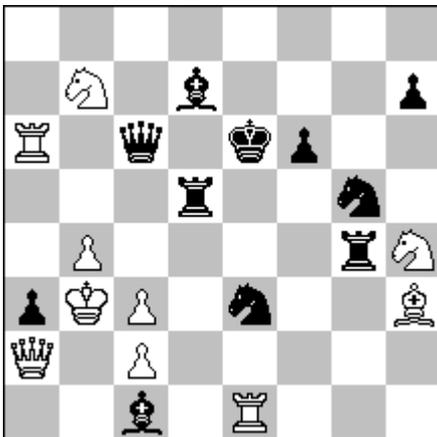


C+ 5+14  
h#3 b) bPa5→a4

Rich play with Holzhausen interferences, unpin of white and black pieces, interferences and hideaways with a lot of reciprocal effects between four pairs of pieces.

**Aleksandr Semenko & Valery Semenko (Ukraine)**

**2<sup>nd</sup> Prize – No. 23.**

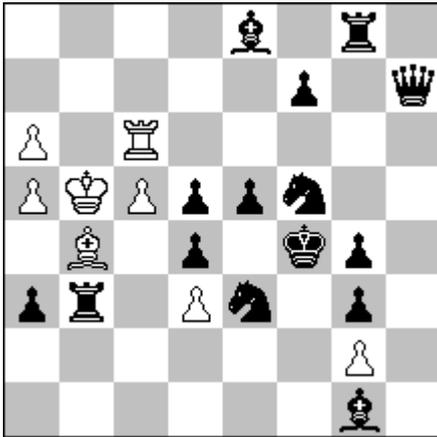


C+ 10+11  
h#2 b) Sb7→a7  
c) Sb7→h8

Black Rook standing on the line of white masked battery is pinned on three different lines and allow mates by sacrifices of unpinned black pieces. First white move homogeneously guards black King squares - one would wish more interesting motivation, but it is hardly possible in this pattern.

**Jorge Lois & Jorge Kapros (Argentina)**

**3<sup>rd</sup> Prize – No. 26.**

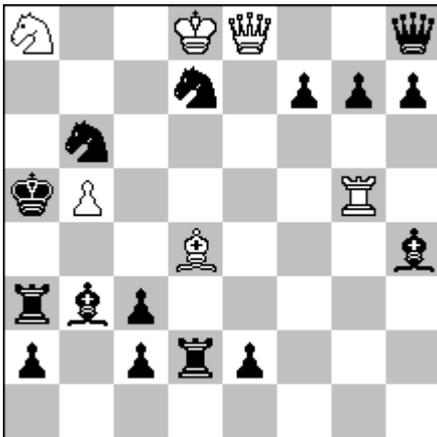


C+ 8+15  
 h#3 b) Pg2→h4

Freeing of white mating lines and interferences of bB and bQ respectively add new elements to the partly known play (especially concerning unpin of white piece by move of own King, move of unpinned piece and Grimshaw on the Kings initial square in B3).

**Francesco Simoni (Italy)**

**4<sup>th</sup> Prize – No. 43.**

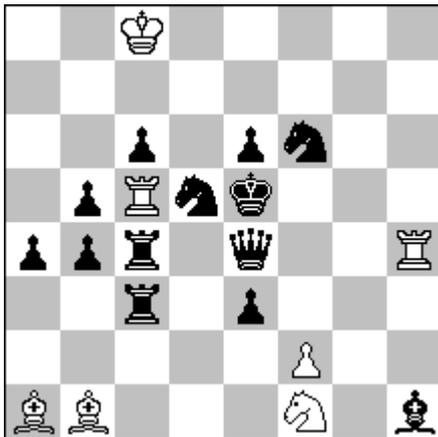


C+ 6+15  
 h#2 2 solutions

Interesting combination: first black move unpins one of the white pieces and pins wB, white ambush follows and antidual unpin of wB in B2 has antidual effect for choose of the mating move too. However, this play is not absolutely pure: move of bSd7 opens line for guarding of b5 (but its position on d7 is important because of soundness too) and possible mating squares are guarded once directly and once by line opening (but it is not so important). But finally I appreciated more richness of the play than mentioned weaknesses.

**Živko Janevski (Macedonia)**

**1<sup>st</sup> Hon. Mention – No. 37.**

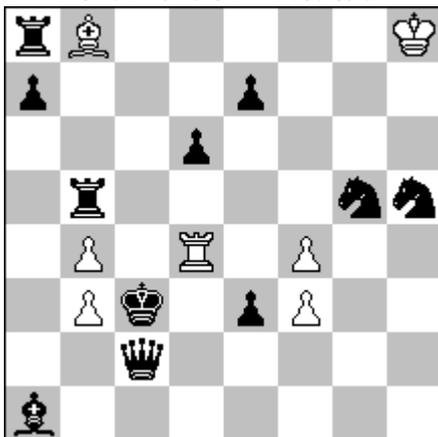


C+ 7+13  
h#2 2 solutions

Unpin of one black piece is combined with newly created pin of the black Queen on two lines. Function exchange of two pairs of white pieces and unpinning tries by bS and bR, but first white move is not very interesting.

**Shaul Shamir & Paz Einat (Israel)**

**2<sup>nd</sup> Hon. Mention – No. 89.**

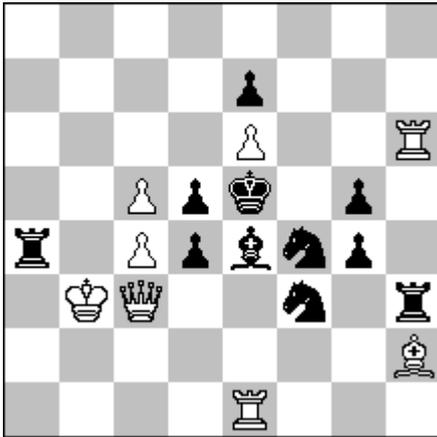


C+ 7+11  
h#3 b) bKc3→c8

White unpin and black pin with function exchange between three pairs of pieces. It is a pity that W1 looks as artificial prolongation.

**Januarta Simadhinata (Indonesia)**

**3<sup>rd</sup> Hon. Mention – No. 22.**

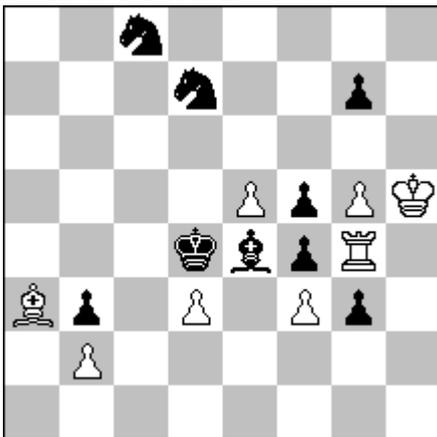


C+ 8+11  
h#2 2 solutions

Pin-unpin combination of white Queen is combined with her Pelle moves and line opening for mates.

**Ricardo de Mattos Vieira (Brazil)**

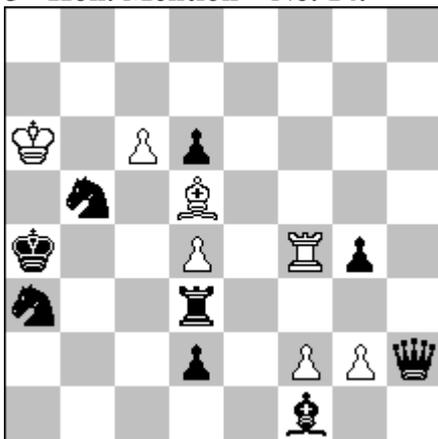
**4<sup>th</sup> Hon. Mention – No. 80.**



C+ 8+9  
h#3 2 solutions

Reciprocal temporary pin between black Bishop and white Rook has unifying effect in opening of lines for wR and blocks by bB and bS.

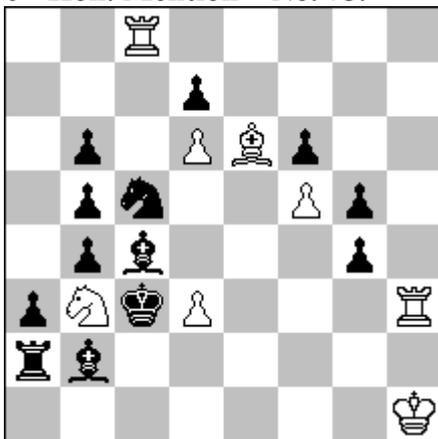
**Ljubomir Branković & Nikola Predrag (Croatia)**  
**5<sup>th</sup> Hon. Mention – No. 14.**



C+ 7+9  
 h#2 2 solutions  
 b) Ka4→h1

Captures of white pawns allow 2x2 mates by doublecheck, second black moves have to block Kings square (Sb3, Qg1) or cannot close white line. Very similar No. 27 is maybe a little bit purer in motivation, but I prefer No. 14 with three pieces less.

**Almiro Zarur (Brazil)**  
**6<sup>th</sup> Hon. Mention – No. 75.**

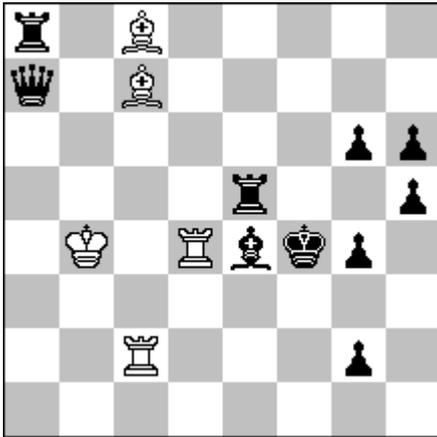


C+ 8+13  
 h#2 2 solutions

Tempo selfpin by black pieces could be new in combination with activation of white battery created from black halfpin.

**Živko Janevski (Macedonia)**

**1<sup>st</sup> Commendation – No. 24.**

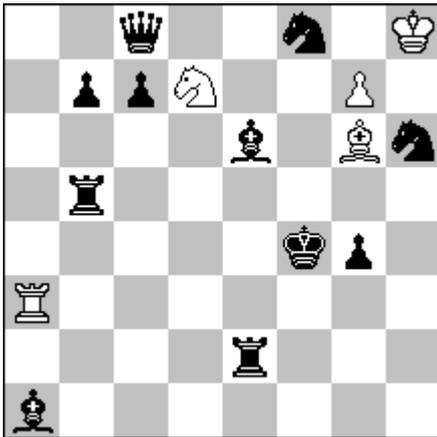


C+ 5+10  
h#2 2 solutions

Reciprocal function exchange between three pairs of pieces is surely next step in development of already known idea (and partly even pattern), see P0538578 and P1006565.

**Jorge Lois & Jorge Kapros (Argentina)**

**2<sup>nd</sup> Commendation – No. 91.**

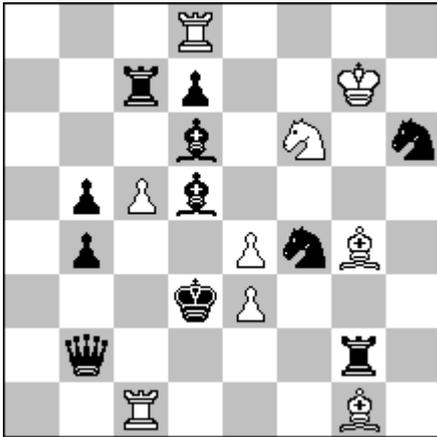


C+ 5+11  
h#2 2 solutions

Unpin-selfpin-unpin combination with two white underpromotions and antidual in B2.

**Ricardo de Mattos Vieira (Brazil)**

**3<sup>rd</sup> Commendation – No. 71.**

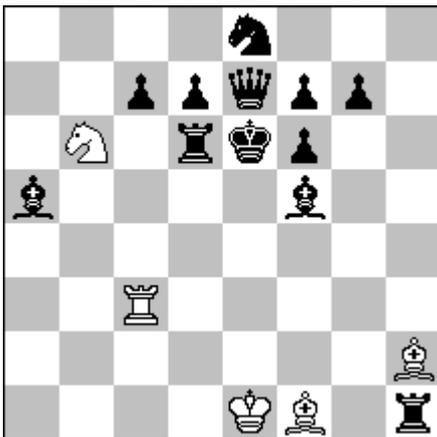


C+ 9+11  
 h#2 b) Pc5→c6

Again unpin-selfpin-unpin sequence with block in B1 and additional activation of white thirdpin. Unfortunately twinning is not nice.

**Julio Pancaldo & Jorge Kapros (Argentina)**

**4<sup>th</sup> Commendation – No. 48.**

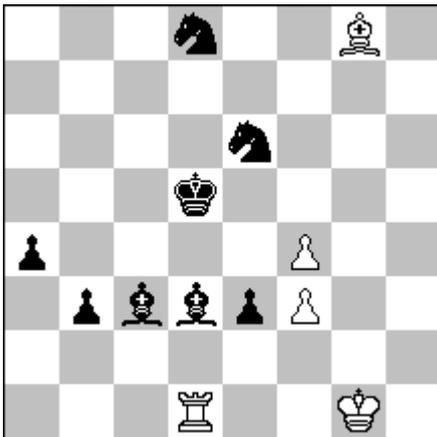


C+ 5+12  
 h#2 2 solutions

Unpin of white pieces and pin of the black with good use of the whole chessboard and reciprocal function exchange of two pairs of white pieces.

**Mikhail Gershinskij (Ukraine) & Alexandr Pankratjev (Russia)**

**5<sup>th</sup> Commendation – No. 66.**

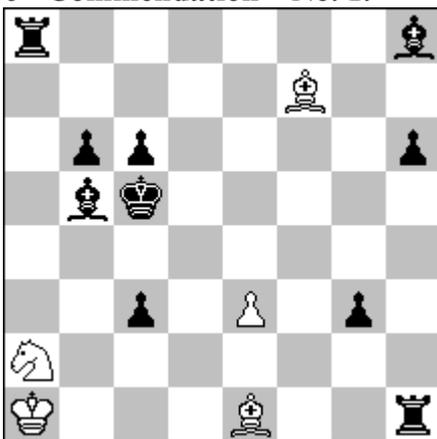


C+ 5+8  
h#3 b) e3→c6

Rich content concerning unpins and pins, but mates by double check are quite known and twinning is not ideal.

**Valerio Agostini & Antonio Garofalo (Italy)**

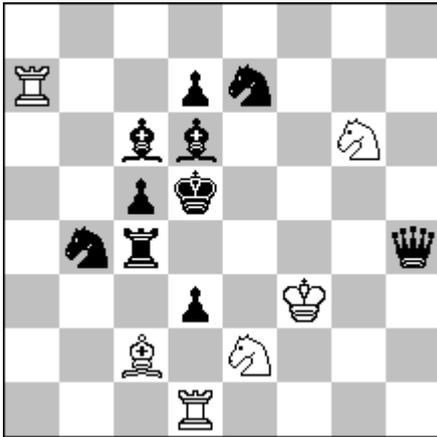
**6<sup>th</sup> Commendation – No. 1.**



C+ 5+10  
h#2 2 solutions

Unpin-selfpin-unpin sequence for the third time, this one deserves distinction because of antiduals in black unpinning moves.

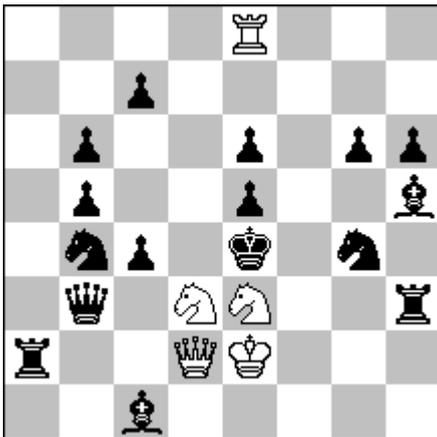
**Abdelaziz Onkoud (Morocco)**  
**7<sup>th</sup> Commendation – No. 62.**



C+ 6+10  
h#2 2 solutions

Holzhausen interferences with Zilahi and added second pin in W1.

**Živko Janevski (Macedonia) & Abdelaziz Onkoud (Morocco)**  
**8<sup>th</sup> Commendation – No. 49.**



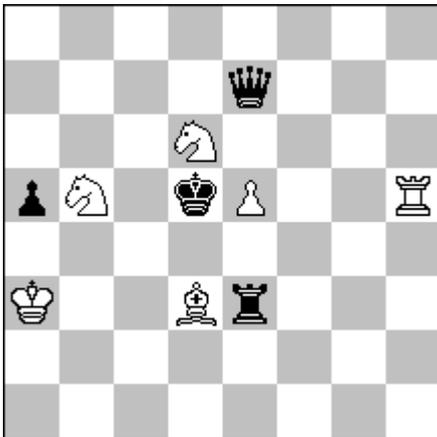
C+ 5+16  
h#2 2 solutions

Unpins of white Queen combined with unguard of mating squares in B1 are new in comparison with P0535482.

Commendation without order:

**Sven Trommler (Germany)**

**Commendation – No. 8.**

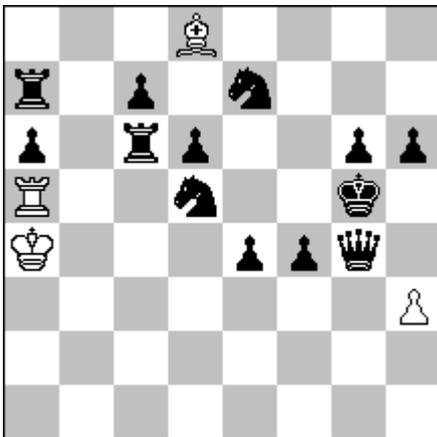


C+ 6+4  
h#2 2 solutions

Very light setting with selfpin and unpin of black pieces, freeing fifth rank and blocking e6. Formal addition are three halfmoves on the same squares. I am little bit afraid of originality, but I am not able to claim the anticipation.

**Jorge Lois & Jorge Kapros (Argentina)**

**Commendation – No. 13.**

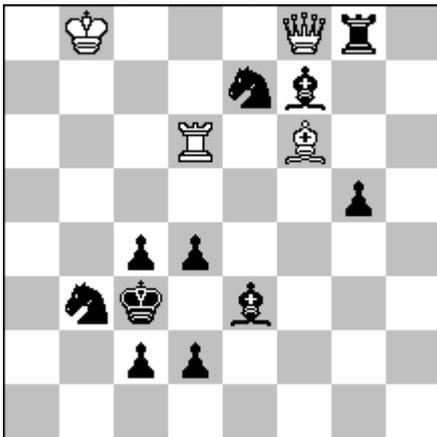


C+ 4+13  
h#3 2 solutions

Transfer of both pinned Knights closer to the black King, thus resulting in squareblock. Openings of the bRa7 lines make the difference in comparison with P0506194.

**Aleksandr Semenenko (Ukraine)**

**Commendation – No. 30.**

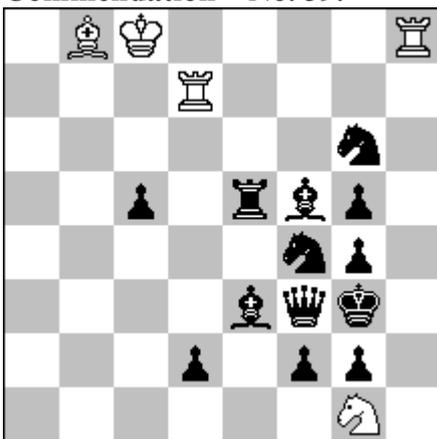


C+ 4+11  
h#2 b) Kc3→d3

Combined black-white opening of the lines for the white Queen are combined with known black selfpin after sacrifices of white pieces with their function exchange.

**Menachem Witztum (Israel)**

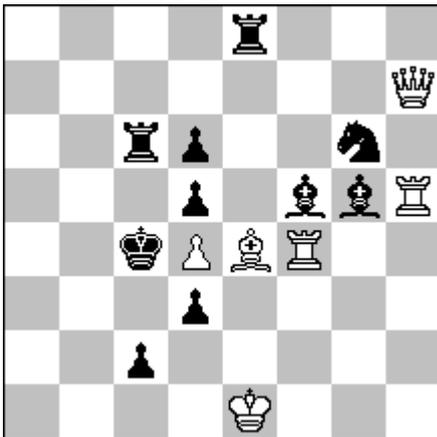
**Commendation – No. 39.**



C+ 5+13  
h#2 b) Pg5→d4

Unpinned white Rook pins two different black pieces. Plus point are unpinning tries by bB and bS, but twinning detracts overall impression.

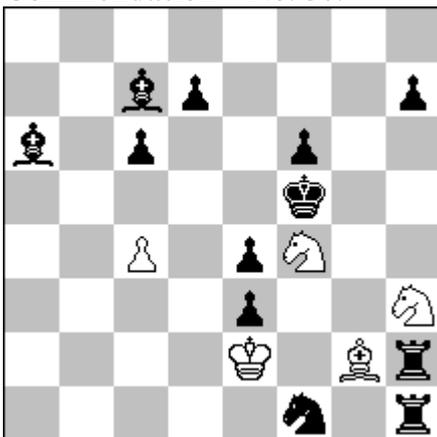
**Abdelaziz Onkoud (Morocco)**  
**Commendation – No. 45.**



C+ 6+10  
 h#2 b) –Pd4

Function exchange of two white pieces (pin-mate) with bB standing on the crossing of their lines.

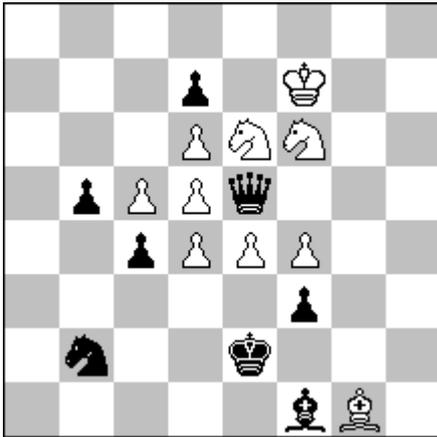
**Nikolai Kolesnik & Valery Semenenko (Ukraine)**  
**Commendation – No. 50.**



C+ 5+12  
 h#3 b) Kf5→d6

Zilahi with blocks. Unfortunately in A there are blocks by both Bishops, in B only by one Rook. Despite twinning by move of black King quite economical.

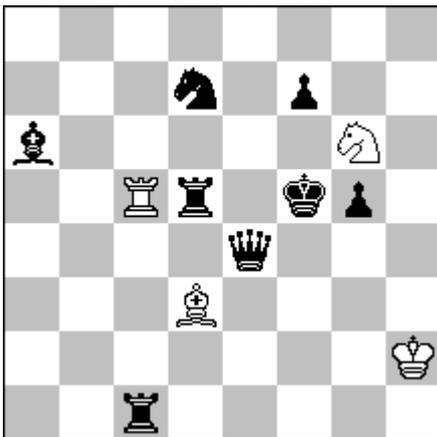
**Ricardo de Mattos Vieira (Brazil)**  
**Commendation – No. 65.**



C+ 10+8  
 h#3 b) Ke2→c3

Temporary pin of both Knights determine white move order. Function exchange between both white Knights.

**Abdelaziz Onkoud (Morocco)**  
**Commendation – No. 79.**



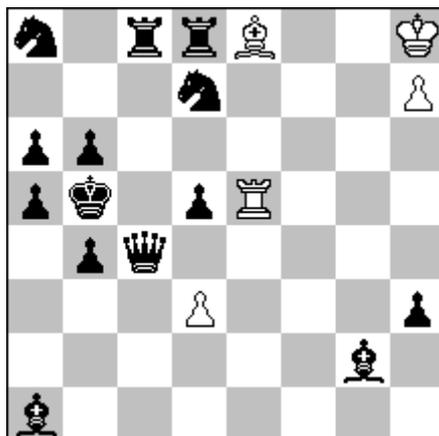
C+ 4+8  
 h#2 2 solutions

Economical change of pinning units and interference of black lines.

Michal Dragoun  
 Prague, 19<sup>th</sup> September 2010

## Ricardo de Mattos Vieira (Brazil)

1<sup>st</sup> Prize – No. 88.

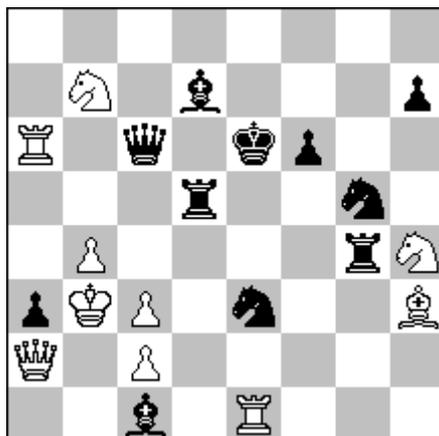


C+ 5+14  
h#3 b) bPa5→a4

a) 1.Tc5 Kg7 2.d4 Td5 3.Tb8 L:d7#

b) 1.Dc6 Kg8 2.Sf8 Ld7 3.Lf1 T:d5#

**Aleksandr Semenenko & Valery Semenenko (Ukraine)**  
**2<sup>nd</sup> Prize – No. 23.**



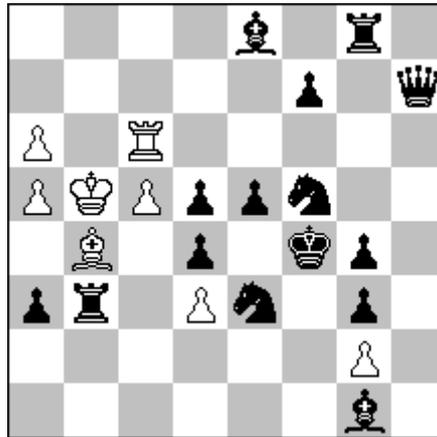
C+ 10+11  
 h#2 b) Sb7→a7  
 c) Sb7→h8

a) 1.Tf5 Sg6 2.T:b4+ K:b4#

b) 1.Te5 Sc8 2.S:c2 K:c2#

c) 1.Td6 S8g6 2.D:c3+ K:c3#

**Jorge Lois & Jorge Kapros (Argentina)**  
**3<sup>rd</sup> Prize – No. 26.**



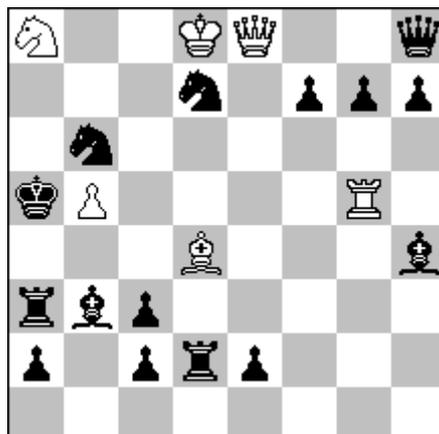
C+ 8+15  
 h#3 b) Pg2→h4

a) 1.Sd1 Kb6 (unpin) 2.Sf2 Tf6 A (pin) 3.Lb5 (unpin) Ld2 B #

b) 1.Se7 Ka4 (unpin) 2.Sg6 Ld2 B (pin) 3.Tb5 (unpin) Tf6 A #

Reversal 2<sup>nd</sup> and 3<sup>rd</sup> white moves

Francesco Simoni (Italy)  
4<sup>th</sup> Prize – No. 43.



C+ 6+15  
h#2 2 solutions

1.Sf8 De4 2.Sbd7 (Ld5?) Lxc3‡ (Lxb6?)  
1.Sf6 Tg4 2.Ld5 (Sbd7?) Lxb6‡ (Lxc3?)

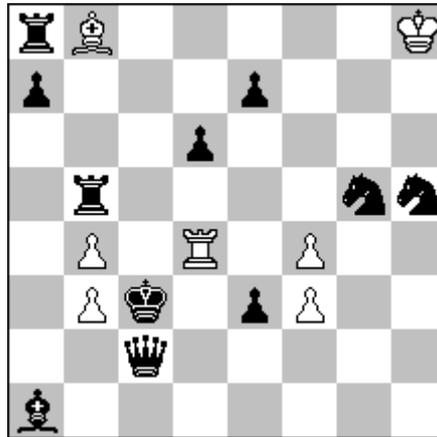
w/b **pin** - **unpin**, ambush, w/b **unpin**, dual avoidance.

In B1 a black piece **unpins** the W1 white unit, but at the same time it **pins** the mating piece. The square b5 has two white guards, but one of them, the unpinned piece, moves away (it forms an indirect battery with the mating piece to fire the fourth line) and so it loss the guard on b5, in reciprocal form.

In B2 black has two choices to **unpin** the mating piece, but in one of them it interferes a white line, so that to eliminate the residual white guard on the square b5 (dual avoidance for w/b interference). In W2 the bishop has two choices for check, but only one of them is possible for mate (again dual avoidance).



**Shaul Shamir & Paz Einat (Israel)**  
**2<sup>nd</sup> Hon. Mention – No. 89.**

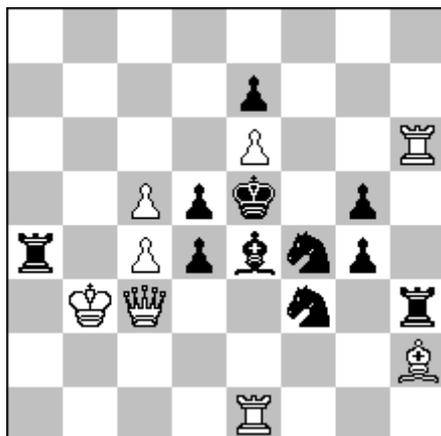


C+ 7+11  
 h#3 b) bKc3→c8

a) 1.Qd3 Rxd6 2.Rd5 Rd8 3.Kd4 Be5#

b) 1.Rb7 Bxd6 2.Qc7 Be5 3.Kb8 Rd8#

**Januarta Simadhinata (Indonesia)**  
**3<sup>rd</sup> Hon. Mention – No. 22.**

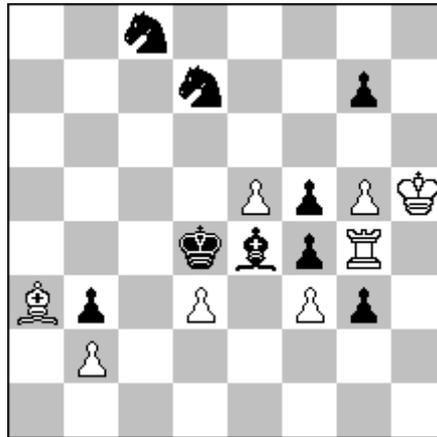


C+ 8+11  
 h#2 2 solutions

1. Sxe1 Qf3 2. Bd3 Qxd5#

1. Sxh2 Qe3 2. Sd3 Qxg5#

**Ricardo de Mattos Vieira (Brazil)**  
**4<sup>th</sup> Hon. Mention – No. 80.**

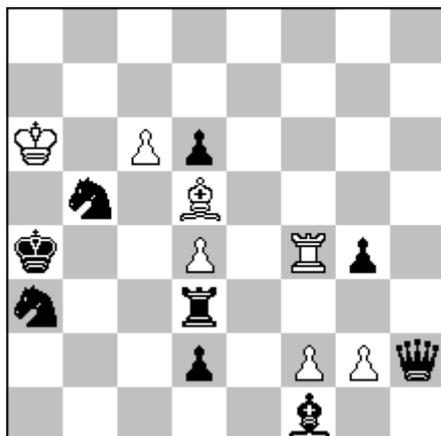


**C+ 8+9**  
**h#3 2 solutions**

1.L:f3 Lb4 2.Ld5 T:g3 3.Sc5 Lc3#

1.S:e5 T:f4 2.Sc4 T:f5 3.L:d3 Lc5#

**Ljubomir Branković & Nikola Predrag (Croatia)**  
**5<sup>th</sup> Hon. Mention – No. 14.**



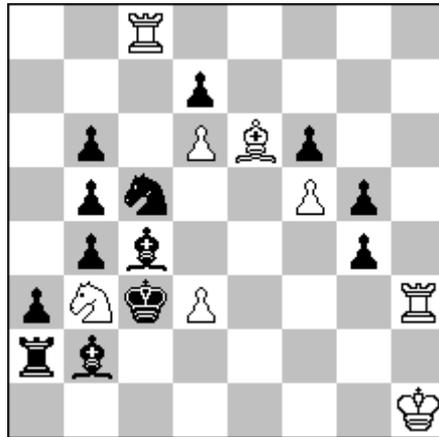
C+ 7+9  
 h#2 2 solutions  
 b) Ka4→h1

a) 1.Txd4 Le4! 2.Td5! Lc2#  
 1.Sxd4 Lc4! 2.Sb3! Lb5#

b) 1.Lxg2 Te4! 2.Lh3! Te1#  
 1.Dxg2 Tf3! 2.Dg1! Th3#

Necessary selfblock in 2 phases and avoidance of line-interfering switchback in other 2 phases eliminate duals.

**Almiro Zarur (Brazil)**  
**6<sup>th</sup> Hon. Mention – No. 75.**



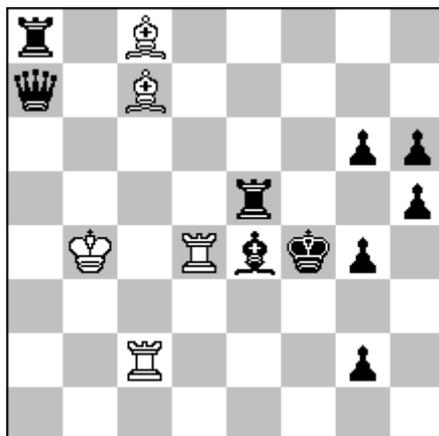
C+  
h#2

8+13  
2 solutions

1.Sxd3 Sc5 2.Lb3 Sxb3#

1.Lxd3 Lc4 2.Se6 Lxe6#

**Živko Janevski (Macedonia)**  
**1<sup>st</sup> Commendation – No. 24.**



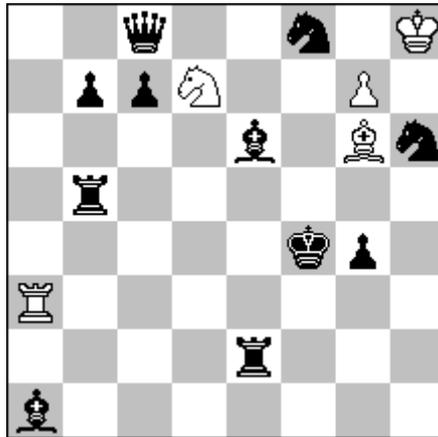
C+  
h#2

5+10  
2 solutions

**1.Kf3 Lb7(a) 2.Tc5(B) Td3#**  
**1.Kg5 Tc5(b) 2.Lb7(A) Ld8#**

*An original setting of reciprocal changed squares (b7 & c5) of pinning of black piece and black masked interference with reciprocal changed functions of two pairs white line pieces Lc7/Td4, Lc8/Tc2 and black pieces: Te5/Le4.*

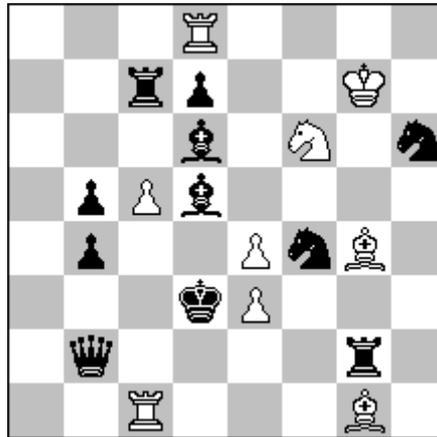
**Jorge Lois & Jorge Kapros (Argentina)**  
**2<sup>nd</sup> Commendation – No. 91.**



C+ 5+11  
 h#2 2 solutions

- 1.Tbb2 (unpin) gxf8=L (self-pin) 2.Lg8 (unpin) Lxh6#  
 1.Teb2 (unpin) gxf8=S (self-pin) 2.Sg8 (unpin) Sxe6#

**Ricardo de Mattos Vieira (Brazil)**  
**3<sup>rd</sup> Commendation – No. 71.**



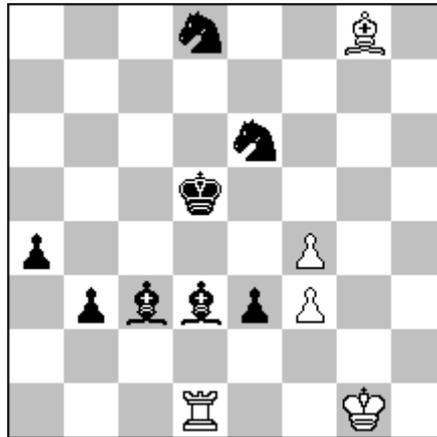
C+ 9+11  
 h#2 b) Pc5→c6

a) 1.Td2 L:d7 2.Le7! (Lf7?) L:b5#

b) 1.Dd2 S:d7 2.Lf7! (Le7?) Sc5#



**Mikhail Gershinskij (Ukraine) & Alexandr Pankratjev (Russia)**  
**5<sup>th</sup> Commendation – No. 66.**



C+

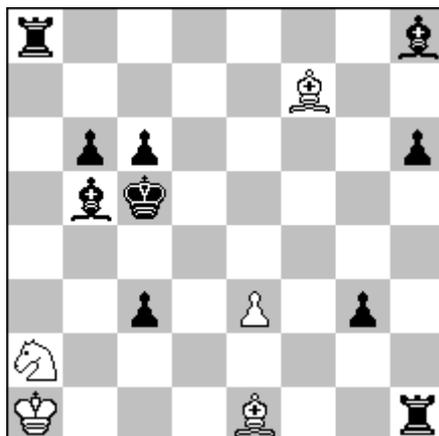
5+8

h#3

b) e3→c6

- a) 1.Ld4 (развязывание) Lh7(развязывание)  
 2.Lc4 (связывание) Ld3 (развязывание)  
 3.Lc5 Le4#
- b) 1.Sf7 (развязывание) Te1(развязывание)  
 2.Sd4 (связывание) Te6 (развязывание)  
 3.Sd6 Te5#

**Valerio Agostini & Antonio Garofalo (Italy)**  
**6<sup>th</sup> Commendation – No. 1.**



C+

5+10

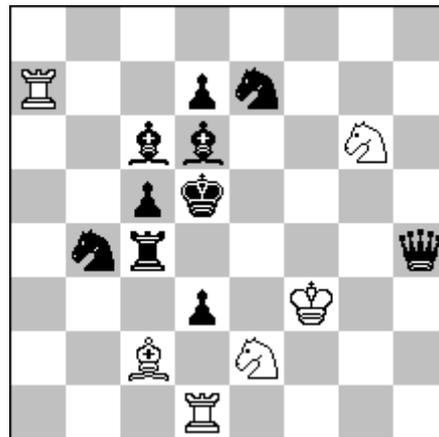
h#2

2 solutions

**1.Rh5 Bxc3 2.Re5 Bb4** [ 1.Rh2? (2.Rb2?) 1.Rh4? (2.Rd4?) ]  
**1.Rg8 Sxc3 2.Rg7 Se4** [ 1.Rd8? (2.Rd4?) 1.Re8? (2.Re5?) ]

1.Rh5 (direct unpin) Bxc3 (selfpin) 2.Re5 (undirect unpin) Bb4  
 1.Rg8 (direct unpin) Sxc3 (selfpin) 2.Rg7 (undirect unpin) Se4

**Abdelaziz Onkoud (Morocco)**  
**7<sup>th</sup> Commendation – No. 62.**



C+  
h#2

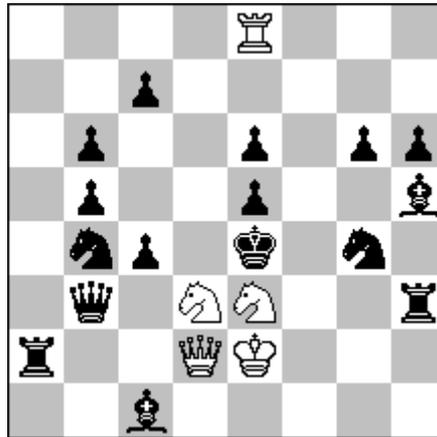
6+10  
2 solutions

1.Td4 Ta5 2.d×é2 Fb3‡  
 1.Dd4 T×d7 2.d×ç2 Céf4‡

**Thèmes:**

Zilahi , Mats modèles  
 Mat par double clouage  
 Anti-Bristol noir  
 Holzhausen réciproques

**Živko Janevski (Macedonia) & Abdelaziz Onkoud (Morocco)**  
**8<sup>th</sup> Commendation – No. 49.**



C+ 5+16  
 h#2 2 solutions

1.Fb2 (déclouage indirect) Cd5 (Cf4?) 2.é×d5 (Auto-clouage indirect) Df4‡  
 1.Cç2 (déclouage indirect) Cf4 (Cd5?) 2.é×f4 (Auto-clouage indirect) Dd5‡

Anti-dual

Ouvertures de ligne blanche par les Blancs

Échange de fonction de pièces blanches

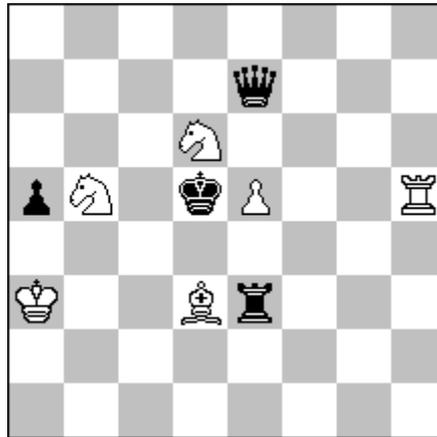
Demi-clouage noir

Auto-blocage

Sacrifice actifs de cavalier blancs.

Mat par clouage

**Sven Trommler (Germany)**  
**Commendation – No. 8.**



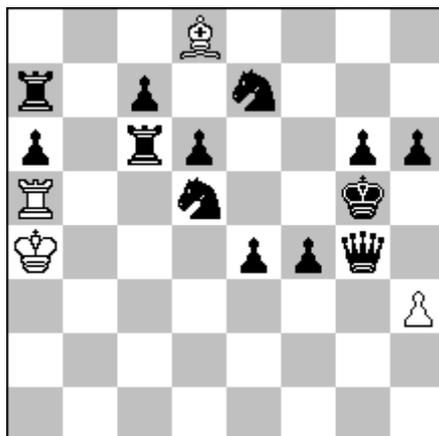
C+  
h#2

6+4  
2 solutions

1.Q:e5 Nf5 2.Qe6 Ne7#

1.R:e5 Bf5 2.Re6 Be4#

**Jorge Lois & Jorge Kapros (Argentina)**  
**Commendation – No. 13.**



C+

4+13

h#3

2 solutions

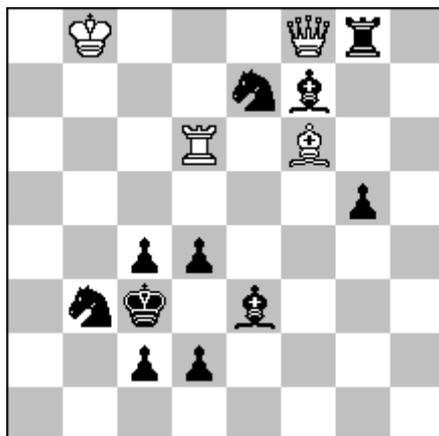
1.Dh4 Lxc7 (unpin) 2.Sg8 Ld8+ 3.Sgf6 (self-pin) Txd5#

1.Dh5 Txa6 (unpin) 2.Se3 Ta5+ 3.S3f5 (self-pin) Lxe7#

Switchbacks (Lxc7/Ld8 & Txa6/Ta5)

The black Ss change the square but not the line where they are pinned.

**Aleksandr Semenenko (Ukraine)**  
**Commendation – No. 30.**

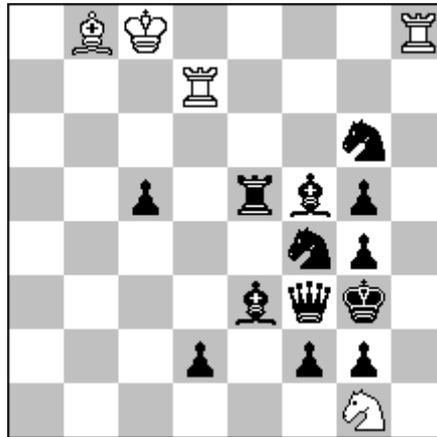


C+ 4+11  
 h#2 b) Kc3→d3

a) 1.Sc8 T:d4 2.S:d4 Da3#

b) 1.Le8 L:d4 2.L:d4 Df3#

**Menachem Witztum (Israel)**  
**Commendation – No. 39.**

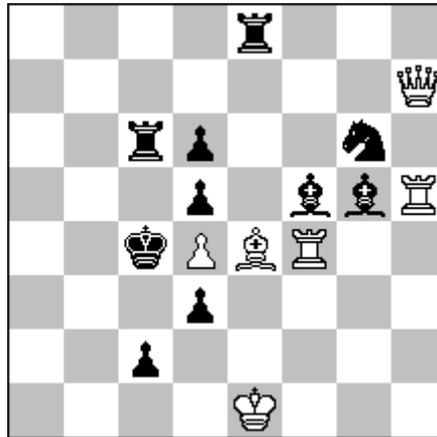


C+ 5+13  
 h#2 b) Pg5→d4

a) 1.Sf4-e6 Rd7-d3 2.Be3-d4 (Be3>f4?) Sg1-e2#

b) 1.Re5-e6 Rd7-g7 2.Sg6-f8 (Sg6>e5?) Rh8-h3#

**Abdelaziz Onkoud (Morocco)**  
**Commendation – No. 45.**



C+  
h#2

6+10  
b) –Pd4

- a) 1.Fé7 F×d5+ 2.R×d5 Df7‡  
 b) 1.Cé7 F×d3+ 2.R×d3 Th3‡

Mats modèles et par clouage

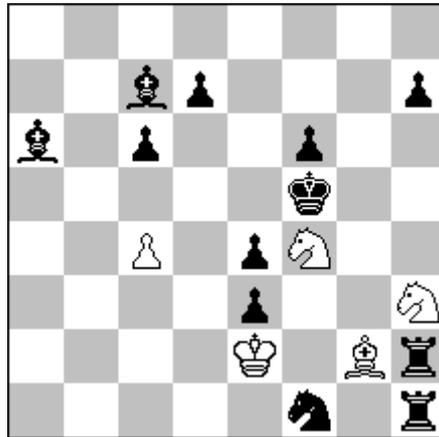
Bivalves des pièces noires.

Échange de fonction de pièces blanches Dh7 & Th5 (Mat/Clouage)

Kniest

Déclouages indirects et auto-clouages indirects.

**Nikolai Kolesnik & Valery Semenenko (Ukraine)**  
**Commendation – No. 50.**



C+

5+12

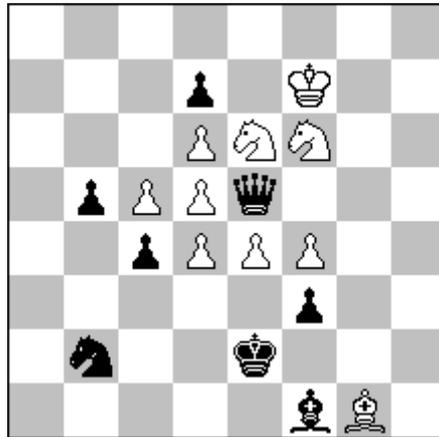
h#3

b) Kf5→d6

a) 1.L:c4+ Sd3 2.Le6 Sf2 3.Le5 L:e4#

b) 1.T:g2+ Sf2 2.Tg7 Sd3 3.Te7 c5#

**Ricardo de Mattos Vieira (Brazil)**  
**Commendation – No. 65.**

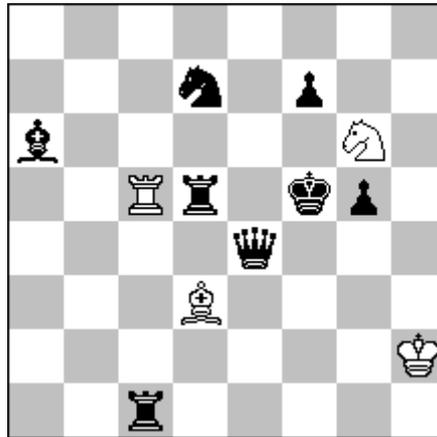


C+ 10+8  
 h#3 b) Ke2→c3

a) 1. D:f4 Lf2 2. D:e4 S:e4 3. Sd1 Sf4#

b) 1. D:d5 Le3 2. D:d4 S:d4 3. Ld3 Sd5#

**Abdelaziz Onkoud (Morocco)**  
**Commendation – No. 79.**



C+  
h#2

4+8  
2 solutions

1.Ré6 Fç4 (Fxe4?) 2.Df5 Tç6‡  
 1.Rg4 Tç4 (Txd5?) 2.f5 Fé2‡

Thèmes

Echo diagonal-orthogonal  
 Auto-blocage sur la case évacuée par le Roi noir (f5)  
 Mats modèles et par clouage  
 Auto-déclouage indirect  
 Clouage direct  
 Fermetures de lignes noires par les Blancs.  
 Changement de la pièce clouante.  
 Échange de fonction des pièces blanches  
 Meredith.

**PCCC-50 Section Fairy Award**  
**Judge: Tadashi Wakashima**

I thank our President Uri Avner for having entrusted me of this task. There were 17 problems to judge, and to my greatest joy, I could find some outstanding ones worthy of celebrating the 50<sup>th</sup> anniversary of PCCC.

2 entries are excluded from the tourney. **14** (Kf3/Kb5) is automatically out, because S#30 Circe is not computer-testable and the tourney announcement clearly states that only testable problems are permitted. As for another one **11** (Ke4/Kc6), please see below.

**Theoretical remarks**

In the tourney announcement, “pin” is defined as follows: “ ‘pin’ means that the move of the pinned piece is illegal due to the self exposure of the King to an immediate capture. The pinning may be partial, meaning that the pinned piece is still able to move in a limited way (e.g., along the pin-line).” This seemingly incontestable definition raises some issues when applied to fairies.

In orthodox, pinning always involves line pieces, but in fairies, it is not necessarily so. For example, in the position wPb2 bKa3Pa2 Antircirce, we can say that bPa2 is “pinned” by wPb2. Now we turn to the excluded **11**. This problem utilizes neutral Locusts and the condition Take&Make (there is another condition Parrain Circe, but we can ignore it for simplifying argument). At the last move of the problem, Black captures wSg6 by nLg8. And at that moment, bK and wK stand on d7/e4 respectively. The composer argues, “At the last move, according to the definition given in the tourney theme, the neutral Locust is partially ‘pinned’ by the wS! By the last move, Black unpins the Locust. nLg8xg6[g5]-f7/h7/e6/h3 is illegal due to the self exposure of the black King to an immediate capture. Thus the nL is pinned. But one move is available, nLg8xg6[g5]-f3 – it is therefore a partial ‘pin’ and the nL is afterwards ‘unpinned’.” What do you make of this?

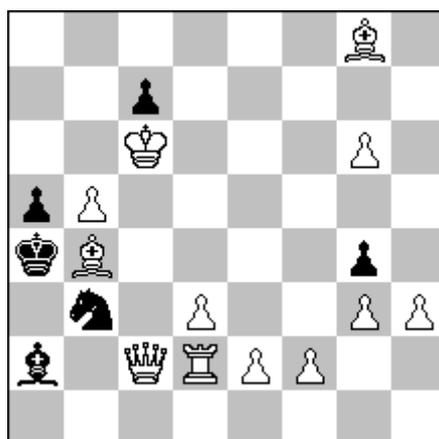
First of all, saying that “nLg8 is partially ‘pinned’ by wSg6” is incorrect. wS is only a sort of hurdle for nL to make a capture, and bK is exposed to an immediate capture by nL, not by wS. Therefore, in this line of argument, you should say that “nLg8 is partially ‘pinned’ by itself”. A strange situation, to be sure, but it is in the nature of neutral pieces, after all. For example, nQ is almost always partially “pinned” by itself, i.e. it has only limited possible moves because of self-check. When you come this far, it is quite meaningless to say that a move is “pinning” or “unpinning”. And this line of argument is entirely against our intuition about what makes “pin” so interesting to us.

We must admit that the definition given in the tourney announcement contains a loophole. I think the strict definition should be “the *random move* (or *removal*) of the pinned piece is illegal due to the self exposure of the King to an immediate capture”. Although **11** has certain merits, its interpretation of the tourney theme is, to say the least, dubious. So I thought it apt to exclude it from the tourney. My thanks and apologies go to the composer who raised such an interesting question.

## František Sabol (Czech Republic)

6

1<sup>st</sup> Prize



s#9

C+ 12+6

Mars Circe

Main plan: 1.Bd5? stalemate

Foreplan:

1.Qb2! Ka3 **2.Qa1+!** (unpinning of Ba2; 2.Qf6? Ka4 3.g7 stalemate) Ka4

3.g7 Bb1 4.Qf6+ **Ba2** (pinned)

5.Rb2! (5.Rc2? Sd4+) Ka3 **6.Rc2+!** (unpinning of Ba2) Ka4

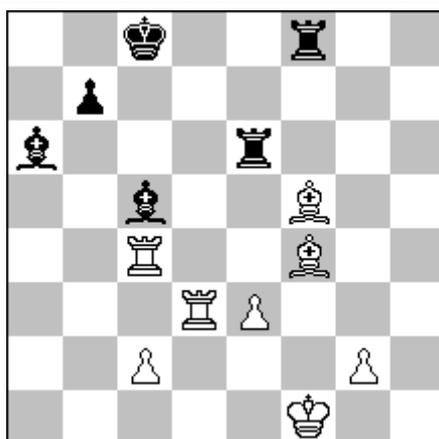
7.Rc4! (7.Rc5? stalemate) Bb1 8.Rc5+ **Ba2** (pinned)

9.**Bd5** (partial unpinning of Sb3) Sb3[g8]xf6#

bBa2 (already pinned in the initial position) is unpinned and pinned again twice during the play. The deft maneuvering of wQ and wR both of which must stand on b2 at one moment to allow black to play Ka3 is particularly impressive. And the final partial unpin 9.Bd5 is a nice finishing touch to this strategically rich problem. A worthy winner.

## Vlaicu Crişan (Romania)

13 2<sup>nd</sup> Prize



C+ 8+6  
hs#4 2 solutions

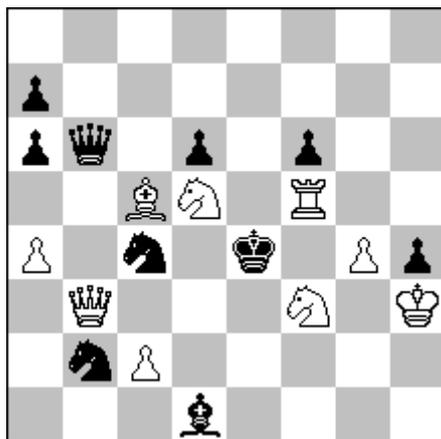
1. **Bc7** (unpinning of Bc5, self-pinning of Bf5) **Bxe3**  
2. **Rd7** (unpinning of Re6, self-pinning of Rc4) **Bf2** (unpinning of Bf5)  
3. **Bh3** **Re3** 4. **Bd6+** **Bxc4#**

1. **Rd7** (unpinning of Re6, self-pinning of Rc4) **Rxe3**  
2. **Bc7** (unpinning of Bc5, self-pinning of Bf5) **Re2** (unpinning of Rc4)  
3. **Rc3** **Be3** 4. **Rd6+** **Rxf5#**

Technically impeccable presentation of selfpins, unpins, battery creations and interferences in the very fashionable helpself genre. The pair of solutions is perfectly analogous, and the symmetrical mutual interferences of wRB and bRB on d6/e3 are very artistic. The only reason why I did not give 1<sup>st</sup> Prize to this masterpiece is just a matter of taste: its aesthetics is much nearer to that of helpmate rather than fairies.

## Hubert Gockel (Germany)

### 17 1<sup>st</sup> Honorable Mention



C+ 9+10  
#2 AnnanChess

Tries:

1.Qe3+? Sxe3 2.Sd2+ Se3xd2!

1.Sd2+? Sxd2 2.Qd3+ Bxe3!

Play:

**1.Qa3!** (pinning of Sc4 by Pa4[=Q]; threat 2.Sd2#)

1...dxc5 2.Qe3# (2.Pa4-e8=Q/R+? Qe6!)

1...Qxc5 2.Pa4-e8=Q/R# (2.Qe3+? Qxe3! dual avoidance)

**1...Qb4** (unpinning of Sc4) 2.Bd4# (2.Bxd6+? Q(S)xd6!)

**1...Qb3** (pinning of Sf3) 2.Bxd6# (pin mate; 2.Bd4+? Sb2xd4! dual avoidance)

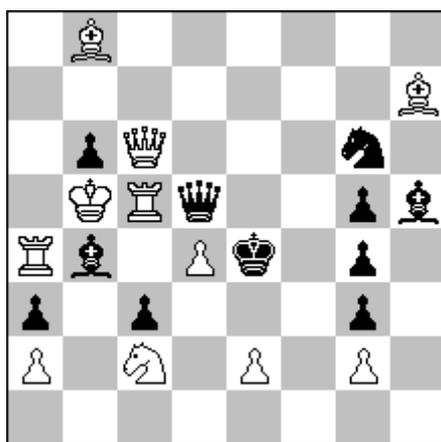
1...Bxf3 2.Qxf3#

**1...Sxa4** (unpinning of Sc4) 2.Qd3#

Thematic key and rich variations with two pairs of dual avoidance which exploit the Annan effect to the full. This is easily the best Annan Chess problem I have ever seen (please remember that this fairy condition was invented by my fellow countryman Masazumi Hanazawa). Strangely enough, the composer explains the main variations 1...dxc5/Qxc5 as “direct unpins with dual avoidance”, but obviously it is not true and these defenses are not thematic. bSc4 is still pinned, and the only purpose of 1...dxc5/Qxc5 is to provide a flight square d4. The “byplay”, as the composer puts it, 1...Qb4/Qb3 is thematic as shown above. The composer does not claim that the pair constitutes another dual avoidance probably because of the existence of dual refutations 2...Q(S)xd6! after 1...Qb4 2.Bxd6? Without these blemishes, this problem would be placed higher.

## Manfred Rittirsch (Germany)

### 2 2<sup>nd</sup> Honorable Mention



Ser-h=12 C+ 11+11

Main plan: 1.Rxd5? B-!

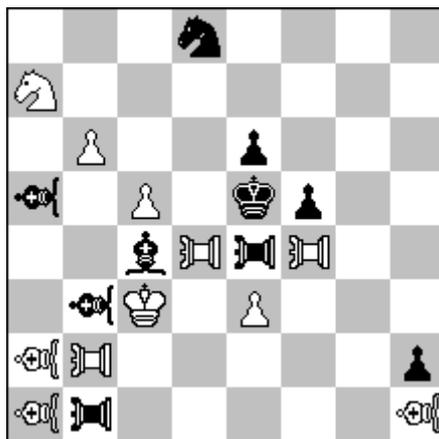
Foreplan:

- 1.Kf5 (diagonal unpinning of Qd5, horizontal self-pinning of Qd5) 2.Qe5
- 3.Kf4 (horizontal unpinning of Qe5, diagonal self-pinning of Qe5; unpinning of Sg6) 4.Qd6
- 5.Se5 (unpinning of Qd6) 6.Qxd4! (self-pinning of Se5)
- 7.Qd6 (unpinning of Se5; self-pinning of Bb4) 8.Sg6 (self-pinning of Qd6) 9.Qe5
- 10.Kf5 (diagonal unpinning of Qe5, self-pinning of Qe5; self-pinning of Sg6) 11. Qd5
- 12.Ke4 (horizontal unpinning of Qd5, diagonal self-pinning of Qd5) Rxd5=

This pin-and-unpin galore contains the largest number of thematic moves among the entries. Although pin/unpin is a usual device in series-help, this certainly deserves an award in the thematic tourney.

# Juraj Lörinc & Ladislav Salai jr. (Slovakia)

## 5 1<sup>st</sup> Commendation



#3 C+ 11+10

  = Vao (VA)

  = Pao (PA)

**1.Kb4!** zz (double self-pinning of PAb2,d4)

**1...B-+** (unpinning of PAd4) 2.PAd7+ PAd4 3.PAe7#

**1...Bd5+!** (unpinning of PAd4) 2.PAxd8+ PAd4 3.PAe8#

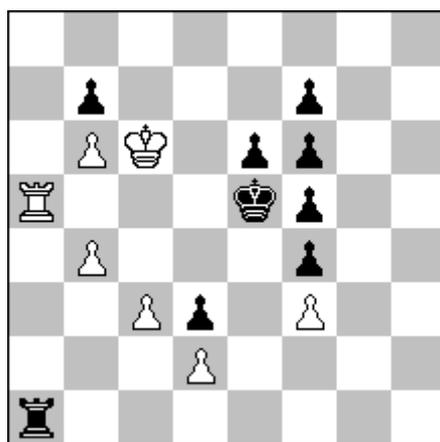
**1...VA-+** (unpinning of PAb2) 2.PAg2+ PAb2 3.PAg5#

**1...VAc2+!** (unpinning of PAb2) 2.PAxd2+ PAb2 3.PAh4#

A clear-cut rendering of thematic self-pinning key and unpinning defenses with two black corrections. It is a pity that an extra indirect guard on d5 is needed: without wVAa2, 1...VA-+ 2.PAg2+ Kd5 3.PAg5++ PAe5!

## Dieter Werner (Switzerland)

### 7 2<sup>nd</sup> Commendation



#9 C+ 7+9

### Geneva Chess

Geneva Chess: A piece (except kings) can only capture or give check if his field of the initial game array, related to the starting field of the capture move of this piece, is not occupied.

Try:

1.Rc5? stalemate (Ra1 is pinned)

Play:

1.Rb5+! **Rh1!** (pinned) 2.Rc5+ **Ra1!** (pinned)

**3.Rc4** (unpinning of Ra1; threat 4.Re4+ Rh1 5.Re2!! dxe2 6.d4#) Re1!

4.b5!! zz (4.Kc5? 4.Rd4? Re2(Re3)!) **Rh1!** (anticipatory self-pinning defense; 4...Ra1 5.Re4+ etc.; 4...Re2 5.Rc5#)

5.Rd4! (5.Re4? stalemate) Re1 6.Rxd3 (threat 7.Re3+ Rxe3 8.d4#) **Ra1!** (anticipatory self-pinning defense)

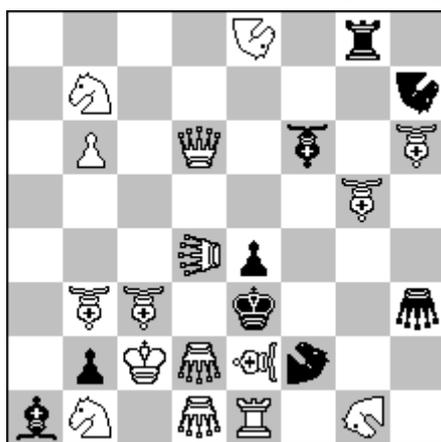
7.Kc5! zz (7.Re3? stalemate) Re1 8.Re3+ Rxe3(Ra1) 9.d4#

3...Rh1 4.Rd4 Re1 5.Rxd3 Ra1 6.b5 zz Re1 7.Re3+ Rxe3(Ra1) 8.d4#

Although the play is rather straightforward, this earns a commendation solely on the strength of anticipatory self-pinning defenses 4...Rh1! and 6...Ra1! The relatively unknown condition Geneva Chess is quite similar to Circe families and needs further explorations.

## Semion Shifrin (Israel)

### 4 3<sup>rd</sup> Commendation



s#3

C+ 16+9

grasshoppers d1, d2, h3

bishop hoppers b3, c3, f6, g5, h6

nightriders e8, h7

Leo d4 ; Vao e2 ; Waran f2 ; Amazon g1

Waran: Rook + Nightrider

Set:

1...Nf8 (pinning of LEd4) 2.Qf4+ Kxd4 3.Qxe4+ Kxd4#

Play:

1.LEa4! [2.AMg4+ (unpinning of Waf2) WAXg4 3.Qd4+ Kxd4#]

1...Rxc5 2.LEa7+ Rc5 (pinned; pinning of BHc3) 3.VAf1+ Nxe1# (pin mate)

1...Bhh4 2.Qf4+ Kd4 3.VAc4+ (self-pinning of Gd2) Nb4# (pin mate)

1...Nf8+ 2.Qd4+ Kxd4 3.Nc4+ Kxc4#

1...Gd3 2.Gf4+ R(N)xc5 3.Qxd3+ exd3#

A rich play with 4 different defense motivations, 2 royal battery mates and 2 pin mates. Its negative side is that this problem significantly lacks a sense of unity as a whole. With so many different kinds of fairy pieces, one would expect more.

## PCCC 50th Anniversary Composing Festival

### Section: SPGs

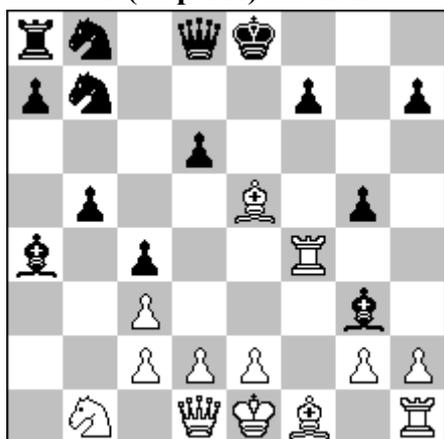
#### Award

A mere 14 entries were received in this section of the PCCC 50<sup>th</sup> Anniversary Composing Tourney – and just 6 in the “neighboring” section of non-proof-game retroanalysis. The possible reasons for the low participation include the relatively short deadline (most of the composing time falling within the vacation period) and the “customary” theme which one would find hard to present in a new light. Nevertheless, the superb 1<sup>st</sup> Prize alone does justify the SPG section of the Composing Festival.

But first I would like to say a few words about the problems failing to appear in the award. Nos. 7, 10, 11, and 12 are in fact variations of the same “matrix”; only No. 10 is thematic, while all the others lack an unpinning move; moreover, No. 12 has 263 solutions. No. 3 is an “a>b” problem; to the best of my knowledge, this problem type has not been recognized yet as belonging among the SPG section; even if the entry is accepted, however, its solution is uninspiring. Also rather dull and “mechanistic” is the solution of No. 6, even though it presents two switchbacks and reciprocally changed functions of the queens. The solution of the fairy No. 2 is much inferior to that of the other Isardam entry, No. 14. Finally, No. 13 (SPG in 24.5 moves) is cooked in 23.5 moves: 1.a4 c5 2.Ra3 c4 3.Rh3 c3 4.e3 Sc6 5.Ba6 ba6 6.Qh5 Bb7 7.d3 Se5 8.Se2 Rc8 9.0-0 Rc6 10.Sg3 Rh6 11.Rd1 Sg6 12.Rd2 cd2 13.c4 f5 14.c5 Qb6 15.c6 Qd4 16.c7 Bxg2 17.c8=S Kd8 18.Sd6 d1=S 19.Sxf5 Ke8 20.Sh1 Bf1 21.Rg3 Be2 22.Sd2 Qe4 23.Sf3 Qg4 24.S5h4.

### Roberto Osorio & Jorge Lois (Argentina)

#### 1<sup>st</sup> Prize (1<sup>st</sup> place) – No. 8.



SPG 18.0

C+

13+14

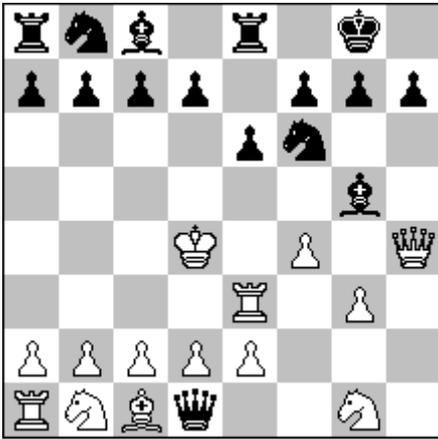
This brilliant problem presents two AB-BC-CA cycles – of pins (move by knight pins bishop; move by bishop pins rook; move by rook pins knight) and of unpins (move by bishop unpins knight; move by rook unpins bishop; move by knight unpins rook). A highly impressive achievement.

(In the solutions below, pinning moves are underlined, unpinning moves are shown in **bold** characters, and moves which are simultaneously pinning and unpinning are *italicized*.)

1.f4 Sf6 2.f5 Se4 3.f6 Rg8 4.fe7 Bxe7 5.Sh3 Bh4+ 6.Sh3-f2 (first pin in the solution, preparing for the future cycles) g5 7.a4 Rg6 8.Ra3 Rc6 9.Rf3 Rc3 10.bc3 c5 11.Ba3 c4 12.Bd6 Sc5 13.**Bd6-g3** d6 14.Se4 Bd7 15.**Rf2** Bxa4 16.Be5 b5 17.**Sg3** Sb7 18.Rf4 Bxg3+

**Antonio Garofalo (Italy)**

**2<sup>nd</sup> Prize (2<sup>nd</sup> place) – No. 5.**



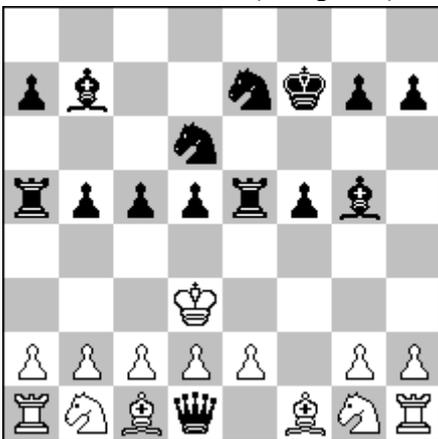
SPG 10.5      C+      14+16

The solution of this problem is devoid of any esthetic content; its thematic intensity, however, is quite amazing: among the first 18 single moves, 3 are pinning as well as unpinning, 2 are purely pinning, and 2 more are purely unpinning. Clearly, not a FIDE Album level problem; in a thematic tourney like this one, however, this “shortie” does deserve its high place, since the lower-placed problems, while having esthetic appeal, cannot be described as being highly original.

1.h4 e6 2.Rh3 Qxh4 3.**Rg3** Be7 4.f4 Bg5 5.Kf2 Sf6 6.Ke3 0-0 7.Kd4 Re8 8.Re3 Qf2 9.Qe1 **Qxf1** 10.Qh4 Qd1 11.g3

**Nicolas Dupont (France)**

**1st Hon. Mention (3rd place) – No. 4**



SPG 21.0      C+      14+15

In the diagram position, the g1-square is occupied by a promoted (Pronkin) knight, while the original knight perished on the promotee's promotion square (anti-Pronkin). A total of 12 captureless moves by these knights and 3 thematic move couples (pin-unpin).

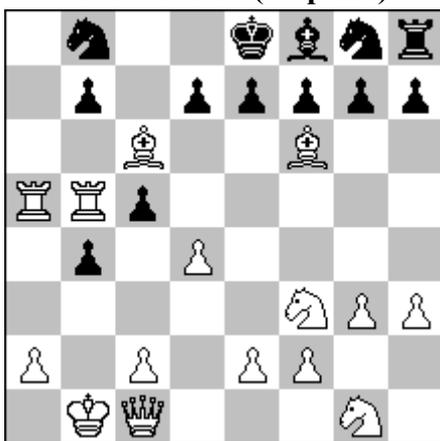
1.f4 Sf6 2.f5 Se4 3.f6 Sc6 4.fe7 f5 5.Sh3 Kf7 6.e8=S Qh4+ 7.Sf2 Be7 8.Sf6 Re8 9.Sh5 Bg5  
10.**Sg3** Re5 11.Sg4 Ra5 12.Sf6 d5 13.Se8 Sd6 14.Kf2 b5 15.**Kf3** Bb7 16.Sh5 Qe1 17.Sf4 Qxd1  
(an "incidental" pinning of the wPe2) 18.Ke3 (an "incidental" unpinning, too, but the pawn  
remains incapable of moving; in view of the problem's main concept and the tourney theme,  
however, these "incidental" theme cases are perceived as being somewhat undesirable) Rxe8+  
19.**Kd3** Re5 20.Sh3 Se7 21.Sg1 c5

Compare: R. Osorio & J. Lois, Reytsen-70 Thematic JT, 2006, 6<sup>th</sup> Hon. Mention

(4kb2/ppp4p/r2p1s1r/5pps/7q/1P5P/1PPPPRP1/1SBQKBSR, SPG in 18.0 moves, 1.f4 Nf6 2.f5  
Nh5 3.f6 Rg8 4.fe7 f5 5.Nh3 Kf7 6.e8R Qh4+ 7.Nf2 g5 8.Re3 Rg6 9.Rg3 Ra6 10.Nh3 d6  
11.Ng1 Be6 12.h3 Bb3 13.ab3 Nd7 14.Ra4 Re8 15.Rf4 Re6 16.Rf2 Rh6 17.Re3 Ndf6 18.Re8  
Kxe8) – here, the piece captured on e8 is the promoted rook – upon its switchback (Donati-50 JT  
theme).

### Rustam Ubaidullaev (Russia)

2<sup>nd</sup> Hon. Mention (4<sup>th</sup> place) – No. 1



SPG 22.0

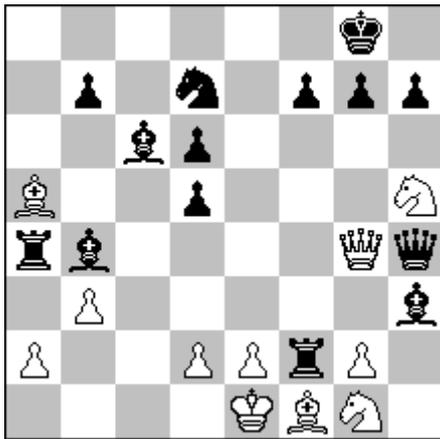
15+13

Long journeys of pieces (most often with switchbacks or exchange of places) for the purposes of unpinning or shielding have been quite popular in the SPG realm in the past decade. This is one more example of this sort: switchbacks of two knights after a total of 14 moves needed for shielding and unpinning. For the Sb8, the journey home is longer than the trip to its initial destination (d8); it would be nice if the other knight also took a longer – or at least different – way home from c8.

1.d4 c5 2.Bg5 Qc7 3.Sd2 Qg3 4.hxg3 Sc6 5.Rh6 Sd8 6.Rc6 a5 7.Rxc8 Ra6 8.Ra8 Rh6 9.Bf6  
Rh3 10.gxh3 Sh6 11.Bg2 Sf5 12.Bc6 Sd6 13.Sdf3 **Sc8** 14.Qd2 Se6 15.0-0-0 Sc7 16.Kb1 Sa6  
17.Qc1 **Sb8** 18.Rd3 Sd6 19.Rb3 Sf5 20.Rb5 Sh6 21.b4 axb4 22.**Raa5** Sg8

**Paul Răican (Romania)**

**1<sup>st</sup> Commendation (5<sup>th</sup> place) – No. 9**



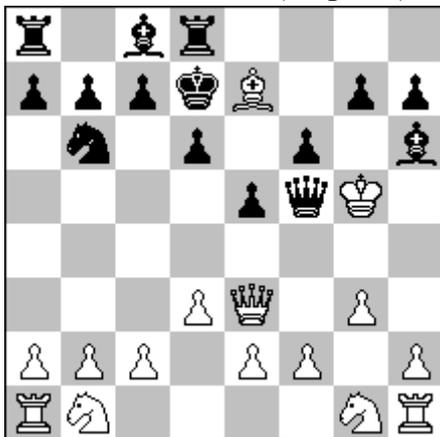
SPG 20.5      C+      11+14

A bunch of thematic and “semi-thematic” cases plus uncapture of a promoted knight, but no holistic concept.

1.h4 a5 2.Rh3 a4 3.Rb3 ab3 4.Sc3 bc2 5.Rb1 cb1=B 6.Qa4 Be4 7.b3 **Bc6** 8.Ba3 d5 (“potentially pinning” Bc6) 9.Bxe7 Bh3 10.**Qg4** (unpinning the “potentially pinned” piece) Ra4 11.Bb4 Qxh4 12.Ba5 Bb4 13.Se4 Se7 14.**Sg3** 0-0 (“potentially pinning” Pg7) 15.f4 Rd8 16.f5 Rd6 17.f6 (now the “pinning potential” is implemented: 17. ... gf6? Is illegal) Sd7 18.fe7 Rf6 19.e8=S **Rf2** 20.Sd6 cd6 21.Sh5

**Allan Bell (Ireland)**

**2<sup>nd</sup> Commendation (6<sup>th</sup> place) – No. 14**



SPG 13.0      Isardam      15+15

In view of the specifics of Isardam rules, pins (as defined in the tourney announcement) can involve pieces standing “behind” a king “guarded” by an enemy long-range piece rather than between the king and the long-range piece. A move off the pin-line by a piece so pinned would leave its king exposed to check. It should be noted that the king is also “pinned” in such a situation, but its pinning does not comply with the theme definition: if the king steps off the pin-line, the result would be illegal piece paralyzation rather than self-check. The solution of this curious problem contains a total of 8 thematic moves: 4 pinning, 2 unpinning, 1 “twice unpinning,” and 1 pinning as well as unpinning. Of course, the capture of a pinning piece (12. ...

Qxf5+) as a method of unpinning looks quite unappealing. Moreover, in some cases move thematicity is somewhat “vague.”

1.d3 e5 2.Kd2 Be7 3.Ke3 Bg5 (strictly speaking, Bc1 is not pinned yet in the sense of the theme definition, since no square is available for the bishop to step off the pin-line at the moment; it has to be admitted that the theme definition is not quite adequate in the case of Isardam, for according to it Sb1 and Qd1 are “partially pinned” here, as 4.S/Qd2 is illegal) 4.Bd2 (now the bishop is “genuinely pinned”) Bh6 5.Qc1 **Qg5+** (unpinning Bd2) 6.Bb4 (pinning Qc1) Se7 7.Bxe7 d6 8.g3 Sd7 9.Kf4 (pinning Pg3) Sb6 10.Qe3 Kd7 11.Bh3 (pinning Bc8, but only “potentially”; the pin would be “activated if e.g. the b7-square were vacated) Rd8 12.Bf5 **Qxf5+** (unpinning Bc8 as well as Qe3) 13.Kg5 (pinning Be7 while unpinning Pg3) **f7-f6++** (unpinning Be7)

Andrey Frolkin,  
SPG section judge

Kiev, August 23, 2010

**PCCC 50th Anniversary Composing Festival**  
**Section: Retros**  
**Award**

**Theme:**

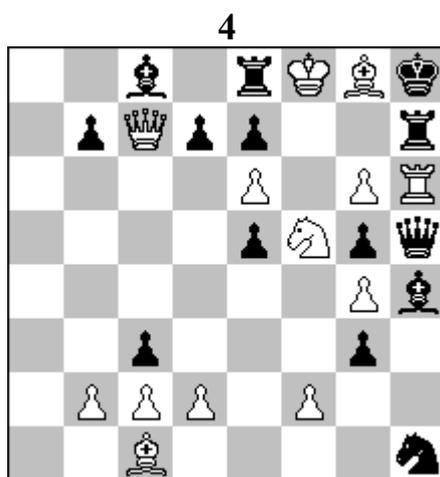
*At least one pinning move and one unpinning move are required, which may occur at any phase or be divided between phases (thematically, one phase is enough, but more than one phase is allowed). "Pin" means that the move of the pinned piece is illegal due to the self exposure of the King to an immediate capture. The pinning may be partial, meaning that the pinned piece is still able to move in a limited way (e.g., along the pin-line).*

In the Retros section of the Festival, 6 anonymous entries were received. **No. 1** was excluded from consideration, since it represents the constructive direction of chess composition and fails to contain even a single element of retroanalysis (total absence of deductive logic). The solution unjustifiably involves a fairy condition (Fischer Chess).

When assessing the problems received, attention was paid in the first place to the number of thematic elements (retrounpinning and retropinning). In the event of their equality, retroplay in general was evaluated.

The award is as follows:

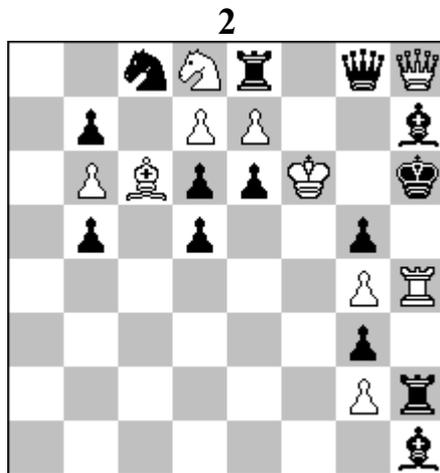
**Prize – No. 4.** Prize: Andrey Frolkin (Ukraine) A complex mechanism of quadruple simultaneous retrounpinning and retropinning of white knights. The multi-move solution is supplemented with tries and restoration of White's queenside "box" (white Ra1; Bc1; PPa2, b2, c2, d2). Unfortunately, duals could not be avoided in Black's 2<sup>nd</sup> and 3<sup>rd</sup> retromoves as well as in White's 16<sup>th</sup> and 17<sup>th</sup> retromoves (the timing of the uncapture of the black Pa3).



13+14

Release the position

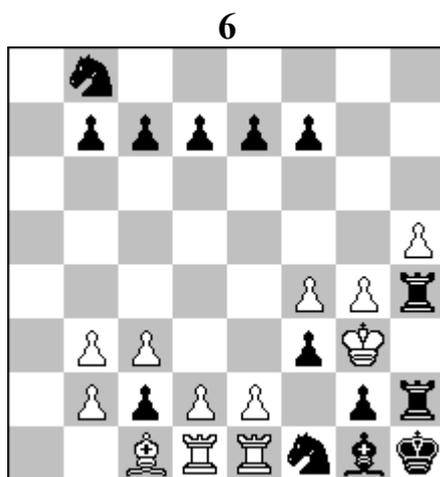
**Honorary mention – No. 2** HM: Nikolai Ivanov Beluhov (Bulgaria). Retroupinning and re-tropinning of white and black knights for the purpose of losing a retro tempo with the black bishop in order to provide for the future unpromotion of the white knight on a8. Quite interesting is the choice of the piece to be added, based on retrostalemate and retroopposition. Unfortunately, there are many duals in the way the black bishop can lose the tempo.



10+14

Add a piece on a8 and release the position!

**Commendation – No. 6** Comm.: Andrey Frolkin (Ukraine). Double re-pinning of the black knights for the purpose of retroreleasing the black bishop. Unfortunately, routes of equal lengths are possible for the black Sf1 and Sb8 to the squares e1 and g1. If the black knight is shifted from b8 to h6, these retroroutes will be differentiated in the sum of retromoves, resulting in only one short solution (Se1→f1 + Sg1→h6).



12+14

Release the position

The solutions of the retro problems included in the award are presented as preferred by the judge.

**No. 4.** The solution begins with the restoration of a retrounpinning: **1. ... Rd8xSe8+!** – uncapture of any other white piece by the black rook will not allow the position to be released. **2. Sg7-f5!** (2. Sd4-f5? Rg7-h7 3. Bh7-g8+ c4-c3 4. Kf7-f8 Rg8-g7+ 5. Sd6-e8 Re8-d8/Re8-g8) and the cage is “illegal.” **2. ... f6xRe5/c4-c3 3. Kf7-f8!** with retrounpinning of the white Se8 and retopinping of the white Sg7 (3. R~-e5? c4-c3 4. e5-e6 c5-c4 5. B~-g8 c6-c5 6. Kf7-f8 ?? or 6. Q~-c7 c7-c6 7. Kf7-f8 ??). That is why the white queen is on c7 rather than on h2, from where she would have a longer distance to travel to get to her unpromotion square! **3. ... c4-c3/f6xRe5 4. Sd6-e8! Re8-d8 5-6. Ra1→e5 Re8→e8 7-8. Qa8→c7 Re8→e8 9. a7-a8=Q! Rd8-e8 10÷13. a2→a7 Rd8→d8 14-15. Sa3→d6 Rd8→d8 16. Sb5xPa3! Re8-d8 17. Sc7(d6)-b5 Rd8-e8 18. e5-e6 Re8-d8 19. ~ [or 10÷14. a2→a7 Re8→d8 15-16. Sa3→d6 Re8→e8 17. Sb5xPa3! Rd8-e8 18. e5-e6 Re8-d8 19. Sc7(d6)-b5] Rd8-e8 20. Se8-c7(d6)! c5-c4 21. Kf8-f7!** (with retrounpinning of the white Sg7 and retopinping of the white Se8) **c6-c5 22. B~-g8 a4-a3 23. Kf7-f8!** (with retrounpinning of the white Se8 and retopinping of the white Sg7) **a5-a4 24. Sc7-e8 Re8-d8 25. Se6-c7 Rg8-e8 26. Sf8-e6 c7-c6 27. Ke8-f7!** with retrounpinning of the white Sg7 and retopinping of the white Sf8) **f7-f6 28. Se6(f5)-g7 Kg7-h8/Rg7-g8**, etc.

**No. 2. Add wSa8.** If a white bishop is added, there is retrostalemate for White; and in case of a white rook or white queen, there is retroopposition.

Retract: **1. Rh3xSh4+** (retopin restored) **Sa7-c8 2÷6. Sf4→a8 Sc8→a7 7. Sh5-f4** (retrounpinning of the black Sh4) **Sf3-h4** (nonthematic retopinping of the white Sh5) **8. Rh4-h3 Se5-f3 9. Rh3-h4 Sf7-e5 10. Rh4-h3 Qf8-g8** (nonthematic retopinping of the black Sf7) **11. Qg8-h8** (retrounpinning of the black bishop) **B~-h7 12. Rh3-h4 B~ 13. Rh4-h3 Bh7~ 14. Qh8-g8** (retopinping of the black Bh7) **Qg8-f8** (nonthematic retrounpinning of the black Sf7) **15-16. Rh3→h3 Sf3→f7 17. Rh3-h4 Sh4-f3** (nonthematic retrounpinning of the white Sh5) **18. Sf4-h5** (retopinping of the black Sh4) **Sa7-c8 19÷23. Sa8→f4 Sc8→a7 24. a7-a8=S g6-g5 25. a6-a7 Sa7-c8 26. a5-a6 a6x~b5**, etc.

**No. 6.** Retract: **1 ... Se3-f1+** (with retopinping of the black Bg1) **2. Rf1-e1 Sc4(d5)-e3 3-4. R~ Sd3→c4(d5) 5. R~ [5. Rd1~?! Se1-d3** (this retro-move should rather be made after the retraction of the black knight to h3) **6. Rf1-f2 Bc5-g1 7. Rf2-f1+ Kg1-h1 8. ??] Sa6(c6)-b8 6÷9. Rd1→~ Sh3→a6(c6) 10. Rf2-f1 Se1-d3** (with retrounpinning of the black Bg1) **11. Rf1-f2 B~g1 12. Rf2-f1+ Sg1-h3** (retroshielding with retrorelease of the white rook) **13. Rf1-f2** (with retopinping of the black Sg1) **B~ 14. Kf2-g3**, etc. Also possible is **2. ... Sd5-e3 3÷6. R~ Sh3→d5 7÷10. Rd1→~ Se1→b8**, etc.

Andrey Kornilov, FIDE Master for Chess Composition