

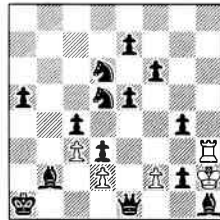
## BCPS AWARD: HELPMATE MOREMOVERS 2013

By Hans Gruber

Not surprisingly, it was a great pleasure to study the 36 helpmates in more than 3 moves that were published in 2013 in *The Problemist* or the *Supplement*. The prestige of the magazine and of the section editor encourage the best authors to submit their problems. I thank Christopher Jones for entrusting me with this tournament and Ulrich Ring, who invited me to spend our time at his 70th birthday to study and evaluate most of the problems of this tournament.

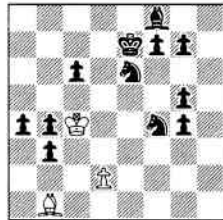
**1st Prize: H3637 Fadil Abdurahmanović & Eckart Kummer** 1...Rxd3 2.Kb1 Rh3 3.Kc2 Kg3 4.Kd3 Kxg4+ 5.Ke4 Rd3 6.cxd3 f3#. Outstanding – the clear winner. The critical move ...Rh3 is prepared by the identical anti-critical move in the opposite direction. The reason for this manoeuvre is to permit the black king to pass through d3, so that the rook can repeat the first move and sacrifice on d3. What a masterpiece! (Not even counting the psychological effect that the authors mastered to control the rook, even though six white moves are available.)

**Fadil Abdurahmanović & Eckart Kummer**  
1 Pr *The Problemist* 2013



H#5½

**Gerard Smits**  
2 Pr *The Problemist* 2013



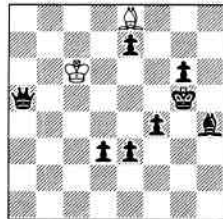
H#4 (b) Bb1→b2

**2nd Prize: H3672 Gerard Smits** (a) 1.Kf6 d3 2.Kf5 d4+ 3.Sd3 Kxd3 4.f6 Kc3#; (b) 1.g6 d4 2.Kf6 d5+ 3.Sd4 Kxd4 4.Be7 Kc4#. Very easy to solve – which is a compliment if such complex content is shown in such an airy position. The white bishop is twice consecutively interfered with (first by the pawn, then by the king) and each of the created batteries fires. Black has to remove a knight, because it otherwise would control the mating line. In order to respond to the battery's first check, the knight has to be sacrificed. Perfect harmony despite some interesting differences (e.g. 2 vs. 1 moves of the black king) with excellent economy, which is not easy to achieve in a twin with the thematic bishop changing colour.

**3rd Prize: H3704 Vladislav Nefyodov** 1...Kg4 2.Kb4 Bf4 3.Rb5 Kg3 4.Qc5 Bd2#; 1...Kg3 2.Kd6 Rf4 3.Qc6 Kg4 4.Rc5 Rd4#.

Impressive and harmonious manoeuvres in cramped confines (f4, g3, g4). The white king continues to keep one white piece interfered, the second piece doubles the interference by moving to f4, then the king shuffles to the other thematic square, whereupon the battery is able to fire with mate. Meanwhile the black king moves onto the mating square, and Qc3 and Rd5 block flights. While White is confined to the triangle of squares, Black uses plenty of space.

**Rolf Wiehagen & Christer Jonsson**  
1 HM *The Problemist* 2013

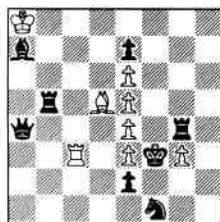


H#4 2 solutions

**1st Honourable Mention: H3671 Rolf Wiehagen & Christer Jonsson** 1.Kf5 Bd7+ 2.Ke4 Bc8 3.Qf5 Bb7 4.e5 Kc5#; 1.Kh5 Kd7 2.Qg5 Ke6 3.Qg4+ Kf7 4.g5 Kg7#. Interesting and challenging content in an (almost! bBh4...) perfect construction: royal white battery on two far-distant diagonals. In one solution, the battery is created by a long march of the front piece, in the other by a long march of the rear piece! This problem is more exciting than the diagram seems to promise!

**2nd Honourable Mention: H3655 Christopher Jones** (a) 1...Bb7 2.Qxe4 Rc6 3.Qf4 exf4 4.Bf2 Rc3#; (b) 1...Ra3 2.Sxe3 Bb3 3.Sf5 exf5 4.Qf2 Bd5#. Reciprocal battery creation with delayed firing after a black sacrifice and white line-opening. It is a pity that a thematic piece (the bQ) is moved by the twinning. So there is no counterpart in (b) to the try 1...Ra3 in (a), which is defeated by the discovered check delivered by 4.Bf2.

**Christopher Jones**  
2 HM *The Problemist* 2013



H#3½ (b) Qa4→c5

**3rd Honourable Mention: H3635 Zlatko Mihajloski** 1...Ra2 2.Qc4 b4 3.Kc6 Rd2 4.Kb5 Rd7 5.c6 Rb7#; 1...Rb1 2.Qd5 b4 3.Rd8 b5 4.Kc8 b6 5.Qd7 b7#. Changed functions of rook and pawn (guard, mate on b7) in long helpmates are quite rare. The differences between the solutions contribute to liveliness rather than to disharmony. Unfortunately, 2...b4 is played in both solutions. The original version is much better than the later one, although the latter is a bit more economical and all officers are involved in the mates. However, the capture RxB is unacceptable. The original version's feature of four quiet moves of the mating piece is a bonus.

**4th Honourable Mention: H3640 Viktoras Paliiunis** 1...Kc2 2.Sc3 Ba2 3.Sce4 Bb1 4.Sg5 Kc3+ 5.Kh6 Kd4 6.Rf4+ Ke5 7.Rh4 Kf6 8.Kh5 Kg7 9.Sg4 Bg6#. An attractive problem. At the first glance it is difficult to imagine how a 8½-move solution can be unique. It can be demonstrated, however, that only one mate can be achieved in 8½ moves. Soon it becomes obvious that Sf2-g4 is the last black move. Consequently, the white king (which has to gain one rank per move) has to pass the third rank via c3. This can only be achieved if the bSa2 immediately makes its three moves. Thus, the first three white moves are one move by the king (entering b2 or c2) and two moves by the bishop. The bishop has to enter the diagonal b1-g6, however, but has to avoid pinning the knight on e4. Thus only Kb1-c2, and only Bf7-a2-b1! Thus, the king has to move first, because square a2 is still occupied. Amazing uniqueness of the manoeuvres, but fully logical without any opacity.

**1st Commendation: H3634 Mario Parrinello** Set 1...Rxd3#; 1.Sd6+ Rxd6 2.e6+ Rxe6 3.Sc7+ Rxe7 4.dxc2 Rd7#. An intriguing Rundlauf of the white rook, somewhere in the nirvana, far away from the black king. The 1-move set-play and the plenitude of white material contribute to the effect. Of course both Black's and White's degrees of freedom have to be limited. Still, a nice and witty presentation.

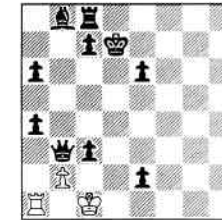
**2nd Commendation: H3654 Nikolai Kolesnik, Aleksandr Semenenko & Valery Semenenko**

1...Bxc3 2.Bg5 Be1 3.Ke5 Rc3 4.Kf4 Bg3#; 1...Rxc3 2.Rb6 Ra3 3.Kc5 Bc3 4.Kb5 Ra5#. Harmonious, but harmless. White nicely doubles entering square c3, but the black play is simple (a distant block and two king moves), while the diagram promises that the line-openings on c3 would be used.

**3rd Commendation: H3688 Zlatko Mihajloski** 1...Rd3 2.Kb7 Rxb3+ 3.Ka6 Rb8 4.Bb6 b4 5.Ba7 b5#; 1...Rd4 2.Kd7 Rc4 3.Kd6 Re8 4.Re7 e4 5.Rd7 e5#. This problem seems to be a by-product of the 3rd Honourable Mention. Echo-like mates. Unfortunately the black rooks are not very active. It is an achievement, however, to use a freely movable white rook in a 4½-move problem. The white king is cleverly used to limit the freedom of both the white rook and the white pawn.

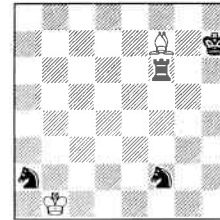
**4th Commendation: H3673 Ashot Uzunyan & Aleksey Gasparyan** 1...c3 2.Bf5 e4 3.Bc8 e5+ 4.Kd7 exf6 5.Re7 fxg7 6.Qd6 gxh8#; 1...exd3 2.Bd5 d4 3.Bg8 d5 4.Ke7 d6+ 5.Kf7 dxc7 6.Re7 cxd8#. Echo with mate by knight promotion after Excelsior. All black pieces are used in the mates. A pity that Re7 is repeated and that BSe8 does not move at all. A well-known idea, but in an attractive presentation.

**Zlatko Mihajloski**  
3 HM *The Problemist* 2013



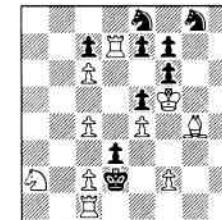
H#4½ 2 solutions

**Viktoras Paliiunis**  
4 HM *The Problemist* 2013



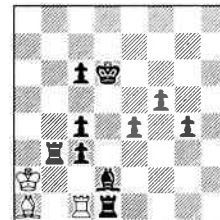
H#8½

**Mario Parrinello**  
1 C *The Problemist* 2013



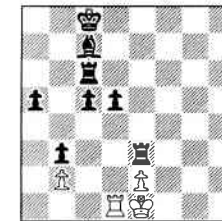
H#4\*

**Nikolai Kolesnik, Aleksandr Semenenko & Valery Semenenko**  
2 C *The Problemist* 2013



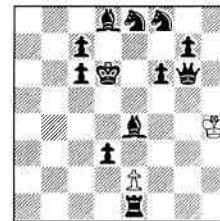
H#3½ 2 solutions

**Zlatko Mihajloski**  
3 C *The Problemist* 2013



H#4½ 2 solutions

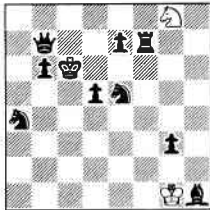
**Ashot Uzunyan & Aleksey Gasparyan**  
4 C *The Problemist* 2013  
*Dedicated to Paul Valois*



H#5½ 2 solutions

**Christopher Jones**

After Hieronymus Fischer  
5 C *The Problemist* 2013



H#5½\*

**5th Commendation: p.199, No.2 Christopher Jones** Set play: 1... 2.Qb8 Sxe7+ 3.Kb7 Sxd5 4.Ka8 Sc3 5.Ra7 Sxa4 6.Bb7 Sxb6#; 1...Sf6 2.Qa6 Sxd5 3.Kb7 Sxe7 4.Ka7 Sg6 5.Ba8 Sxe5 6.Rb7 Sc6#. It is quite an achievement to construct such a long helpmate with set-play. It is a pity that 3.Kb7 is played twice. (*Christopher composed this problem in response to John Rice's challenge to add a second solution to three H#5½ works by Hieronymus Fischer – Ed.*)

*(We are very grateful to Hans for his insightful award honouring an enjoyable set of long helpmates. The award remains open for three months. Please address any claims to Christopher Jones – Ed.)*

