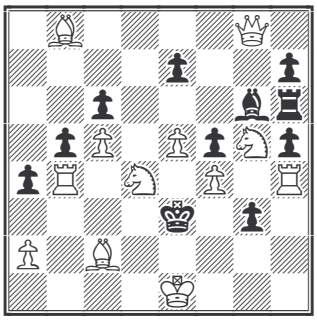
1. Directmate 2-Movers

Problemist 1976
(Dedicated to ARG)



#2 12+11

Try Qe6 (waiting) ?
1.. a3 / B~ / g2!
2. Qb3/Sxf5/ ?

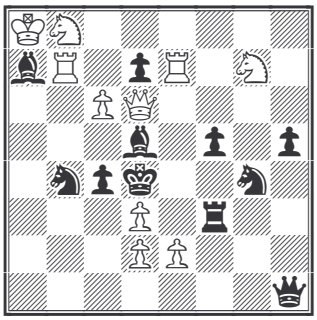
Try e6!?
1..g2 /a3!
2. Rh3/ ? (Qb3?)

Try Sde6!!?
1..g2 / a3 / B~!
2.Rh3/Rb3/ ? (Sxf5?)

Key Sge6!!!
1..g2 / a3 / B~
2. Rh3/Rb3/Qxg3

This was my first, and perhaps my only, important 2-er, important in the sense that it broke new ground. It was the first, and I believe still is the only, sound example of quaternary white arrival correction. The tertiary mechanism of 2 WSs in turn abandoning guard of a vital square had already been demonstrated by Chris Reeves (2= HM BCM 1965). The inspiration which made the 4th degree possible was motivating the occupation of the thematic square by the need to block a black pawn, enabling a square distant from the BK to be used. The underuse of the WBb8 is obviously a weakness, and some may feel the same about the double refutation by the BB, but these blemishes are perhaps justified by the nature of the task, and its continuing rarity. The dedication to Arthur Gooderson was in gratitude for the way that he had introduced me to the world of correction theory, but also for his help in rendering the problem sound.

Problemist 1977 II
1st Prize



#2 10+11

Try Sxd7 (Se6) ?
1..cxd3/Rxd3/Sxd3!
2.Rxb4/Sxf5/ ?

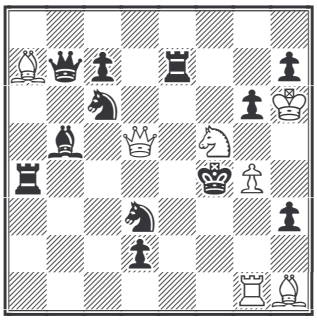
Try cxd7?
1..Sxd3/cxd3
2. Sc6 / ? (Rxb4?)

Try Rexd7?
1..Sxd3/cxd3/Rxd3
2. Qxd5/Rxb4/ ? (Sxf5?)

Key Rbxd7!
1..cxd3/Sxd3/Rxd3
2. Qxb4/Qxd5/Sxf5

My interest in correction led to efforts at combining black and white correction, and then into a more intensive study of ways of making black and white imitate each other, which I christened correspondence (in articles in The Problemist 1982/3). Here the correspondence is both strategic (both sides operate by capturing a pawn) and formal (the tries are defeated by captures by corresponding pieces – and in addition the WR which fails is the one which moves in the same direction as the BR). This is the theme which has remained my major preoccupation. Although there is also an element of arrival correction here, it is only secondary, and not, in my view tertiary, and was not the motivating concept. This was a joint winner of the Brian Harley Award.

Belliboni Th Ty 1986
Prize



#2 7+12

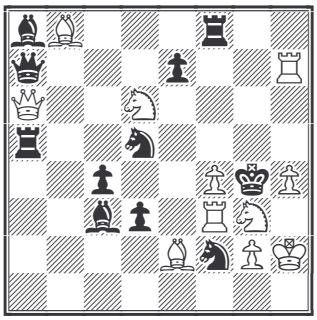
Try 1..S~ (Qg5) ?
1..Re5/Sde5!?/Sce5!
2. Qf3/ Qxd2 / ?

Try 1.. Sg3!?
1.. Re5/Sce5!?/Sde5!!(Kxg4)
2. Qf3/ Se2 / ? (Qg5)

Key 1..Sd4!!
1..Re5/Sce5!?/Sde5!?/(Ke3)
2. Qf3/ Se2 / Qe4 /(Qf3)
(Qe4?/Se2?)

This is an advanced form of correspondence through black and white correction. It is, to my mind, the better of the 2 problems in which I succeeded in combining tertiary black and white correction. The combination is of white correction and black *arrival* correction. Both the white correction tries give a flight. It is the black tertiary correction which defeats the secondary try, and after the tertiary key the relation between the 2 black corrections is dual avoidance.

Die Schwalbe 1983-I
1st Prize ex aeq



#2 11+11

Try Sd~ (Rxd3/Qg6) ? Sd~!

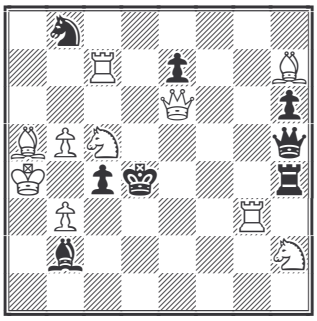
Try Se4!?
1..Sd~ /Sxf4!/Se3!/Sc7!
2. Rxd3/Rxf4/Sxf2/ ?

Try Sb5!?
1..Sd~/Sf6!?/Sb6!
2. Qg6/Qe6 / ?

Key Sf5!
1..Sd~?/Sf6!?/Sb6!?/(Sxf4!?)
2. Qg6 /Rg7 /Se3 /(Rxf4)

I found that the use of double threats enabled black and white correction to be effectively combined, and this problem represents my furthest advance into such territory. A random move by the WSd6 opens 2 offensive white lines, and is defeated by a random move of the BSd5 opening 2 defensive black lines. The WS proceeds to correct by closing one of the black lines and the BS imitates by closing one of the white lines, each having available 2 such corrections, one behind the other S and one in front. White's first correction is on the BB's line in front of the BS (Se4!?); this is defeated by black's rear correction on the WB's line (Sc7!), although the front correction (Sxf4) can be handled, and also an additional correction (Se3) on the BQ's line. White then turns to the BR's line, first behind the BS (Sb5!?), which is defeated by black's correction on the WQ's line behind the WS (Sb6!). Finally white corrects on the BR's line in front of the BS (Sf5!), and now can deal with both black's corrections on the WQ's line, changing the mate for the front correction (Sf6!?).

Problemist 1979-I



#2 10+8

Try Bg8 (Qe3) ?

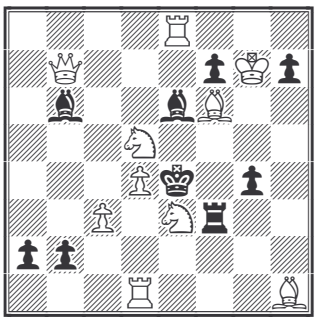
1..Qe2/Qe5 /Qg5/(Re4/Bc1/cxb3)/Qf7!
2. Qd5/Qxc4/Sf3/(Qxe4/Bc3/Sxb3)/ ?
(Sf3?) (Sf3?)

Key Rxe7 (Qxc4) !

1..Qf7/Qd5/Qxc5/(Qe2/Kxc5/cxb3)
2. Qe5/Qe3/ Sf3 /(Qd6/ Bb6 / Sxb3)

Correction and correspondence were not my sole concerns. This is an examination of the phenomenon of support. In try and key the WQ is supported by a line piece from the rear, but her threat is made on the unsupported line, where she has to maintain a guard. The BQ then proceeds, by unguard then block, to allow her to mate twice on the supported line. The flight-giving key is a bonus, and the mate by Sf3 plays an important incidental part: it is transferred between the phases, it justifies the Bh7 after the key (since without that B there would be no solution after Qxc5), and it is focused by the BQ from f7 in the thematic refutation of the try.

Problemist 1982-I
4th Prize



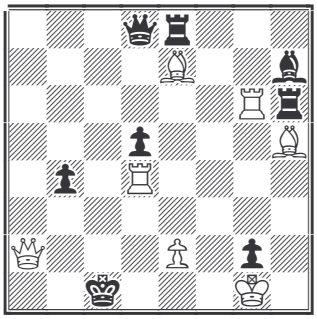
(a) Key Sg2 (Sde3# Se7?) !
1..Kf5 /Rxc3/(Rf5)
2. Se7 /Sge3/(Sgf4)
(Sde3?)

(b) Key Se7 (S3d5# Sg2?) !
1..Kf4 /Bc4 /(Bxd4)
2. Sg2 /S7d5/(Rxd4)
(S3d5?)

#2 (a) Diagram 10+9
(b) WQ a7->e1

A paradoxical idea which occurred to me was the "replacement" mate, in which white mates (or threatens to mate) by replacing on the square vacated by the key a piece like the departing key piece. This twin was much my most successful realisation of the idea. In each part the key WS unguards a square, and the threat S must renew the guard; the threat is on the vacated square because arrival on its alternative will unpin a B line-piece. After the K-flight given by each key the relationship between these moves is reversed, and it is the replacement which has to be avoided, so that it never occurs. In the 2nd variation the key piece has to switchback (an analogous effect) in order to shut off the piece it has unpinned. I was astonished to find such a degree of equivalence between the 2 axes (2 flight-giving-unpinning keys etc). The 2nd shut-off of the BR in (a) is a further stroke of exceptional luck not available in (b), where the 3rd variation is a constructional necessity. It is one of the ironies of composing that while one cannot expect praise for the good luck, one will certainly be criticised for the bad.

Problemist 1984



Try Qb3 (Rd1) ? Qb6! (Bg5?)

Try e3 (Rd1) ? Rxh5! (Rc6?)

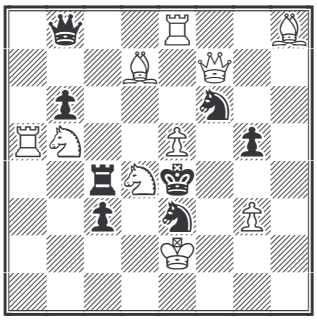
Key e4!
1..Bb6/Rxh5/dxe4
2. Bg5/ Rc6/ Rc4

#2 7+8

Another fascination for me was masked interference (whether by B or W) with rear B controls of W line-pieces. Here the potential mates by Bg5 and Rc6 are both *doubly* controlled from the rear (directly and indirectly). Thus in the 1st phase the simple removal of the BQ's direct control to b6 (pinning the WR) does not allow the WB to mate because of the BR's indirect control. The try e3? is a

masked interference with the WQ's pin-line and also with the rear control of the BRe8, but it still does not enable the Be7 to mate because it interferes directly with its mating line. The key e4! is a masked interference with both indirect rear controls, enabling both the white line-pieces to mate when the direct rear controls are withdrawn. In short this is a *masked* Nowotny, a theme later doubled by Jac Haring, but certainly not well known, if known at all, at the time. I showed it as an original in a talk at a Ramsgate weekend, and it was published only in a report of the weekend, so I doubt if it was ever judged.

Problem Observer 1986
1st Prize



(Try Sf3 (Sxg5) ? Sh7 (Qf3?)!

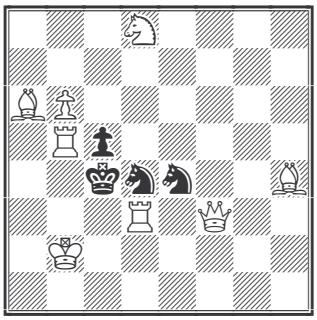
Key Sc6!

1..Kf5/Kxe5/Kd5/Qxe8/Sh7
2. Sc5/Sd8 / Sxc3/ Sd6 /Qf3

#2 11+10

In the diagram there is a battery from e8, an indirect battery from a5 and a masked control from h8. The key gives 3 lateral flights by shutting off 3 white lines and thereby reducing the battery to a half-battery and setting up 2 new indirect batteries. All these weapons are fully used in the play. The try is not thematic, but is a happy feature, since it carries the proper threat and is likely to be seen first. I regard this as my best traditional problem. It failed to make the award in the formal Mansfield Memorial Tourney, but I think the great man would have liked it.

Problemist 1987-II
3rd Hon Mention



(a) Bg3 (waiting)!
1..Kd5; 2. Qf7 (A mates, B pins)

(b) Bf6!
1..Kd5; 2. Rxd4 (B mates, C pins)

(c) Be7!
1..Kd5; 2.Rxc5 (C mates, A pins)
(1..Se~/Sd~ /Sxb5)
(2. Rc3/Rbb3/Qxe4)

#2 3 Solutions 8+4

In direct mates twins are common enough, but multiple solutions are rarely encountered, and even frowned on in some quarters, but I make no apology for these 3 simple, but thematically related solutions. This is one of my few cyclic ideas. There is one thematic move throughout, the K-flight to d5, which pins 3 black men. In each part one of the pinning pieces delivers a pinmate while another delivers the active pin; the third has no active role. The active functions cycle between the pinning pieces in the pattern ABC, BCA. There is no set pin and the by-play arises naturally from the matrix, and even includes an additional self-pin. I was delighted to find this Meredith setting, and felt I had done what I wanted with the idea.