

BEST PROBLEMS

Rassegna dei migliori problemi

diretta da **Antonio Garofalo**

Col sostegno dell'API (Associazione Problemistica Italiana)

Anno XV - n. **58**

2°/2011 - April

Hanno collaborato a questo numero:

in redazione - C. J. Feather, G. J. Perrone, V. Rallo, Mr. Veneziano;

altri collaboratori - V. Zaitsev, E. Minerva.

EDITORIALE

Diamo il benvenuto (welcome!) per la loro prima pubblicazione su *Best Problems* a Jean-François CARF, Kostas PRENTOS, Diane BARNARD e Aleksandr GYK.

In questo numero due tristi necrologi: ci hanno lasciati Luciano Citeroni e Evgeny Bogdanov.

Da segnalare - cosa rara nel mondo della composizione - un'opera con uno degli autori donna (vedere diag. 2641). In questo numero trovate altri due verdetti e una ricca selezione di affermazioni italiane. Buona lettura!



Nel 2010 Francesco Simoni ha raggiunto il titolo di Maestro Internazionale FIDE per la composizione. È doveroso, oltre che un piacere, mostrare in prima pagina uno dei suoi lavori più interessanti degli ultimi tempi.

Giubileo R. Ravarini-90, *L'Italia Scacchistica* 2008, 1°-2° Premio e.a.

H≠2 (7+12) C+ - b) ♖a4-d8

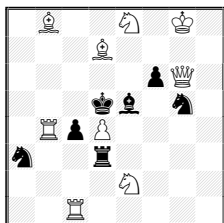
a) 1. ♖c4 ♗f4 2. ♖f1 ♗xd4≠ b) 1. ♖d5 ♗e3 2. ♖g5 ♗xd4≠

Lascio la parola al giudice:

"♖g1 e ♖g4 controllano la casa di matto; i loro movimenti sono limitati a un'unica casa dove però inchioderebbero il cavallo mattante, pertanto con la sua prima mossa il Nero schioda preventivamente il cavallo bianco. Un lavoro di rara intelligenza strategica." Giudice: R. Ravarini.

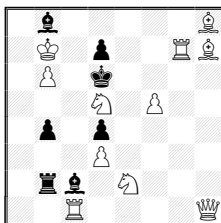
Inediti

2615. P. L. Placanico
Italia



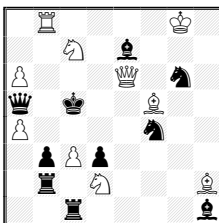
≠2 (9+7) C+

2616. A. Fasano
Italia



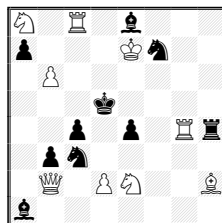
≠2* vv (11+7) C+
b) -♖e2 & ♜b6-g5

2617. A. Dikusarov
Russia



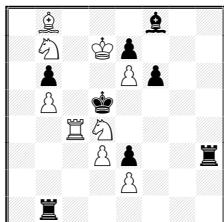
≠2 (10+10) C+

2618. I. Zurutuza
Spagna



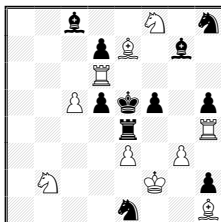
≠2 (9+10) C+

2619. V. Agostini
Italia



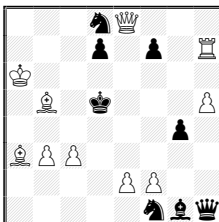
≠2 (9+8) C+
b) ♗f6-h4
c) ♗f6-b4

2620. A. Armeni
Italia



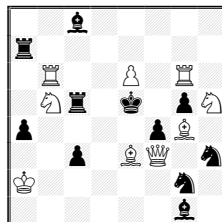
≠2 v... (10+11) C+

2621. A. Dikusarov
Russia



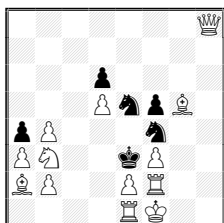
≠2 (10+8) C+

2622. S. Mariani
Italia



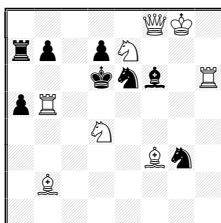
≠2* v (9+11) C+

2623. Z. Labai
Slovacchia



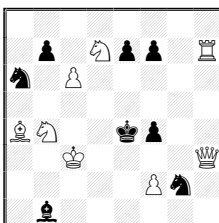
≠2* (13+6) C+

2624. S. Juricek
Rep. Ceca



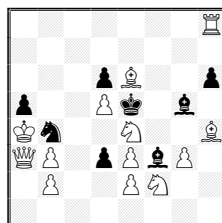
≠2 v... (8+8) C+

2625. A. Dikusarov
Russia



≠2 (8+8) C+

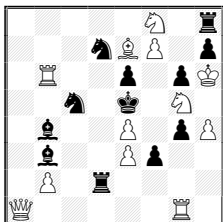
2626. P. L. Placanico
Italia



≠2 v (13+8) C+

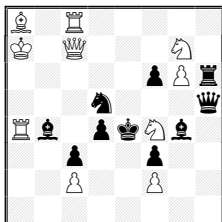
≠2 - n. 2615-2626 (Judge 2011-2012: NN).

2627. A. Cistjakov
Lettonia



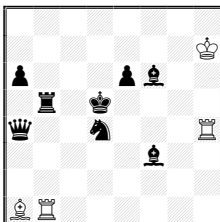
≠3 (12+12) C+

2628. V. I. Rezinkin
Bielorussia



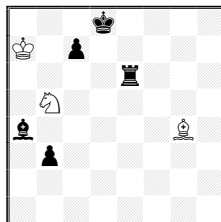
≠3 (10+10) C+

2629. P. G. Soranzo
Italia



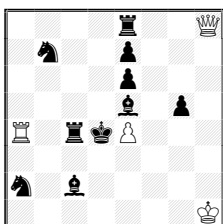
H≠2 (4+8) C+
2 sol.

2630. M. Kuligin
Ucraina



H≠2 (3+5) C+
2 sol.

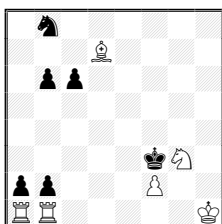
2631. A. Dikusarov
Russia



H≠2 (4+10) C+
(¹)

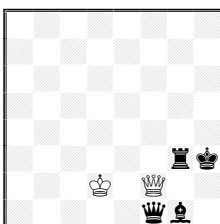
2635. J. Carf
Francia

2632. S. Parzuch
Polonia



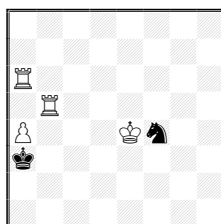
H≠2 (6+6) C+
2 sol.

2636. C. Jonsson
Svezia



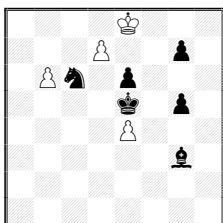
H≠2 (2+4) C+
3 sol.

2637. R. Kohring
Germania

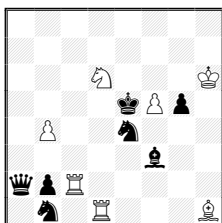


H≠2 (4+2) C+
b,c,d ♜f4-e2-d1-c1

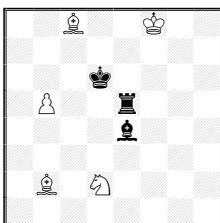
2638. A. Dikusarov &
V. Rallo - Russia/Italia



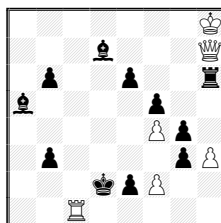
H≠2 (4+6) C+
2 sol.



H≠2 (7+7) C+
2 sol.



H≠2 (5+3) C+
2 sol.



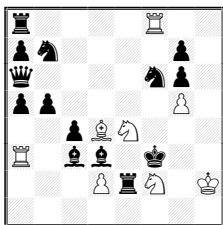
H≠2 (6+11) C+
3 sol.

≠3 - n. 2627-2628 (Judge 2010-2011: Antonio Garofalo).

H≠2, H=2 - n. 2629-2642 (Judge 2010-2011: NN).

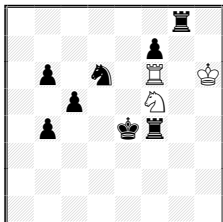
(¹) b) ♜e6-b3, c) ♜e6-d3, d) ♜e6-f5, e) ♜e6-d7, f) =e) ♜g5-a5

2639. G. Brunori, V. Agostini & F. Simoni
Italia



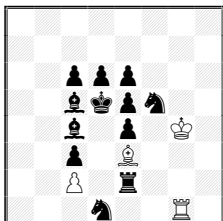
H≠2 (8+14) C+
2 sol.

2643. M. Kuligin,
V. I. Shevchenko
& A. Gyk - Ucraina



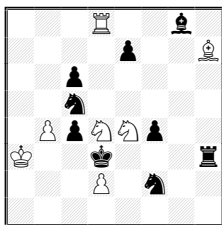
H≠3 (3+8) C+
3 sol.

2647. J. F. Carf
Francia



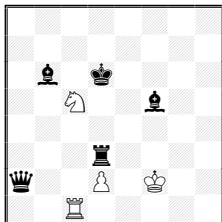
H≠3 (4+12) C+
3 sol.

2640. V. Agostini &
A. Garofalo - Italia



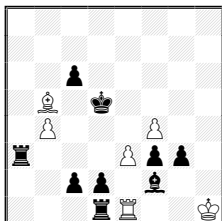
H≠2 (7+9) C+
b) ♖c4-e5

2644. A. Popovski
Macedonia



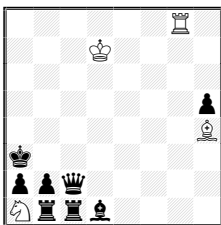
H≠3 (4+5) C+
b) ♕f5-f7

2648. C. J. A. Jones
Gran Bretagna



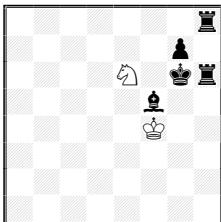
H≠3 (6+9) C+
b) ♜a3-a4

2641. K. Prentos
& D. Barnard
Grecia/USA



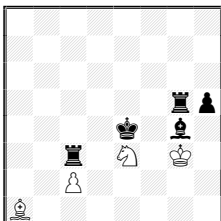
H≠2 (4+8) C+
2 sol.

2645. S. Juricek
Rep. Ceca



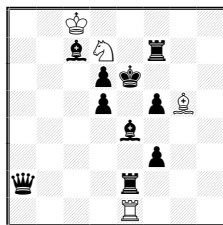
H≠3 (2+5) C+
3 sol.

2649. V. Agostini &
S. Mariani - Italia



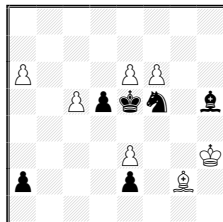
H≠3 (4+5) C+
b) ♕c2-d4

2642. V. Tinebra
Italia



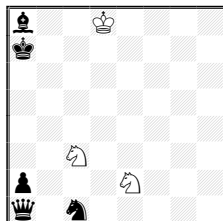
H≠2 (4+10) C+
2 sol.

2646. P. Tritten
Francia



H≠3 (7+6) C+
2 sol.

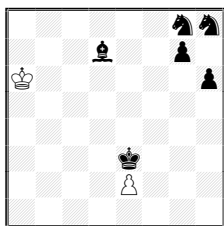
2650. P. Tritten
Francia



H≠3 (3+5) C+
2 sol.

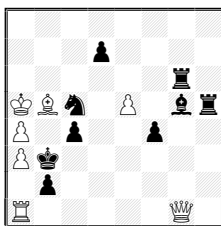
H≠3, H=3 - n. 2643-2650 (Judge 2010-2011: NN).

2651. A. Garofalo
Italia



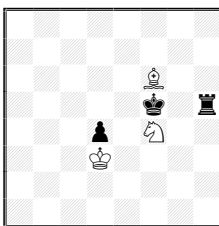
$H \neq 4$ (2+6) C+
2 sol.

2652. V. Agostini &
M. Parrinello - Italia



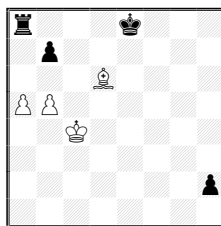
$hs \neq 3$ (7+9) C+
b) Qb5

2653. V. Rallo
Italia



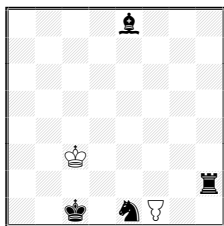
$H \neq 2.5$ (3+3) C+
4 sol.
Chameleon Circe

2654. R. Kohring
Germania



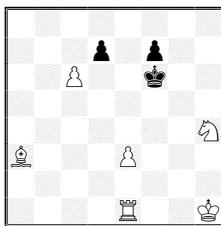
$psr-H \neq 4$ (4+4) C+
1 sol.

2655. A. Armeni
Italia



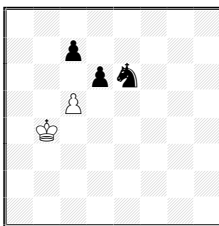
$H \neq 2$ (2+4) C+
2 sol. - Orphan fl

2656. G. Brunori &
V. Agostini - Italia



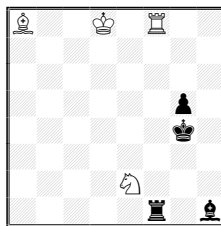
Ser- $H \neq 8$ (6+3) C+
2 sol.

2657. V. Rallo
Italia



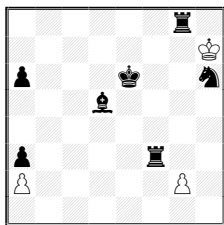
$H = 3$ (2+3) C+
2 sol.
Royal piece e6

2658. P. Tritten
Francia



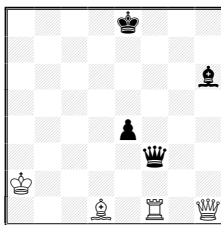
$H \neq 2$ (4+4) C+
b) Ag5-h5
Antircirce

2659. J. Pitkanen
Finlandia



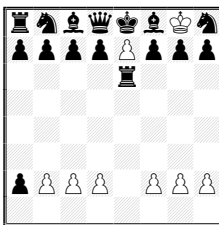
Ser- $\neq 22$ (3+7) C+

2660. P. Tritten
Francia



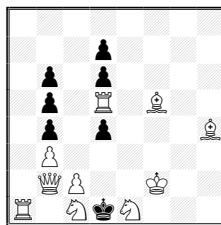
$H \neq 2$ (4+4) C+
3 sol.
Antircirce

2661. N. Junio
Filippine



$\neq 1$ (8+16)
(see note)

2662. N. Junio
(after ??) Filippine



$\neq 19$ (10+7)
(see note)

$H \neq n$ - n. 2651 (Judge 2010-2011: NN). $hs \neq 2/3$ - n. 2652 (Judge 2011-2012: P. A. Petkov).
Fairies n. 2653-2662 (Judge 2010-2011: NN).

Note agli inediti

2653. Chameleon-Circe: a captured unit, when reborn (see **Circe**), is transformed in the sequence ♖>♗>♘>♙>♚, the rebirth square being determined after the transformation. [Un'unità catturata, quando rinasce - vedi Circe - si trasforma secondo la sequenza ♖>♗>♘>♙>♚; la casa di rinascita è determinata dopo la trasformazione.]

2654. Pser = Partial Serie. Problema a serie, parziale. Durante una normale serie di mosse il Nero può dare scacco, il quale viene parato da una mossa bianca, dopo di che la serie prosegue.

2655. Orphan: a unit which can move only when attacked by an opposing unit, whose power it then takes on. If attacked by several units, it takes on the power of each such unit, and it can transfer all assumed power(s) to another Orphan of the opposite colour. [L'Orfano è un pezzo che può muovere solo quando è sotto attacco di un pezzo nemico, dal quale esso prende il potere. Cioè se viene attaccato da una Torre, l'Orfano muove come una Torre. Ciò accade anche quando è lo stesso Orfano, una volta che ha mosso, a mettersi sotto minaccia del pezzo nemico. Ecco perché quando è vicino al Re avversario, ne prende il potere e pertanto gli dà scacco. Se l'Orfano è attaccato da diverse unità avversarie, prende il potere di tutte loro. Un Orfano può far da ponte fra due Orfani nemici, trasferendo il potere da uno all'altro.]

2657. Il pezzo da mattare è il ♖e6.

2661. Retro.

Change one of the black chessmen into a white piece of the same kind, then mate in one move.

[Cambiare un pezzo nero in uno bianco dello stesso tipo, quindi matto in 1 mossa.]

2662. Problema a condizione.

Pawn-mate in 19 moves. Objective: check mate the black king with one white pawns. It's not allowed to capture or lose any pieces. This means that the pawn on c2 must run the gauntlet of black pawns without to be captured and perform mate.

Soluzioni Inediti

Fascicolo n. 58

Commenti degli autori, di G. J. Perrone e del redattore.

2615. (≠2, Pietro L. Placanico)

1. ♖xc4! [2. ♖c5≠]

1... ♗e4 2. ♖f7≠ 1... ♗e6 2. ♖c6≠ 1... ♖d6 2. ♗xf6≠ 1... ♖xd4 2. ♗f4≠ 1... ♖c3 2. ♗xc3≠ 1... ♖xd4 2. ♗c3≠ 1... ♗xc4 2. ♖b5≠

2616. (≠2, Alessandro Fasano)

1... ♖b3 2. ♖g6≠ 1... ♗e5 2. ♖xd7≠

1. ♗f6? [2. ♖d5≠] 1... ♖b3 2. ♖h2≠ ma 1... ♗e5!

1. ♗df4? [2. ♖d5≠] 1... ♗e5 2. ♖xd7≠ ma 1... ♖b3!

1. ♗e7! [2. ♖d5≠] 1... ♖b3 2. ♖h2≠ 1... ♗e5 2. ♖g6≠

b) 1... ♖b3 2. ♖g6≠ 1... ♗e5 2. ♖xd7≠

1. ♗f6? [2. ♖d5≠] 1... ♗e5 2. ♖h2≠ ma 1... ♖b3!

1. ♗e7? [2. ♖d5≠] 1... ♗e5 2. ♖h2≠ ma 1... ♖b3!

1. ♗b6! [2. ♖d5≠] 1... ♖b3 2. ♖xd7≠ 1... ♗e5 2. ♖h2≠

Matti cambiati, Arnhem.

2617. (≠2, Andreï Dikusarov)

1. ♖e4! [2. ♗c6≠]

1... ♗xe4 2. ♗xe4≠ 1... ♗e5 2. ♗xe7≠ 1... ♗xe6 2. ♗xe6≠ 1... ♗d5 2. ♗xd5≠ 1... ♗d6 2. ♗c4≠ 1... ♗xc3 2. ♗g1≠

1... ♗xc7/♗b5 2. ♗(x)b5≠ 1... ♗xa4/♗xc3/♗b6 2. D(x)b6≠ 1... ♗xa6 2. ♗xa6≠

2618. (≠2, Imanol Zurutuza)

1.d4! [2. ♗c5≠] 1... exd3 e.p. 2. ♗xc3≠ 1... cxd3 e.p. 2. ♗xb3≠ 1... ♗c6 2. ♗c7≠ 1... ♗a4 2. ♗f4≠ 1... axb6 2. ♗xb6≠

2619. (≠2, Valerio Agostini)

a) 1. ♗c6? [2. ♗d4≠] 1... ♗b4 2. ♗xb4≠ ma 1... ♗h4! a)

1. ♗f5? [2. ♗d4≠] 1... ♗h4 2. ♗xe3≠ ma 1... ♗b4! b)

1. ♗c2! [2. ♗d4≠] 1... ♗h4 2. ♗xe3≠ 1... ♗b4 2. ♗xb4≠

b) 1. ♗f5? [2. ♗d4≠] 1... ♗g7 2. ♗xe7≠ ma 1... ♗b4! b)

1. ♗c2? [2. ♗d4≠] 1... ♗b4 2. ♗xb4≠ ma 1... ♗g7! c)

1. ♗c6! [2. ♗d4≠] 1... ♗g7 2. ♗xe7≠ 1... ♗b4 2. ♗xb4≠

c) 1. ♗c2? [2. ♗d4≠] 1... ♗h4 2. ♗xe3≠ ma 1... ♗g7! a)

1. ♗c6? [2. ♗d4?] 1... ♗g7 2. ♗xe7≠ ma 1... ♗h4! a)

1. ♗f5! [2. ♗d4?] 1... ♗h4 2. ♗xe3≠ 1... ♗g7 2. ♗xe7≠

Ciclo delle difese che sventano.

2620. (≠2, Alberto Armeni)

1. ♗f4? tempo, ma 1... h4! 1. ♗xh5? tempo, ma 1... ♗d4!

1. ♗g5? tempo, ma 1... f4! 1. ♗xe1? (2. ♗d3≠) ♗xe3+!

1. ♗f1? tempo, 1... ♗a6! 1. ♗f3/♗g2? tempo, 1... h1!

1. ♗d8! tempo,

1... ♗h~2. ♗g6≠ 1... ♗g~2. ♗f6≠ 1... ♗c~2. ♗xd7≠

1... ♗e~2. ♗d3≠ 1... ♗~2. ♗xd5≠ 1... ♗d4 2. exd4≠

1... ♗f4+ 2. gxf4≠ 1... d4 2. ♗c4≠ 1... f4 2. ♗xh5≠ Balbo

2621. (≠2, Andreï Dikusarov)

1.f4! [2. ♗e5≠]

1... ♗xh5 2.e4≠ 1... ♗e4 2. ♗xd7≠ 1... ♗d4 2.c4≠ 1... gxf3 e.p. 2.e4≠ 1... f6 2. ♗xd7≠ 1... d6 2. ♗c4≠ 1... ♗e6 2. ♗a8≠ 1... ♗c6 2. ♗c4≠

2622. (#2, Stefano Mariani)

1... ♗f2 2. ♗d4 (A) / ♗xg5 (B) ≠

1... ♗xe6+ 2. ♗gxe6 (C) / ♗bxe6 (D) ≠

1. ♗d6? (2. ♗e4≠)

1... ♗f2/♗xe6+ 2. ♗xg5 (B) / ♗gxe6 (C) ≠

se 1... ♗b7/♗c4 2. ♗f7/♗xc4≠ ma 1... ♗c6!

1. ♗f6! (2. ♗e4≠)

1... ♗f2/♗xe6+ 2. ♗d4 (A) / ♗bxe6 (D) ≠

se 1... ♗b7/♗c4 2. ♗d7/♗d5≠

Matti cambiati, Ellerman-Makihovi

2623. (≠2, Zoltán Labai)

1... ♗ed3 2. ♗d4≠ 1. ♗c1! tempo 1... ♗e~2. ♗c3≠ 1... ♗xf3 2. exf3≠ 1... ♗ed3 2. exd3≠ 1... ♗d4 2.e3≠ 1... ♗d2 2.e4≠ Albino, chiave che concede due fughe.

2624. (#2, Stanislav Juricek)

1. ♖b8+? ♜xe7! 1. ♚ec6+? ♚xf8! 1. ♚b6+? ♜c5! 1. ♚xe6? ♚a6! 1. ♚df5+? ♚xf5! 1. ♚a3+? ♚c5!
 1. ♚e5! [2. ♚b5≠] 1... ♚xe5 2. ♚d5≠ 1... ♚c7 2. ♚ec6≠ 1... ♚xd4 2. ♖b8≠ 1... ♜c7 2. ♚d5≠ 1... ♜xe5 2. ♚g6≠ Chiave di sacrificio.

2625. (#2, Andreï Dikusarov)

1. ♖h5! [2. ♖d5≠]
 1... ♚e3 2. f3≠ 1... f3 2. ♖e5≠ 1... f5 2. ♚xe7≠ 1... e5/e6 2. ♚f6≠ 1... ♚a2 2. ♚c2≠ 1... bxc6 2. ♚xc6
 ≠ 1... ♚xb4/♚c7 2. ♚c5≠

2626. (#2, Pietro L. Placanico)

1. ♚f8? [2. ♚f5≠]
 1... ♚f6 2. ♚xf6≠ 1... ♚xe3 2. ♚f6≠ 1... ♚xe4 2. ♚g4≠ 1... ♚xd5 2. ♖xd6≠ ma 1... ♚g4!
 1. exd3! [2. d4≠] 1... ♚xe3 2. ♚f6≠ 1... ♚xe4 2. ♚g4≠ 1... ♚c2 2. ♖xd6≠ 1... ♚xd5 2. ♖xd6≠ 1...
 ♚xd3 2. ♖xd6≠ 1... ♚c6 2. ♖xd6≠

2627. (#3, Alexandre Cistiakov)

1. ♖a8! [2. ♚xf3+ gxf3 3. ♚g5≠]
 1... ♚g2/♚f2 2. ♚d6+ ♜f6 3. ♖d8≠
 1... ♚d5 2. ♚xd7+ ♚xd7 3. ♖xh8≠ 2... ♚xd7 3. ♚xe6≠
 1... ♚b7 2. ♚xd7+ ♚xd7 3. ♖xh8≠
 1... ♚d1 2. ♚xd7+ ♚xd7 3. ♖xh8≠ 2... ♚xd7 3. ♚xe6≠
 1... ♚d5 2. ♚d6+ ♜f6 3. ♖d8≠

2628. (#3, Valery I. Rezinin)

1. ♚d3! [2. ♖f4≠] 1... ♖h2 2. ♚xd5+ ♜xd5 3. ♖c6≠ 1... ♚d6 2. ♚xd4+ ♜xd4 3. ♖c4≠

2629. (H#2, Pier Giorgio Soranzo)

1. ♚c5 ♚b7 2. ♚c6 ♚d7≠ 1. ♜c4 ♚h3 2. ♚d5 ♚c3≠

2630. (H#2, Mikola Kuligin)

1. ♚e8 ♚d4 2. ♚c6 ♚xc6≠ 1. ♚e7 ♚d6 2. ♚e8 ♚b7≠

2631. (H#2, Andreï Dikusarov)

a) 1. ♚f6 ♚xc4+ 2. ♜e5 ♖h2≠ b) 1. ♜c3 ♖xe5+ 2. ♚d4 ♖xd4≠ c) 1. ♜xe4 ♚a5 2. ♚d4 ♖xe5≠
 d) 1. fxe4 ♖g8 2. e3 ♖xc4≠ e) 1. ♜c5 ♖xe5+ 2. ♜c6 ♚a6≠ f) 1. ♜e3 ♚a3+ 2. ♜f4 ♖h4≠

2632. (H#2, Stefan Parzuch)

1. bxa1=♚ ♚xb6 2. c5 ♚f6≠ 1. axb1=♚ ♚a8 2. ♚a6 ♚f8≠ Zilahi.

2633. (H#2, Jorma Pitkanen)

1. ♚g2 ♜c3 2. ♜h2 ♖h4≠ 1. ♖c4 ♖xg1 2. ♖g4 ♖h1≠ 1. ♖g2 ♖e2 2. ♚f2 ♖h5≠
 Matti modello, eco camaleonte.

2634. (H#2, Andreï Dikusarov)

a) 1. ♚d5 a5 2. ♚b6 axb6≠ b) 1. ♚d4 ♚b1 2. ♚b5 axb5≠
 c) 1. ♚b2 ♚b4 2. ♚xa4 ♚axa4≠ d) 1. ♚b3 a5 2. ♚xa5 ♚axa5≠

2635. (H#2, Jean Carf)

1. ♚d6 d8=♚ 2. ♚e5 ♚b7≠ 1. ♜f6 d8=♚ 2. e5 ♚d6≠ Matti modello con promozioni minori.

2636. (H#2, Christer Jonsson)

1. ♚xd1 ♚b5 2. ♜d5 ♚c5≠ 1. ♚xd6 ♜xg5 2. ♜e4 ♚e2≠ Matti modello su inchiodatura.

2637. (H#2, Rolf Kohring)

1. ♚c6 b6 2. ♚d5 ♚e4≠ 1. ♚c5 ♚f3 2. ♚d5 ♚e5≠ Grimshaw interference of Bishop/Rook after critical move, twofold block, 'delayed' Umnov, ideal mate (Author).

2638. (H#2, Andreï Dikusarov & Vito Rallo)

1. ♚f6 ♖xf5 2. b2 ♖c2≠ 1. ♚g6 ♖g7 2. ♚c3 ♖xc3≠ 1. ♚xh3 ♖xh3 2. g2 ♖e3≠

2639. (H#2, Gabriele Brunori, Valerio Agostini & Francesco Simoni)

1.♙xe4 ♗xf6 2.♙c6 ♗d8≠ 1.♙xd4 ♗xf6 2.♙b6 ♗e8≠

Zilahi, semi-inchiodatura nera, creazione di batteria bianca, matti su inchiodatura; effetti noti ma svolti con molta eleganza. Una curiosità: questo problema è stato composto a casa del Redattore durante un incontro agostano!

2640. (H#2, Valerio Agostini & Antonio Garofalo)

a) 1.♗b3 ♗d6+ 2.♙xd4 ♗f7≠ b) 1.♙b3 ♗f5+ 2.♙xe4 ♗h4≠ Ci sono molti H#2 con una struttura simile (batterie bianche ♗♗+♙♗) e gioco bianco con le stesse motivazioni, ma nessun problema (che noi si conosca) nel quale la prima mossa nera è motivata dall'evitare uno scacco di batteria reale nera. Zilahi, Anderssen (Thema Anderssen: a piece (A) intercepts a piece of the same colour, the opposite side moves, and (A) moves again giving an indirect check.)

2641. (H#2, Kostas Prentos & Diane Barnard)

1.♗h2 ♙e1 2.♙c2 ♗a8≠ 1.♗g2 ♗g4 2.♙c2 ♙e7≠

Black Queen's hideaway, Grimshaw (Authors). Echo diagonal-orthogonal.

2642. (H#2, Vincenzo Tinebra)

1.♗b2 ♗e5 2.♙c2 ♗d3≠ 1.♙b1 ♙e3 2.♙c2 ♙d2≠

Semi-inchiodatura nera, Anderssen, batteria bianca mascherata; elegante!

2643. (H#3, Mikola Kuligin, Vitaly Ivanovich Shevchenko & Aleksandr Gyk)

1.♗f3 ♗e6+ 2.♙f4 ♗xd6 3.♗gg3 ♗e4≠ 1.c4 ♗e7 2.♙d4 ♗xd6+ 3.♙c5 ♗d5≠ 1.♙e5 ♗e3 2.♗e4 ♗d6 3.f5 ♗c4≠ Autoblocco preventivo, matti modello.

2644. (H#3, Aleksandar Popovski)

a) 1.♗d5 ♗e1 2.♙c2 d4 3.♙c7 ♗e6≠ b) 1.♙e5 ♗f1 2.♗d6 ♙e3 3.♙d5 d4≠ a) try 1.♙c7 ♗b1 2.♙c8 [♗a6?] 3.♙d7 [♗b8?] b) try 1.♙e7 ♗g1 2.♙f8 ♗g7 3. ♙e8 [♗e6?] (Author)

2645. (H#3, Stanislav Juricek)

1.♗h4+ ♙e5 2.♙h5 ♙xf5 3.♗h6 ♗xg7≠ 1.♙h5 ♙f3 2.g5 ♙g3 3.♙g6 ♗g7≠ 1.♙h7 ♗c5 2.♙e6 ♗d7 3.♙g8 ♗f8≠ Chumakov, matti modello.

2646. (H#3, Pierre Tritten)

1.a1=♗ f7 2.♗xa6 f8=♗ 3.♗xe6 ♗d7≠ 1.e1=♙ a7 2.♙h4 a8=♗ 3.♙xf6 ♗xd5≠ Zilahi, AUW.

2647. (H#3, Jean-François Carf)

1.♗xe3 ♗e1 2.♗d3 cxd3 3.♗d4 dxe4≠ 1.♗b2 ♙d2 2.♙d4 ♗g3 3.d5 ♙xc3≠ 1.♙b3 ♙f2 2.♗e3 cxb3 3.♙d4 ♗xd1≠ Ci sono diversi elementi strategici (GJP).

2648. (H#3, Christopher J.A. Jones)

a) 1.♗xe3 ♙a4 2.♗e5 fxe5 3.♙d4 ♙b3≠ b) 1.♙xe3 ♙f1 2.♙c5 bxc5 3.♗d4 ♗e5≠

L'annichilazione del Pd3 abbatte la guardia di d4 e l'altro pezzo deve bloccare. Eleganti matti modello (GJP). Sacrifici di ♗♙ neri, con autoblocco degli stessi pezzi e scambio di funzioni.

2649. (H#3, Valerio Agostini & Stefano Mariani)

a) 1.♙f3+ ♗g4 2.♗e3 c4 3.♗f5 ♗f2≠ b) 1.♗c4 ♗g2 2.♙f5 d5 3.♗e4 ♗h4≠

Schiodature e matti ad eco (GJP). Umnov, eco.

2650. (H#3, Pierre Tritten)

1.♗xc3 ♗xc3 2.a1=♗ c7 3.♗a6 ♗b5≠ 1.♙b8 ♗b1 2.axb1=♗ d4 3.♗b7 ♗c6≠

Sottopromozione e matti modello ad eco (GJP).

2651. (H#5, Antonio Garofalo)

1.♙d4 e4 2.♙c5 e5 3.♙c6 e6 4.♙c7 exd7 5.♙b8 d8=♗≠ 1.♙f4 e4 2.♙f5 exf5 3.♙g5 f6 4.♙g6 f7 5.♙h7 f8=♗≠ Nulla di nuovo sotto il sole: marcia reale, sacrificio attivo e passivo dell'Alfiere nero, matti modello ed Excelsior.

2652. (hs#3, Valerio Agostini & Mario Parrinello)

a) 1. ♖xg5 ♘d3 2. ♗xf4 ♘e5 3. ♗xc4+ ♘xc4≠ b) 1. ♗xc5 ♙f6 2. ♗d4 ♙xe5 3. ♗c3+ ♙xc3≠
 Molto buono (GJP). Una semibatteria nera doppiamente mascherata che gioca in maniera splendida!

2653. (H#2.5, Vito Rallo)

1... ♙g5 2. ♘xg5(♖a1) ♖g1+ 3. ♘h4 ♖g4≠ 1... ♙e5 2. ♘xe5(♖a1) ♖a6 3. ♖f5 ♖e6≠
 1... ♙h4 2. ♘g4 ♘e4 3. ♖xh4(♖a1) ♖g1≠ 1... ♘e2 2. ♖h6 ♘f3 3. ♖xf6(♖a1) ♖a5≠
 Helpmate of the Future (Author).

2654. (Pser-H#4, Rolf Kohring)

1.h1=♖ 2. ♗c6+ bxc6 3.b5+ axb6 e.p. 4.0-0-0 b7≠
 Valladolid - task, model mate (Author).

2655. (H#2, Alberto Armeni)

1. ♖h1 Of3 2. ♘d1 Od2≠ 1. ♙b5 Od3+ 2. ♘g2 Oc2≠

2656. (Ser-H#8, Gabriele Brunori & Valerio Agostini)

1.dxc6 2.c5 3.c4 4.c3 5.c2 6.c1=♙ 7. ♙xe3 8. ♙g5 ♙b2≠ 1.d5 2.d4 3.d3 4.d2 5.d1=♘ 6. ♘xe3
 7. ♘f5 8. ♘g7 ♙e7≠ Naturalmente Excelsior, allo scopo di catturare il ♙e3 e poi autobloccarsi, promuovendo a due pezzi minori diversi su case diverse. Non male.

2657. (H=3, Vito Rallo)

1.c6 ♘c4 2. ♘c7 cxd6+ 3. ♘c8 ♘c5= 1. ♘d4 cxd6 2. ♘c2+ ♘c3+ 3. ♘a1 dxc7= Patta modello.

2658. (H#2, Pierre Tritten)

a) 1. ♙e4 ♖f1(♖h1) 2. ♙f5 ♙f3≠ b) 1. ♖f5 ♙xh1(♙f1) 2. ♖g5 ♖f4≠

2659. (Ser-#22, Jorma Pitkanen)

1.g4 2.g5 3.gxh6 4. ♘xg8 5.h7 6.h8=♘ 7. ♘g6 8. ♘e7 9. ♘xd5 10. ♘b4 11. ♘xa6 12. ♘b4 13. ♘c2
 14. ♘xa3 15. ♘c4 16.a4 17.a5 18.a6 19.a7 20.a8=♖ 21. ♗xf3 22. ♗f7≠ Questo si chiama fare piazza pulita... Una vera strage! (AG). ... e un inaspettato matto ideale (GJP).

2660. (H#2, Pierre Tritten)

1. ♙f8 ♖h7 2. ♗xf1(♖d8) ♙h5≠ 1. ♖xh1(♖d8) ♙a4 2. ♖e7 ♖f8≠ 1. ♖xd1(♖d8) ♖f7 2. ♙d2 ♖h8≠

Zilahi ciclico. Tre catture diverse della Donna nera per poter rinascere nella sua casa d8.

2661. (≠1, Noel Junio)**retroanalisi (fuori concorso).**

Change one of the black chessmen in to a white piece of the same kind, then mate in one move.

Solution: change black pawn b7 to white pawn, then 1.exf8=♖≠

Reason: the only square where white king could penetrate up to square g8.

2662. (≠19, Noel Junio, after ??)**(fuori concorso)**

Pawn-mate in 19 moves. Objective: check mate the black king with one white pawns. It's not allowed to capture or lose any pieces. This means that the pawn on c2 must run the gauntlet of black pawns without to be captured and perform mate.

1. ♘cd3+ ♘d2 2. ♖a6 ♘d1 3. ♙g4+ ♘d2 4. ♖h5 d5 5. ♖h8 d6 6. ♘f3 ♘d1 7. ♘g2+ ♘d2 8.c4+ ♘e3
 9. ♖c1+ ♘e4 10. ♙f3+ ♘f5 11. ♖g5+ ♘e6 12. ♙g4+ ♘f7 13. ♙h5+ ♘e6 14. ♖h6+ ♘d7 15. ♖d8+ ♘c6
 16.c5 ♘b7 17. ♖a8+ ♘c7 18. ♙d8+ ♘d7 19.c6≠

Author: *I saw the version of this problem in Manolis Stratakis homepage: http://www2.forthnet.gr/chess/xr_pawn1_s.html. Pawn mate in 33 moves but there are several key moves in first 5 moves so I made a version of it with only 19 moves and all moves are specific. Anyway, from moves 6-19 are the same moves by the original composer.*

Best Problems 2009 - H≠3 Award

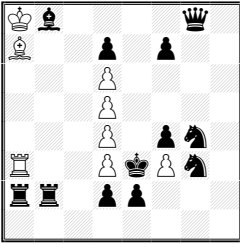
by Viktor Zaitsev

Thirty-one problems H≠3 were published in Best Problems 2009. There are the following remarks. Onkoud (2341, BP52): it's possible to consider it as original, but similar play occurred already – see the Appendix, A1. Garai (2340, BP52) has an anticipation – see A2. Fomichev (2248, BP50) has the full anticipation – see A3.

I propose this award:

1st Prize 2300 (BP51)

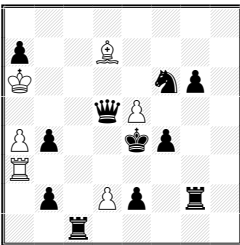
C. J. A. Jones - Gran Bretagna



H≠3 (8+12) C+ b) ♖g4-g6

2nd H. M. 2343 (BP52)

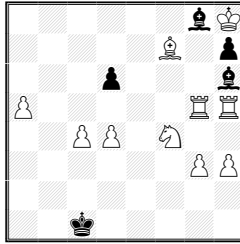
A. Onkoud - Francia



H≠3 (6+11) C+ 2 sol.

2nd Prize 2344 (BP52)

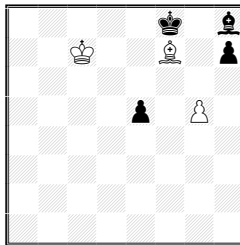
C. Jonsson - Svezia



H≠3 (10+5) C+ 2 sol.

1st Comm. 2249 (BP50)

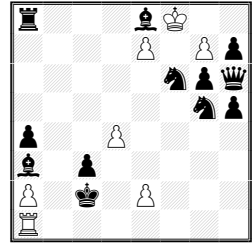
E. Zimmer - Polonia



H≠3 (3+4) C+ b) ♙f7-g7

1st H. M. 2301 (BP51)

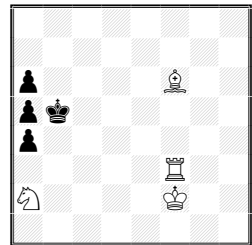
M. Parrinello - Italia



H≠3 (7+12) C+ 2 sol.

2nd Comm. 2339 (BP52)

C. Jonsson - Svezia



H≠2.5 (4+4) C+ 2 sol.

1st Prize: Christopher J.A. Jones

a) 1. ♗e5 ♘b6 2. ♖g4 ♙c5 3. ♗xf3 dxe5≠ b) 1. ♗e4 ♖b3 2. ♖g3 ♗c3 3. ♖f2 dxe4≠

Thin play of white wins over. Tempo-moves, consecutive short moves of white pieces, the pawn battery. Play of the black doesn't spoil an overall picture: similar sacrifices of black knights with black effect "come-and-go".

2nd Prize: Christer Jonsson

1. ♙xg5 ♙g6 2. ♙xf4 ♖b5 3. ♙d2 ♖b1≠ 1. ♙xf7 ♖b5 2. ♙xh5 ♖b2 3. ♙d1 ♗d3≠

Sacrifice of a white material with Zilahi theme. Free position of white pieces and the black king is impressive.

1st Honourable Mention: Mario Parrinello

1. ♖xe7+ ♗xe7 2. ♖f7 g8=♚ 3. ♖xa2 ♚xa2≠ 1. ♚xg7+ ♗xg7 2. ♖b5 e8=♚ 3. ♖xe2 ♚xe2≠
Zilahi theme with use of unpinned white pawns. It would be much more desirable, that in a variation 1. ♚xg7+ ♗xg7 something like 2. ♖e6 e8=♚ 3. ♖xe2 ♚xe2≠ follows.

2nd Honourable Mention: Abdelaziz Onkoud

1. ♖f2 d3+ 2. ♖e3 ♖f5 3. ♚xd3+ ♖xd3≠ 1. ♖g5 e6 2. ♖f5 ♖e3 3. ♚xe6+ ♖xe6≠
Diagonal-orthogonal analogy of play with active using of white pawns.

1st Commendation: Eligiusz Zimmer

a) 1. ♖f6 ♖h5 2. ♖e7 g6 3. ♖e8 g7≠ b) 1. ♖g8 ♖xe5 2. ♖f6 gxf6 3. ♖h8 f7≠
Amazing finding in a miniature! The Echo-chameleon mates by the pawn battery.

2nd Commendation: Christer Jonsson

1... ♖b3+ 2. axb3 ♖e7 3. ♖a4 ♖c3≠ 1... ♖b4 2. axb4 ♖d4 3. ♖a5 ♖f5≠
Zilahi theme in an economical and free position with active play of black pawns.

APPENDIX

A1 - H. Grubert & D. Muller

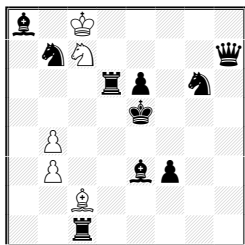
5851, *feenschach* 97 (1990)

A2 - T. Ilievski

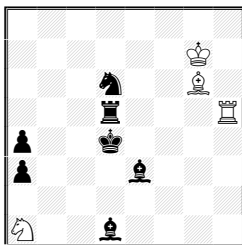
2099, *Shakmatnaya Poeziya*
36 (2006)

A3 - T. Linss & D. Muller

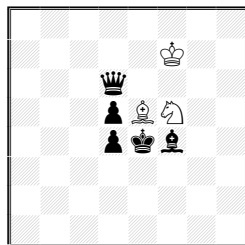
2nd TTy. *Ideal-Mate Review*
1986 (1606, IMK 19)
2nd Commendation



H≠3 (5+10) C+



H≠2.5 (4+7) C+ b) ♖a1-h1



H≠3 (3+5) C+ 2 sol.

A1 - 1. ♖d4 ♖a6 2. ♖d5 ♖c5 3. e5 ♖e4≠ 1. ♖d4 ♖d3 2. ♖e5 ♖c4 3. ♚e4 ♖b5≠

A2 - a) 1... ♖f5 2. ♖e4 ♖b3 3. ♖d4 ♖c5≠ b) 1... ♖f5 2. ♖e5 ♖f2 3. ♖d4 ♖d3≠

A3 - 1. ♖h2 ♖xh2 2. ♚g3 ♖d6+ 3. ♖e5 ♖xg3≠ 1. ♚b8 ♖xb8 2. ♖c7 ♖g3+ 3. ♖e5 ♖xc7≠

I miei più sinceri ringraziamenti a Viktor Zaitsev per il suo ampio e particolareggiato verdetto, il quale diverrà definitivo passati 3 mesi dalla pubblicazione. Eventuali reclami vanno inviati al Redattore: Antonio Garofalo, via Collodi n.13 70124 Bari - Italy. E-mail: antgarofalo@alice.it.
[My most sincere thanks to Viktor Zaitsev for his ample and detailed award, which will become definitive 3 months after publication. Possible claims must be sent to the Editor: Antonio Garofalo, via Collodi n.13 70124 Bari - Italy. E-mail: antgarofalo@alice.it.]

Correzioni (Corrections)

BP57, diagram 2578, the authors are: J. Räisänen & J. Pitkanen.

Best Problems 2008-2009: H≠2 award

by Chris J. Feather

The general standard was not high, but as we are dealing here with a genre which has reached an advanced stage of development, that is perhaps not surprising, and it is certainly not a phenomenon which is confined to *Best Problems!* Along with the usual failings (poor construction and/or twinning, tenuously related phases, idle white material, excessive symmetry etc.) I detected two features which confirm that diagnosis: a modesty of aspiration and a tendency for some of the strategically strongest problems to show little originality. The following selection of problems on which I have made comments but which I have not included in the award is not intended to be exhaustive, but it should give an impression of my way of thinking.

- 2047 (Soranzo). One very good solution and one not so good one – a classic symptom of an idea which was not conceived as a whole! A more subtle case of the same phenomenon appears in 2330 (Medintsev) where the best feature of one solution (the anticipatory line-closing in ♔g6-e7) is not present in the other phase, because ♔g6-e5 is played in order to allow the move of the pawn on d4.
- 2048 (Vereshchagin & Semenenko). This is a case of spurious strategy: the line opening ♕e6-e5 makes the interference irrelevant, revealing that the black queen is merely a cookstopper. Indeed she could stand on a5 (C+). Alternatively move ♖a6>b6, ♗f1>f3 and replace the b♗ by a b♕a6. This is not the only such case in the tourney, but it is a clear one, and so I hope that the composers will forgive me for singling out 2048 as an example!
- 2097 (Vladimirov, Oshevnev & Garofalo). Among various forerunners (Karpati, Chepizhny et al.) let me mention M. Chernushko (*Shakmatnaya Kompositsya* 2002: ♗f8 ♕c1 ♔c4 ♔e1 ♖c3 ♖f7 ♖g4 (7) // ♗e4 ♖d1 ♕e8 ♗g8 ♗d2 (5) H≠2 - 2111 1.dxc1♕ fxg8♔ 2.♕f4 ♔f6≠ 1.dxe1♔ fxe8♕ 2.♔d3 ♕c6≠) which, without twinning and in Meredith, leaves 2097 with insufficient originality.
- 2143 (Parzuch) & 2289 (Bakcsi & Zoltán). Both of these are neatly done, but examples of the modesty of aspiration mentioned above. More is needed to make a good modern helpmate in 2.
- 2147 (Petite). A case of plagiarism. See PDB P0525967 (Klasiac & Ostruh). This is not the first similar offence by the composer. In football parlance, it is time to show Señor Petite the red card.
- 2186 (Martin). This illustrates the difficulty of finding any originality in tasks involving simple motifs such as black ♔-promotions. It is easy enough to show three ♔-promotions by *the same* pawn, e.g. PDB P0529010 (Bakcsi); with different pawns more is possible, e.g. P0565920 (Enkin & Sorokin).
- 2232 (Ilievski). An example of the difficulty in working with familiar schemes these days. This two-battery matrix has been better handled in many earlier and more complex problems.
- 2238 (Vinokurov & Semenenko). As a technical exercise, to show tempo moves at W1 is a notable achievement in this otherwise familiar context, but I cannot convince myself of its aesthetic value (or even relevance), given that the rest of the idea can be shown with considerable elegance, as in (for example) M. Nieroba *Thema Danicum* 2006: ♗h4 ♖h5 ♕c2 ♔d5 ♔g8 ♖b3 (6) // ♗e6 ♗a8 ♖c8 ♕c6 ♕d6 ♗e7 ♗d7 (7) H≠2 - 2111. 1.♖xg8 ♕h7 2.♔c8 ♕xg8≠ & 1.♕xd5 ♕e4 2.♔c6 ♕xd5≠ Another judge might well have taken a different view, but I see this as a symptom of the search for originality at the expense of aesthetics, something which perhaps inevitably occurs at a certain stage in the development of all arts.
- 2287 (Jonsson). Amusing to solve and with characteristically ingenious use of the white material, leading to pretty mates... but the mixture of motivations and the repeated fxe4 negate any potential strategic value.

• 2331 (Medintsev). An unsuccessful attempt at a TF-problem, because only two of the solutions really fit together. 1...♞xc5+ is crude and unmatched and the hideaway 2.♙b6 finds no correspondence. Casting aside the TF notion, however, four distinct first moves by the black king and a mate by each of the four white pieces, in a light setting, might have been enough for a commendation, but for the repeated ♙g6 and the expensive black queen, which essentially stops only one cook, since the other could be prevented by an a1=>b1 shift.

• 2337 (Vinokurov & Semenenko). The pinner/pinned interchange shown here at B1 & W1 has often been shown before. The earliest modern-style example may possibly be PDB P0547584 (Martoudis). Consequently the twinning by moving the black king can hardly be justified.

And now the honoured problems:

Prize: 2181 (Pierre Tritten)

1.♙xg6 b7 2.♙e8 b8=♘≠ 1.♞xb6 g7 2.♞c8 gxf8=♘≠

Initially it seemed impossible to believe that this pawn-Zilahi with switchbacks and ♞-promotion mates could be original... but so it seems! Then I had to face the question whether I could possibly award a prize to so apparently modest a work. However it is original, perfect and strongly thematic, so it seems absurd to demand more.

1st Honourable Mention: 1987 (Zivko Janevski)

a) 1.♞d4 ♞c3 2.♞e4 ♞e2≠ b) 1.♞f3 ♞xd5 2.♞f4 ♞c3≠ c) 1.♞d4 ♞c6 2.♞e5 ♞e6≠

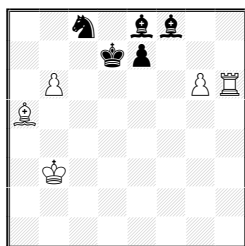
Surely a H≠2-*Letztform* of the black square-vacation-and-occupation (or follow-my-leader) theme. In view of the numerous forerunners of the idea and the fact that in a H≠2 setting the white play is inevitably purely technical, I felt unable to award a prize, but this is a splendid problem nevertheless.

2nd Honourable Mention: 2333 (Evgeny Bogdanov +)

This thematic combination is impressive with its sacrifices and checks, but the idea itself is not new, having been worked by several composers already. Compare for example A. Lobusov *Benedek 70 JT* 1991-93: ♞f1 ♞d8 ♙b8 ♞b2 ♞h6 ♙d6 ♙g2 (7) // ♞e3 ♞f6 ♙a5 ♙a6 ♞c4 ♞f5 ♙e4 ♞e6 ♞g5 (9) H≠2 - 2111 1.♞cxd6+ ♞c4+ 2.♞xc4 ♞g4≠ & 1.♞fxd6+ ♞f5+ 2.♞xf5 ♞d1≠

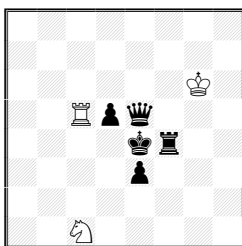
In addition, the cookstopping black rook may be saved as follows: ♞g2 ♞a7 ♞f7 ♙f6 ♙g8 ♞c4 ♙a3 ♙a5 (8) // ♞b3 ♞c2 ♙a8 ♙d2 ♞b7 (5). Nevertheless I believe that this apparently novel and light matrix deserves its distinction; it may be the best expression of the theme so far.

Prize: 2181 (BP49)
P. Tritten - Francia



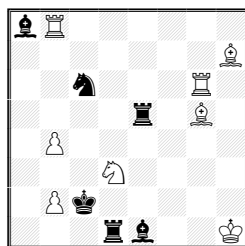
H≠2 (5+5) C+
2 sol.

1st H. M. 1987 (BP45)
Z. Janevski - Macedonia



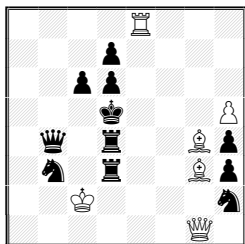
H≠2 (3+5) C+
b) ♞c1-d1, c) ♞c1-d8

2nd H. M. 2333 (BP52)
E. Bogdanov (+) - Ucraina



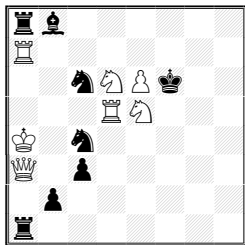
H≠2 (8+6) C+
2 sol.

1st Comm. 2336 (BP52)
V. Tinebra - Italia



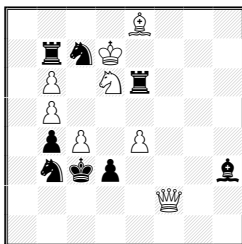
H≠2 (6+11) C+
2 sol.

4th Comm. 2192 (BP49)
F. Simoni - Italia



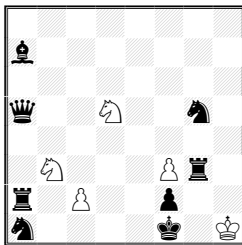
H≠2 (7+8) C+ 2 sol.

2nd Comm. 2234 (BP50)
P. Tritten & A. Garofalo
Francia/Italia



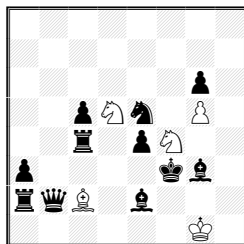
H≠2 (8+8) C+
b) ♖e8

5th Comm. 2235 (BP50)
A. Zarur - Brasile



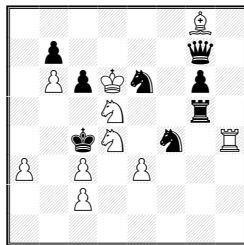
H≠2 (5+8) C+ 2 sol.

3rd Comm. 1995 (BP45)
P. L. Placanico &
A. Garofalo - Italia



H≠2 (5+11) C+
b) ♜e4-d4

6th Comm. 2149 (BP48)
R. Vieira - Brasile



H≠2 (10+8) C+ 2 sol.

1st Commendation: 2336 (Vincenzo Tinebra)

1. ♖xg3 ♜e2 2. ♖g5 ♜xg5≠ 1. ♖xg4 ♜f2 2. ♖g8 ♜xg8≠

The capture of adjacent white pieces on an orthogonal queen line, followed by clearance to allow the queen to pass through for the mate, is a well-known idea. For example PDB P0518040, from 1977, is a relatively early example with pinmates and interferences. In 2336 we have the addition of magnet-style hideaways along the g-file, with attempted black switchbacks failing because of interference. This motif is both harmonious and very possibly new in this context. Three units can be saved by the shift a1=>b1, with the addition of a black pawn on the new g2 square. Since this change somewhat detracts from the pleasing openness of the position perhaps it should be regarded as a matter of taste.

2nd Commendation: 2234 (Pierre Tritten & Antonio Garofalo)

a) 1. ♜f1 ♜f7 2. ♖xe4 ♜xe4≠ b) 1. ♖b8 ♖c8 2. ♜xb5 ♜xb5≠

Clearly superior to the very similar 2233 because of the choices at B1, this is lucid, balanced and thematic, but the strategy, especially the crude clearance captures of the white pawns, is really quite unobvious.

3rd Commendation: 1995 (Pietro Luciano Placanico & Antonio Garofalo)

a) 1.♙d1 ♘d3 2.♙c2 ♙e2≠ b) 1.♗d3 ♗xg6 2.♗f4 ♗e5≠

Interchange of places (necessarily black/white in the H≠2) is an old theme, investigated for example by Pieter ten Cate more than 40 years ago. The combination ♗d + ♙♙ is an unusual and difficult one, deserving attention. Unfortunately however the position in 1995 is not optimal. For example the following would be better: ♙b8 ♙f7 ♗c5 ♙b4 (4) // ♙c6 ♗g7 ♗h7 ♙b6 ♙d7 ♗d4 ♙b3 ♙d5 ♙d6 ♙f5 ♙h6 (11) H≠2 b) ♙d5>f6. There is also a small flaw in the scheme, and the twinning reveals it: with a black rook on g7 in the above position (part a) we have two solutions, but with the WB idle in one of them. The ideal would be to arrange for the thematic pieces to alternate their guards on a square in the black king's field.

4th Commendation: 2192 (Francesco Simoni)

1.♗4xe5 ♗a2 2.♗g6 ♗f5≠ 1.♗6xe5 ♗a6 2.♗g6 ♗e8≠

This earns its place for its imaginative and attractive dual avoidance. However the captures of the white knight are not attractive! Furthermore the position is not optimal: for example the white queen does not need to be pinned. Thus perhaps: ♙b8 ♗a8 ♗c5 ♗e8 ♗d5 ♙a6 ♙c4 ♙d4 ♙f2 (9) // ♗d3 ♗h8 ♙b6 ♙d6 (4) – there are various possibilities.

5th Commendation: 2235 (Almiro Zarur)

1.♗xf3 ♗c3 2.♗e1 ♗d2≠ 1.♗xc2 ♗d4 2.♗e1 ♗e3≠

An elegant problem, but its elegance is that of a bygone era. The differentiation of white moves with line opening and closing is in classic style, and indeed the composer himself showed a tripling of a similar idea back in 1970 (PDB P0530195, a splendid work). Although the play here basically consists of blocks and guards, so that no more than a commendation can be justified, I was nevertheless delighted to see that the master is still composing with his characteristic refinement.

6th Commendation: 2149 (Ricardo Vieira)

This deserves a place in the award because of its clear and balanced thematic presentation. However its dated style (based on a familiar matrix of diagonal/orthogonal lines pointing to the black king), the weak first moves and the ugly proliferation of white pawns all count against it.

Finally, my congratulations to the successful composers and my best thanks to Zivko Janevski for his help with anticipation searching.

Stamford, August 2010, C. J. Feather

I miei più sinceri ringraziamenti a Chris Feather per il suo ampio e particolareggiato verdetto, il quale diverrà definitivo passati 3 mesi dalla pubblicazione. Eventuali reclami vanno inviati al Redattore: Antonio Garofalo, via Collodi n.13 70124 Bari - Italy. E-mail: antgarofalo@alice.it. [My most sincere thanks to Chris Feather for his ample and detailed award, which will become definitive 3 months after publication. Possible claims must be sent to the Editor: Antonio Garofalo, via Collodi n.13 70124 Bari - Italy. E-mail: antgarofalo@alice.it.]

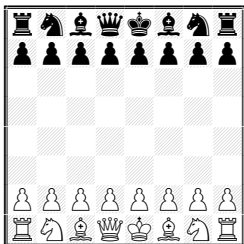
Sostenitori di *Best Problems* (ordine alfabetico):

Valerio Agostini, Alberto Armeni, Roberto Cassano, Saverio Cè, Claudio Cesetti, Marco Crucioli, Alessandro Fasano, Stefano Galletti, Daniele Giacobbe, Hans Gruber, Enzo Minerva, Pietro L. Placanico, Vito Rallo, Mark Ridley, Royal Library of Netherlands, Pier Giorgio Soranzo, Francesco Tellini, Vincenzo Tinebra, Dolf Wissmann (scambio con *Probleemblad*).

DIRECT RETRO ANALYSIS

An idea by Enzo Minerva, dedicated to Luigi Ceriani

1. Presentation



← The initial position

After the moves 1.e4 d5 2.♖b5+ Black has five possible answers: 2...c6, 2...♘c6, 2...♘d7, 2...♙d7 and 2...♚d7.

In a *Direct Retro Game*, played by two opponents, the moves 2...c6 and 2...♘c6 will make Black losing the game, as the hypothetical solution of the relative Shortest Proof Game (SPG) would be cooked by both of them due to the possible inversion with 1...d5 in both the cases.

2. Definition of a Direct Retro Game

The aim of the game in a *Direct Retro Game* is to force the opponent to play a cooking move, as it were in the hypothetical solution of the relative SPG. When the aim upon described is achieved, the game ends with a win for the "forcer".

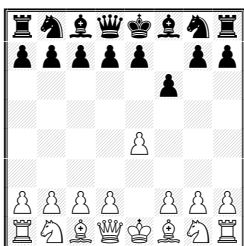
On the other hand as checkmate or stalemate are not satisfying the aim of a *Direct Retro Game*, when they occur the game ends with the result of a draw.

3. Attempt to find the better form for a Direct Retro Problem

What we were talking about right now was all referred to the game. At the same way we could naturally think about the *Direct Retro Problem*.

Which is the better form?

Here is the first problem, an elementary one of course, with only didactic intentions:



Stipulation: after the SPG 1.e4 f6 White moves and in one move force Black to cook a hypothetical SPG.

Solution by the Author: 2.♚h5+ forcing 2...g6 that cooks!

One try suggested by Marco Bonavoglia: 2.♙c4? but 2...f5!

In this position 1... f6 and 2... g6 can be inverted, generating two solutions: 1.e4 f6 2.♚h5+ g6 and 1.e4 g6 2.♚h5 f6. Retro composers with many more experience than me will surely create more interesting problems and probably they will find a better form for *Direct Retro Problems*. They are invited to contribute!

After the exposition some of the bystanders played a handful of experimental games. Here are the moves of the most remarkable:

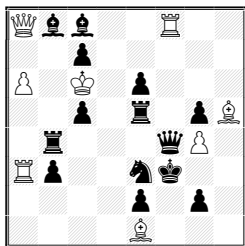
Marco Bonavoglia vs Michel Caillaud

1.h4 e5 2.h5 ♚h4 3.a4 ♚xa4 4.♖h3 ♙b4 5.♖ha3 ♘e7 6.g3 0-0 7.♙g2 ♘h8 8.♙e4 ♖g8 9.f3 ♙xd2+ 10.♙f2 ♙e1+ 11.♙e3 ♙f2+! and Black wins as any answer will "cook" the hypothetical solution of the relative SPG.

Enzo Minerva

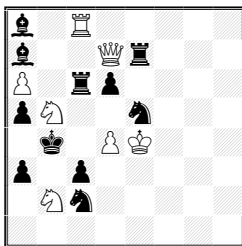
3rd Sant'Ambrogio Chess Problem Meeting, 2010

η) M. Parrinello - 1st H. M.
e.a. *Probleemblad* 2008



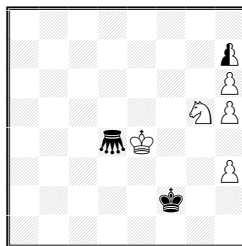
H≠2 (8+14) C+ b) ♠b3-f7

θ) F. Simoni - 1st H. M. e.a.
Probleemblad 2008



H≠2 (7+11) C+ 2 sol.

ι) V. Rallo - 3rd H. M.
The Problemist 2010



SH≠16 (5+2+1) C+ (Grillo d4)

γ) V. Rallo

[Section III: Help-play miniatures] 1...♖b3 2.♗f4 **Ga4** 3.d1=♚+ ♖d2 4.♚nh5 ♖e4≠ 1...♗e2 2.♗h2 **Gd3** 3.d1=♘ ♗f1 4.♘nf2 ♖f3≠ "Two anti-identical solutions having some common motifs: neutral promotion and the battery mate Grasshopper-Springer. It's a pity the ♖c3 is a watcher." Judge Vlaicu Crisan.

δ) V. Rallo

[Section III: Help-play miniatures] 1.♗h8 ♖xh8 2.♗e5(♗h7) ♗e3 3.♗e4 dxe4 4.♖e6(♗f6) ♖f7 ≠ 1.♖c6 d4 2.♗e5 dxe5 3.♖e7(♗g6) ♗e3 4.♗xf7 ♗e4(♖f8)≠ "I liked the nice chameleon echo mates and particularly the second solution, with its two switchbacks. But alas, spoiled by the repetition of W2." Judge Vlaicu Crisan. Davvero carino.

ε) M. Guida

1.♚xb5? [2.♖f5≠ **A** 2.♖c6≠ **B**] 1...♖c5 2.♚xc5≠ ma 1...♚h7! Il tema Rudenko prevede la doppia minaccia tematica. 1.♚b7? [2.♖f5≠] **A** 1...bxc4 (a) 2.♖c6≠ **B** ma 1...♚f4! 1.♚xg5! [2.♖c6≠] **B** 1...bxc4 (a) 2.♖f5≠ **A** Inoltre 1...♚h7 2.♚f4≠ 1...fxg5 2.♚e5≠ 1...f5 2.♚e5≠ Temi Le Grand e Barnes.

ζ) M. Parrinello

1.LEa6 Nxa6 2.♗xa6 ♚a3 3.LEe4+ Nxe4≠ 1.LEb4 Nxb4 2.♗xb4 ♚b7 3.LEf6+ Nxf6≠ Tema Zajic e tanti altri effetti fra cui, noterete, i Nottambuli mattano nella casa lasciata dal collega.

η) M. Parrinello

a) 1.♚be4 ♗b5 2.♖xg4 ♚xb3≠ b) 1.♚ee4 ♗xc5 2.♚xg4 ♚xf7≠

"At B1 we see anticipatory selfpins permitting the white king to move; at B2 on the other hand we have direct selfpins. A problem which is typical of its composer. The position is heavy and the white queen is used as a bishop, but perhaps both of those things are inevitable in this scheme."

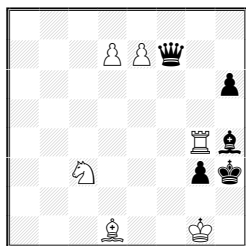
In B1 vediamo autoinchiodatura anticipata che permette al Re bianco di muoversi; in B2 invece abbiamo un'autoinchiodatura diretta. Un problema tipico dell'autore. Posizione pesante con Donna bianca usata come Alfiere, forse entrambe le cose sono inevitabili in questa matrice. Judge Antonio Garofalo.

θ) F. Simoni

1.axb2 ♚b7 (♚b8?) 2.♗c4 ♖xd6≠ 1.cxb2 ♚b8 (♚b7?) 2.♗a4 ♖c3≠

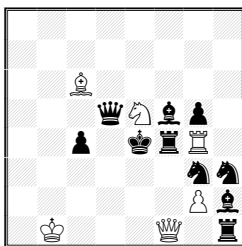
"Interchange of functions between the white queen and rook. The ♖b2 is captured to free the mating squares. The dual-avoidance works by (anticipatory) square-unblocking. The pinning of the ♚c6 on two different lines is most attractive." *Scambio di funzioni fra ♚♚ bianchi; il ♖b2 viene catturato per liberare le case di matto. Duale evitato per antiblocco; gradevole che la ♚c6 sia inchiodata su due linee diverse.* Judge Antonio Garofalo.

κ) E. Minerva - 5th H. M.
Magyar Sakkvilág, 2009



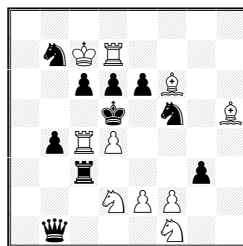
= (6+5)

λ) F. Simoni - 1st H. M.
Die Schwalbe 2007



H≠2 (6+10) C+ 2 sol.

μ) V. Agostini & S. Mariani
1st H. M. V. Nestorescu-80 JT



≠3 (10+10) C+

τ) V. Rallo 1. Gf4 2. Gxh6 3. Gh8 4.h6 5. Gxh5 6. Gh7 7.h5 8.h4 9. Gxh3 10. Gh5 11.h3 12.Gh2 13.Ge2 14.h2 15.h1=♖n 16.♖ng1 ♜h3≠

"The moves played by the Grasshopper allowing the neutral Pawn's advance are interesting and out of the ordinary. The excellent economy, the skilled construction and the final ideal mate are a good impression on me, hence the high distinction." Judge Vlaicu Crisan.

κ) E. Minerva

1.♜e4 ♜xe7 [1...♜a2 2.♖xg3+! ♜xg3 3.♜g4+! ♜xg4 4.e8♞! patta, e non 4.d8♞? ♞b1+! 5.♜g2 ♞xe4+ forza il matto!] 2.♜h1! [2.♖f4? ♜g5! 3.♖g4 ♜e3+! 4.♜f1 (4.♜)f2+ ♜xf2+ e 5...♞e1≠; 4.♜h1 ♞xe4+ 5.♖xe4 g2≠) 4...♞f8+ 5.♜e2 ♜xg4 6.♜xe3+ ♜h3 e vince il Nero!]

con le linee principali A, B e C:

• A 2...♞xd7 3.♖xg3+! ♜xg3 4.♜g4+ ♞xg4 [4...♜xg4 5.♜)f6+ e 6.♜xd7 patta!]
5.♜f2+ ed ora: 5...♜xf2 stallo! Oppure 5...♜h4 6.♜xg4 ♜xg4 patta teorica!

• B 2...h5 3.♜f3! ♞f8 [3...♞xd7? 4.♖f4! con matto immediato o perdita della Donna. Il Bianco vince!] 4.♜d2! ♞d6 5.♜c4 ♞f6 6.♜e5! ♞xe5 7.♖xh4+ ♜xh4 8.d8♞+ ♜h3 patta! [8...♞g5? 9.♞d4+ ♜h3 10.♜g2≠]

• C 2...♞f8 3.♜e2! h5 4.d8♞ ♞xd8! [4...♜xd8? 5.♖xg3+ ♜h4 6.♜g2 ♞f5 7.♜d2! ♜c7 8.♜)f3+ ♞xf3+ 9.♖xf3 il Bianco vince!] 5.♖g6! [5.♖g7? ♞f8! 6.♖xg3+ (6.♖g6 ♞f5 e vince il Nero!) 6...♜xg3 7.♜)g5+ ♜h4 8.♜)f3+ ♜g4 e vince il Nero!] 5...♞f8 6.♜g1! g2 7.♖xg2 ♞f4 8.♜f1 ♞e3+ 9.♖f2+ ♜g4 10.♜e2+ ♜h3 11.♜f1+ = patta per ripetizione. "A good tactical endgame with active play on both side. There are three main lines after the second move of White. White escapes with stalemate, with perpetual check and with equalization of material. Unfortunately the main lines do not form a harmonic structure at all." Judge Peter Gyarmati.

λ) F. Simoni

1.♞xc6 ♜xc6 (♜f3?) 2.♜g1 (♜)g1?) ♞f3≠ 1.♖xg4 ♜xg4 (♜xc4?) 2.♜g1 (♜)g1?) ♞xc4≠

Solito eccellente problema di Francesco con duali evitati. L'antiduale Bianco è per evitare di occupare la casa di matto; l'antiduale Nero è per evitare il controllo del matto da parte del pezzo schiodante.

μ) V. Agostini & S. Mariani

1.f3! [2.e4+ ♞xe4 3.fxe4≠]

1...♜c5 2.♜e3+ (A) ♜xe3 3.♖xd6≠ (B) 2...♖xe3 3.♖xc5≠ (C)

1...♖e3 2.♖xd6+ (B) ♜bxd6 3.♖c5≠ (C) 2...♜fxd6 3.♜xe3≠ (A)

1...♜e3 2.♖c5+ (C) ♖xc5 3.♜xe3≠ (A) 2...♜xc5 3.♖xd6≠ (B)

1...♖xf3 2.♜xf3+ ♞e4 3.♜xe4≠ Ciclo delle seconde e terze mosse bianche.

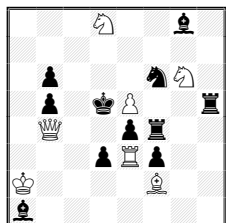
WCCI 2007-2009 (Risultati preliminari)

	Compositori	Piazzamento	Partecipanti	Punti	Punti del 1° Class.
≠2	Marco Guida	14°	52	32,5	42
Studi	Enzo Minerva	19°	30	21,5	40
H≠	Mario Parrinello	6°	77	37	
	Francesco Simoni	20°		32	40
	Antonio Garofalo	57°		20,5	
Fairies	Mario Parrinello	7°	47	34,5	40,5
Retros	Antonio Garofalo	11°	14	21,5	41

La partecipazione italiana è stata più scarsa del solito; ognuno degli assenti ha certamente avuto i suoi buoni motivi. Sono rimasto deluso dal risultato di Minerva: non certo per colpa sua, però ci aspettavamo maggior successo (sia io che lui stesso e sicuramente anche chiunque conosca i magnifici studi di Enzo); ma si sa, ogni giudizio è un'incognita. Il mio personale risultato è adeguato alle aspettative; col materiale che ho inviato non potevo pretendere di più. A mia scusante posso dire che negli ultimi anni ho composto molti lavori in collaborazione, lavori che quindi non potevano partecipare al WCCI e che sono mediamente migliori di quelli fatti da solo, ohimè! Rimangono le nostre tre punte di diamante, Parrinello, Simoni, Guida. Hanno raggiunto il risultato tipico ottenuto nei precedenti WCCI, salvo piccole variazioni. Per maggiori informazioni vedere il sito della WFCC: <<http://www.saunalahti.fi/stniekat/pccc/index.htm>>.

Necrologi (Obituary)

• Il 18 ottobre 2010 è morto a 72 anni **Luciano Citeroni**. Ovviamente di origine italiana, ci siamo sentiti per telefono pochi mesi prima della sua morte. Era una rarità nel mondo del Problema: egli non aveva mai composto un lavoro! Nonostante ciò era così esperto che veniva spesso invitato a giudicare tornei. Nel corso degli anni è riuscito, con devozione, a raccogliere - su carta! - circa 53.000 diretti in 2 mosse, tutti meticolosamente organizzati e classificati in un indice. Era un uomo così generoso che non parlava mai male di nessuno, eccetto di qualche politico italiano (!). Non potendo mostrare un suo problema - notizia quasi inconcepibile - lo ricordo con un commento che egli ha scritto su *The Problemist*, gennaio 2011.



← **Vasyl Dyachuk** - Odessa Thematic Section

Memorial V. Melnichenko 2009 - 1° Pr. - ≠2 (7+11) C+

1. ♖~? [2. ♖b3≠ 2. ♖xb5≠] 1... ♜xe5 2. ♘xf4≠ 1... ♙xe5 2. ♘e7≠ 1... e3!

1. ♜xe4! [2. ♘e7≠ 2. ♘xf4≠]

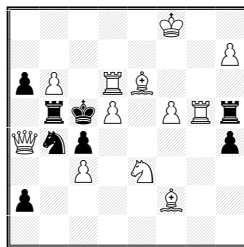
1... ♜xe4 2. ♖xb5≠ 1... ♘e4 2. ♖b3≠ 1... ♙d4 2. ♖xd4≠

"A random move by the ♜e3 opens the line of the white ♙f2, thus releasing the ♖ from her guards on d4 and c5, to threaten mates by 2. ♖b3 and 2. ♖xb5. Captures of the ♙e5 by rook and bishop give self-

blocks, enabling the ♘g6 to mate on f4 or e7, with dual avoidance. However, the try releases the pawn on e4 and 1...e3! refutes. White now corrects by capturing this meddlesome pawn. This stops the ♖ mates as her majesty is forced to protect the rook. However the ♙e5 is now guarded so the ♘g6 provides the double threat. Captures of the key piece by the black rook or knight, release the ♖ to mate on b3 or b5, again with dual avoidance. A very clear and elegant example of this theme with threat correction. This could well be the first example of this combination. **Lu Citeroni**."

• Il 30 ottobre 2010, dopo aver spedito il n. 79 della sua rivista mensile *Chess Leopoldis*, è morto Evgeny Bogdanov, all'età di 58 anni. La notizia è subito apparsa in internet; ho pensato perfino a un macabro scherzo, ma era vero, purtroppo. Esperto di ≠3 ma compositore eclettico, ha più volte inviato suoi lavori a *Best Problems*, come potete vedere dal verdetto degli automati (diagramma a pag. 422). Le perdite fra le nostre file aumentano mentre i giovani compositori scarseggiano.

Ricostruzione



← **Philippe Robert** - (Ricostruzione n. 46, BP57)

1ª M. O. - *The Macedonian Problemist* 2007

≠2 (12+8) C+

1. ♖a3? [2. ♜c6≠] 1... ♔xd6 2. ♘xc4≠ ma 1... ♜xb6!

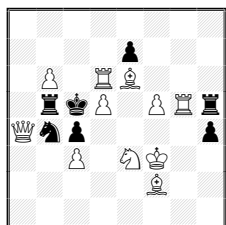
1. ♜g4? [2. ♘xc4≠] 1... ♜xf5+ 2. ♘xf5≠ 1... ♗~ 2. ♜c6≠ ma 1... ♘xd5!

1. f6! [2. ♘f5≠]

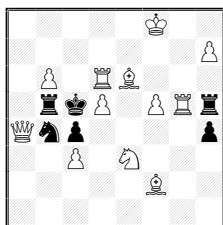
1... ♗~ 2. ♜c6≠ 1... ♘xd5, ♔xd6 2. ♘xc4≠

Difesa Schiffmann, Pseudo-Le Grand ciclico.

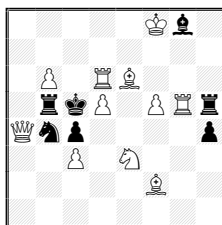
A. Garofalo



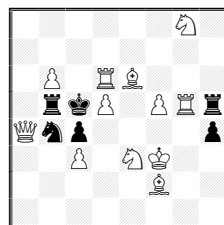
G. Prah, S. Cé



V. Krivenko



E. Petite



Il problema di Philippe Robert presentato per la ricostruzione n. 46 è la posizione premiata, e non so se, successivamente, l'autore abbia fatto una versione più economica, eliminando i due inutili pedoni neri messi nella colonna 'a'. I partecipanti non avevano alcun motivo per aggiungere questo difetto. Non solo: ad eccezione di P. L. Placanico, che ha presentato una ricostruzione parziale e insolubile (1.f6 min. ♘f5≠ ma sventano 1... ♜xb6! ♘xd5!) tutte le altre sono valide e più economiche, in quanto hanno utilizzato complessivamente 18 pezzi al posto dei 20 usati dall'autore. A mio parere la preferenza va alla ricostruzione di A. Garofalo per aver utilizzato un minore numero di pezzi bianchi: 11+7 anziché 12+6 come quella di G. Prah e S. Cé. Anche V. Krivenko ha utilizzato 11+7 pezzi ma l'uso di una figura nera (♜g8) al posto di un ♗h7 bianco ha diminuito l'economia. Lo stesso accade nella ricostruzione di E. Petite: il ♗g8 bianco utilizzato al posto di un ♗h7 bianco, seppur giustificato per avere messo (come nell'originale) il Re bianco in f3. Alcuni commenti: Winchloe (!): Schiffmann (parade), Dombrovskis (Paradoxe), Pseudo-Le Grand cyclique, Pseudo-Le Grand. *A. Garofalo*: "È stato alquanto difficoltoso ricostruire questa posizione, però - almeno - non mi è stata 'impossibile' come quella di BP55." *S. Cé*: "Questa ricostruzione è stata abbastanza difficile."

Ricostruzione n. 47. - Ricostruire un ≠2 con la seguente soluzione:

1.exf4? [2.♖d4≠]

1...♙h7 [a] 2.♙xe6 ≠ [A] 1...♙c5 [b] 2.♗xe6≠ [B] 1...♙e5 [c] 2.♗xe5≠ [C] Ma 1...♙xf4!

1.♗xe6! [2.♗xd6≠]

1...♙h7+ [a] 2.♗e4≠ [D] 1...♙c5 [b] 2.♗b3≠ [E] 1...♙e5 [c] 2.♗d6≠ [F]

1...♙e8 2.e4≠ 1...♙e4 2.fxex4≠

Inviare (send to) **Vito Rallo, via Manzoni n.162; 91100 Trapani (Italy).**

E-mail: rallovito@tin.it

Vito Rallo

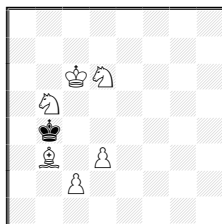
NUTS (32)

di Mr. Veneziano



1) S. Loyd

American Chess Journal, 1879



≠3

1.♙c7! tempo

1...♙c3 2.♙c4 tempo

2...♙b4 3.♙d5≠ 2...♙d4 3.♙b5≠

1...♙a3 2.♙c4+ ♙b4 3.♙d5≠

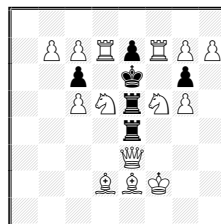
1...♙a5 2.♙c4+♙b4 3.♙d5≠

C, come Centenario!

Il gemellare di Loyd noto come "The Kilkenny Cats", pubblicato nel 1888 su *Texas Siftings*, è probabilmente il più famoso problema scaccografico o simbolico che dir si voglia (*). La sua fama, oltre al racconto nel quale è contenuto, è dovuta sicuramente all'attraente senso estetico trasmesso dai due felini rappresentati sulla scacchiera. In questa occasione, per ricordare i cento anni esatti dalla scomparsa di Sam Loyd, avvenuta ad Elizabeth, New Jersey, il 10 aprile 1911, vi proponiamo due diretti. Nel primo (1) è rappresentata la lettera "C", un omaggio di Loyd all'amico Eugene B. Cook (1830-1915).

2) S. Loyd - "The Challenge Cup"

American Chess Journal, 1878



≠2

1.♙f3! tempo

1...cxd5/♗xd5/♗e4~ 2.♗dxe7≠

1...♙xd7 2.c8=♗≠ 1...♙xf7 2.g8=♗≠

1...gxf5/♗xf5 2.♗fxe7≠

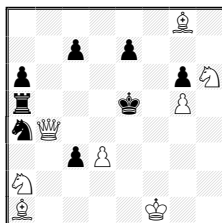
L'altro problema (2) raffigura una coppa, "The Challenge Cup", e venne dedicato da Loyd ai giudici dell'American Problem Association. Brindiamo, idealmente, da questa coppa, in memoria del grande maestro di tutti noi!

(*) per approfondimenti sull'argomento vedi BP23, p. 41 e BP24, pp. 77-78.

Mr. V.

Spigolando

Spulciando tra i vecchi problemi ho trovato questo $\neq 3$ con il difetto di una doppia minaccia. Grazie all'esperienza acquisita e al controllo con i programmi - che all'epoca non esistevano - ho potuto aggiustarlo e mi fa piacere presentarlo ai lettori.



← A. Garofalo

Scacco! 1986 - $\neq 3$ (8+8) C+

1. ♞e2! [2. ♜xe7+ ♜f4/♜d4 3. $\text{♞e3}\neq$]

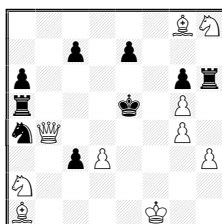
[ma anche 2. ♞e3 , doppia minaccia, con 3. $\text{d4/♞f4/♞d4/♞xe7}\neq$]

1...c5 2. ♞b8+ ♜d4 3. $\text{♞f4}\neq$

1...♟c5 2. ♞d4+ ♜xd4 3. $\text{♞xc3}\neq$

1...♞c5 2. ♞e4+ ♜d6 3. $\text{♞e6}\neq$

1...e6 2. ♟f7+ ♜d5 3. $\text{♞c4}\neq$ 2... ♞f5 3. $\text{♞e4}\neq$



← A. Garofalo

Scacco! 1986 (v) - $\neq 3$ (10+9) C+

1. ♞e2! [2. ♜xe7+ ♜f4/♜d4 3. $\text{♞e3}\neq$]

1...c5 2. ♞b8+ ♜d4 3. $\text{♞f4}\neq$

1...♟c5 2. ♞d4+ ♜xd4 3. $\text{♞xc3}\neq$

1...♞c5 2. ♞e4+ ♜d6 3. $\text{♞e6}\neq$

1...e6 2. ♟f7+ ♜d5 3. $\text{♞c4}\neq$

In grassetto le 3 varianti tematiche.

I concorsi su *Best Problems*:

$\neq 2$ (2011-2012: NN).

$\neq 3$ (Judge 2010-2011: Antonio Garofalo).

H $\neq 2$ (Judge 2010-2011: NN).

H $\neq 3/n$ (Judge 2010-2011: NN).

S $\neq 2/3$ (Judge 2009-2011: Sven Trommler).

hs $\neq 2/3$ (Judge 2011-2012: Petko A. Petkov).

Fairies (Judge 2010-2011: NN).

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