

## Israel Ring Tourney Award: Helpmates 2011

**Judge: Ladislav Packa, In Galanta, Slovakia (September 2014)**

The beauty of composition chess is in the fact that its evaluation can never be objective. Of course there are always measurable elements which should be taken into account. But there is a lot of room for a subjective opinion of the person performing the evaluation, for his personal preferences and individual aesthetic criteria.

Therefore I would like to thank Paz Einat for the opportunity to express a subjective opinion as objectively as possible concerning helpmates publicized in a renowned magazine.

Often I am met with the opinion (expressed by some more vocal individuals, which I will not name) that a helpmate twomover is a dead genre, that compositionally it has been exhausted and there is no room for its further advancement. I would dare to not agree with this opinion. This specific tournament, where two-move compositions beat their more-move opponents, can be proof that the genre funeral is delayed indefinitely and that the two-move helpmates still has a long and productive life ahead of it.

It is customary that in the introduction of the arbiter's evaluation there is published a brief statistic on the compositions, a mention of the predecessors and a justification for why some compositions were judged as better over others. I am going to avoid it.

Because statistic is boring. Because I do not wish to mention compositions in relation to predecessors, I consider the authors apriori to be principled enough that they would not consider intentional plagiarism. And finally I will neither mention the reasons why some compositions weren't prized. Because from my own experience I know that this explanation can infuriate its author much more than the fact that his creation wasn't given the honor.

### 1<sup>st</sup> Prize: A12 Vm.55 Shaul Shamir & Jean Haymann

A very subtle justification of every move. If someone were to just play the composition mechanically he would miss out a lot, for instance the reasons for being unable to use the moves 1.Qd5? a 1.Qg1? From there it is just a step to a logically coherent sequence such as the justification of the order of black moves and the capturing of white figures in the spirit of the theme Zilahi. The act happens in long lines and thanks to smart placement of pieces you may not even realize that there's a whole 21 of them.

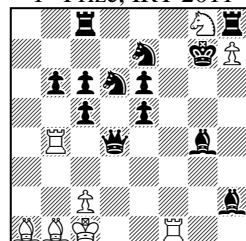
1. ♖xa1 (♔d5, ♖c3, ♘d5?) c3 (c4?) 2. ♘d5 ♖xg4#

1. ♖xb4 (♖g1, ♖c4, ♗g1?) c4 (c3?) 2. ♗g1 ♗xe5#

**Shaul Shamir**

**Jean Haymann**

dedicated to the memory  
of Manne Persson  
1<sup>st</sup> Prize, IRT 2011



H#2 2.1.1.1 8+13

### 2<sup>nd</sup> Prize: Vm.2057 Yosi Retter

No special commentary needed, everything is clear on the first glance here. A tempo move on a mate line, creation of a white masked battery, black redirection with an unbound figure, a battery mate with two pins. Simple, brief, striking, convincing.

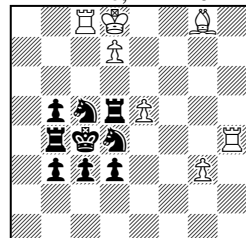
1. b2 e6 2. ♖xd7 + exd7#

1. c2 ♖c7 2. ♘b7 ♖xb7#

1. ♖a4 g4 2. ♘f5 gxf5#

**Yosi Retter**

2<sup>nd</sup> Prize, IRT 2011



H#2 3.1.1.1 7+9

### 3<sup>rd</sup> Prize: Vm.2059 Menachem Witztum

Another composition where we need not look behind the curtain. Everything happens on the stage, black knight will be twice bound on each of its paths and Mr Grimshaw will help unpin it using his own method. The rating was lowered due to the long twinning of the black king to the prepared prison on the Queen's wing.

- a) 1. ♖xd4 ♖b6 2. ♖xf3 ♖g6#  
 b) 1. ♖xb4 ♖b6 2. ♖xd5 ♖c5#

### 4<sup>th</sup> Prize: Vm.2065 Abdelaziz Onkoud

A double active sacrifice of the white knight freeing the field for the black king, pinning of the black figures on a single field, in mates a diagonal-ortogonal analogy. A natural symmetry along the diagonal b8-h2 is cleverly masked in the solution.

- a) 1... ♖xe4+ 2. ♖xe4 ♖f4 3. ♖xd5 ♖xb4#  
 b) 1... ♖xf5+ 2. ♖xf5 f4 3. ♖xd5 ♖xd7#

### 5<sup>th</sup> Prize: Vm.2158 Menachem Witztum & Shaul Shamir

The task of the black is seemingly simple – free one line and cancel the cover of a single field. It appears that there are multiple options, but that is only an appearance. A composition where it is worth it (similarly to the first prize) to explore the details behind the stage.

- a) 1. ♖g5 ♖xd6 2. ♖f5 ♖xd1# b) 1. ♖b4 ♖c8 2. ♖c4 ♖h3#

### 6<sup>th</sup> Prize: Vm.2160 Menachem Witztum & Shaul Shamir

A compact exchange of lines of pin and a redirection of the original lines of binding by an unpinned figure. However the first white move is just a necessary evil.

1. ♖g8 ♖b6 2. ♖c6 ♖g1# 1. ♖g6 ♖d5 2. ♖c4 ♖e4#

### Special Prize: Vm.2056 Abdelaziz Onkoud

The unpinning of three white figures and blocking of the king's fields by an unpinned man. The variant with the unpinning Re6 is a bit differently motivated. There is however a single problem – in the third solution the knight d4 doesn't play a role. In this sense the composition can be simply fixed: Sc8->g8, +Jf8, Sc1->h6. This however created an interesting paradox, economy is improved for the price of adding material...

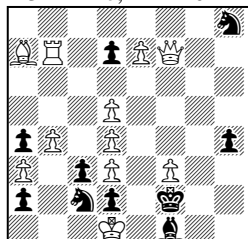
1. ♖f1 ♖b5 2. ♖f3 ♖d6# 1. ♖d2 ♖d5 2. ♖d3 ♖xf6# 1. ♖xf5 ♖f6 2. ♖xe5 ♖f4#

### Prize for Moremovers: Vm.2169 Roman Doronin

If in helpmates we could speak of the German logic school, then this would be a good example of such a case. We can see the connection between plans which remove all obstacles of the white rook on the road to the mate. Technical comment: the pawn h4 could have been spared, it was only necessary to move the packet of pieces on the king's wing by one column to the right...

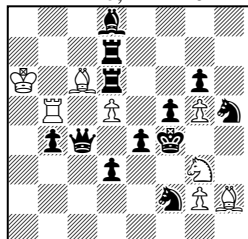
1. ♖xa4 f4 2. ♖xf4+ ♖f2 3. ♖f6 ♖f4 4. ♖b6 ♖a4 #

### Menachem Witztum 3<sup>rd</sup> Prize, IRT 2011



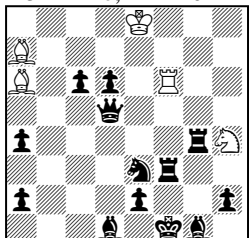
H#2 11+10  
 b) ♖f2->b3

### Abdelaziz Onkoud 4<sup>th</sup> Prize, IRT 2011



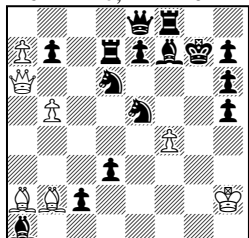
H#2.5 8+12  
 b) ♖f2<-> ♖g2

### Menachem Witztum & Shaul Shamir 5<sup>th</sup> Prize, IRT 2011



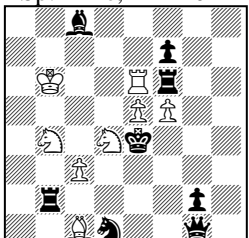
H#2 b) ♖h4->c2 5+13

### Abdelaziz Onkoud 6<sup>th</sup> Prize, IRT 2011



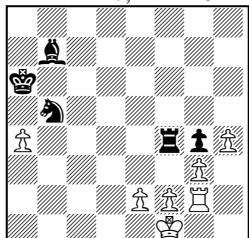
H#2 2.1.1.1 7+15

### Abdelaziz Onkoud Sp. Prize, IRT 2011



H#2 3.1.1.1 8+8

### Roman Doronin H#n Prize, IRT 2011



H#4 7+5

**1<sup>st</sup> Honorable Mention: Vm.2116 Christopher Jones**

Is it the Maslar theme? I am unsure if it can be considered such with the premature capture of the figure performing a critical move without a mate effect. At least for me this is fresh and original.

1. ♖c6 ♖b1 2. ♜xb5 ♜xc6+ 3. ♜a5 b4# 1. ♜d3 ♜e8 2. ♜xd4 ♖xd3+ 3. ♜e4 ♜g6#

**2<sup>nd</sup> Honorable Mention: Vm.2114 Valerio Agostini & Antonio Garofalo**

A similar mechanism is often used in direct twomovers to reach a cyclic effect. Here the result is a reciprocal exchange of mates after the move of the king on two diagonal fields. It is a huge loss that the composition in the B position allows only one effect of the Grimshaw intersection on d4, the rating could have been higher.

a) 1. ♜d4 ♜d3+ 2. ♜d5 ♜b3# 1. ♜d4 ♜d5+ 2. ♜d3 ♜b5#

b) 1. ♜d4 ♜g1 2. ♜d3 ♜b3# 1. ♜d4 ♜g5 2. ♜d5 ♜b5#

**3<sup>rd</sup> Honorable Mention: Vm.2066 Pierre Tritten**

Active sacrifice of the white figure for the exchange of the blocking piece. Fresh and entertaining!

1... ♜e4 2. ♜e3 ♜xc3 3. ♜xc3 ♜xb3# 1... ♜c4 2. ♜c5 ♜xe5 3. ♜xe5 ♜f5#

**4<sup>th</sup> Honorable Mention: Vm.2072 Christer Jonsson**

This may be one of the ways to revive the waning fame of the Old Famous Bohemian School – to freshen up the content with something else beyond aesthetic of model mates. Chameleon echo is however achieved at a huge help from symmetry.

1. ♖xa1 ♜f7 2. ♜xd4 ♜d8 3. ♜e5 ♜c6# 1. ♜xh1 ♜h7 2. ♜xe4 ♜d7 3. ♜d5 ♜f6#

**5<sup>th</sup> Honorable Mention: Vm.2073 Eugene Fomichev**

Bristol theme is no news in long helpmates. Here it is displayed in an economic and convincing way.

1. b1=♜ ♜g6 2. ♜g8 ♜g4 3. ♜a1 ♜f5 4. ♜b2 ♜e6 5. ♜h8 ♜e7 6. ♜g7 ♜f7 #

**6<sup>th</sup> Honorable Mention: Vm.2164 Misha Shapiro**

A third pin is a technically difficult theme. The whole composition is however only centered around it, the rest does not contain many harmonizing elements.

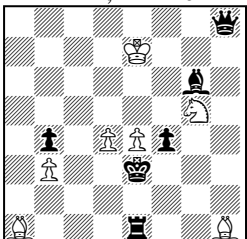
a) 1. ♜e5 ♜f3 2. ♜e4 ♜xf4#  
b) 1. ♜d5 ♜b2 2. ♜e4 + ♜xe5# c) 1. ♜c4 ♜b1 2. ♜e5 ♜f5#

**Special Honorable Mention: Vm.2063 Israel Han & Yoel Aloni**

This composition was originally rated higher. The creation of king batteries by destroying excess white material is interesting, especially when you add an analogy of a game on the diagonal and orthogonal. Unfortunately there exists several compositions, which I may not consider to be direct predecessors, however this composition borrowed quite a lot of elements from them and the similarity cannot be hidden. Thus the lowered rating and an unpopular award.

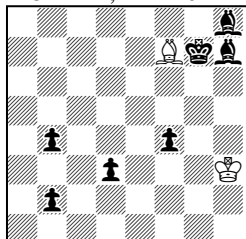
a) 1. ♖xe6 + ♜xe6 2. ♖f2 ♜xf5# b) 1. ♖xc5 ♜xc5 2. ♖e2 ♜c4#

**Christer Jonsson**  
4<sup>th</sup> HM, IRT 2011



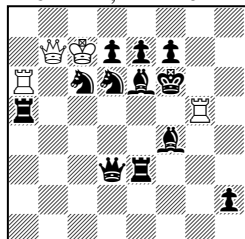
H#3 2.1.1... 7+6

**Eugene Fomichev**  
5<sup>th</sup> HM, IRT 2011



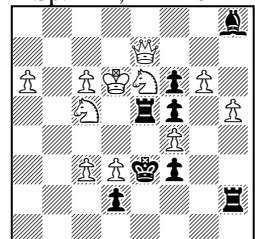
H#6 2+7

**Misha Shapiro**  
6<sup>th</sup> HM, IRT 2011



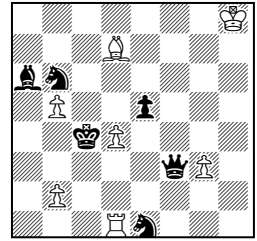
H#2 b) ♜f4→e5 4+12  
c) ♜d3→c1

**Israel Han Yoel Aloni**  
Sp. HM, IRT 2011



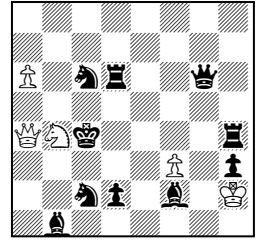
H#2 b) ♜e7→a7 11+8

**Christopher Jones**  
1<sup>st</sup> HM, IRT 2011



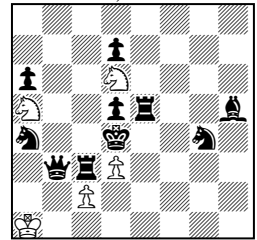
H#3 2.1.1.1 7+6

**V. Agostini A. Garofalo**  
2<sup>nd</sup> HM, IRT 2011



H#2 b) ♜b4↔♚ h3 5+10

**Pierre Tritten**  
3<sup>rd</sup> HM, IRT 2011



H#2.5 2.1.1... 5+10

### 1<sup>st</sup> Recommendation: Vm.2105 Efren Petite

Zilahi, destruction of prepared white batteries.

1.fxe2 ♘g2 2.♙xd4 ♖e2 # 1.♞xc3 ♞xb4 2.♙e4 ♖xc3 #

### 2<sup>nd</sup> Recommendation: Vm.2109 Christer Jonsson

Zilahi in a passive form, white Grimshaw, model mates, a well-made construction. There is however the danger of a predecessor. In PDB we can find the composition P1224250, which is nearly identical. However by the publish date it is impossible to determine which was published first. Sincerely, I would not put big weight on the predecessorship when the two compositions have such a similar date of publishing.

1.♙e4 ♖e5+ 2.♙f4 ♖e2# 1.♙xd4 ♘e5+ 2.♙d5 ♖f6#

### Recommendations without order

#### Vm.2108 Menachem Witztum

Transformation of direct batteries into indirect, binding, active sacrifice of white figures on one field, exchange of functions, game on long lanes. A rich content, but repeats of B2 detract from the beauty.

1.♖c5 ♞xe3+ 2.♙xe3 ♖e6# 1.♖e5 ♘xe3 2.♙xe3 ♖c3#

#### Vm.2069 Benjamin Priel & Yoel Aloni

Zilahi theme, double blocking of b5, model mates. Used material seems too exhausting for this content. A curious viewer might wonder if a twin was necessary.

a) 1.♞xe7 ♖b7 2.♞e4 ♖e7 3.cxb5 ♖c6#  
b) 1.♞xg8+ ♙xc7 2.♞b8 ♖e4 3.♞b5 ♞xa4#

#### Vm.2163 Luis Miguel Martin

A double blocking of a single field, unpins and a white-black theme Umnov (I prefer the original russian name „ushol-prishol“)

1.♖xf5 ♖f4 2.♖d5 ♘e2 # 1.♖xf5 ♘f1 2.♖c4 ♖f6 #

#### Vm.2167 Yoel Aloni, Emanuel Navon

The opening position lies! The player might expect symmetrical boredom... But it is not so, the solution provides a dynamic (asymmetric!) experience, unpining, creation of batteries and vastly different mates.

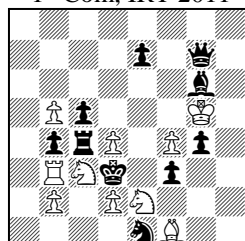
a) 1.♖f5 ♖c6 2.♙d4+ ♖b4+ 3.♙e5 ♖g6#  
b) 1.♙d8 ♖c6 2.♘f8 ♖d4+ 3.♙e7 ♖e6#

#### Vm.2062 Efren Petite

Exchange of the bound figure, which is used for the interruption of own figure in the following turn. The motivation however is not fully compact and the white game is too simple.

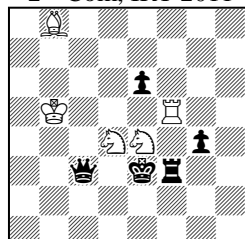
1.♙e4 ♖b2 2.♖d3 ♘e2# 1.♖e4 ♖g8 2.♖e5 ♖g3#

### Efren Petite 1<sup>st</sup> Com, IRT 2011



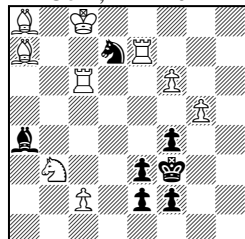
H#2 2.1.1.1 10+10

### Christer Jonsson 2<sup>nd</sup> Com, IRT 2011



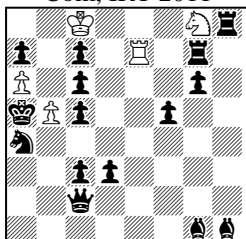
H#2 2.1.1.1 5+5

### Menachem Witztum Com, IRT 2011



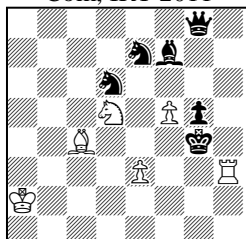
H#2 2.1.1.1 9+7

### B. Priel & Y. Aloni Com, IRT 2011



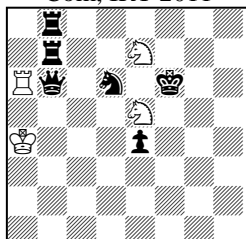
H#3 b) ♖b5→b3 5+15

### Luis Miguel Martin Com, IRT 2011



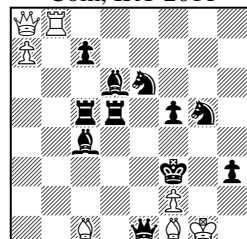
H#2 2.1.1.1 6+6

### Y. Aloni & E. Navon Com, IRT 2011



H#3 b) ♞d6=♞ 4+6

### Efren Petite Com, IRT 2011



H#2 2.1.1.1 7+11