



## JORGE JOAQUÍN LOIS



I was born in Buenos Aires, Argentina, on December 5, 1946. I studied Medicine at La Plata University, graduating from it as Doctor of Medicine in 1975. I am a specialist in Labour Medicine and I have been working in that capacity for different institutions in my native city. I am married to Norma. We have two sons, Maximiliano y Fernando.

I learned the rules of chess at the age of 8; then I started playing sporadically with my friends at our college.

In 1962, being a member and also a fan of the football team C.A.Huracán, I met Jacobo Bolbochán, who at that moment was working as a chess teacher there. As my first chess instructor, he was the person who opened the doors of the chess

world to me.

In November 1972, a series of helmets appeared in one of the weekly articles written by the late composer and journalist Luciano Wilfredo Cámara for a newspaper called *La Prensa*. That same year, a picture of the members of the “Peña del Mate de Ayuda” was published in the then well-known magazine *Ajedrez* (no longer existent). One of the persons in the picture was Dr. Emiliano Ruth, problemist and current President of the “Peña del Mate de Ayuda”. It was owing to those events that I got in touch with Dr. Ruth and became a member of the Peña by the end of 1973. That group of chess players used to get together every Saturday in the Argentine Chess Club.

During the 1980s I reduced my composing activity, on account of parallel involvement in the game of bridge; actually, I became a respected bridge player.

I have composed more than 580 chess problems which have been published in almost any of the magazines dealing with this specialty; many of them are joint products from me and my friends and colleagues Jorge M. Kapros and Roberto Osorio. I have received more than 250 distinctions in international tournaments, including 63 first prizes.

Initially, I was involved in fairy problems, certain types of direct mates, selfmates and retros. Presently, I am mainly focused on helpmates and proofgames.

In 1996 I became Master for Chess Compositions and in 2005 International Master for Chess Compositions, both FIDE titles being awarded by the Permanent Commission of the FIDE for Chess Compositions.

## **JORGE J. LOIS – 60 JUBILEE TOURNEY 2006**

### **General Introduction**

I received 40 uniform and anonymous diagrams (14 H#3 and 26 PG with authors' comments) prepared by the Tourney Director, my friend Roberto Osorio.

I solved all the incoming problems, so as to gain insight into the details of the positions. In my opinion there are three fundamental parameters to evaluate a composition: thematic strategy, the way that strategy is implemented, including secondary themes; and the construction/presentation of the idea. On top of this, the unavoidable personal appreciation comes into play and one has to face the challenge of being as objective as possible when making the judgement.

I am very grateful to all the participants and I congratulate those whose compositions appear in the award.

### **Section A: H#3**

#### **Participants**

[10 composers from 8 countries with 14 problems]

Argentina (W. Díaz 5)

Brazil (R. de Mattos Vieira 6)

Great Britain (C. Jones 4)

Italy (A. Garofalo 7, 8; A. Cuppini 9, 10)

Israel (M. Witztum 13, 14)

Russia (E. Formichev 3)

Sweden (C. Jonnson 1, 2)

Ukraine (A. Semenenko 11\*, 12\*; V. Semenenko 11\*, 12\*)

#### **Theme**

The "pinned pinner"

The theme was presented as follows: At a certain point in the solution (including the diagram position) piece A is pinning piece B. Some moves after that piece B is pinning piece A.

- a) Multiple phases (solutions and twins) are allowed provided that each one is thematic.
- b) Zeroposition and fairy pieces are not allowed.

## Introduction

We received relatively few problems; one might conjecture, however, that the required challenging theme must have been the major limiting factor. On the other hand, the quality was good, as one can see from the compositions in the award.

I used three value preference criteria in forming the judgment:

- **No thematic pinning** in the diagram position and **no captures** of the thematic pieces.
- **No thematic pinning** in the diagram position and **capture(s)** of the thematic pieces.
- **No thematic pinning** in the diagram position and **capture(s)/no captures** of the thematic pieces.

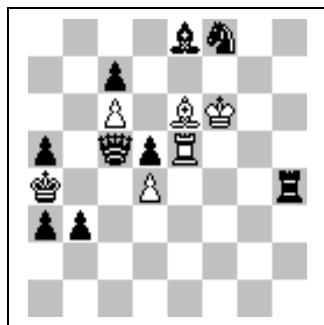
It is obvious that in the 3<sup>rd</sup> option 50% of the thematic strategy is implicit in the diagram position.

## Judgment

**Ricardo de Mattos Vieira**

J. Lois-60 JT 2006

1<sup>st</sup> Prize



H#3 (5+10)

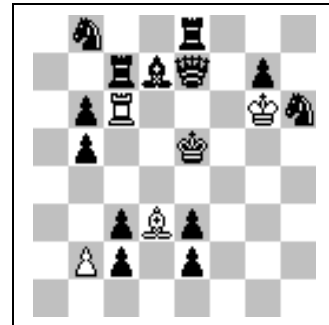
2.1.1.1.1.1

**Aleksandr Semenko**

**Valery Semenko**

J. Lois-60 JT 2006

2<sup>nd</sup> Prize



H#3 (4+14)

2.1.1.1.1.1

**1<sup>st</sup> Prize: Ricardo de Mattos Vieira (Brazil) No. 6**

- 1.Qxc6 Rxd5 2.Qb5 Bd7 3.Rxd4 Rxd4#  
 1.Qxd4 Bxd5 2.Qb4 Re4 3.Bxc6 Bxc6#

The best one. Each phase features orthogonal-diagonal thematic strategy in the play, showing perfect correspondence in an optimal construction. This is an excellent work displaying ideal mats.

**2<sup>nd</sup> Prize: Aleksandr Semenko & Valery Semenko (Ukraine) No. 12**

1.Kd4 Bf5 2.Qe4 b3 3.Kd3 Rd6#  
 1.Kd5 Re6 2.Qd6 b4 3.Kc6 Be4#

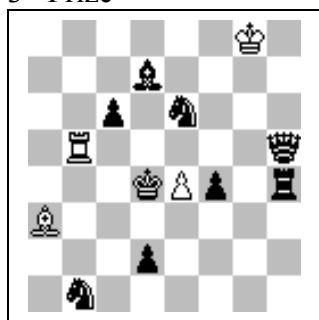
The thematic strategy is orthogonal in one phase and diagonal in the other, showing a complete mutual correspondence. The Maslar theme is a complement that enhances this very elegant problem, with model mates and a good construction.

**Aleksandr Semenko**

**Valery Semenko**

J. Lois-60 JT 2006

3<sup>rd</sup> Prize



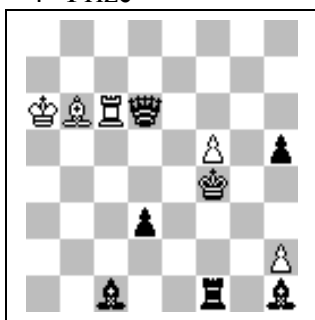
H#3 (4+9)

b) Pe4→d3

**Christer Jonsson**

J. Lois-60 JT 2006

4<sup>th</sup> Prize



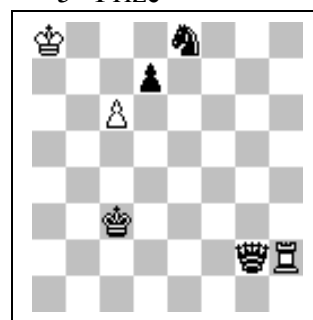
H#3 (5+7)

2.1.1.1.1.1

**Christer Jonsson**

J. Lois-60 JT 2006

5<sup>th</sup> Prize



H#3 (3+4)

3.1.1.1.1.1

**3<sup>rd</sup> Prize: Aleksandr Semenko & Valery Semenko (Ukraine) No. 11**

a) 1.Qe8+ Bf8 2.Qe7 Rb4 3.Kc5 Bxe7#  
 b) 1.Qg4+ Rg5 2.Qf5 Bc5 3.Kd5 Rxf5#

Another problem wherein the thematic strategy is orthogonal-diagonal and it appears in each phase, displaying complete mutual correspondence. The Maslar theme shown by the checking moves of the black piece is an elegant feature contributing to the good presentation of the idea. A very nice problem with model mates.

**4<sup>th</sup> Prize: Christer Jonsson (Sweden) N°. 2**

1.Be4 Rc2 2.Qc5 Rf2 3.Ke3 Bxc5#  
 1.Kf3 Bg1 2.Qg3 Rg6 3.Kg2 Rxg3#

The thematic strategy is hidden by the white half-pin, appearing later on as the play evolves. Good correspondence and an interesting construction, resulting in an excellent Meredith with model mates.

**5<sup>th</sup> Prize: Christer Jonsson (Sweden) N° 1**

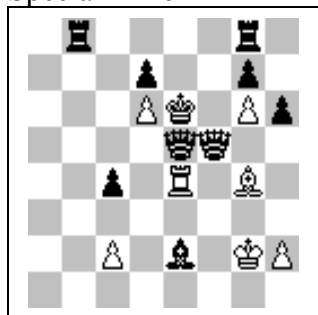
- 1.Qe2 cxd7 2.Kd2 dxe8=Q 3.**Ke1** Qxe2#  
 1.Qd2 cxd7 2.Kc2 d8=Q 3.**Kd1** Qxd2#  
 1.Qc2 c7 2.Kb2 c8=Q 3.**Kc1** Qxc2#

This is the tourney's only miniature composition, the thematic strategy in the three solutions being implemented by a promoted piece. A fine problem deserving a distinction.

**Christopher J.A. Jones**

J. Lois-60 JT 2006

Special Prize



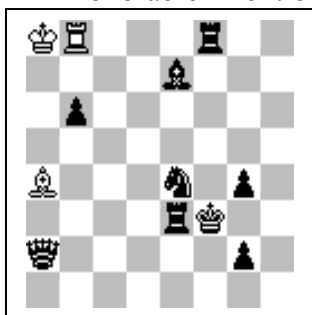
H#3 (7+10)

b) Re4→e3

**Eugene Formichev**

J. Lois-60 JT 2006

1<sup>st</sup> Honorable Mention



H#3 (3+9)

b) Re3→c2

**Antonio Garofalo**

J. Lois-60 JT 2006

2<sup>nd</sup> Honorable Mention



H#3 (3+13)

2.1.1.1.1.1

**Special Prize: Christopher J.A. Jones (Great Britain) N° 4**

- a) 1.Kf6 Rf4 2.Kg5 **Kg3** 3.Qxg6 h4#  
 b) 1.Kd5 Bf3 2.Kd4 **Kf2** 3.Qc5 c3#

In the diagram position two white pieces are pinning two black ones and during the play the white side builds in each phase a self-pin to mate the black king! This is the only problem with reversed the pinned/pinner roles, producing an extremely paradoxical result that justifies the two black queens in the diagram. The construction is excellent.

**1<sup>st</sup> Honorable Mention: Eugene Formichev (Russia) N° 3**

- a) 1.Rf4 **Rf8** 2.Qf2 Be8 3.g3 Bh5#  
 b) 1.Rf2 Rd8 2.Qe2 **Bd1** 3.Rf4 Rd3#

A problem starting with two white-piece pins which are reversed during the solutions to achieve mate. Another Meredith with model mates and a good construction.

**2<sup>nd</sup> Honorable Mention: Antonio Garofalo (Italy) N° 8**

1.Qe2 Re6 2.Kd2 Re4 3.**Ke1** Sxf3#  
1.Qb5 Rg5 2.Kb4 Rc5 3.**Ka5** Sxc6#

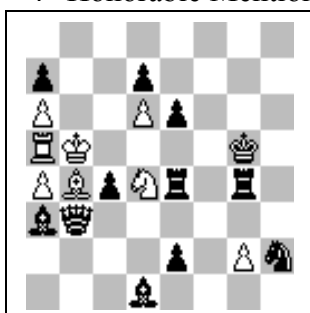
In the diagram, a single white piece pinned. The first move by black produces direct unpinning and anticipatory self-pinning, accompanied by white interference on the pin-line. An interesting work with model mates.

**Menachem Witztum**  
J. Lois-60 JT 2006  
3<sup>rd</sup> Honorable Mention



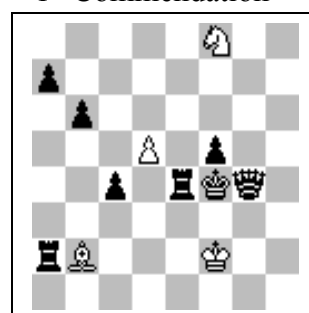
H#3 (8+13)  
b) Ke5→d5

**Menachem Witztum**  
J. Lois-60 JT 2006  
4<sup>th</sup> Honorable Mention



H#3 (8+12)  
b) Sh2→b2

**Antonio Garofalo**  
J. Lois-60 JT 2006  
1<sup>st</sup> Commendation



H#3 (4+8)  
b) Pb6→c5

**3<sup>rd</sup> Honorable Mention: Menachem Witztum (Israel) N° 13**

a) 1.Rc4 f3 2.Rf4 Rxb6 3.**Kf5** Rxb5#  
b) 1.Bf5 fxe3 2.Bd3 Be8 3.**Kc4** Bxf7#

Another problem starting with double white-piece pin, tinged with white's  $\frac{3}{4}$  rundlauf. A good problem, albeit with a somewhat heavy construction.

**4<sup>th</sup> Honorable Mention: Menachem Witztum (Israel) N° 14**

a) 1.Qe3 **Bd2** 2.Bxa4+ Kxa4+ 3.Kf4 Sxe2#  
b) 1.Qg3 Be1 2.Bb4 Kxb4+ 3.**Kh4** Sf3#

As in the 2<sup>nd</sup> Honourable Mention, single white piece pinning in the diagram followed by a direct unpinning and a preventive self-pinning during the solution. The line opening allowed by the white king capturing a black piece is an added value to the thematic strategy. Again, a bit heavy construction.

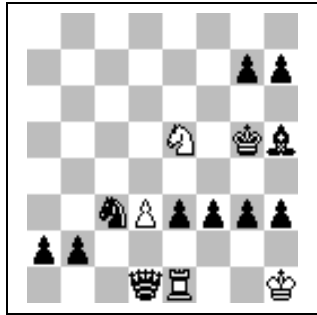
**1<sup>st</sup> Commendation: Antonio Garofalo (Italy) N° 7**

- a) 1.Ra5 Ba3 2.Rxd5 Bd6+ 3.**Rde5** Se6#  
 b) 1.Ra6 Bg7 2.Rg6 Bh6+ 3.**Rg5** Sg6#

A single white-piece pin reversed during the solutions to reach the mate position. Meredith and model mates.

**Alessandro Cuppini**

J. Lois-60 JT 2006  
 2<sup>nd</sup> Commendation



H#3 (4+12)  
 2.1.1.1.1.1

**Alessandro Cuppini**

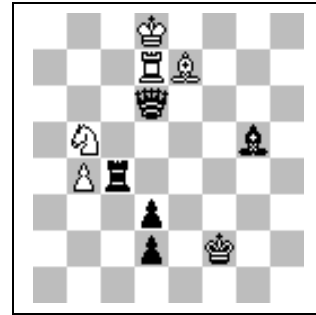
J. Lois-60 JT 2006  
 3<sup>rd</sup> Commendation



H#3 (6+14)  
 b) Ke2→d2

**Walter Díaz**

J. Lois-60 JT 2006  
 4<sup>th</sup> Commendation



H#3 (5+6)  
 b) Sb5→g2

**2<sup>nd</sup> Commendation: Alessandro Cuppini (Italy) N° 10**

- 1.Qxd3 Rd1 2.Qg6 Rd6 3.**Kh6** Sf7#  
 1.Qa4 Rxe3 2.Qg4 Re4 3.**Kh4** Sxf3#

Another diagram based on a single white-piece pin. Model echo mates producing a “horizontal-mirror” image. The weakness consists in that the white play is devoid of any secondary themes.

**3<sup>rd</sup> Commendation: Alessandro Cuppini (Italy) N° 9**

- a) 1.Qd5 Rxb6 2.Sf2 Rb2+ 3.**Qd2** Sc1#  
 b) 1.Qxg4 Rg8 2.Qe2 **Rg2** 3.Sc2 Sf1#

Same content as in the 2<sup>nd</sup> Commendation, but here the mirror image is vertical.

**4<sup>th</sup> Commendation: Walter Díaz (Argentina) N° 5**

- a) 1.Ke3 Sc3 2.**Kd4** Ke8 3.Be3 Bf6#  
 b) 1.Kg3 Se3 2.**Kh4** Bf6 3.Qg3 Rh7#

A Meredith with double white-piece pin and black self-pin on the mate square. The lack of white second-move correspondence between both phases –tempo in (a) and active move in (b)– is the reason why this problem was not placed higher in the award.

## Section B: Proofgames

### Participants

[16 composers from 10 Countries, 26 problems]

France (M. Caillaud 17\*, 18; N. Dupont 22; J. Iglesias 17\*; T. Le Glehuer 9, 13, 15; P. Wassong 6)

Greece (K. Prentos 23\*, 24\*, 25\*)

Ireland (A. Bell 11, 14)

Italy (A. Garofalo 8)

Macedonia (G. Denkovski 10)

Romania (P. Raican 2, 3, 4)

Russia (R. Ubaidullaev 16)

Sweden (G. Wicklund 1, 7, 26)

Ukraine (A. Frolkin 23\*, 24\*, 25\*; A. Semenenko 12\*; V. Semenenko 12\*)

U.S.A. (G. Donati 5, 19, 20, 21)

### Theme

“Invisible Platzwechsel”

The theme was presented as follows: At one point of the PG piece A occupies square X and piece B simultaneously occupies square Y, say DIAGRAM 1 ((A,X),(B,Y)). Some moves after that piece A is on Y and B is simultaneously on X, say DIAGRAM 2 ((A,Y),(B,X)).

a) DIAGRAMS 1 and 2 may be the initial array and/or the final position or any other.

b) X,Y,... may be any square of the board including the home squares of A,B,...

c) A and B color may be the same or not

d) Fairy stipulations are not allowed

e) Cyclic effects are allowed, involving pieces A, B and C (or more) with DIAGRAM 1 ((A,X),(B,Y),(C,Z)) and DIAGRAM 2 ((A,Y),(B,Z),(C,X))

f) The “Invisible” condition: the Platzwechsel should be not obvious by comparing the initial array and the final Diagram. So, if Diagram 1 and Diagram 2 are the initial and final positions (X and Y are home squares) something has to hide the Pw as it is discussed in the examples. Of course, there are different grades of “invisibility” since, eventually, everything is deductible. For instance, a mutual sibling (TT or NN) is a high quality invisible Pw.

g) Evaluation: the problems will be evaluated on the basis of the balance of their thematic content, originality and general quality.

### Introduction

Both the quality and the quantity of the compositions were very good. I think that the main reason for this was that the proposed theme proved to be attractive.



The thematic content (enhanced by secondary themes) as well as the originality and general quality (including the implementation and presentation of the idea) were the basis I used for the judgment, as it was specified in the tourney announcement.

## Anticipations and Comments

I present here the anticipations and other specifications regarding the problems not included in the award. The corresponding diagrams with indication of the respective authors and data can be found at the end of the judgment.

Nr 1 (Wicklund) Anticipated. See Appendix, diagram [A1]. Double Platzwechsel wK/wQ motivated by the wBf1 capture.

Nr 2 (Raican) Anticipated [A2] Sibling RR and Switchback wK and wQ.

Nr 3 (Raican) Anticipated [A3] Sibling SS and check protection.

Nr 7 (Wicklund) Anticipated [A4] Rotation rrrr {10. .. h1=R (Position A) - 28. .. Ra1 (Position B)}.

Nr 8 (Garofalo) Anticipated [A5] Sibling SS y 14 wS moves with capture.

Nr 9 (Le Glehuer) Anticipated [A1], idem N° 1.

Nr 13 (Le Glehuer) Double wK/wR Platzwechsel via O-O and simple wQ/wB Platzwechsel from and to home squares. It was done in a much more concise way by the 4<sup>th</sup> Honorable Mention

Nr 19, 29 y 21 (Donati) Sibling rr and check protection. Variations on [A6] y [A7] and as well as some other problems by the same author.

## Technical Aspects

The theme was implemented using a wide range of different techniques that I feel should be discussed in advance to facilitate one's understanding of the judgment. The essential technical aspects are the number of pieces involved, the cyclic effects used, and the invisibility strategy employed.

**Simple Pw:** two pieces and two squares showing D1[(A,X),(B,Y)] followed by D2 [(A,Y),(B,X)]. The invisibility definition requires to do it on squares other than the home ones, unless A and B are pieces of the same type and color (sibling, as in the special prize).

**Composite Pw:** more than two pieces and equal number of squares showing sequences like D1[(A,X),(B,Y),(C,Z)] followed by D2[(A,Y),(B,Z),(C,X)]. The invisibility

definition requires that this be done on squares other than the home ones, unless a promoted piece is included (as in the 3<sup>rd</sup> Honorable Mention).

**Simple cyclic loop:** pieces A, B and C, showing a sequence of simple Pws A with B, B with C, and C with A on free square couples. Invisible by nature (1<sup>st</sup> Honorable Mention).

**Composite cyclic loop:** pieces A, B, C and squares X, Y, Z showing a sequence of two Composite Pws: D1[(A,X),(B,Y),(C,Z)], D2[(A,Y),(B,Z),(C,X)] ending with D3[(A,Z),(B,X),(C,Y)]. The 3 pieces “touch” the 3 squares (only achieved by the 2<sup>nd</sup> Prize). Invisible by nature.

**“Come-and-go” simple Pw:** D1[(A,X),(B,Y)] followed by D2[(A,Y),(B,X)] and ending with D3[(A,X),(B,Y)]. It was presented on home squares only. Invisible by nature.

**“Come-and-go” Composite Pw:** sequence of two Composite Pws: D1[(A,X),(B,Y),(C,Z)] => D2[(A,Y),(B,Z),(C,X)] => D3[(A,X),(B,Y),(C,Z)]. The pieces get back to their first diagram positions but, contrary to the Composite cyclic loop, neither of them “touches” all of the three squares (5<sup>th</sup> Prize).

## Judgment

**Thierry Le Glehuer**

J. Lois-60 JT 2006

1<sup>st</sup> Prize



PG 21.0

(14+15)

**Andrey Frolkin**

**Kostas Prentos**

J. Lois-60 JT 2006

2<sup>nd</sup> Prize



PG 15.0

(16+15)

### 1<sup>st</sup> Prize: Thierry Le Glehuer (France) No. 15

1.d4 Sc6 2.d5 Sd4 3.d6 Sxe2 4.Qd5 Sd4 5.Qc6 dxc6 6.Bf4 Be6 7.Kd2 Bb3  
8.Bc4 Qd7 9.Kd3 O-O-O 10.Sd2 Kb8 11.Re1 **Ka8** 12.Re6 Rb8 13.Rf6 Qc8  
14.d7 Ba4 15.dxc8=Q Sb3 16.Qg4 **Re8** 17.Qd1 Kb8 18.Sgf3 Kc8 19.Re1 Kd7  
20.Ree6 **Ra8** 21.Se5+ **Ke8**

This is a very original work showing a pretentious thematic content. **“Come-and-go” simple Pw** on the bKe8 and bRa8 home squares. These pieces perform the maneuver

starting with 9. ... 0-0-0!, continuing with 11. ...Ka8, 16. ... Re8 (**come**), and closing with 20. ... Ra8, 21. ... Ke8 (**go**). Everything is done to leave the bK to his unique “refuge” 11. ... Ka8, so as to allow the promotion 15.dxc8=Q. This wQ Pronkin further enhances this problem’s impression. The construction is optimal and the sequence mechanism discovered to implement the idea is a high-quality one.

**2<sup>nd</sup> Prize: Andrey Frolkin & Kostas Prentos (Ukraine/Greece) Nr. 25**

1.e4 f5 2.e5 Sf6 3.exf6 e5 4.d4 e4 5.Sd2 e3 6.Sb3 **e2** 7.Kd2 **e1=S** 8.**Qe2**+ Kf7 9.**Kd1** Bb4 10.Bd2 Re8 11.Rc1 Re3 12.Sa1 Ra3 13.c3 Sc2 14.**Qe1** Se3+ 15.**Ke2** **Sd1**

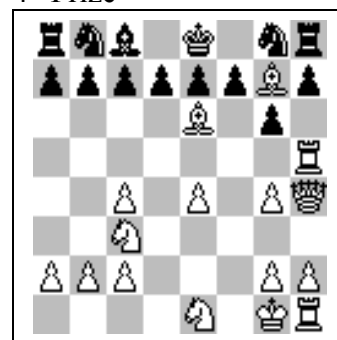
This is the only one problem showing a **Composite cyclic loop**, performed by the pieces wK (**A**) – wQ (**B**) – bPe/S (**C**) on the squares e1 (**X**) – d1 (**Y**) – e2 (**Z**). The cyclic mechanism starts with 6. ..., Pe2 –Position (**AX–BY–CZ**)–, continues with 9.Kd1 –Position (**AY–BZ–CX**)– and ends with 15. ..., Sd1 –Position (**AZ–BX–CY**)–. The **Simple Pw** after 14.Qe1 and the bSg8 Phenix provide additional beauty to this work, providing for an impeccable construction.

**Michel Caillaud**  
**Joaquim Iglesias**  
J. Lois-60 JT 2006  
3<sup>rd</sup> Prize



PG 16.0 (16+13)

**Rustam Ubaidullaev**  
J. Lois-60 JT 2006  
4<sup>th</sup> Prize



PG 19.0 (16+14)

**3<sup>rd</sup> Prize: Michel Caillaud & Joaquim Iglesias (France) Nr. 17**

1.Sc3 g5 2.Sd5 g4 3.Sxe7 g3 4.Sg6 Bc5 5.Sf3 d6 6.Rg1 Bh3 7.gxh3 Se7 8.Bg2 Rg8 9.**Bh1** g2 10.**Rf1** g1=Q 11.Sh8 Qg3 12.Bg2 Sg6 13.**Rh1** Qf6 14.Sg1 Qa3 15.**Bf1** Qfc3 16.bxc3 Ke7

“**Come-and-go**” simple **Pw** between wRh1 and wBf1. The tempo maneuver as a motivation to implement the thematic idea is a really beautiful point (white side can reach the diagram position in fewer moves, but not in an even number, unless it performs the thematic maneuver). For this reason, necessary are 6.Rg1! –tempo loss– as well as 9.Bh1! (the move that explain the thematic idea allowing the bQ promotion).

10.Rf1) shows the “**come**” and 15.Bf1 the “**go**”. The secondary themes are a bQ Pseudo-Phenix and a wSg1 Switchback. A subtle rendition of the theme.

**4<sup>th</sup> Prize: Rustam Ubaidullaev (Russia) No. 16**

1.f3 g6 2.Kf2 Bg7 3.Qe1 Bc3 4.dxc3 Sf6 5.**Bh6** Sh5 6.e3 **Sg7** 7.Bc4 Kf8 8.Be6 **Kg8** 9.c4 Qf8 10.Sc3 **Se8** 11.Rd1 Qg7 12.Rd5 Qd4 13.Rh5 Qg4 14.fxg4 **Sg7** 15.Sf3 Kf8 16.Kg1 **Ke8** 17.Qh4 Sf5 18.**Bg7** **Sh6** 19.Se1 **Sg8**

“**Come-and-go**” simple Pw between bKe8 and bSg8 on their home squares and Simple Pw between bSg8 and wBf1 on h6 and g7. One of the motivations consists in that the bSg is required to shield the king, allowing both bK’s “visit” to g8 –6. ... Sg7– and the monarch’s comeback back to his home square –14. ... Sg7–. The other motivation is to allow the bQ to get out via f8, g7 to d4 and g4, forcing the bS to liberate temporarily g7 reaching his unique “refuge” e8! (**come**). With 16. ..., Ke8, the “go” is done. The eight-move circuit performed by the bSg8 is remarkable indeed.

**Gligor Denkovski**

J. Lois-60 JT 2006

5<sup>th</sup> Prize



PG 12.0 (14+15)

**Michel Caillaud**

J. Lois-60 JT 2006

6<sup>th</sup> Prize



PG 18.5 (15+15)

**5<sup>th</sup> Prize: Gligor Denkovski (Macedonia) N° 10**

1.f4 e5 2.f5 e4 3.f6 e3 4.dxe3 Sg8xf6 5.Bd2 Se4 6.**Qc1** Qf6 7.**Kd1** Qxf1+ 8.**Be1** Qf6 9.Bd2 Ba3 10.**Ke1** Ke7 11.**Qd1** Kd6 12.**Bc1+** Kc5

This is the only one problem showing a “**Come-and-go**” Composite Pw. It is done by wBc1, wQd1 and wKe1 from the initial array. The moves 6.Qc1, 7. Kd1 and 8.Be1 are motivated by the capture of the wBf1, returning through 10.Ke1, 11. Qd1 y 12. Bc1+ to their respective home squares. A clever rendition of the theme, achieved with a remarkable economy of moves.

**6<sup>th</sup> Prize: Michel Caillaud (France) N° 18**

1.h4 e5 2.Rh3 Se7 3.Ra3 Sg6 4.Ra4 Ba3 5.Sf3 0-0 6.Sd4 Sh8 7.Sc6 g6 8.d4 Kg7  
 9.Sd2 Kh6 10.Sb3+ Kh5 11.Bh6 d5 12.Rc1 Bg4 13.Sa1 Sd7 14.b3 **Bxc1** 15.**Bxf8**  
 Bh6 16.Ba3 **Bf8** 17.e3 h6 18.Bb5 Be2 19.**Bc1**

This is the only bicolor “**Come-and-go**” **simple Pw** (wBc1 and bBf8 on home squares).  
 The rook captures determine the bishop circuits. Elegant and original.

**Gianni Donati**

J. Lois-60 JT 2006  
 Special Prize



PG 28.0 (15+14)

**Andrey Frolkin**

**Kostas Prentos**

J. Lois-60 JT 2006  
 Special Prize



PG 20.5 (13+14)

**Special Prize: Gianni Donati (U.S.A.) N° 5**

1.h4 f5 2.h5 f4 3.h6 f3 4.exf3 Sc6 5.Bd3 Se5 6.Bg6+ Sf7 7.d3 a5 8.Kd2 a4 9.Kc3  
 a3 10.Bd2 axb2 11.a4 Ra6 12.a5 Rd6 13.a6 Sf6 14.a7 Sg4 15.Ra6 Se5 16.Sa3 Sc6  
 17.Qa1 **Sb8** 18.Rc6 b6 19.Kb4 Ba6 20.c3 Bc4 21.Sc2 Be6 22.Qa6 Bg4 23.fxg4 Qc8  
 24.Sf3 Kd8 25.Re1 Sg5 26.Re6 Se4 27.Se5 Sf6 28.f3 **Sg8**

There are many problems presenting the interchange of knights of the same color on home squares –Sibling–, and I daresay every composer of this specialty must have made one. But this one achieves a new Task of 12 SS moves without captures. Previously, there was a 10-moves problem without captures [A5], as well as one showing 14 moves with capture [A8]. I think that a Task is always a challenge and its achievement

deserves to be distinguished, provided that it features a high-quality construction, as this problem does.

**Special Prize: Andrey Frolkin & Kostas Prentos (Ukraine/Greece) N° 24**

1.g3 a5 2.Bg2 a4 3.Bxb7 **a3** 4.Sf3 axb2 5.**Sa3 b1=S** 6.**0-0** Sc3 7.dxc3 h5 8.Bh6  
 gxh6 9.**Sd2** Bg7 10.**Bh1** Bb7 11.**Re1** Bg2 12.**Sf1** Bh3 13.Bd5 **Bd4** 14.**Kh1** Bxf2  
 15.**Qd4** Sc6 16.Rad1 Qb8 17.Sb1 Ra3 18.c4 Re3 19.Rd3 Kd8 20.**Red1 Be1**  
 21.**R1d2**

This problem shows the highest thematic density. a) Four **Simple Pws** (3...bPa3, wSb1 => 5...wSa3, bSb1 / 0.wLf1, wTh1 => 10.wTf1, wLh1 / 0.wKe1, wTh1 => 14.wTe1, wKh1 / 9.wSd2, wTf1 => 21.wTd2, wSf1). b) A three pieces **Composite Pw** (13... bLd4, wDd1, wTe1 => 20...wDd4, wTd1, bLe1). c) A four pieces **Composite Pw** (0.wKe1, wLf1, wSg1, wTh1 => 12.wTe1, wSf1, wKg1, wLh1). This builds up a complex plot where the square interchanging is a real puzzle to reach the final diagram.

**Allan Bell**

J. Lois-60 JT 2006

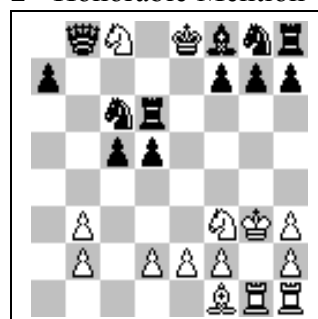
1<sup>st</sup> Honorable Mention

PG 20.0

(13+15)

**Aleksandr Semenko****Valery Semenko**

J. Lois-60 JT 2006

2<sup>nd</sup> Honorable Mention

PG 15.5

(13+13)

**1<sup>st</sup> Honorable Mention: Allan Bell (Ireland) N° 14**

1.e3 c5 2.Bc4 **Qc7** 3.Be6 c4 4.Sf3 c3 5.O-O cxd2 6.Qe1 d1=R 7.Bd2 dxe6 8.Ba5 **Rd8** 9.Bb6 axb6 10.c4 Ra5 11.Sc3 Rh5 12.Rd1 g5 13.Rd5 Bg7 14.Rf5 **Be5** 15.Qa1 f6 16.Rd1 Kf7 17.Se1 **Rf8** 18.Rd8 Qc5 19.Rxc8 **Bc7** 20.Re8 **Qe5**

The only one **Simple cyclic loop** between the pieces (bQd8, bBf8 y bPc/R) on 4 squares, where c7 is the connecting point to the others: d8, f8 and e5, displaying an elegant cyclic play bQd8/bPc7 => bQc7/b(P)Rd8; bPc7/bBf8, => b(P)Rf8/bBc7; bBe5/bQc7 => bBc7/bQe5-. This very good problem was not placed higher on account of the third black rook on the board.

**2<sup>nd</sup> Honorable Mention: Aleksandr Semenko & Valery Semenko (Ukraine) N°12**

1.Sc3 b5 2.Sd5 b4 3.Sxe7 d5 4.Sf3 Bh3 5.gxh3 b3 6.Bg2 bxc2 7.O-O cxd1=R 8.**Bh1** Rxc1 9.Kg2 Rc6 10.Kg3 Rd6 11.Bg2 c5 12.**Rh1** Sc6 13.Rag1 Rb8 14.**Bf1** Rb3 15.axb3 Qb8 16.Sc8

“**Come-and-go**” **simple Pw** between wBf1 and wRh1 on home squares, showing the same theme as the 3<sup>rd</sup> Prize, the bRa Pseudo-Phoenix being the secondary theme. The maneuver implemented by that wK, wB and wR requires 8 moves. The try consist in that the same diagram could be reached by moving the wK via c2 and making a bishop switchback, keeping the rook stationary, but this does not work due to the bP urgency to promote and liberate the black play. The capture on b3 cannot be a Cerianni-Frolkin because the bQ and the original bR would have “collided” on the way.

**Paul Raican**

J. Lois-60 JT 2006

3<sup>rd</sup> Honorable Mention**Andrey Frolkin****Kostas Prentos**

J. Lois-60 JT 2006

4<sup>th</sup> Honorable Mention



PG 21.0 (15+13)



PG 16.0 (14+16)

**3<sup>rd</sup> Honorable Mention: Paul Raican (Romania) Nr. 4**

1.h4 Sc6 2.h5 Sd4 3.h6 Sxe2 4.hxg7 h5 5.Rh3 h4 6.**Rb3** h3 7.c4 h2 8.c5 h1=B 9.c6 Rh2 10.cxb7 Sh6 11.**b8=R** Bb7 12.**g8=R** Bf3 13.Rg3 Bg7 14.gxf3 Kf8 15.f4 Kg8 16.f5 **Kh7** 17.Qc2 Qh8 18.**Rg8 Re8** 19.**Rb8 Ba8** 20.b4 Bb2 21.**Rb3** Qc3

Double **Composite Pw**. The first one starts from the initial array on the home squares a8, e8 y h7 and closes with **Ba8** (the bishop's "promoted nature" provides for the invisibility). The second one starts with three white rooks on b3, b8 y g8 and closes with **Rb3**. A nice work motivated by the promotions 11.b8=R and 12.g8=R, but the promoted rooks on the board detract from the impression.

**4<sup>th</sup> Honorable Mention: Andrey Frolkin & Kostas Prentos (Ukraine/Greece) Nr. 23**

1.e3 c5 2.Bd3 c4 3.Se2 cxd3 4.O-O dxe2 5.**Kh1** e1=Q 6.Rg1 Qe2 7.**Re1** Qa6 8.**Kg1** b5 9.Kf1 Bb7 10.Ke2 Qc8 11.**Rh1** Kd8 12.**Qg1** Bf3+ 13.**Ke1** Bh5 14.f3 Kc7 15.**Kd1** Kb6 16.e4+ Ka5

"**Come-and-go**" simple **Pw** between wKe1 y wRh1 from and to home squares via O-O and semi-invisible wK and wQ **Simple Pw** on g1 –specified square– and d1 home square, respectively. The 5. ..., e1=Q promotion provides the motivation. The sequence is nice and economic, but the second black Queen on the board weakens the problem as compared to the 1<sup>st</sup> Prize.

**Göran Wicklund**  
J. Lois-60 JT 2006  
5<sup>th</sup> Honorable Mention



PG 15.0 (15+15)

**Pascal Wassong**  
J. Lois-60 JT 2006  
1<sup>st</sup> Commendation



PG 11.5 (15+16)

**5<sup>th</sup> Honorable Mention: Göran Wicklund (Sweden) Nr. 26**

1.a4 d5 2.Ra3 d4 3.Rc3 d3 4.b3 dxc2 5.**Ba3 c1=B** 6.f4 Bb2 7.f5 Ba1 8.**Bc1** Bb2  
9.f6 **Ba3** 10.fxe7 f5 11.h4 Kf7 12.e8=R Bae7 13.h5 Qd6 14.Rd8 **Qa3** 15.Rd6 **Bd8**

This problem shows a technical particularity. Three pieces (wBc, bPd/B and bQ) on three squares (a3, c1 and d8) develop two **Simple Pws** (wBa3/ bBc1 => wBc1/bBa3 and bQd8/bBa3 => bQa3/bBd8) and a three-piece **Composite Pw** as a chained result from the former ones (bBc1/wBa3/bQd8 => wBc1/bQa3/bBd8). The peculiar fact is that the three Pw are shown by three diagrams (without the chaining effect, only two would be possible). The bB position on d8 makes its Pw with the bQ semi-invisible. A very interesting composition, but the promoted pieces on the board diminish the strategic idea.

**1<sup>st</sup> Commendation: Pascal Wassong (France) Nr. 6**

1.h4 c5 2.Rh3 Qc7 3.Rf3 Qe5 4.Rf6 gxf6 5.d3 Bh6 6.**Qd2** Kf8 7.**Kd1** Kg7 8.**Qe1**  
Bd2 9.h5 Ba5 10.**Qd2** Bd8 11.**Ke1** b6 12.**Qd1**

**“Come-and-go” simple Pw.** The most interesting problem I received presenting the theme for K and Q on their home squares. There is a similar antecedent with K and Q Rundlauf [A1], but this distinction is based on the economical motivation achieved by the Bf8 path to Bd8 passing via d2.

**Allan Bell**

J. Lois-60 JT 2006  
3<sup>rd</sup> Commendation



PG 12.0 (15+16)

**Nicolas Dupont**

J. Lois-60 JT 2006  
Special Commendation



PG 21.5 (16+16)

**3<sup>rd</sup> Commendation: Allan Bell (Ireland) N° 11**

1.e3 c5 2.Bb5 c4 3.Se2 **c3** 4.O-O **cxd2** 5.**Qe1** **d1=R** 6.**Qc3** e6 7.**Bd2** **Rc1** 8.Rd1  
Bb4 9.**Be1** Kf8 10.Rd3 Rd1 11.**Qd2** Bc3 12.**Qc1** Rd2

Quadruple **Simple Pw** (3..Pc3, Qd1 => 6.Qc3, P/Rd1 / 4..Pc2, Bc1 => 7.Bd2, P/Rc1 / 4..Pd2, Qd1 => 11.Qd2, P/Rd1 / 5.Qe1, Bc1 => 12.Qc1, Be1). The motivation behind the thematic strategy is based on an attractive sequence, but the promoted rook on the board weakens the result.



## Special Commendation: Nicolas Dupont (France) N° 22

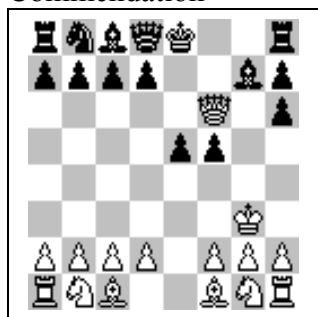
1.Sf3 d5 2.Rg1 Bh3 3.g4 e6 4.Rg3 Ba3 5.b4 a5 6.Bb2 Ra6 7.Be5 Rc6 8.Bd6 Rc3  
9.Se5 Rb3 10.Rc3 h5 11.Rc6 Rh6 12.Sc3 Rb1 13.Ra6 Rc1 14.Rb1 Rf6 15.Rb3 **Ra1**  
16.Qb1 Rf3 17.Sd1 Rg3 18.Rf3 Rg1 19.Rf6 **Rh1** 20.Rh6 Qf6 21.**Ra8** Se7 22.**Rh8**+

An elegant RRrr Belfort theme that is not exactly thematic. The diagram shows an obvious double bicolor **Simple Pw** (it does not meet the invisibility condition). While invisible, however, it is **uncertain**, since the queenside/kingside identities of the rooks are unclear. This could be interpreted as a sort of semi-invisibility. There are antecedents [A9], but this one displays the particularity consisting in that it is not evident “a priori” whether or not the rooks have “crossed” the board. A well-made mechanism, the move 12. ..., Rc1! is a fine add-on.

Buenos Aires, July 2007  
Jorge Joaquín Lois

## APPENDIX – ANTICIPATIONS

[A1]  
**Michel Caillaud**  
Problemesis 2000  
Commendation



BP 11,0 (15+15)

[A2]  
**Gianni Donati**  
Phénix 2000



BP 20,0 (15+15)

[A3]  
**Unto Heinonen**  
Springaren 2001  
1<sup>st</sup> Prize



BP 23,0 (16+16)

[A1] **Michel Caillaud, Problemesis 2000, Commendation**

1.e4 f5 2.e5 Sf6 3.exf6 e5 4.f7 Ke7 5.Qh5 Qe8 6.Qh6 gxh6 7.Ke2 Bg7 8.f8=Q Kd8  
9.Qf6 Qe7 10.Kf3 Ke8 11.Kg3 Qd8

[A2] **Gianni Donati, Phénix 2000**

1.a4 e5 2.Ra3 Qe7 3.Rg3 Qa3 4.Sh3 Qa1 5.Sa3 Qxc1 6.Sc4 Qa1 7.Qb1 Qa3 8.Qa2  
Qf3 9.gxf3 Ba3 10.Bg2 d6 11.0-0 Bg4 12.Ra1 Sd7 13.Kf1 0-0-0 14.Ke1 Re8  
15.Bf1 Re6 16.Rg1 Rh6 17.Rh1 Sdf6 18.Sg1 Rh3 19.Qb1 Bh5 20.Qd1 Sg4

[A3] **Unto Heinonen, Springaren 2001**

1.e4 Sc6 2.Be2 Se5 3.Bh5 Sg6 4.Ke2 f5 5.Kf3 f4 6.Kg4 a5 7.Sf3 Ra6 8.Re1 Rc6  
9.Re3 b6 10.Rd3 Ba6 11.Rd6 Be2 12.Rf6 e6 13.d3 Ba3 14.b4 Rc3 15.Bb2 Rb3

16.Be5 S8e7 17.Sc3 Rb1 18.Qd2 Rf1 19.Re1 Bd1 20.Re2 Sc6 21.Sg5 Sb8 22.Sf7 Se7 23.Qc1 Sg8

**[A4]**  
**Michel Caillaud**  
 The Problemist 1994 (v)  
 FIDE Album 1992-94  
 dedicated to L. Packa



BP 29,0 (12+14)

**[A5]**  
**Andrey Kornilow & Andrey Frolkin**  
 Die Schwalbe 1988 (v)  
 3<sup>rd</sup> Prize



BP 14,0 (16+14)

**[A6]**  
**Rustam Ubaidullaev**  
 Problemesis 2005



BP 18,0 (16+15)

**[A4] Michel Caillaud, The Problemist 1994 (v), FIDE Album 1992-94, dedicated to Ladislav Packa**

1.h4 a5 2.h5 a4 3.h6 a3 4.hxg7 axb2 5.Rh6 bxa1=R 6.Rc6 h5 7.Sh3 h4 8.Sf4 h3 9.Sd5 h2 10.f4 h1=R (Posición A) 11.Kf2 Rxf1 12.Kg3 Rhh1 13.a4 Sh6 14.g8=B dxc6 15.Bh7 Sd7 16.Bf5 Sb6 17.Bh3 Bf5 18.a5 e6 19.a6 Bc5 20.a7 Be3 21.dxe3 Qd6 22.Qd3 Kd7 23.Bd2 Rh8 24.a8=Q Bh7 25.Qg8 Ra8 26.Qgg6 Kc8 27.Ba5 Kb8 28.Sbc3 Ra1 (Posición B) 29.Kh4 Qd8

**[A5] Andrey Kornilow & Andrey Frolkin, Die Schwalbe 1988 (v), 3<sup>rd</sup> Prize**

1.Sf3 f5 2.Se5 f4 3.Sxd7 f3 4.Sb6 Qd5 5.Sc3 Qh5 6.Sc5d5 g5 7.Sf4 Bg7 8.Sh3 Bc3 9.Sg1 Bh3 10.Sxa8 e6 11.Sb6 Se7 12.Sc4 Rf8 13.Sa3 Rf4 14.Sb1 Rc4

**[A6] Rustam Ubaidullaev, Problemesis 2005**

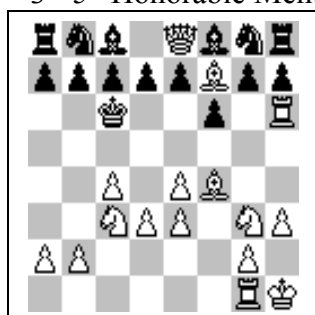
1.e4 a5 2.Ke2 a4 3.Kd3 a3 4.Kc4 Ra4+ 5.Kb5 Rc4 6.b4 d5 7.Bxa3 Bg4 8.Bb2 Be2 9.a4 Bd3 10.Be2 h5 11.Bg4 Rh6 12.Sf3 Ra6 13.Re1 Ra8 14.Re3 Sa6 15.Qh1 Bf1 16.Rea3 Rc6+ 17.d3 Rh6 18.Sfd2 Rh8

**[A7]**  
**Kostas Prentos**  
 StrateGems 2002



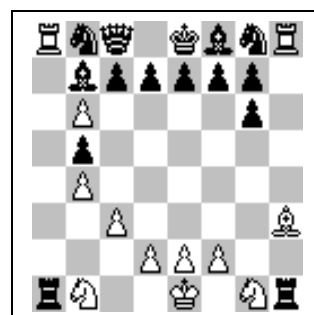
BP 17,0 (15+13)

**[A8]**  
**Jasper van Atten**  
 The Problemist 1987-88  
 3<sup>rd</sup>-5<sup>th</sup> Honorable Mention



BP 19,0 (16+15)

**[A9]**  
**Thierry Le Gleuher**  
 Phénix 1995



BP 13,0 (12+15)

**[A7] Kostas Prentos, StrateGems 2002**

1.c3 Sa6 2.Qa4 Sc5 3.Qxa7 h5 4.Qb8 Ra6 5.Qxc8 Rah6 6.Qa8 Qb8 7.Qa6 Qa7  
8.Qd6 exd6 9.g4 Se7 10.Bg2 Sc6 11.Bd5 Be7 12.f3 0-0 13.Kf2 Ra8 14.Ke3 Sb8  
15.Kd4 Rh8 16.Bxf7+ Kh7 17.Kd5 Bd8

**[A8] Jasper van Atten, The Problemist 1987-1988, 3<sup>rd</sup>-5<sup>th</sup> Honourable Mention**

1.e4 Sf6 2.Bc4 Sd5 3.d3 f6 4.Bf4 Kf7 5.Qh5+ Ke6 6.Se2 Qe8 7.0-0 Qg6 8.Kh1  
Qg3 9.Qe8 Qe3 10.fxe3 Sc6 11.Rf3 Se5 12.Rh3 Kd6 13.Sg3 Sb4 14.Bf7 Kc6 15.c4  
Sg4 16.Sc3 Sh6 17.Rg1 Sg8 18.Rh6 Sa6 19.h3 Sb8

**[A9] Thierry Le Gleuher, Phénix 1995**

1.b4 b5 2.Bb2 Bb7 3.Bd4 Qc8 4.Bb6 axb6 5.c3 Ra3 6.Qc2 Rb3 7.Qg6 hxg6 8.a4  
Rxb2 9.a5 Rxb2 10.Rh8 Rh2 11.axb6 Rh1 12.Ra8 Ra3 13.Bh3 Ra1