

# Award, Emmanuel Manolas-65 Jubilee Tourney 2015

Published 29-VIII-2015

The Award will be final after one month (30-IX-2015).

## Manolas-65 JT : List of participants

<b>ARG</b> , Argentina	Jorge <b>Karpos</b> A17b, Jorge <b>Lois</b> A17a.
<b>GER</b> , Germany	Huber <b>Gockel</b> B03b, Dieter <b>Müller</b> A05 A06 A07a A08 A19 A20 B05 B06 B14, Franz <b>Pachl</b> A07b, Sven <b>Trommler</b> A33.
<b>ESP</b> , Spain	Joaquim <b>Crusats</b> B09a.
<b>GRE</b> , Greece	Nikos <b>Pergialis</b> A10 A11 A12 A13 A15 A26 A28.
<b>ISR</b> , Israel	Emanuel <b>Navon</b> A27b A29a, Menachem <b>Witztum</b> A27a A29b.
<b>ITA</b> , Italy	Alberto <b>Armeni</b> B07 B08 B10 B11 B12.
<b>MAR</b> , Morocco	Youness <b>BenJelloun</b> A16, Mohamed Jamal <b>Elmaz</b> A21, Abdelaziz <b>Onkoud</b> A24 A30 A31 A34.
<b>POL</b> , Poland	Stefan <b>Milewski</b> A04 A09.
<b>RUS</b> , Russia	Eugene <b>Fomichev</b> A14, Vitaly <b>Medintsev</b> A18, Vladimir <b>Kozhakin</b> B17 B18 B19 B20 B21 B22 B23 B24, Vladislav <b>Nefyodov</b> A22, Aleksandr <b>Pankratiev</b> A36.
<b>SVK</b> , Slovakia	Emil <b>Klemanič</b> A23 A32b, Juraj <b>Lörinc</b> B01 B02 B16, Karol <b>Mlynka</b> B15, Ladislav <b>Packa</b> A32a.
<b>UKR</b> , Ukraine	Vasyl <b>Dyachuk</b> B03a B04 B13, Andrey <b>Frolkin</b> B09b, Gennady <b>Kozura</b> A03, Vasil <b>Krizhanivskyi</b> A01 A02, Aleksandr <b>Semenenko</b> A35.

If one entry is sent by two composers, its number in the list above is followed by a letter showing the sequence of the composers : A17 Lois (**a**) & Karpos (**b**).

The country codes are defined by IOC (International Olympic Committee)

The judges have examined Anonymous entries.

The problems were checked with WinChloe software, created by Christian Poisson.

**Unique totals : 60 entries by 30 composers from 11 countries.**

Section A (h#2 HotF)	A01 thru A36,	36 entries by 22 composers from 9 countries.
Section B (#2 fairies)	B01 thru B24,	24 entries by 9 composers from 6 countries.

## Manolas-65 JT : Section A

(helpmate h#2, in HotF (Helpmate of the Future) form, with at least two pairs of related solutions)

**Judge : Ioannis Kalkavouras**

I received from Emmanuel thirty six problems in total, on anonymized diagrams, in order to make a decision as objective as possible. The finally awarded problems, especially the prize-winners, were of very good quality, with the rest of the problems following, at close distance. Unfortunately a few problems suffered from totally symmetric play, so they had to be excluded from the award.

A few comments on some ambitious problems, that were not included in the award, are necessary :

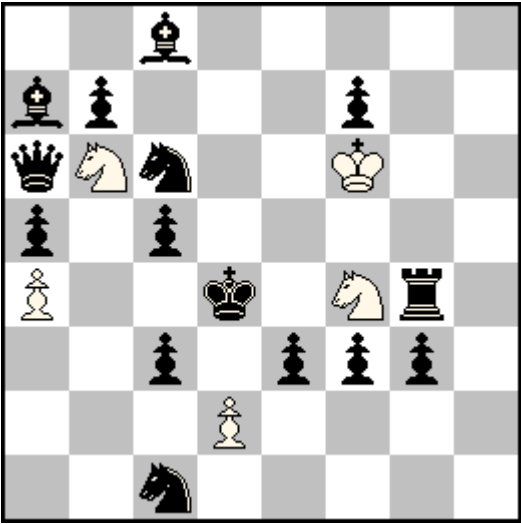
A009 Bad twinning with removal of wQ (thematic piece in the first pair of solutions) and not completely analogous solutions in the second pair.

A025 Very common, these days, mates by double checks, in the first pair of solutions and a familiar concept as a whole.

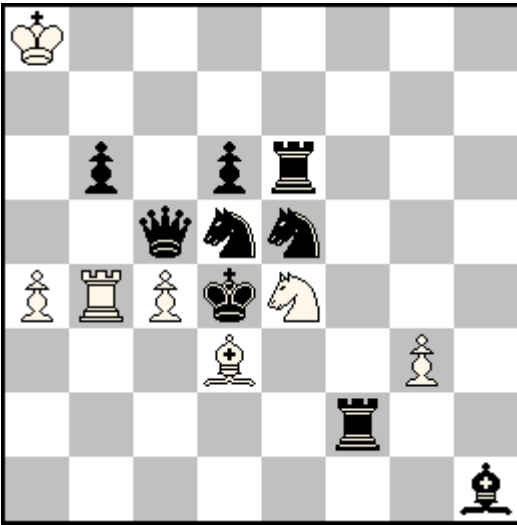
A029 (version of A027). Very heavy setting, though it's justified by its demanding theme. A027, its predecessor, despite its repetitive play, was more attractive, in terms of economy.

A031 I would prefer four bQ moves on B1, something perhaps the author may have tried already, or will try in the future.

A033 Unconventional twinning.

<p style="text-align: center;"><b>Vasil Krizhanivskiy (UKR)</b> <b>1<sup>st</sup> Prize, Manolas-65 JTa 2015</b></p> <div style="text-align: center;">  </div> <p style="text-align: center; font-size: small;">2b5/bp3p2/qSs2K2/p1p5/P2k1Sr1/2p1ppp1/3P4/2s5, (5 + 15), C+ h#2, b) bPc5 to e4</p>	<p style="text-align: right;"><b>A01</b></p> <p>a) 1.Sd3 Sfd5 2.Re4 dxc3(dxe3?)# 1.Ke4 d3+ 2.Kxf4 Sd5#</p> <p>b) 1.Qc4 Sbd5 2.Bc5 dxe3(dxc3?)# 1.Kc5 d4+ 2.Kxb6 Sd5#</p>
<p><b>1<sup>st</sup> Prize, Vasil Krizhanivskiy (Ukraine)</b> An excellent Albino along with Zilahi, black selfblocks and dual avoidance. The twinning is very nice and the general impression, despite the fact that the author had to use all the bPs, is excellent.</p>	

Abdelaziz **Onkoud** (MAR)  
2<sup>nd</sup> Prize, Manolas-65 JTa 2015



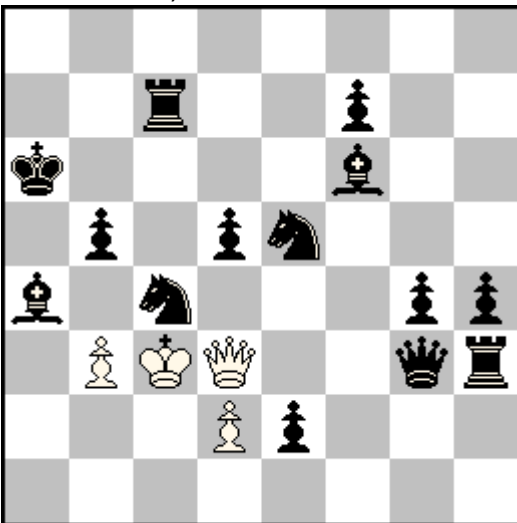
K7/8/1p1pr3/2qss3/PRPkS3/3B2P1/5r2/7b,  
(7 + 9), C+  
h#2, b) wRb4 to d2

- a)  
1.Sxc4 Sxc5 2.Kxc5 Rxc4#  
1.Bxe4 cxd5+ 2.Kxd5 Bxe4#
- b)  
1.Rg2 Sxd6 2.Sc3 Sf5#  
1.Rf3 Sc3 2.Se3 Se2#

2<sup>nd</sup> Prize, Abdelaziz **Onkoud** (Morocco)

Nice play along the diagonal h1-a8, with Kniest and Chumakov themes emerging smoothly, without any sign of strain.

Eugene **Fomichev** (RUS)  
3<sup>rd</sup> Prize, Manolas-65 JTa 2015



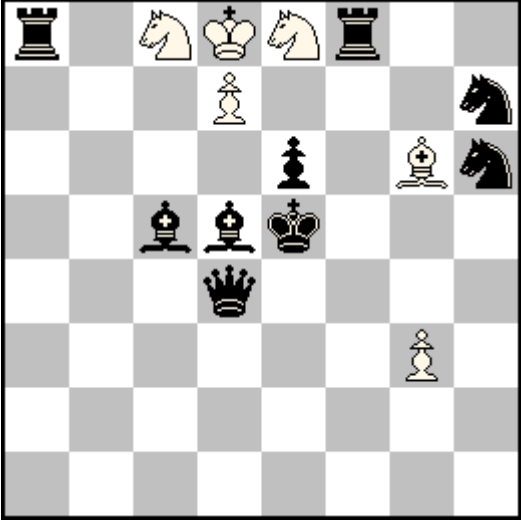
8/2r2p2/k4b2/1p1ps3/b1s3pp/1PKQ2qr/3Pp3/8,  
(4 + 14), C+

h#2, b) wKa6 to d6, c) wKa6 to a8, d)  
wKa6 to f8, e) wKa6 to f4, f) wKa6 to f1

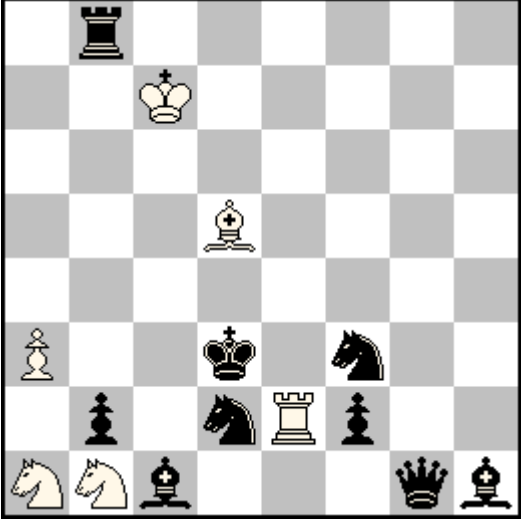
- a)  
1.Ra7 bxa4 2.Se3 Qxb5#
- b)  
1.Be7 bxc4 2.Sf3 Qxd5#
- c)  
1.Se3+ Qc4 2.Ra7 Qc8#
- d)  
1.Sf3+ Qd4 2.Be7 Qh8#
- e)  
1.d4+ Kxd4 2.Bg5 Qe4#
- f)  
1.Sxd2+ Kxd2 2.Qg1 Qxe2#

3<sup>rd</sup> Prize, Eugene **Fomichev** (Russia)

Three different ways of unpinning wQd3, which by its turn gives six different mates. A slight, but obviously inherent in the pattern, imperfection, in the 3rd pair of solutions, prevents this masterful problem, from a higher placing.

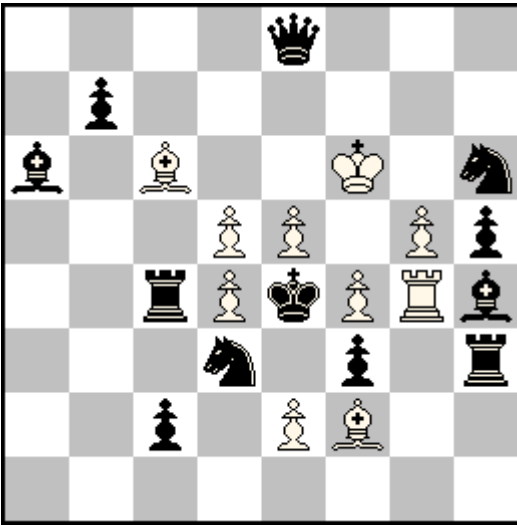
<p style="text-align: center;"><b>Aleksandr Semenenko (UKR)</b>  <b>1<sup>st</sup> HM, Manolas-65 JTa 2015</b></p> <div style="text-align: center;">  </div> <p style="text-align: center;">r1SKSr2/3P3s/4p1Bs/2bbk3/3q4/6P1/8/8,  (6 + 9), C+  h#2</p>	<p style="text-align: right;"><b>A35</b></p> <p>1.Ra7 Sb6 2.Rxd7+ Sxd7#  1.Rf7 Sf6 2.Rxd7+ Sxd7#</p> <p>1.Rxc8+ dxc8=Q 2.Ba7 Qc7#  1.Rxe8+ dxe8=Q 2.Sg5 Qh8#</p>
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**1<sup>st</sup> Honourable Mention, Aleksandr Semenenko (Ukraine)**  
In a seemingly effortless but elegant setting, the author presents Zilahi, black reciprocal sacrifices, promotions, and direct unpinning, merely by exploiting the possibilities of the pieces, resting initially on the 8th rank.

<p style="text-align: center;"><b>Ladislav Packa (SVK), Emil Klemanič (SVK)</b>  <b>2<sup>nd</sup> HM, Manolas-65 JTa 2015</b></p> <div style="text-align: center;">  </div> <p style="text-align: center;">1r6/2K5/8/3B4/8/P2k1s2/1p1sRp2/SSb3qb,  (6 + 9), C+  h#2, b) bSd2 to f1, c) bPf2 to b3, d) bSf3  to c4</p>	<p style="text-align: right;"><b>A32</b></p> <p>a)  1.Sd4 <b>Sc3</b> 2.Kxc3 Re3#</p> <p>b)  1.Kxe2 Bxf3+ 2.Ke1 <b>Sc2</b>#</p> <p>c)  1.Qd1 <b>Sc2</b> 2.Kxc2 Be4#</p> <p>d)  1.Kd4 Sb3+ 2.Kxd5 <b>Sc3</b>#</p>
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**2<sup>nd</sup> Honourable Mention, Ladislav Packa (Slovakia) and Emil Klemanič (Slovakia)**  
A fourfold cyclic Zilahi and reciprocal exchange of W1 and W2, in a nice setting.

Abdelaziz **Onkoud** (MAR)  
3<sup>rd</sup> HM, Manolas-65 JTa 2015



4q3/1p6/b1B2K1s/3PP1Pp/2rPkPRb/3s1p1r/2p1PB2/8,  
(10 + 12), C+  
h#2

1.Bxg5+ Kxg5 2.Sxf4 Rxf4#  
1.Qd8+ Ke6 2.Qxd5+ Bxd5#

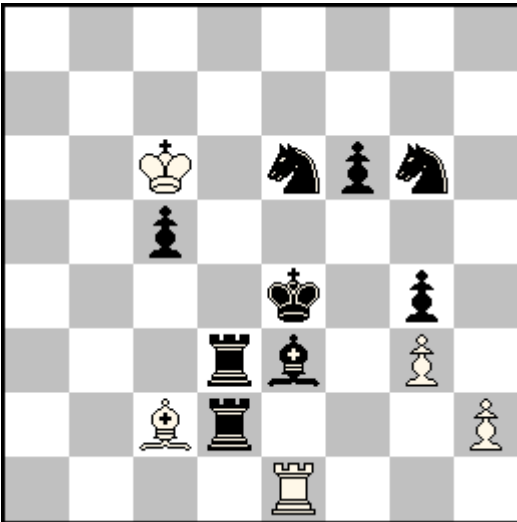
1.Rc5 Bb5 2.Rxd5 exd3#  
1.c1=B Rg3 2.Bxf4 exf3#

1.hxg4 d6+ 2.Kxf4 e3#  
1.bxc6 f5+ 2.Kxd5 e4#

3<sup>rd</sup> Honourable Mention, Abdelaziz **Onkoud** (Morocco)

This ambitious problem puzzled me a lot, due to the slightly unbalanced play in the 1st pair of solutions, as one might expect the same black officer to be sacrificed on f4, as wQ on d5. Nevertheless, the presentation of the Albino theme and the triple play, on squares d5 and f4, are marvelous.

Abdelaziz **Onkoud** (MAR)  
4<sup>th</sup> HM, Manolas-65 JTa 2015



8/8/2K1sps1/2p5/4k1p1/3rb1P1/2Br3P/4R3,  
(5 + 9), C+  
h#2

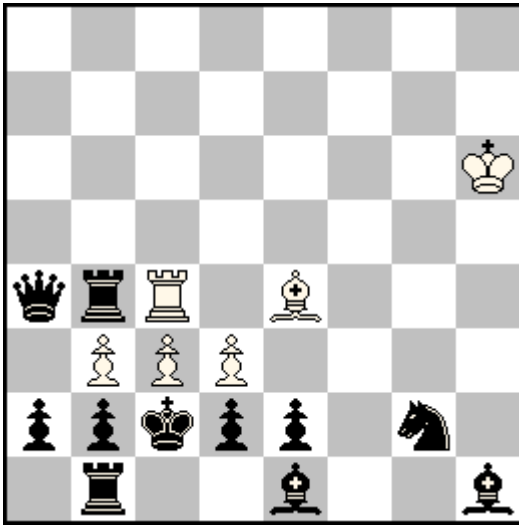
1.Kf3 Bxd3 2.Bf2 Be4#  
1.Kd4 Rxe3 2.Rc3 Re4#  
1.Ke5 Rf1 2.Rd4 Rf5#  
1.Kf5 Bb3 2.Bg5 Bxe6#

4<sup>th</sup> Honourable Mention, Abdelaziz **Onkoud** (Morocco)

A familiar blend of ideas, assembled with fine artistry. Let's hope that this nice problem is not anticipated.

A02

Vasil Krizhanivskiy (UKR)  
5<sup>th</sup> HM, Manolas-65 JTa 2015



8/8/7K/8/qr1B3/1PPP4/ppkpp1s1/1r2b2b,  
(6 + 11), C+  
h#2

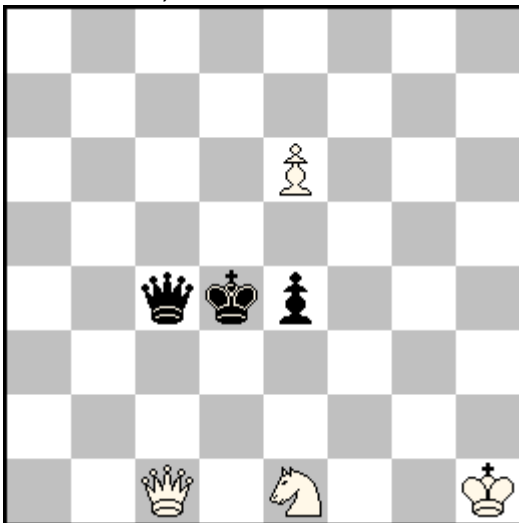
- 1.Se3 Bxh1 2.Kxd3 Be4#
- 1.Ra1 cxb4+ 2.Kb1 d4#
- 1.Rd1 d4+ 2.Kc1 cxb4#
- 1.Rxb3 Rxa4 2.Kxc3 Rc4#

5<sup>th</sup> Honourable Mention, Vasil Krizhanivskiy (Ukraine)

A nice ODT. A deja-vu feeling, though nothing concrete was found, prevented me from placing this smart idea, a little higher.

A11

Nikos Pergialis (GRE)  
Comm, Manolas-65 JTa 2015



8/8/4P3/8/2qkp3/8/8/2Q1S2K w,  
(4 + 3), C+  
h#2, b) wQc1 to g8

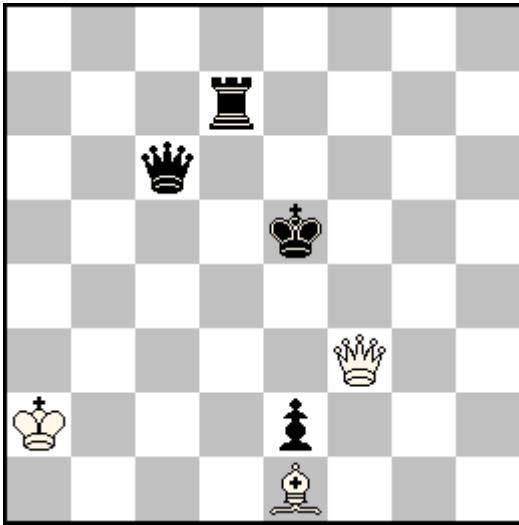
- a)
- 1.Qd3 Qc6 2.e3 Sf3#
- 1.Qxe6 Sd3 2.Kd5 Qc5#
- b)
- 1.Ke3 Sc2+ 2.Kf2 Qg2#
- 1.Ke5 Sf3+ 2.Kf6 Qf7#

Commendation, Nikos Pergialis (Greece)

Preventive selfblocks and nice model mates; what else one might expect from a little precious stone?

Jorge Lois (ARG), Jorge Karpos (ARG)  
Comm, Manolas-65 JTa 2015

A17



8/3r4/2q5/4k3/8/5Q2/K3p3/4B3,  
(3 + 4), C+  
h#2, b) wBe1 to f1

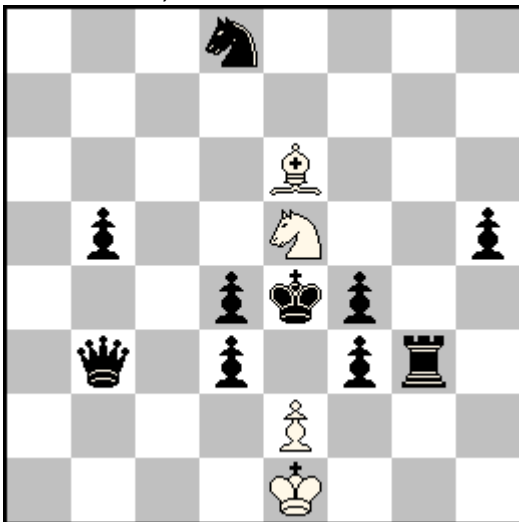
- a)  
1.Rd5 Bd2 2.Qe6 Qf4#  
1.Qe4 Bh4 2.Rd5 Qf6#  
1.Kd4 Bf2+ 2.Kc4 Qb3#
- b)  
1.Qf6 Bg2 2.Rd6 Qe4#  
1.Rd4 Bh3 2.Qd6 Qf5#  
1.Kd4 Qxe2 2.Kc3 Qb2#

**Commendation**, Jorge Lois (Argentina) and Jorge Karpos (Argentina)

A very nice miniature. The repetition of Kd4 on B1 can't spoil the overall impression.

Dieter Müller (Germany)  
Comm, Manolas-65 JTa 2015

A20



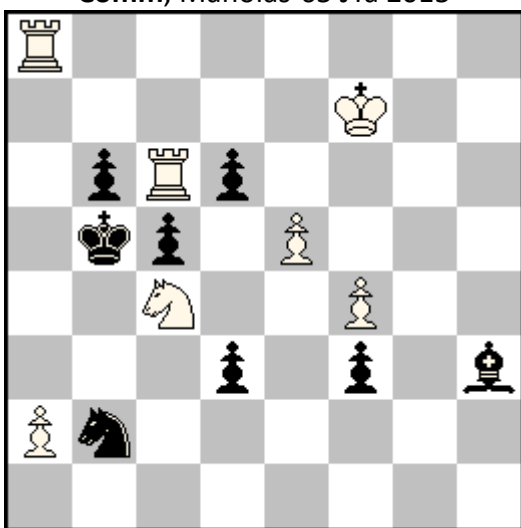
3s4/8/4B3/1p2S2p/3pkp2/1q1p1pr1/4P3/4K3,  
(4 + 10), C+  
h#2, b) bSd8 ↔ wSe5

- a)  
1.Qd5 Kd2 2.Qxe5 exd3#  
1.Rg5 Kf2 2.Rxe5 exf3#
- b)  
1.dxe2 Sb7 2.Qe3 Sc5#  
1.fxe2 Sf7 2.Re3 Sg5#

**Commendation**, Dieter Müller (Germany)

Nice Zilahi, by means of color changing, in the twinning mechanism.

Vladislav **Nefyodov** (RUS)  
Comm, Manolas-65 JTa 2015



R7/5K2/1pRp4/1kp1P3/2S2P2/3p1p1b/Ps6/8,  
(7 + 8), C+  
h#2

1.Kxc4 Ra4+ 2.Kd5 Rxd6#  
1.Kxc6 Rc8+ 2.Kd7 Sxb6#  
1.Bd7 a3 2.Bxc6 Sxd6#  
1.d5 Ra6 2.dxc4 Rccb6#

**Commendation, Vladislav Nefyodov** (Russia)

A nice combination of Zilahi and Zalocky themes. It would be interesting to see this idea in more complex patterns, as it seems very promising.

Ioannis **Kalkavouras**  
Athens, 29-VIII-2015



## Manolas-65 JT : Section B

(direct mate #2, with one fairy condition and/or one fairy piece type)

**Judge : Emmanuel Manolas**

The entries for Section B had great diversity in quality. The composers have used only nine fairy pieces (Camel, Empress, Grasshopper, Invisible bK, Leo, Lion, Locust, Sirene, Zebra) and nine fairy conditions (Andernach, Anti-Circe, Einstein, Exclusive, Isardam, Koeko, Messigny, Madراسي, Take and Make).

Themes (Hannelius, Option, Somov etc) and techniques (Royal battery, Mate changes, Orthogonal-Diagonal Transformation, etc) appeared in abundance. There is an Appendix for terms.

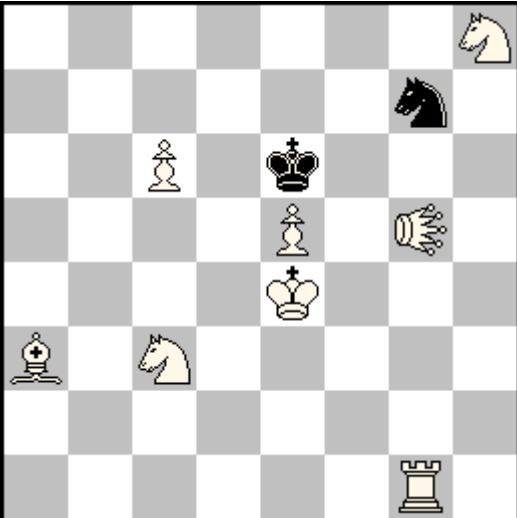
Some characteristics increased the merit of a problem, like exposing wK to check, giving flights to bK, sacrificing white pieces, or showing the theme in multiplicity. Some technical weaknesses resulted in lower ranking for some compositions, like checking keys (B17 B18 B21 B22) or having unneeded pieces on the board showing that the problem is not perfected in economy (in B05 –bBa6, in B15 bK can have eight flights), or having cumbersome twinning mechanism (B24).

Having considered various technical characteristics and the aesthetics and economy of each position, and having great respect to the efforts of the composers, I have decided to give the following award:

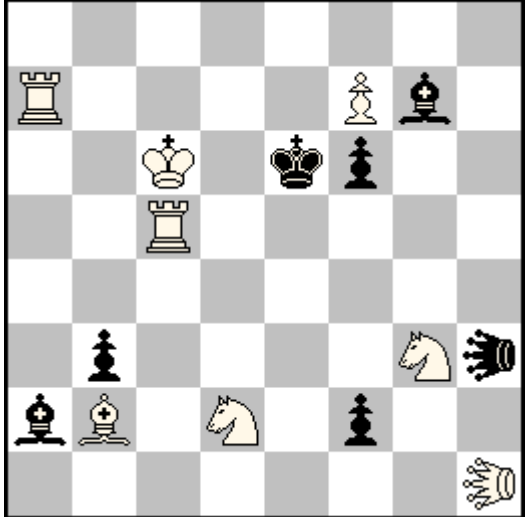
<p style="text-align: center;"><b>Juraj Lörinc (SLO)</b> <b>1<sup>st</sup> Prize, Manolas-65 JTb 2015</b></p> <div style="text-align: center;"> </div> <p style="font-size: small;">7q/2Bp1mS1/MBp5/1K1kr3/P2SMp2/p5p1/3Qp1s1/1B1mr1bR, (Zebra Z, a6 e4 + d1 f7), (11 + 14), C+ Isardam, #2</p>	<p style="text-align: right;"><b>B16</b></p> <p>Tries : {1.Zb2+? axb2!}, {1.Zh6? [2.Ba2#] Qxh6!}, {1.Ba2+? Kxe4+!}, {1.Qa2+? Kxd4+!}, {1.Qd3? [2.Qc4# / Ba2#] Qh7! [2...Qxe4 / Kxe4]!}</p> <p><b>Key : 1.Zc1! [2.Ba2#]</b> 1...Se3 2.Sf3# (2.Sd4~+? Qxh1!) 1...Re3 2.Sdf5# (2.Sd4~+? Qh5!) 1...Zc5 2.Sde6# (2.Sd4~+? Qg8!) 1...c5 2.Sc6# (2.Sd4~+? Qa8!)</p>
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**1<sup>st</sup> Prize, Juraj Lörinc (Slovakia)**

An excellent product of thought. The Isardam condition keeps wSd4 spiked in the diagram and after the key. Four defences (two at e3, two at c5) unspike this knight, which can move at random (to one of seven squares) spiking the black defenders and opening the S/Q battery. However, these four defences also open four different bQ lines and the bQ can parry the wQ check just by observing the bK, thus wSd4 must specifically close the opened bQ line. (Also, Isardam is used to immobilize bBg1 and to nullify the check from bPc6. The promoted force is legal. Threat (wBa2) Anti-reversal. Theme Option).

<p>Vasyl <b>Dyachuk</b> (UKR)  <b>2<sup>nd</sup> Prize</b>, Manolas-65 JTb 2015</p>  <p>7S/6s1/2P1k3/4P1Y1/4K3/B1S5/8/6R1          (Leo LE, g5 + 0), (8 + 2), C+          Exclusive, #2</p>	<p><b>B04</b></p> <p>Tries : {1.Se2?, 1...Sf5 a 2.Sf4# <b>A</b>, 1...Sh5 <b>b</b> 2.Sd4# <b>B</b>,          1...Se8! <b>c</b>},          {1.Sb5?, 1...Sf5 a 2.Sc7# <b>C</b>, 1...Se8 c 2.Sd4# <b>B</b>, 1...Sh5!  <b>b</b>},          {1.Sd5?, 1...Sh5 <b>b</b> 2.Sc7# <b>C</b>, 1...Se8 c 2.Sf4# <b>A</b>, 1...Sf5! <b>a</b>}</p> <p><b>Key : 1.LEg5-e3! zz</b>          1...Se8 c 2.Kf4#          1...Sh5 <b>b</b> 2.LEb6#          1...Sf5 a 2.Rg6#</p>
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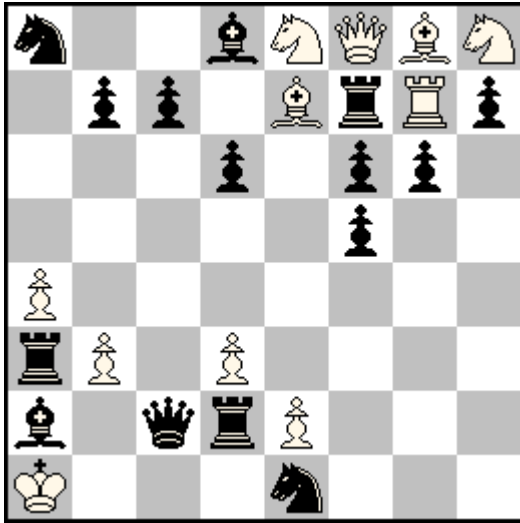
**2<sup>nd</sup> Prize**, Vasyl **Dyachuk** (Ukraine)  
 In the tries, a theme Lacny spread in three phases shows a nice carroussel **aAbBc**, **aCcBb**, **bCcAa**.  
 After the key, the exact moves that refuted the tries reappear as variations! The solution shows  
 changed mates, white royal battery and anti-triple (Se8 & Sh5 & Sf5).

<p>Alberto <b>Armeni</b> (ITA)  <b>3<sup>rd</sup> Prize</b>, Manolas-65 JTb 2015</p>  <p>8/R4Pb1/2K1kp2/2R5/8/1p4Sz/bB1S1p2/7Z          (Locust LO, h1 + h3), (8 + 7), C+          Messigny, #2</p>	<p><b>B12</b></p> <p>Tries : {1.Sf5? LOh1 ↔ LOh3+!}, {1.Se2? f1=S!},          {1.f8=LO? [2.Re7#] Bxf8!}, {1.f8=Q/R/S+?          Bxf8!}, {1.Sf3? Bb2 ↔ Ba2!}, {1.Re5+? fxe5!},          {1.Re7+? Kxe7!}</p> <p><b>Key : 1.Sxb3! [2.Sd4#]</b>          1...LOxg3-f3+ 2.LOxf3-e4#          1...f1=S 2.LOxf1-e1#          1...Bxb3 2.Bb2 ↔ Bb3#          1...Bg7 ↔ Bb2 2.f8=S#          1...f5 2.f7 ↔ f5#          1...f6 ↔ f7 2.Re7#</p>
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**3<sup>rd</sup> Prize**, Alberto **Armeni** (ITA)  
 The Messigny condition is deftly presented with rich content, Sacrificial key, Balbo, Anti-Somov A2,  
 Reciprocal captures, Underpromotion, Threat Anti-Reversal and Urania.

Joaquim Crusats (ESP), Andrey Frolkin (UKR)

1st HM, Manolas-65 JTb 2015

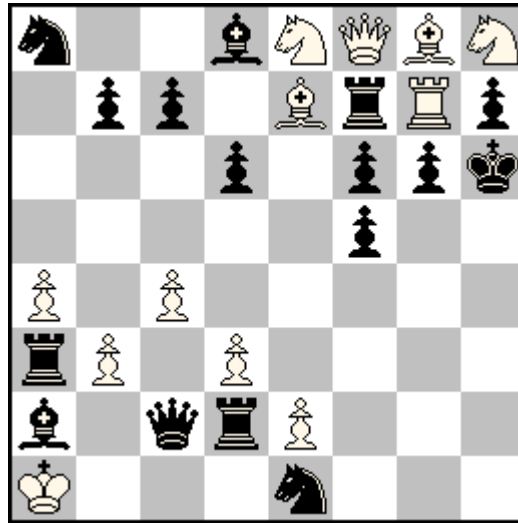


s2bSQBS/1pp1BrRp/3p1pp1/5p2/P7/rP1P4/b1qrP3/K3s3,  
(Invisible King (iK), 0 + 1), ((12+1) + 16), C+  
Add a white piece, then #2 to an iK

B09

Try : {+wP3?}

Solution : Add a wPc4! this locates the iK on h6



Key : 1.Rxg6+! iKh6-h5 2.Qh6#

**1<sup>st</sup> Honourable Mention** : Joaquim Crusats (Spain), Andrey Frolkin (Ukraine)

After the addition of the missing pieces, the composition is easy, but the retroanalysis is deep!

**Authors** : All Black pieces are on the board, including an invisible king somewhere. There are five White missing pieces, including the one that has to be added : a wR and the c-, f-, g-, and h-wPs. White did not make any capture, so the missing wPs were captured on their files. Black cannot have made more than two captures with his pawns. Therefore, the missing wR was captured on b2 (bPa7>b1=R) and the missing f-wP was captured on f5.

Thus, the unit to be added has to be a wP on the c-, g-, or h-files. Where does the added wP need to be to reveal the position of the bK? Thinking in terms of retroanalysis, in order to release the north cage the light-squared black bishop (ls-bB) must first return home, so that d7-d6 can be retracted. But the ls-bB cannot leave a2 while the wK is on a1, for then the bR would be giving an impossible retrocheck to the wK. Notice, though, that the wK cannot leave the square a1 without putting himself in an impossible retro "double" check from the black Qc2 and Rd2. However, the position can be easily released if the last move by Black was with his queen, eg: -1...Qc(4,5,6)-c2 -2.Kb2-a1 Rd1-d2+ or even -1.Qc(4,5,6)xPc2, etc.

If the wK can so easily leave the a1 square, there is no way to prove where the iK is, and thus the #2 is not possible. The piece to be added must cage the bQ in her current position (so that a southern cage is created), so there is a wP on c3 or c4. (However, the position with a wPc3 is illegal because it cannot be released, regardless of the actual position of the iK. This can be easily seen when we consider the correct position with the wP on c4).

As soon as there is a wPc4, the position is only legal when the iK is on h6! If the wK needs to leave the a1 square, two things are needed: (1) a shielding unit, necessarily black, so that the bQ or bR can retract to the first rank to allow the wK to exit via b2, and (2) White must have enough retrotempo available to use them while the black shielding unit reaches his place. These tempos will have to be provided by the uncapture of the g- and h-bPs. Note that Black cannot retract e6xPf5, because then the wR is caged in the northern cage "forever" (the wR cannot move until the ls-bB is back at its homebase and d7-d6 is retracted). Placing the iK on c1 as an immediate shield isn't of any help (+wPc4, iKc1): -1...Rd1-d2 -2.d2-d3 Q~c2 -3.c3-c4 and White is retrostalemated.

Note that [White cannot retract b2-b3 until the bR has unpromoted on b1] and that [as a consequence, the ls-bB needs an empty c2-square]. If the iK has to uncapture the g- and h-wPs to provide tempos, then he doesn't have enough time to reach the c1-square. One of the bSs will be needed on b1 (note that placing the wP on c4 leaves the c3-square empty). If the shield is created with a bSb2 to allow Qc3-c2, White does not have enough tempos. We will now make sure that White has just enough tempos if, and only if, the iK is on h6. Note that the bSa8 is four moves away from b1, whereas the bSe1 is five moves away. The following line of retroplay unlocks the position (+wPc4, iKh6):

-1...Kg5xPh6

-2.h6-h5 Kh6xPg5

-3.g4-g5+; now the g- and h-wPs have four tempos (note that the g2-square is needed for the ls-wB on its way back home); -3...Sb6-a8

-4.g- or h-wP retraction Sd5-b6

-5.g- or h-wP retraction Sc3-d5

-6.g- or h-wP retraction Sb1-c3

-7.g- or h-wP retraction Rd1-d2

-8.d2-d3 Q~c2

-9.Kb2-b1 and the position unfolds. Alternatively,

-7.c3-c4 Rd1-d2

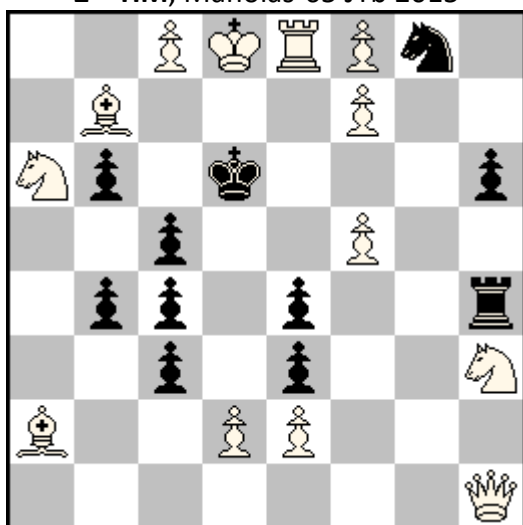
-8.g- or h-wP retraction Qd2-c2

-9.Kb2-b1, etc.

In both variations the number of available tempos for White is just the right one, and this is only so because (1) Black cannot cage the wR in the northern cage, (2) the wPb3 cannot retract until the bR has unpromoted, (3) the bSb1 cannot be caged, and (4) the ls-bB needs an empty c2 square.

The last nuance is that (+wPc4, iKg5) is not possible because then Black must lose a tempo to avoid an impossible retrocheck by the h-wP.

Alberto Armeni (ITA)  
2<sup>nd</sup> HM, Manolas-65 JTb 2015



2PKRPs1/1B3P2/Sp1k3p/2p2P2/1pp1p2r/2p1p2S/B2PP3/7Q,

(13 + 11), C+

Einstein, #2

Tries :

{1.Qxe4? [2.Qe6(R)# / Qd5(R)# / Re5(B)#] Rxe4(Q)!},  
{1.Rxe4(Q)? [2.Qe6(R)# / Qd5(R)#] Rxe4(Q)!},  
{1.Re5(B)+? Kxe5!}, {1.Sf4(P)? [2.Re5(B)#], Rxf4(Q)!},  
{1.dxc3(S)? bxc3(S)!}, {1.dxe3(S)? c2!}, {1.d3? b5!}.

**Key : 1.d4!** [2.Re5(B)#]

1...Rf4(B) 2.Sxf4(B)#

1...cxd4(S) 2.Sxb4(B)#

1...Sf6(P) 2.Re7(B)#

1...Se7(P) 2.Rxe7(Q)#

1...exd3 e.p.(S) 2.Qd5(R)#

1...cxd3 e.p.(S) 2.Bc4(S)#

**2<sup>nd</sup> Honourable Mention** : Alberto Armeni (Italy)

We see an Albino theme in tries and key, also a Pape theme with the en-passant captures, an Option with moves of the d pawn, an Anti-Reversal and a Threat Anti-Reversal, but the formation of the pawns brings the question whether the position is legal. Retroanalysis is needed.

**Author** : *The position is legal. No promotions with Einstein condition, therefore wBa2 or wBb7 is downgrade of a wR. In order to justify the Pawns, there are available 1 wB + 2 wP + 5 black pieces. For example we can have:*

*wPc8 from column a, capturing first black piece in b=S, then downgrade of the wS in c column.*

*wPf7 from column h, capturing second black piece in g=S, then downgrade of the wS in f column.*

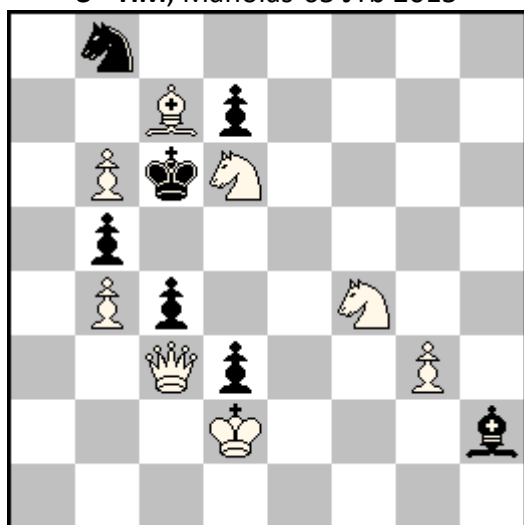
*wPf8 from column g with downgrade of the available wB.*

*bPc3 from column a, with capture of wPb2, then downgrade of the bS in c column.*

*bPe3; bPb4; bPc4 are justified by downgrade of the 3 available black pieces.*

Vasyl **Dyachuk** (UKR), Huber **Gockel** (GER)  
**3<sup>rd</sup> HM**, Manolas-65 JTb 2015

**B03**



1s6/2Bp4/1Pk54/1p6/1Pp2S2/2Qp2P1/3K3b/8,  
 (8 + 7), C+  
 Exclusive, #2

Tries :

{1.Qa3? [2.Qa8# **A**] c3+ Qxc3#, 1...Sa6! **a**},  
 {1.Qc1? [2.Qh1# **B**] c3+ Qxc3#, 1...Bg1! **b**},  
 {1.Qa1? zz, 1...Sa6 **a** 2.Qh1# **B**, 1...Bg1 **b** 2.Qa8# **A**,  
 1...c3+ (black correction) 2.Qxc3#, 1...Bxg3!}

**Key : 1.Qh8! zz**

1...Sa6 **a** 2.Qa8# **A**

1...Bg1 **b** 2.Qh1# **B**

1...c3+ 2.Qxc3#

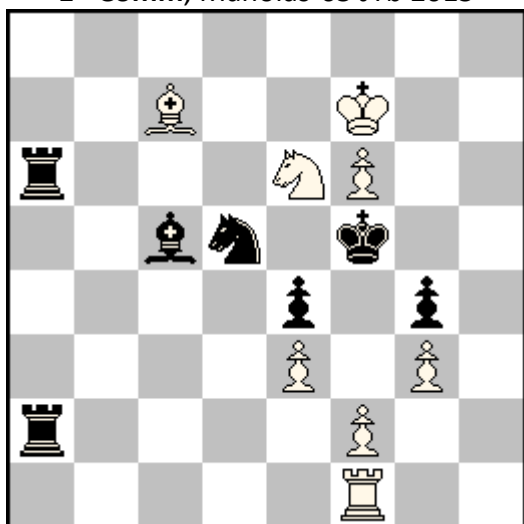
1...Bxg3 2.Qh1#

**3<sup>rd</sup> Honourable Mention** : Vasyl **Dyachuk** (Ukraine), Huber **Gockel** (Germany)

The wQ exposes wK to check and visits the four corners. We see wQ switchback and themes Option (I liked the geometry here: a3? c1? a1? h8!), Dombrovskis (in post-key play), and Hannelius (in post-try 1.Qa1? play) with reciprocal changed mates.

Alberto **Armeni** (ITA)  
**1<sup>st</sup> Comm**, Manolas-65 JTb 2015

**B08**



8/2B2K2/r3SP2/2bs1k2/4p1p1/4P1P1/r4P2/5R2  
 (8 + 7), C+  
 Andernach, #2

Tries : {1.Rh1? [2.Rh5#] Sf4!}, {1.Sg7+? Kg5!}

**Key : 1.f4! [2.Sg7#]**

1...Rxe6(wRe6) 2.Re5#

1...g4xf3 e.p.(wPf3) 2.g4#

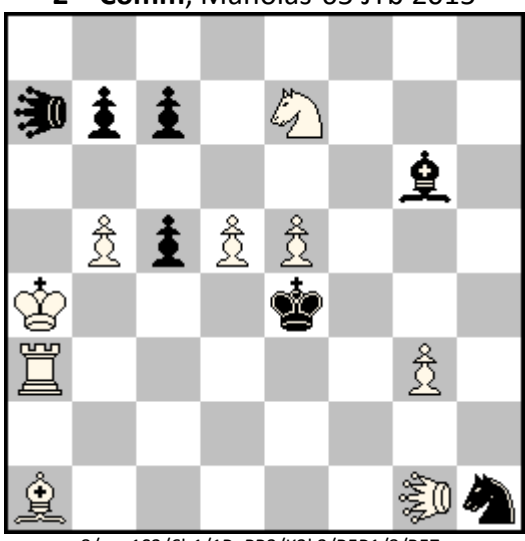
1...e4xf3 e.p.(wPf3) 2.e4#

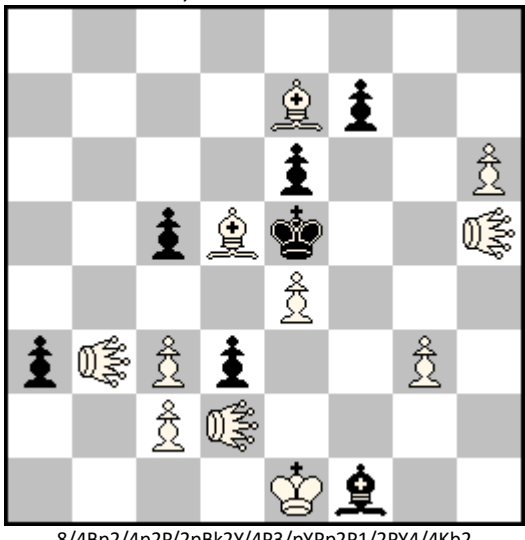
1...Sd5xf4(wSf4) 2.Se2#

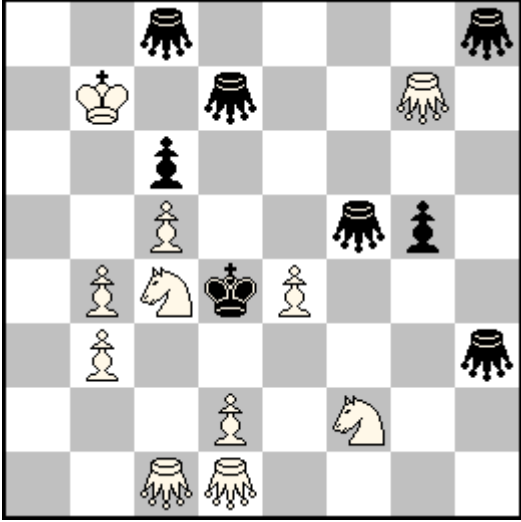
(1...Bf8 2.Sd4#)

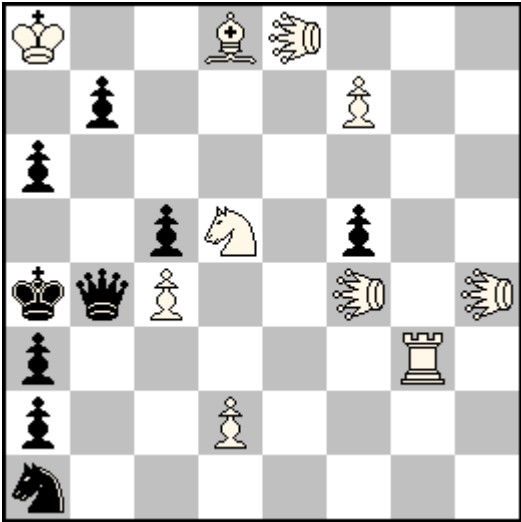
**1<sup>st</sup> Commendation** : Alberto **Armeni** (Italy)

Rxe6(wRe6) and the 3 black correction captures form a Balbo theme. The key is met with multiple captures: two en-passant captures is Pape theme, capture by bS creates a white battery wS-wR.

<p style="text-align: center;"><b>Juraj Lörinc (SLO)</b>  <b>2<sup>nd</sup> Comm, Manolas-65 JTb 2015</b></p>  <p style="text-align: center;">8/zpp1S3/6b1/1PpPP3/K3k3/R5P1/8/B5Zs  (Sirene Sl, g1 + a7), (9 + 7), C+  #2</p>	<p style="text-align: right;"><b>B02</b></p> <p>Tries :</p> <p>{1.e6? A [2.Sle1# B] c4!},  {1.Sle1? B [2.e6# A], 1...Sxg3 2.Sl×g3-h4#, 1...Bh5  2.Slb1#, 1...c4!},  {1.d6? C [2.Slg2# D] cxd6!}.</p> <p><b>Key : 1.Slg2! D [2.d6# C]</b>  1...Sxg3 2.Sl×g3-g4#  1...Bh5 2.Slc2#</p>
<p><b>2<sup>nd</sup> Commendation</b> : Juraj Lörinc (Slovakia)  Key-Threat reversal twice. Themes Option and Bartolovic. Two changed mates by a strong Sirene!</p>	

<p style="text-align: center;"><b>Alberto Armeni (ITA)</b>  <b>3<sup>rd</sup> Comm, Manolas-65 JTb 2015</b></p>  <p style="text-align: center;">8/4Bp2/4p2P/2pBk2Y/4P3/pYp2P1/2PY4/4Kb2  (Lion Ll, b3 d2 h5 + 0), (11 + 7), C+  #2</p>	<p style="text-align: right;"><b>B10</b></p> <p>Tries : {1.Lla5? [2.Lla1#] d2+!}, {1.Llb2+? axb2!},  {1.Ba8? / Bb7? / Bc6? c4!}, {1.c4? [2.Lle3#] dxc2!},  {1.Llxe6? [2.Llee8#] fxe6!}, {1.Llxd3? [2.Llf5#] Bxd3!}, {1.Kxf1? f6!}.</p> <p><b>Key : 1.h7! zz</b>  1...Be2 / Bg2 2.Llh2#, 1...Bh3 2.Llh2#  1...f6 2.h8=Ll#  1...exd5 2.Lle8#  1...dxc2 2.Lle3#  1...c4 2.Lla5#  1...a2 2.Llb2#</p>
<p><b>3<sup>rd</sup> Commendation</b> : Alberto Armeni (Italy)  Key leaving Black in zugzwang and leading to a fairy promotion. Vertical mirror mates. Orthogonal – Diagonal transformation of mates and a Dombrovskis (paradoxe), (Lle3#). All mates are delivered by Lions.</p>	

<p style="text-align: center;">Dieter Müller (GER) 4<sup>th</sup> Comm, Manolas-65 JTb 2015</p>  <p style="text-align: center;">2g4g/1K1g2G1/2p5/2P2gp1/1PSkP3/1P5g/3P1S2/2GG4 (Grasshopper G, c1 d1 g7 + c8 d7 f5 h3 h8), (11 + 8), C+ #2</p>	<p style="text-align: right;"><b>B06</b></p> <p>Tries : {1.Gg4+? Gxg4!}, {1.d3+? Kc3!}, {1.Se5+? Kxe5!}, {1.Sa5? Ke5!}, {1.b5? cxb5!}, {1.Ge3? [2.d3#]}, 1...Gfd3 2.Gg4#, 1...Gdd3 2.Ga7#, 1...Ghd3!}.</p> <p><b>Key : 1.Ga4! [2.b5#]</b> 1...Gfb5 2.Gg4# 1...Gdb5 2.Ga7#</p>
<p><b>4<sup>th</sup> Commendation</b> : Dieter Müller (Germany) White Pawn-Grasshopper batteries and black correction. Themes Laitinen, Threat-Reversal and Anti-Reversal. Nice Transferred mates (Gg4#, Ga7#).</p>	

<p style="text-align: center;">Dieter Müller (GER) 5<sup>th</sup> Comm, Manolas-65 JTb 2015</p>  <p style="text-align: center;">K2BZ3/1p3P2/p7/2pS1p2/kqP2Z1Z/p5R1/p2P4/s7, (Leo LE, e8 f4 h4 + 0), (10 + 9), C+ #2</p>	<p style="text-align: right;"><b>B14</b></p> <p>Tries : {1.LEf6? / LEhh6? / LEd6? / LEfh6? b6!}, {1.Sxb4? cxb4!}, {1.LEfe5? f4!}, {1.LEh2? / LEf2? / LEe2? / LEee7? Sc2!}, {1.Rxa3+? Kxa3!}, {1.LEc7? Ka5!}, {1.Sc3+? A Kb3!}, {1.Sb6+? B Ka5!}, {1.LEe6? [2.Sc3# A] b6!}, {1.LEe5? [2.Sb6# B] b5!}, {1.LEd7?, 1...Sb3 2.Sc3# A, 1...a5 2.Sb6# B, 1...b6 2.LEa7#, 1...Sc2!}, {1.LEb8? [2.LEa7#], 1...Sb3 2.Sc3#, 1...f4!}</p> <p><b>Key : 1.LEh4-e7! [2.LEe7-d7#] b6 2.LEe7-a7#</b></p>
<p><b>5<sup>th</sup> Commendation</b> : Dieter Müller (Germany) The eighteen tries (a nightmare for solvers) allow a double Urania and an Option theme, progressive elimination of threats and an anti-battery. The single variation shows a pin-mate.</p>	

I warmly thank all the chess friends who have sent entries for this Jubilee Tourney.

**Emmanuel Manolas**  
Athens, 29-VIII-2015



## Manolas-65 JT : Appendix, Definition of Terms

### Fairy conditions

**Andernach** = The capturing piece changes its colour.

**Einstein** = The moving pieces change type in the order Q-R-B-S-P, ascending in value when capturing, else descending. If there are fairy pieces, a Pawn which moves without capturing becomes one of these fairy pieces.

**Isardam** = A move is illegal if it leaves a piece (King excluded) threatening an opposite piece of the same nature.

**Madrasi** = If a piece is threatening an opponent piece of the same type (i.e. wR and bR, wQ and bQ, etc) they both paralyse, keeping only the power to paralyse each other. If the threat is interrupted, both pieces instantly return to normality. A pawn can capture a pawn only en passant.

**Exclusive** = The moves to reach the aim must be unique, or else they are illegal.

**Messigny** = A piece (King included) can also swap places with an opposite piece of the same nature. Neither of the two pieces must have swapped its place the previous move.

**Take and Make** = Legal capturing moves consist of two steps. The capturing step ("take") must be complemented by a further non-capturing step by the capturer ("make") using the movement of the captured unit. Pawns may not end up on their own 1st rank. Captures on the promotion rank lead to promotions only if the pawn is on the promotion rank after the "make" step. Promotions at the end of the "make" step are normal

### Fairy piece types

**Camel** = (1,3)+(3,1) Leaper.

**Empress** = (also known as a marshal, chancellor, or simply rook+knight compound), it can move like a rook (line piece) or a knight (leaper).

**Grasshopper** = The Grasshopper is a hopper, moves in Queen lines and hops just behind the hurdle, where it can capture an opponent piece.

**Invisible bK** = The bK is invisible on the chessboard.

**Leo** = (0,1)+(1,1), Chinese piece.

**Lion** = Prolonged Hopper (0+1)+(1,1). Jumps any empty space after the hurdle.

**Locust** = Moving in a free Rook line, it jumps over a hurdle to the next adjacent square, only if empty, and then the hurdle is captured.

**Sirene** = Moves like a queen or Captures the hurdle. (0,1) + (1,1)

**Zebra** = A (3,2), (2,3) Leaper.

### Themes

**Albino** = A pawn from its initial position makes all four possible moves.

**Anti-Somov A2** = The control of a square x of the black King field by a white piece is removed by the threat (which is not made by this piece). This is possible because x, which is no more controlled by white, is blocked by a black piece. Black defends by moving this piece.

**Balbo** = At least 3 defenses made by pieces of different nature are followed by moves made by pieces of the defending unit's nature.

**Bartolovic** = Two black defenses a and b, in three phases, have continuations (AB, CB, AD). (In one phase A and B continuations are together, then A is changed, then B is changed).

**Dombrovskis** = (at least) two defenses, which have refuted some threats of the tries, are subdued with exactly the same threats of the tries. 1.X[A#] a!, 1.Y[B#] b!, 1.Z a / b 2.A# / B#

**Hannelius** = (at least) two defenses, which have refuted some threats of the tries, are subdued

with the reversed threats of the tries. 1.X[A#] a!, 1.Y[B#] b!, 1.Z a / b 2.B# / A#

**HotF (Helpmate of the Future)** = A helpmate composition with at least two functionally related pairs of variations, (that is 4, 6, 8 etc variations).

**Lacny** = phase 1 [1...a / b 2.A / B], phase 2 [1...a / c 2.C / B], phase 3 [1...b / c 2.C / A]

**Laitinen** = White threatens mate by battery of a wP. Black defends by playing on the square where the wP threatens to move.

**Option** = The same piece plays at least two tries refuted differently and the key.

**Pape** = A pawn making its first double-step move is captured en-passant by two pawns.

**Urania** = Same white move is try, threat, mate in 3 phases.

**Zalokocky** = Black figures make direct and reverse routes, capturing whites on their way.

### Other terms

**Anti-Battery** = Two units of the same side, the "front piece" and the "rear piece" form an anti-battery if the presence of the front piece allows the rear piece to threaten the opposite King.

**Anti-reversal** = A try is also used as second white move.

**Anti-triple** = 3 defences are such as each pair form a dual avoidance couple.

**Changed-mates (dxp)** = One defense (d=1) or more is followed by different mates in two phases (p=2) or more.

**Echo, mirror** = Two mate positions have vertical/horizontal/diagonal symmetry.

**Key** = The only white key that solves the problem.

**Menace reversal** = In two phases key and menace are reversed. 1.A[B#], 1.B[A#]

**Orthogonal – Diagonal Transformation** = ODT, the functionally similar groupings of pieces in two variations differ by a 45° angle.

**Reciprocal captures** = Captures, where the two pieces change roles.

**Reciprocal mates** = Mates in one phase 1...a / b 2.A# / B# changed in another 1...a / b 2.B# / A#

**Rex Solus** = The bK stands alone.

**Switchback** = A piece moves to the square it just left.

**Threat-reversal** = Two try-moves and threats are reversed : {1.A? [B]}, {1.B? [A]}

**Threat Anti-reversal** = {1.A? [B]}, {1.B? [there is no threat A]}

**Try** = White move that almost solves the problem, but there is one defensive Black move.

**Underpromotion** = A pawn is not promoted to Queen, but to Rook, Bishop or Knight.

**ZZ** = zugzwang. There is no threat, but the obligation to move will worsen the situation for Black.

This award will be published in the blogs

<http://chess-problems-gr.blogspot.com> and <http://kallitexniko-skaki.blogspot.com>