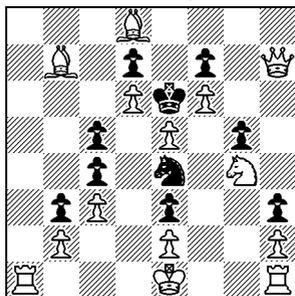


## Jan Hannelius 85 JT award

44 three-movers by 29 composers from 16 countries took part in the competition. I received the entries without the composers' names.

Two problems had to be excluded: in no. 12, the try 1.Re8? is defeated thematically with 1.-Bxe6!, but also with 1.-Se4! In no. 43 there is an additional threat 2.Sb6, and the composer's intention loses the essential accuracy. I propose the following ranking:

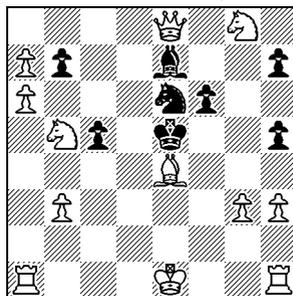
**1st-2nd Prize**  
**Terho Jaatinen, Finland**



3#

14+11

**1st-2nd Prize**  
**Valentin F. Rudenko, Ukraine**



3#

12+8

- 1.Rf1? (A) Sf2! (a)  
1.O-O? (B) Sg3! (b)  
1.Rd1? (C) Sd2! (c)  
1.O-O-O? (D) Sxc3! (d)

**1.Ba8! (-)**

- 1.-Sf2(a) 2.O-O (B)  
1.-Sg3(b) 2.Rd1 (C)  
1.-Sd2(c) 2.O-O-O (D)  
1.-Sxc3(d) 2.Rf1(A)  
1.-Sxd6 2.exd6, 1.-Sxf6 2.exf6

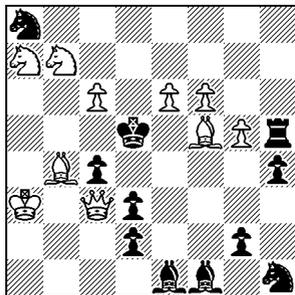
- 1.Bc2? (2.Qxe7 & 3.Qd6#)  
1.-Bd6 2.O-O-O(A) & 3.Rhe1#  
1.-Bd8 2.O-O(B) Kd5 3.Rf5#  
1.-bxa6!  
**1.Bg2!** (2.Qxe7 & 3.Qxf6#)  
1.-Bd6 2.O-O(B) & 3.Rae1#  
1.-Bd8 2.O-O-O(A) Kf5 3.Rd5#  
1.-Bf8 2.Td1! Kf5 3.Rd5#, 1.-bxa6 2.a8D  
Kf5 3.Qd5#

An original mechanism of cyclic Banny with four variations. The combination of modern thematic substance with two white castlings is original. The selection of the Rook moves to the d- and f-files (O-O-O / Rd1 and O-O / Rf1) has an antidual character, which increases the aesthetic value and is an important addition to the problem. The idea is realised in a block form, in which the necessity to preserve the option of castling nails the free white Rooks in their corner positions. The variations 1.-Sxd6 and 1.-Sxf6 also demonstrate the composer's ingenuity.

It is amazing that two problems showing the same unusual position of two white castlings participate in the same competition. And both have an unusual content! Here we have reversal of white's castlings as 2<sup>nd</sup> moves in two phases. The theme is very difficult and the composer has been incredibly ingenious in having been able to realise this idea. Formally a key, which removes a piece from a capture, although with compensation, is not considered good, but here the varied play and interesting tactics provided by the tries (1.Bd3?, 1.Bb1?, 1.Bxh7? or 1.Bf3? and 1.Bxb7) make the key acceptable. The moves of the black

Bishop, which do not lack defensive accuracy, separate white's second moves in an improbable fashion. The side variation 1.-Bf8 2.Rd1! (2.0-0-0?) is good. It is a pity that in the try it is impossible to avoid duals after 1.-Bf8.

**3<sup>rd</sup> Prize**  
**Piotr Ruszczynski, USA**

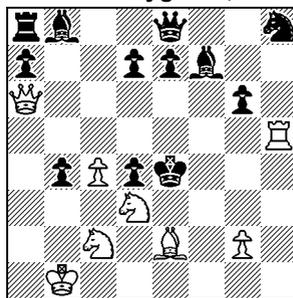


3# 10+11

- 1.-Sf2 2.Bc5 & 3.Qd4#
- 1.-Sg3 2.Bd6 & 3.Qe5#
- 1.Sd6? (2.Qxc4+ Ke5 3.Qe4#)
- 1.-Sf2 2.Sdb5 & 3.Qd4#
- 1.-Sg3 2.Sf7 & 3.Qe5#
- 1.-Rxcg5!
- 1.Sc5!** (2.Be4+ Kd6 3.Sb5#)
- 1.-Sf2 2.Sb3 & 3.Qd4#, 2.-cxb3 3.Qc5#
- 1.-Sg3 2.Sd7 & 3.Qe5#
- 1.-Kd6 2.Qd4+ Kc7 3.Sa6#

An exact and natural presentation of changed continuations against two bS moves to f2 and g3, which block the black Bishop, in three phases. It is worthwhile to mention the thematic tries 1.Bc5? Bf2! and 1.Bd6? Bg3!, for some reason not mentioned by the composer, because they lend the play logical character. Noteworthy is also the changed threat in the try and solution, and especially the excellent key, which gives a flight. The beautiful mate after the flight is the final proof of the composer's ability to achieve harmony and co-operation for the white pieces.

**1<sup>st</sup> Honorable Mention**  
**Aleksandr I. Sygurov, Russia**

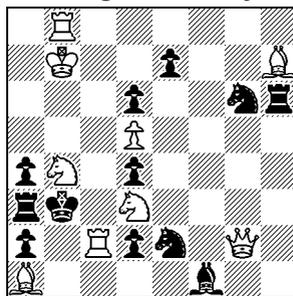


3# 8+12

- 1.Rg5!** (2.Rg4+ Kf5 3.Sxd4#, 2.-Bf4 3.Rxf4#)
- 1.-d6 2.g3 & 3.Sf2#
- 1.-Bd6 2.Qb7+ Bd5 3.Qxd5#
- 1.-e6 2.c5 & 3.Bf3#
- 1.-Be6 2.Qa1 & 3.Qxd4#, 2.-Be5 3.Rxe5#

Two Pickabishes on adjoining squares realised in a good construction with quiet white moves in three variations. Also the activity of the white Queen is charming. It is a pity that the key removes the white Rook from a capture. "Moral" compensation is offered by the fact that the Rook could enter the 4<sup>th</sup> rank at once, but it must strive exactly to g4!

**2<sup>nd</sup> Honorable Mention**  
**Giorgio Mirri, Italy**

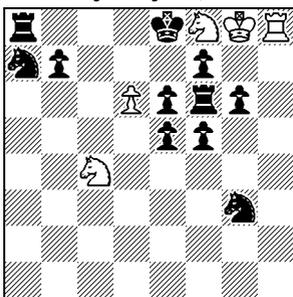


3# 9+12

- 1.Rbc8? (2.Tb2#) d1S!
- 1.Sc5+? dxc5!, 1.Rb2+? Kc4!
- 1.Ka6!** (2.Rb2+ Kc3/c4 3.Rc8#)
- 1.-Se5 2.Sc5+ dxc5 3.Sc6#
- 1.-d1S 2.Sc1+ Sxc1 3.Sd3#

There are two sharp variations with effective sacrifices of the Sd3, in order to allow a white piece to guard c2. It seems that the variations lack unity. On the other hand, the construction is pleasantly non-symmetrical: in the first variation the "X-ray" Bh7 eyes the square c2 through a black and white piece, and the Rh6 – through two black pieces. In the second variation it is the other way around: Qg2 eyes c2 through two black pieces and Bf1 checks after both white and black Knight have moved. The thematic key with white King entering a square where it will face hidden checks fits well to the whole.

### 3rd Honorable Mention Gennadij Kozjura, Ukraine

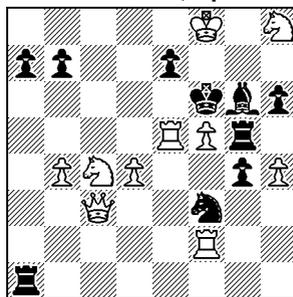


3# 5+11

- 1.Kh7!** (2.Sxg6+ Kd7 3.Sgxe5#)  
 1.-Sc6 2.Sxe6+ Kd7 3.Sc5#  
 1.-0-0-0 2.Sb6+ Kb8 3.Sfd7#  
 1.-Rd8 2.Sxe5 Rxd6 3.Sfxg6#

Three model mates from the same knight battery. The mechanism is not new, but I do not remember having seen the variation with 0-0-0 and mate with the black Rook pinned. The threat requires a correction defence 1.-Se4, as there is another threat 2.Sb6. It is likely that with another key, (for example, 1.Kg7) it would be possible to simplify the position.

### 1st Commend Efren Petite, Spain

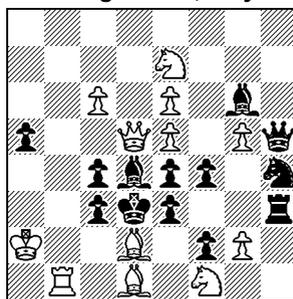


3# 10+10

- 1.Rxe7!** (2.d5+ Kxf5 3.Qe5#)  
 1.-Kxf5 2.Rxf3+ gxf3 3.Qxf3#  
 1.-Rc1/d1 2.Se3 (3.Re6#) 2.-Rxf5 3.Sxg4#,  
 2.-Bxf5 3.Sd5#, 2.-Bf7 3.Rxf7#  
 1.-Ra3 2.Sd6 (3.Re6#) 2.-Rxf5 3.Se4#, 2.-  
 Bxf5 3.Se8#  
 1.-Re1 2.Qxe1 (3.Qe6#) 2.-Kxf5 3.Qe5# 2.-  
 Sxe1 3.Re6#

An interesting fight for the square e6, which the bRa1 could control from two directions. From one direction the black Rook achieves direct control, from the other the white Knight interferes the line of control. At the same time this leads to changed mates after blocks on f5. The capture of a black Pawn decreases the value of the key, which unguards the thematic square f5.

### 2nd Commend Giorgio Mirri, Italy



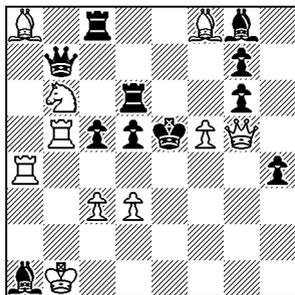
3# 12+13

- 1.-Sf5 2.Bc2+ Kxc2 3.Qxe4#, 2.-Ke2  
 3.Qxc4#  
 1.-Sf3/Rf3 2.Be2+ Kc2 3.Rc1#, 2.-Kxe2  
 3.Qxc4#

**1.Rb5!** (2.Qxd4+ Kxd4 3.Rd5#)  
 1.-Sf5 2.Qxe4+ Kxe4 3.Bc2#  
 1.-Sf3 2.Qxc4+ Kxc4 3.Be2#  
 1.-cxd2 2.Rc5 & 3.Qxc4#

Many similar variations showing reciprocal sacrificial and mating moves by line pieces are known (even with three variations; the threat in this problem reminds of that one!). The analogy of line-closing defences deserves credit, though I cannot guarantee that this has not been shown earlier.

**3<sup>rd</sup> Commend**  
**Zoltán Labai, Slovakia**

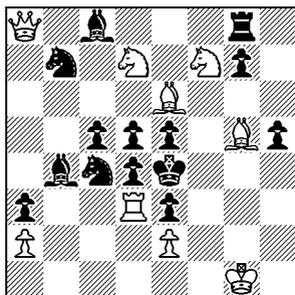


3# 10+11

**1.Rf4!** (2.fxg6+ Ke6 3.Qf5#)  
 1.-Rf6 2.Re4+(A) dxe4 3.d4#(B)  
 1.-Rxf8 2.d4+(B) cxd4 3.Sc4#(C)  
 1.-Qf7 2.Sc4+(C) dxc4 3.Re4#(A)

The composer succeeds in showing a cycle of white's second and third moves in three variations by using two half-pinned black pawns. The role of wBa8 is too small.

**4<sup>th</sup> Commend**  
**Aleksandr N. Pankratiev, Russia**

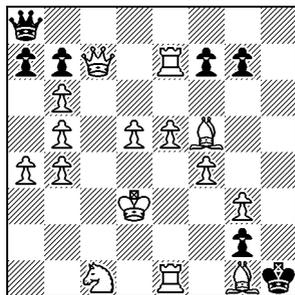


3# 9+14

1.-Be1 2.Sxc5+ Sxc5 3.Qxd5#  
 1.-Sd2 2.Sd6+ Sxd6 3.Qxd5#  
**1.Qa4!** (2.Qc2 & 3.Rxe3#)  
 1.-Be1 2.Sd6+ Scxd6 3.Rxe3# 2.-Sbxd6  
 3.Sxc5#  
 1.-Sd2 2.Sxc5+ Lxc5 3.Rxe3# 2.-Sxc5  
 3.Sd6#

Changed second white moves after the white Queen moves to another position behind two black thematic pieces – an old idea, refreshed only by the quiet threat.

**5<sup>th</sup> Commend**  
**Terho Jaatinen, Finland**



3# 15+7

1.Kc2? axb6! 1.Ke2? Qh8!  
 1.Kc3? a5! 1.Ke3? g5!  
 1.Kc4? a6! 1.Kd4? f6!  
 1.Ke4? g6!  
**1.Kd2!** (2.Sd3 & 3.Sf2#)  
 1.-Qd8 2.Qxd8 & 3.Qh8#

An unusual idea, a "King's wheel"! But unusually for threemovers, there are two white pieces which are bystanders, Re7 and Bf5.

**Moscow, December 12, 2003**  
**Viktor Chepizny**  
**International Judge**

(translation Jorma Paavilainen and Kari Valtonen)

P.S. This report was posted December 2003 but for some reason it did not reach the organizers of the competition. In April 2005 I received a letter of Neal Turner with the sad news of death of Jan Hannelius. It is a great loss for all those interested of chess problems, who knew him and his remar-

kable creative work. I was happy to work with Jan in eighties in PCCC, where he was president for many years, successful and with authority ! Person with severe, manly exterior which is so typical of northern people with not so easy life. Jan was unusually good and emphatic. At work he was both determined and careful but he resolved inevitable conflicts as a born diplomat. His joy of life and optimism were contagious. Jan was real leader, brilliant personality. Thus so clear and original was his composition art.

It's a pity that the maestro does not see these, to him dedicated compositions. Sorry Jan, Thank You for having been in our lives,

#### 1.4.2005 Viktor Chepizny

As Tournament Director, let me apologise to all concerned for the lateness of this award. It seems that it had originally been sent by the judge at a much earlier date, but must have got lost in the post as I never received it. Thank you very much, Mr Chepizny, and thanks also to all the composers for their contributions. Congratulations to the successful ones!

Claims to the Tournament Director by November 1, 2005 (address: Vanha Hämeenkyläntie 26, 00390 Helsinki).

**Neal Turner**

List of composers:

Efren Petite, Spain: 5,21,29,31  
Jorma Pitkänen, Finland: 10,14  
Dieter Müller, Germany: 27  
Giorgio Mirri, Italy: 8,11  
Aleksandr Chistjakov, Latvia: 36,42  
Jaakko Räisänen, Finland: 6,15  
Jan Strydom, South Africa: 23  
Aleksandr I. Sygurov, Russia: 17  
Alessandro Cuppini, Italy: 43  
Henryk Grudzinski, Poland: 37  
Leonid Makaronez, Israel: 25  
Leonid Ljubashevskij, Israel: 25  
Leopold Szwedowski, Poland: 12  
Zoltán Labai, Slovakia: 16  
Piotr Ruszczyński, USA: 41  
Kodric Gorazd, Yugoslavia: 20  
Gennadij Kozjura, Ukraine: 30  
Andrej Dubina, Poland: 1  
Valentin F. Rudenko, Ukraine: 9,13  
José C. Vinagre, Portugal: 39  
Harri Hurme, Finland: 38  
Terho Jaatinen, Finland: 24,32  
Aleksandr N. Pankratiev, Russia: 7,18,33,34  
Vladimir Kozhakin, Russia: 2,3,35,40,44  
Jukka Tuovinen, Finland: 19  
Stanislav Juricek, Czech Rep.: 28  
Marko Ylijoki, Finland: 22  
Bosko Miloseki, Macedonia: 4,26  
Georgi Hadzi-Vaskov, Macedonia: 4,26

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## Jan Hannelius MT

Suomen tehtäväniekat announces an International Composing Tourney to commemorate PCCC Honorary President Jan Hannelius, who died on 7th March 2005. The theme of the tourney is Hannelius theme: 1.X? (2.A#) a!, 1.Z? (2.B#) b! 1.Y! a/b 2.B/A#.

The tourney is divided into two sections:  
Orthodox problems (#, h#, s#, r#), judge: Kari Valtonen.

Other problem types, judge: Marko Ylijoki.

Entries to Hannu Sokka, Kastuntie 47 B 20, 20300 Turku, Finland.

Closing date: 1.6.2006, money and book prizes.

ST julistaa Jan Hanneliuksen kansainvälisen muistokilpailun Hannelius-teemaa (1.X? (2.A#) a!, 1.Z? (2.B#) b! 1.Y! a/b 2.B/A#) esittäville tehtäville. Kilpailu käydään kahdessa ryhmässä:

Oikeaoppiset tehtävät (n#, a#, i#, r#), tuomari Kari Valtonen.

Muut tehtävätyypit, tuomari Marko Ylijoki.

Tehtävät 1.6.2006 mennessä luottamusmies Hannu Sokka, Kastuntie 47 B 20, 20300 Turku

Raha- ja kirjapalkinnot.