

Match Italia-Argentina 2009 results: 40-35

Introduction of the General Director Gianni Donati (USA):

- I thank team captains Roberto Osorio (Argentina) and Antonio Garofalo (Italy) for inviting me to act as controller for a friendly composing match between their two countries. The match was in five sections: ≠2, H≠3, fairies, SPG's, and studies. Each section was without theme, with each country allowed five entries in each section. The judges - selected in advance by the competing teams - were presented with an anonymous compilation of the applicable submissions, and were to rank the five best entries, with 5 points to the best, 4 points to the next-best, and so on. Although nothing beyond a ranking was required, four of the judges chose also to provide commentaries, which are included with the results below. Great credit goes to the competitors for maintaining a friendly and sporting atmosphere, and to the judges for their thorough and prompt efforts. May we see more of these tourneys in the future!

Introduction of the Captain of the Argentina Roberto Osorio:

- It has been a pleasure and a quite demanding job to be the Argentina's captain in this match. Argentina is a very large country, and I had to manage to be in contact with composers as far as 1.500 from Buenos Aires, where the headquarter is at the Argentina Chess Club. This was the case, for instance, with Walter Díaz (in rio Gallegos, at the very south) and Eduardo Iriarte, at the very west. It was a very nice experience also to be in continuous contact with Gianni and Antonio arranging all the details. All of us, the argentine composers, congratulate our friends and italian colleagues as the winners, planning to propose a second round in couple of years.

Introduction of the Captain of the Italia Antonio Garofalo:

- Durante una sosta di lavoro a Buenos Aires Enzo Minerva contattò i compositori argentini Roberto Osorio e Jorge Lois residenti in quella città. Nacque così l'idea di un incontro amichevole fra le rappresentative di Italia e Argentina. Dopo un breve periodo di frenetiche e-mails fra i due Capitani (Garofalo e Osorio) si giunse alla stesura del seguente Bando:

Match Argentina-Italia 2009

Ho il piacere di annunciare un match di composizione a squadre fra due nazioni con grande tradizione nel campo: Italia e Argentina. Il match si articolerà come segue:

- Il match consiste di 5 sezioni: a) ≠2, Giudice J. A. Coello Alonso; b) H≠3, Giudice Christopher Jones; c) Fairy, Giudice Hans Gruber; d) Proof Games, Giudice Kostas Prentos; e) Studi, Giudice Iuri Akobia.
- Il tema sarà libero per tutte le sezioni, con solo qualche limitazione per i fairy.
- Ogni squadra avrà un Capitano (Antonio Garofalo per l'Italia, Roberto Osorio per l'Argentina) i quali selezioneranno i problemi da inviare al Direttore Generale Gianni Donati entro il 31/12/2009. Il Direttore Generale invierà poi ai vari giudici - in forma anonima - i problemi di loro competenza; inoltre egli invierà ai capitani copia (sempre in forma anonima) dei problemi dell'altra squadra. Ogni reclamo circa anticipazioni, eventuali demolizioni ecc. deve essere spedito al Direttore Generale entro il 31 marzo 2010.
- In ogni sezione ci saranno 5 classificati, con 5 punti al primo, 4 al secondo e così via a scendere, per un totale di 15 punti a sezione. La nazione vincitrice sarà quella che raggiungerà la maggior parte dei punti sommando tutte le sezioni.
- Ogni nazione potrà inviare 5 problemi per sezione.
- Ogni compositore potrà inviare un massimo di 2 problemi per sezione. In caso di composizione congiunta, si computa la frazione corrispondente.
- Sezione Fairy: ogni tipo di fairy (pezzi, enunciati e scacchiere) con le seguenti restrizioni: a) Reflexmates e Series-move non sono considerati fairy per sé stessi, pertanto questi enunciati devono essere completati da pezzi e/o condizioni fairy diverse. b) Fairy retro non sono permessi.

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- The match has 5 sections: a) ≠2, Judge J. A. Coello Alonso; b) H≠3, Judge Christopher Jones; c) Fairies, Judge Hans Gruber; d) Proof Games, Judge Kostas Prentos; e) Studies, Judge Iuri Akobia.
- Free choice of theme in every section, except for certain restrictions in the fairies.
- Each team will have a Captain (Antonio Garofalo for Italy, Roberto Osorio for Argentina) who will select the problems to be sent to the Match Controller Gianni Donati, no later than 31/12/2009. The Controller will then send the problems - in anonymous form - to the appropriate judge in each genre, and will also send each team captain an anonymous copy of all the other team's entries. Any claims of anticipation, unsoundness etc. are to be sent to the Controller by 31/03/2010.
- In every section 5 compositions will be classified, with 5 points going to the first, 4 to the second etc., for a total of 15 points per section. The winning country will be the one with the higher score after the points for all the sections have been added together.
- Each country may send 5 problems per section.
- Each composer may send a maximum of 2 problems per section. In the case of joint compositions, the corresponding fraction will be calculated.
- The Fairy Section is for any type of fairies (fairy pieces and/or conditions and/or boards) except for the following restrictions: a) Reflexmates and series-movers are not considered to be fairies in themselves, so these types must be supplemented with fairy pieces and/or conditions. b) Fairy retros are not allowed.

(Il bando fu pubblicato su *Best Problems* n. 50)

Classifica per compositori: (*) = 1st Place

Autori:	Punti ottenuti					Totale
	#2	SPG	Studies	Fairies	H#3	
Parrinello		3		8 *	3	14
Lois		6 *		1	4 *	11
Perrone	6			4		10
Osorio		6 *			2,5 *	8,5
Minerva			8 *			8
Agostini	5 *				2	7
Rossi			4			4
Diaz	1		2			3
Garofalo			1		2	3
Giacobbe	3					3
Kapros				1	1,5	2,5
Tinebra				1		1

MATCH DE COMPOSICIÓN ITALIA - ARGENTINA

Sección # en 2

José Antonio Coello Alonso

Antes de iniciar la confección de mi veredicto, quiero expresar mi agradecimiento a los capitanes de ambos equipos, Sres. GAROFALO y OSORIO, que han tenido la gentileza de nombrarme árbitro para la sección de mates en DOS jugadas, de este match que enfrenta a dos grandes potencias del Problema de Ajedrez. Al aceptar mi compromiso intuía que iba a enfrentarme a un reto difícil, conocedor de la excelente calidad de las obras que accederían a competir, fruto del talento de sus prestigiosos compositores, y que solo debería puntuar a cinco de ellas, tal como establecen las bases. Mi mayor dificultad, aparte de establecer el orden de puntuación, ha sido la de decidir qué obras no pueden figurar en el palmarés por "exigencias del guión". Como supongo que las obras no premiadas quedarán a disposición de sus autores, estoy seguro que tendrán su recompensa en los concursos a los que se envíen, pues las cinco reúnen los suficientes méritos para ser galardonados.

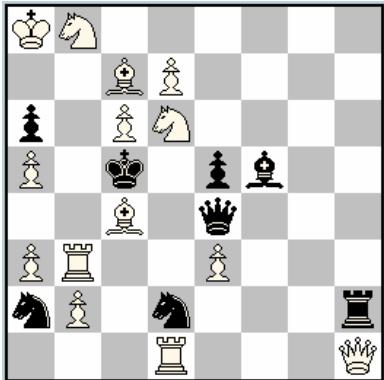
En mi experiencia como problemista, he tenido ocasión de admirar las obras de compositores italianos de las nuevas generaciones, herederos de los inmortales Mari, Guidelli, Cristoffanini, Stochi y tantos otros, así como de los argentinos que han recogido el testigo que dejaron los no

menos admirables Musante, Morra, Salamanca, Fastovsky, Rizzetti y el inigualable Rey del Mate en 2, Arnoldo Ellerman. Sus sucesores han bebido de sus fuentes, y han sabido plasmar en el tablero posiciones de tan admirable factura, que han hecho muy difícil la misión de quien esto escribe.

Es probable, como suele ocurrir, que mi veredicto no sea del agrado de todos los que lo examinen, pues a la hora de establecer una valoración pueden ser muchos los factores que determinen el orden del premio, en función del criterio personal del juez, considerando la prioridad que imponga a las diferentes cualidades de los problemas. Creo haber obrado en justicia a los méritos de cada trabajo, y como los problemas me han llegado anónimos, no cabe la sospecha de que razones de amistad hayan podido influir en mi decisión. Amigos problemistas tengo en los dos países, y espero seguir teniéndolos tras la publicación de este trabajo.

Tras estas palabras, y una vez estudiados a conciencia los diez problemas y comprobado los resultados de mis análisis con las soluciones de sus autores, establezco, después de muchas elucubraciones y no pocas dudas, la siguiente clasificación y puntuación.

5 PUNTOS: 1º Premio V. Agostini, Problema nº 4, (14-8)



J.A.: 1...C×c4 2.Cb7#
1...D×c4 2.Cb7#

E.T.: 1.Td3? [2.Ab6#] 1...C×c4!
E.T.: 1.Rb7? [2.C×a6#] 1...D×c4!
E.T.: 1.Tb6? [2.C×a6#] 1...Th8!
1...D×c4 2.Cb7#
E.T.: 1.d8=D? [2.Ab6#] 1...Ad7!
1...C×c4 2.Cb7#

J.R.: 1.Tc3! [2.Cb7#]
1...C×c4 2.Ab6#
1...D×c4 2.C×a6#
1...D×e3 2.Dd5#
1...D×c6+ 2.D×c6#
1...C×c3 2.b4#

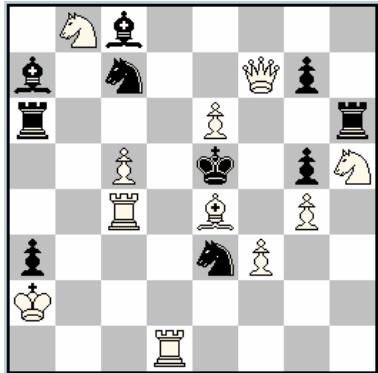
Se presenta en esta obra un cambio de estrategia entre el J.A. y el resto de las fases, en las que se combinan, admirablemente realizados, diferentes temas, que confieren a este problema un conjunto de gran variedad temática. En principio tenemos un J.A. en el que dos defensas negras auto-obstruyen la casilla "c4", contestadas con un mate único Cb7, que aprovecha las aperturas blancas a la dama y la Td1. Esta jugada se convierte en la amenaza del J.R., que es detenida con las defensas del J.A.

permitiendo distintos mates, lo que constituye la esencia del tema LUUKONEN, con dos variantes que explotan las auto-clavadas negras.

Por otra parte, los ensayos 1.Td3? y Rb7?, que pasan a controlar sendas casillas del campo del rey negro, preparan dos amenazas que se convierten en los mates del J.R. tras las defensas del J.A., que son las refutaciones de los ensayos, realizando un nítido tema DOMBROWSKIS. Otros dos ensayos, 1.d8=D? y 1.Tb6?, con las mismas amenazas, realizan el tema LE GRAND doblado, con las defensas del J.R., y, por último, tenemos el difícil y siempre atractivo tema ZAPPAS, en el que una casilla del campo del rey negro está controlada por tres piezas blancas. Un ensayo abandona un control y es refutado con una defensa que elimina un segundo control, en previsión de que el mate que seguiría eliminaría el tercer control. La casilla temática del tema Zappas es "b5", controlada por la Tb3, el Ac4 y el Cd6. El ensayo 1.Td3? elimina un primer control, la refutación 1...Cxc4! suprime el segundo, y no consiente el mate 2.Cb7?, porque perdería el tercer control de "b5". Se adorna con la prueba no temática 1.d8=C?, con la doble amenaza 2.C8b7 y Cxa6, que se refuta con 1...Ac8!, y se complementa con un atractivo juego secundario.

Un conjunto temático de extraordinaria riqueza y diversidad, que reúne cuatro temas de variada naturaleza, realizado con gran precisión y maestría. Creo en justicia que se hace esta obra merecedora de la máxima puntuación.

4 PUNTOS: 2º Premio G. J. Perrone, Problema nº 3, (11-10)



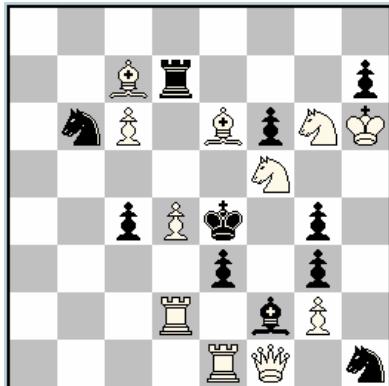
E.T.: 1...A~? [2.Te4#] 1...A×e6!
 E.T.: 1...Ad5? [2.Te4#] 1...A×c5!
 E.T.: 1...Ac6? [2.Te4#] 1...Ta4!

1.Ag6! [2.Te4#]
 1...A×e6 2.D×g7#
 1...Ta4 2.Cc6#
 1...Ab7 2.Cd7#
 1...C×c4, C×d1 2.Df5#

Buena riqueza estratégica, basada en el juego de la CORRECCIÓN BLANCA del alfil temático. Su jugada de error general es refutada con la clavada de la pieza-amenaza. Una jugada de corrección de primer grado la desclava preventivamente, pero cierra línea a la Td1, posibilitando la refutación 1...Axc5!, que prepara fuga por "c6". La segunda jugada corrige ese error (2º grado), cerrando línea a la Ta6, pero ocupando una casilla que priva el acceso al Cb8, con la fina refutación 1...Ta4!, al no ser posible 2.Cc6?. La solución, eco sobre el último ensayo, repite la estrategia cerrando línea a la Th6, con un bello cambio de mate sobre la defensa 1...Axe6, que refutaba el ensayo de error general.

Un excelente problema basado en un tema clásico, realizado con admirable precisión, en una posición suelta y ágil, muy atractivo en su conjunto.

3 PUNTOS: 3º Premio D. Giacobbe, Problema nº7, (11-11)

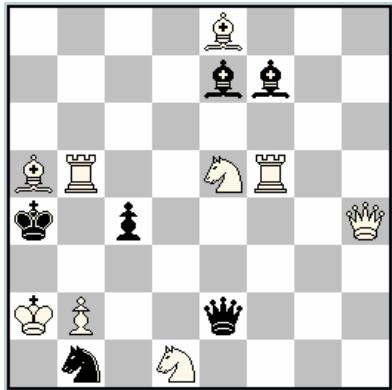


b) Df1 → b8

a) 1.Ta1! [2.Db1#] 1...Ae1 2.Df4#
 b) 1.Axg3! [2.Df4#] 1...Cd5 2.Db1#

Se otorgan tres puntos a este problema por la exquisita reunión que hace, en posición gemela, de un tema clásico y otro moderno. El protagonismo lo tiene el tema BRISTOL, desarrollado de forma lineal en a) y diagonal en b), como consecuencia de la diferente ubicación de la dama blanca. Las defensas de ambas posiciones abren línea a la dama sobre las casillas de mates, que son las mismas que las amenazadas, alternativamente en cada fase, lo que constituye el Tema PSEUDO LE GRAND, desarrollado entre las dos posiciones. Un conjunto muy bien realizado, con una elegante armonía y un atractivo juego secundario.

2 PUNTOS: 4º Premio G. J. Perrone, Problema nº6, (9-6)

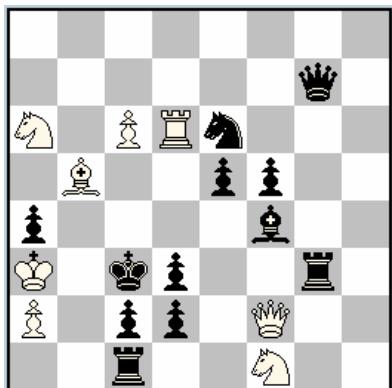


E.T.: 1...Ac6? [2.Tc5#, 2.Td5#] 1...Ae8!
 E.T.: 1...Cx f7? [2.Tb~#] 1...Ac5!
 E.T.: 1...Tx f7? [2.Tc5#, 2.Td5#] 1...Dg4!

J.R.: 1.Cxc4 [2.Tb4#]
 1...Axe8 2.Cb6#
 1...Ax c4+ 2.Tb3#
 1...Dxc4+ 2.b3#

El análisis de esta posición hace suponer un gran esfuerzo del compositor no solo en la concepción de la idea, sino también en desarrollarla en el tablero. En una posición suelta y económica realiza un juego en cuatro fases de gran contenido estratégico, con excelentes efectos positivos y negativos en las refutaciones, que requieren un análisis pormenorizado. Las dobles amenazas de los ensayos y las claves, poco ortodoxas por su agresividad, le privan de mayor puntuación, pero no son obstáculo suficiente para no figurar en el palmarés. La clave de aproximación monta otra batería autoclavando la pieza que la realiza, exponiendo al rey blanco a dos jaques finamente respondidos. Es preciso reconocer el esfuerzo de su autor para dotar a su obra de los exquisitos efectos tan variados y bien precisados, como podrá observar todo problemista que le analice a fondo.

1 PUNTO: 5º Premio W. A. Diaz, Problema Nº 10, (8-12)



b) Rc3 → e4

- | | |
|--------------------|--------------------|
| a) 1.Cb4! [2.Cd5#] | b) 1.Ac4! [2.Ad5#] |
| 1...Cc7 2.Dc5# | 1...Cc7 2.Cc5# |
| 1...Ae3 2.Txd3# | 1...Ae3 2.Axd3# |
| 1...Te3 2.Dxd2# | 1...Te3 2.Cxd2# |

Nos encontramos en este gemelo una esplendida realización de un tema que ha sido muy tratado a lo largo de la historia del Problema, como es el GRIMSHAW, pero aquí está embellecido por un atractivo cambio de amenazas, y mates efectuados por diferentes piezas en las mismas casillas. No parece tarea sencilla completar esta estrategia con la maestría de que hace gala el autor, sobre todo considerando la distinta ubicación del rey negro en la posición gemela, que condiciona en gran medida la actividad de las piezas, y fusionando el conjunto con el Tema A, con intercepción blanca que impide intercepción blanca. Un precioso gemelo que se hace acreedor a figurar en este palmarés.

Vaya, para terminar, mi mejor felicitación no sólo a los compositores de los problemas premiados, sino a todos los concursantes, aunque no hayan visto galardonadas sus obras, pues todos han concurrido con un fascinante ramillete de problemas que demuestran su excelente técnica de composición, y que han puesto las cosas muy difíciles a éste juez. Reitero mi agradecimiento a los Sres. Garofalo y Osorio por mi nombramiento como árbitro

de este evento, que ha sido para mí un motivo de orgullo, y un estímulo para seguir trabajando con ilusión, y disfrutando de los deleites que ésta rama del Ajedrez nos proporciona. Confío haber cubierto imparcialmente mi veredicto, y cumplimentado debidamente mi compromiso. Cierro enviando un cordial saludo a los concursantes y a los equipos que han hecho posible la celebración de éste match, y a las aficiones de ambos países.

Vitoria-Gasteiz, marzo de 2010.

ARGENTINA-ITALY MATCH: PROOF GAMES AWARD

I received 9 uniform diagrams without authors' names from the tourney director, Gianni Donati. Thanks are due to him for his voluntary work; also, to the captains of both teams for their trust in me, and especially to all the composers who, with their problems, made this a pleasant tourney to judge.

There was no specific theme for this section. As a result, the composers were able to demonstrate a variety of ideas and produce some very interesting problems. Surprisingly, one of the participating countries did not submit the maximum number of 5 problems.

Given the small number of entries, it is possible to write a brief comment on each of the problems, beginning with those that were not included in the award.

No.31 (Ka5/Ke8): four double checks. There are several PGs which have achieved more than 4 double checks; if I am not mistaken, the record-holder with 7 is Diagram **A1** in the appendix.

No.32 (Kg1/Ke8): two Schnoebelen bishops. There are numerous proof games with 2 or more Schnoebelens, but especially **A2** has very similar thematic content and the same type of Schnoebelens.

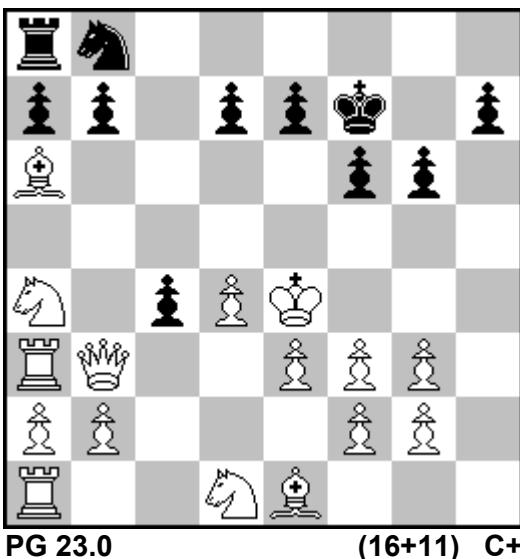
No.38 (Kg1/Kh6): white castles long, then uncastles and artificially castles on the opposite side. There are (at least) two previous examples with similar content: **A3** is more economical, but it is the fine **A4** which in my view surpasses No.38.

No.34 (Ke1/Kd4): three embracing non-contemporary twin bishops (to borrow Roberto Osorio's terminology). This problem did not manage to impress me, in spite of some nice elements, like the black bishop's maneuver and a certain "theatrical" mystery regarding the identity of the original white bishop.

All the remaining five entries were of very good quality and ranking them was extremely difficult. I was tempted to share out the first place among them all, but this would be inconsistent with the tourney purpose. Seriously speaking, the usual content examination was insufficient, as all the candidate problems presented the main ideas in very clear and economical ways; some of them despite the lengthy solutions.

Having reached a point in chess composition where originality is very hard to achieve, I applied this as the main criterion for my judgment. Furthermore, each problem's appeal to me, subjective or arbitrary as this might be, played an important role in the following award.

No.39 (1st Place – 5 points) Roberto Osorio & Jorge J. Lois

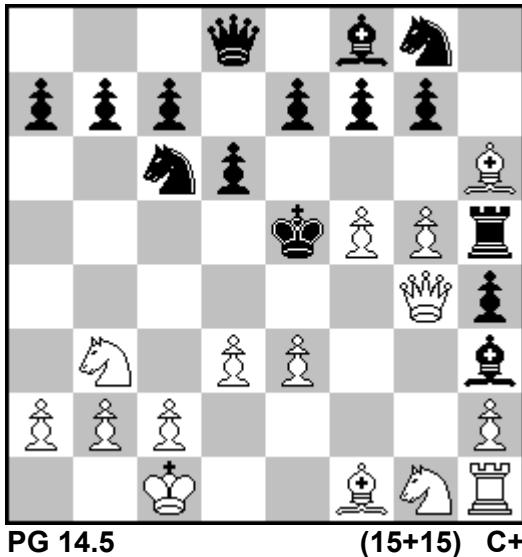


rn6/pp1ppk1p/B4pp1/8/N1pPK3/RQ2PPP1/PP3PP1/R2NB3

1.c3 Nc6 2.Qb3 Nd4 3.cxd4 c5 4.Nc3 Qc7 5.Nd1 Qg3 6.hxg3 Nf6 7.Rh6 Nd5 8.Rc6 f6 9.Rxc8+ Kf7 10.Rc6 g6 11.Ra6 Bh6 12.Ra3 Be3 13.dxe3 **Rac8!** (13...Rhc8?) 14.Kd2 Rc6 15.Kd3 Re6 16.Bd2 Re5 17.Be1 Rf5 18.Ke4 Rf3 19.exf3 **Ra8!** 20.Ba6 c4 21.Ne2 Nb4 22.Nec3 Nc6 23.Na4 **Nb8**

Two sibling pieces (here, bRa8 and bNb8) are certainly not new. There are numerous proof games with 3 or even 4 siblings. However, the main idea of a tempo motivated sibling is new to me. Playing the natural 13...Rhc8, would leave black lacking a waiting move after 19.exf3. Everything runs like clockwork, and the timing is perfect.

No.37 (2nd Place – 4 points) Jorge J. Lois & Roberto Osorio

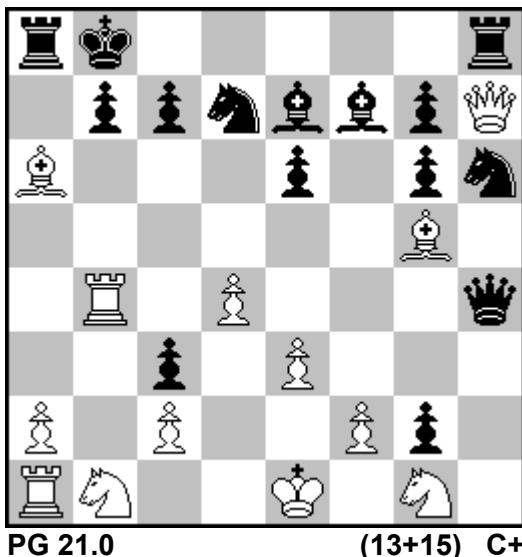


3q1bn1/ppp1ppp1/2np3B/4kPPr/6Qp/1N1PP2b/PPP4P/2K2BNR

1.d3 h5 2.Sd2 h4 3.Nb3 Rh5 4.Bh6 d6 5.e3 **Bh3** 6.Qg4 Sc6 7.O-O-O Rc8 8.Qxc8 Bg4 9.f4 Bxd1 10.Qh3 **Bg4** 11.Qf3 **Bh3** 12.g4 Kd7 13.g5 Ke6 14.f5+ Ke5 15.Qg4

Two pieces (wQ and bB) switch places twice after they have reached the thematic squares g4 and h3. The theme of the recent J. Lois 60 JT, very successfully and economically implemented. It is a true miracle that so rich content is achieved in only 14.5 moves.

No.36 (3rd Place – 3 points) Mario Parrinello

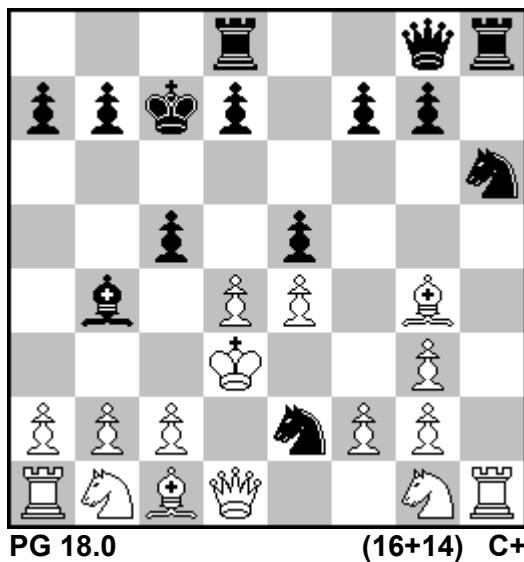


rk5r/1ppnbbpQ/B3p1pn/6B1/1R1P3q/2p1P3/P1P2Pp1/RN2K1N1

1.b4 h5 2.b5 h4 3.b6 h3 4.bxa7 hxg2 5.h4 Rh6 6.h5 Ra6 7.h6 d5 8.h7 Be6 9.**h8=N** Nd7 10.Ng6 fxg6 11.Rh4 Bf7 12.Rb4 e6 13.d4 Qh4 14.Bg5 Be7 15.e3 0-0-0 16.**a8=N** Kb8 17.Nb6 **Ra8** 18.Nc4 dxc4 19.Qh5 c3 20.Qh7 Nh6 21.Ba6 **Rh8**

A nice PG of the future, with two black sibling rooks and two white Ceriani/Frolkin knights. The rooks leave their home squares in order to allow two white pawns' promotions on those squares. Well constructed proof game with a clear-cut idea; it would normally get a higher ranking if not for problem A5, which has similar content with sibling knights and two different Ceriani/Frolkin promotions.

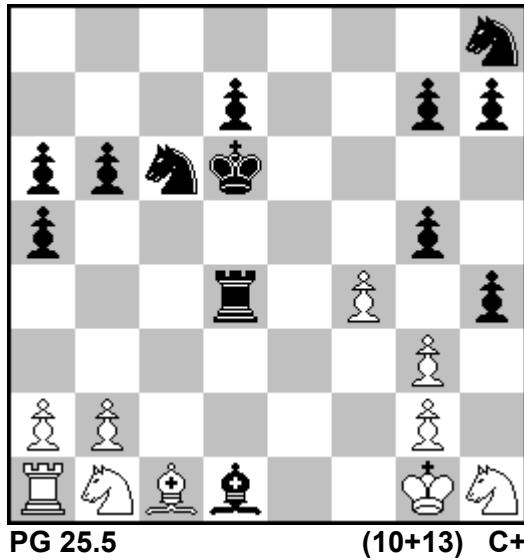
No.35 (4th Place – 2 points) Jorge J. Lois & Roberto Osorio



3r2qr/ppkp1pp1/7n/2p1p3/1b1PP1B1/3K2P1/PPP1nPP1/RNBQ2NR

1.e4 Nc6 2.Be2 Nd4 3.Bg4 Ne2 4.d4 Pe5 5.Kd2 Qh4 6.Kd3 Qg3 7.hxg3 Bb4 8.Rh6 c5 9.Rc6 h5 10.Bg5 h4
11.Bd8 h3 12.Rxc8 h2 13.Rc6 h1=Q 14.Bg5 Qh7 15.**Rf6!** O-O-O 16.Rh6 Kc7 17.**Rh1** Nh6 18.**Bc1** Qg8
 The themes of P.Raicen 50 JT and Champagne 2005 combined. Two white pieces mutually interfere with each other before they return home. As a side effect, black promotes to a phoenix queen. Another perfectly timed composition, which would have been ranked higher, had **A6** not existed.

No.33 (5th Place – 1 point) Roberto Osorio & Jorge J. Lois



7n/3p2pp/ppnk4/p5p1/3r1P1p/6P1/PP4P1/RNBb2KN

1.e3 a5 2.Ba6 bxa6 3.c4 Bb7 4.Qb3 Bf3 5.Qb6 cxb6 6.Sh3 Qc7 7.O-O Qg3 8.fxg3 Bd1 9.Rf6 exf6 10.d4 Bc5 11.dxc5 Ne7 12.**c6** Ng6 13.**c7** Ke7 14.**c8=R** Re8 15.**Rc5** Nh8 16.**Rg5 fxg5** 17.c5 f6 18.**c6** Kd6 19.**c7** Re4 20.**c8=R** Rd4 21.**Rc5** Nc6 22.Nf2 Rf8 23.h4 gxh4 24.**Rg5 fxg5** 25.Nh1 Rff4 26.exf4

A fine six-fold rendition of the theme suggested in the recent Champagne 2009 tourney. Five white and one black moves are repeated, featuring two Ceriani/Frolkin rooks. The core idea of this entry is probably less ambitious than its competitors, but it is executed in an admirable fashion.

APPENDIX:

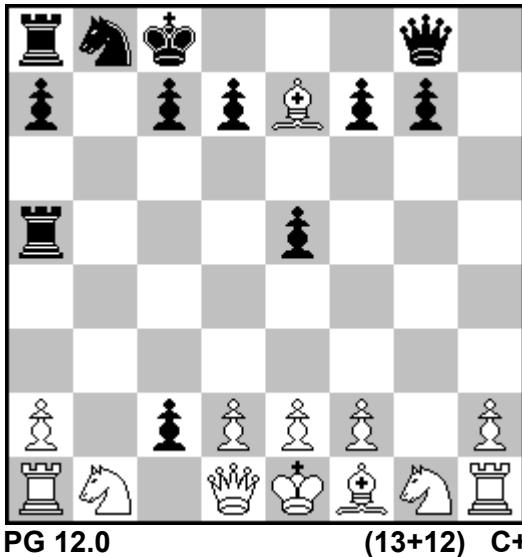
A1. Unto Heinonen
The Problemist 2001-02
3rd Honourable Mention



n2K1b2/p1p1ppp1/1qp3pn/8/2B1p1bP/2BP1r2/2PN1rP1/kR4N1

1.e4 d5 2.Qh5 Bg4 3.Qg6 hxg6 4.b3 Rh3 5.Bb2 Rf3 6.Ke2 Rxf2++ 7.Kd3 dxe4++ 8.Kc4 Qd4+ 9.Kb5 Kd7 10.h4 Kd6 11.Rh3 Nd7 12.Rc3 Rb8 13.Rc6+ bxc6++ 14.Ka6 Rxb3 15.Bc4 Rbf3 16.Kb7 Nh6 17.Kc8 Nb6++ 18.Kd8 Na8 19.d3 Qb6 20.Nd2 Kc5 21.Rb1 Kb4 22.Bc3++ Ka3 23.Rb3+ Kxa2 24.Rb2++ Ka1 25.Rb1#

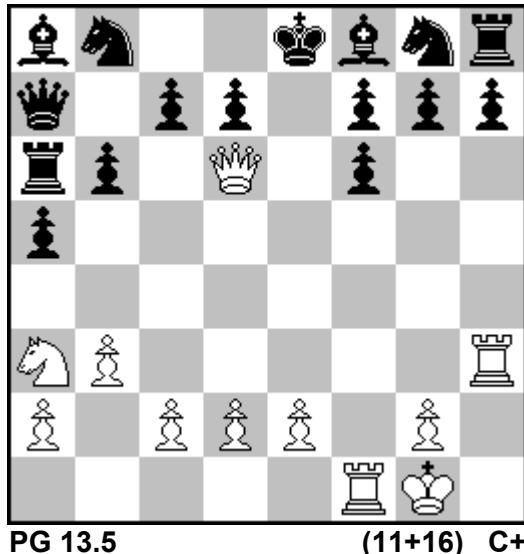
A2. Mario Parrinello
Probleemblad 2004
1st Honourable Mention



rnk3q1/p1ppBpp1/8/r3p3/8/8/P1pPPP1P/RN1QKBNR

1.g4 b5 2.g5 b4 3.g6 b3 4.gxh7 bxc2 5.hxg8=B Rh5 6.b4 Ra5 7.b5 e5 8.b6 Ba3 9.b7 Ke7 10.bxc8=B Qxg8 11.Bxa3+ Kd8 12.Be7+ Kxc8

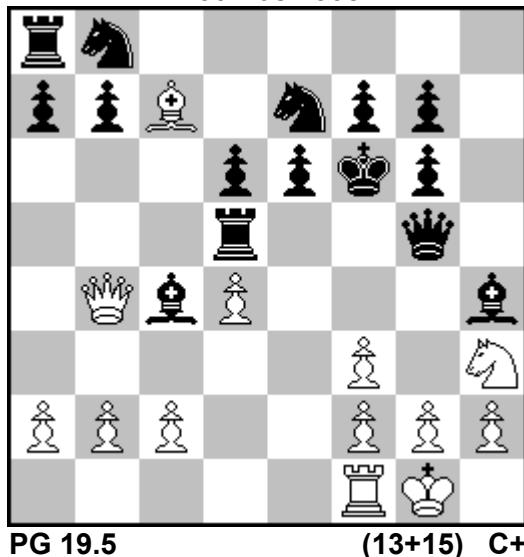
A3. Bernd Graefrath
Orbit 2009



bn2kbnr/q1pp1ppp/rp1Q1p2/p7/8/NP5R/P1PPP1P1/5RK1

1.b3 a5 2.Bb2 Ra6 3.Bf6 exf6 4.Qc1 Qe7 5.Qa3 Qe5 6.Qd6 Qxh2 7.Na3 Qxg1 8.0-0-0 Qxf1 9.Rh3 Qxf2 10.Rf1 Qa7 11.Kd1 b6 12.Ke1 Bb7 13.Kf2 Ba8 14.Kg1

A4. Itamar Faybish
Mat Plus 2008



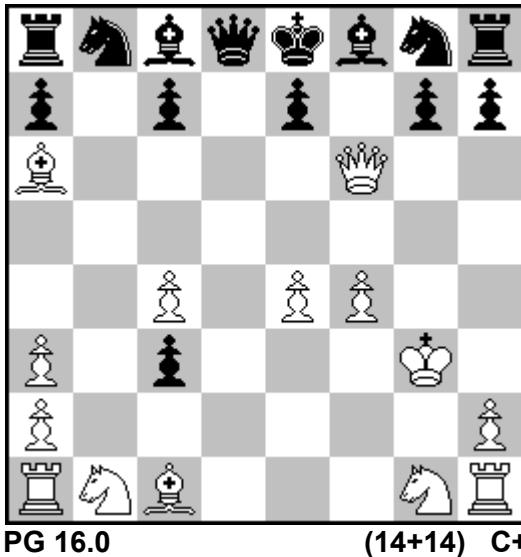
rn6/ppB1npp1/3ppkp1/3r2q1/1QbP3b/5P1N/PPP2PPP/5RK1

1.d4 c5 2.Bf4 c4 3.Bc7 d6 4.Qd2 Be6 5.Qb4 c3 6.Nd2 Bc4 7.0-0-0 e6 8.Re1 cxd2+ 9.Kd1 dxe1=N 10.Nh3 Nf3 11.exf3 Be7 12.Bd3 Bh4 13.Bg6 hxg6 14.Re1 Rh5 15.Re2 Rd5 16.Ke1 Qg5 17.Kf1 Ke7 18.Kg1 Kf6 19.Re1 Ne7 20.Rf1

A5. Jorge J. Lois & Roberto Osorio

Problem Paradise 2006-07

2nd Honourable Mention



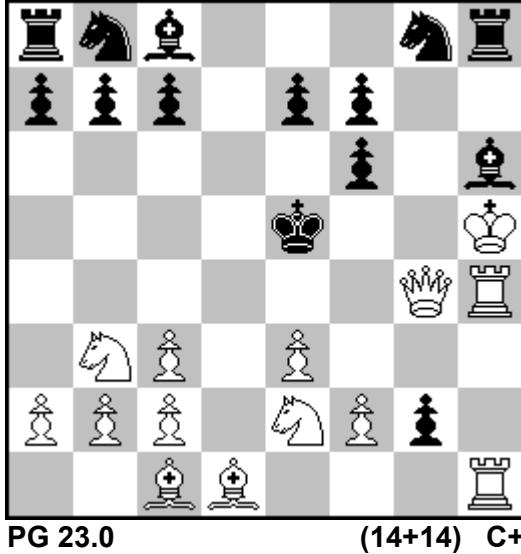
PG 16.0

(14+14) C+

rnbqkbnr/p1p1p1pp/B4Q2/8/2P1PP2/P1p3K1/P6P/RNB3NR

1.e4 f5 2.Ba6 f4 3.c4 f3 4.Nc3 fxg2 5.Qf3 b5 6.Qf6 b4 7.f4 b3 8.Nf3 g1=B 9.Ne2 Bc5 10.Neg1 Ba3 11.bxa3 b2 12.Kf2 b1=N 13.Kg3 Nc3 14.dxc3 d5 15.Nd2 d4 16.Nb1 dxc3

A6. Michel Caillaud
P.Raican 50 JT, Quartz 2007
2nd Prize



PG 23.0

(14+14) C+

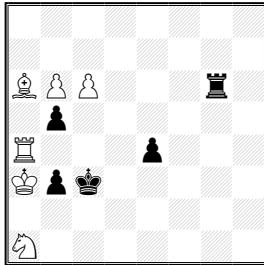
rnb3nr/ppp1pp2/5p1b/4k2K/6QR/1NP1P3/PPP1NPp1/2BB3R

1.e3 h5 2.Ke2 h4 3.Kf3 h3 4.Kg4 hxg2 5.h4 Rh6 6.h5 Re6 7.h6 d6 8.h7 Qd7 9.h8=R Qc6 10.R8h4 Qc3 11.dxc3 Kd7 12.Nd2 Rh6 13.Nb3 Rh8 14.Bd2 Nh6+ 15.Kh5 Ke6 16.Qg4+ Ke5 17.Rd1 Bf5 18.Bc1 Bh7 19.Rxd6 Ng8 20.Rf6 gxf6 21.Be2 Bh6 22.Bd1 Bf5 23.Ne2 Bc8

Sezione Studi – Giudice: Yuri Akobia.

(Il giudice non ha inviato commenti ai problemi.)

1° Posto: E. Minerva
Italia



+ black moves (6+5)

1° Posto: Enzo Minerva, punti 5 - Studio di vittoria, muove il Nero.

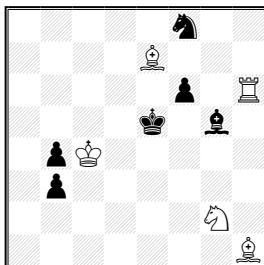
1...b2 2.Qa2 bx a1# + 2...bx a4 3.c7 bx a1# + (3...b1# + 4.Qxb1 Bxb6+ 5.Qc1 Bc6 6.c8# Bxc8 7.Qxc8+-) 4.Qxa1 Qb3 5.Qc4! Qa3 6.Qa2! Bg1+ 7.Qb1 Bc1 8.b7+-; 2...b4 3.Qxb4 bx a1# + 4.Qxa1 Qxb4 5.b7! (5.c7? Qa3! =) 5...Bxc6 6.b8# + + 3.Qxa1 con le linee principali A e B:

A) 3...Bg1+ 3...Bxc6 4.b7 Bb6 5.Qa2! e3 6.Qb1 Qd3 7.Qc1 e2 8.Qa3+ Qe4 9.Qd2+ 4.Qa2 Bg2+ 5.Qa3 Bg1 6.Bc4! Bxc4 7.Qxc4! 7.Qa4? Ba1+ 8.Qb5 e3 = 7...Qxc4 7...e3 8.c7! e2 9.c8# e1# 10.Qf7! +- 8.c7! 8.b7? Qc3 9.Qa4 Qc4 10.Qa3 (10.Qa5? Qc5! -+) 10...Qc3 = 8...Ba1+ 9.Qb2 +

B) 3...Qb3 4.Bb4! Qxb4 5.Qxb5! Qb3! 6.Qa4! 6.Qc4+? Qa3! 7.Qb1 Bxc6 = 6...Qa3 7.Qb1 e3 8.Qc2 Qxa4 9.c7 9.b7? Bxc6+ -+ 9...e2 10.Qd2 Bxb6 11.c8# Bb2+ 12.Qe1 +

Contenuto tematico: la forza di due Pedoni uniti sulla sesta traversa contro una Torre può essere valorizzata solo grazie al doppio sacrificio tematico, ripetuto in entrambe le linee principali ma ogni volta su case differenti (Author).

2° Posto: P. Rossi
Italia



= black moves (5+6)

2° Posto: Pietro Rossi, punti 4 - Studio di patta, muove il Nero.

1...b2! 1...Qxh6? 2.Qxb3=; 1...Qg6? 2.Bh3 (2.Bxg6? b2 3.Qxb4 b1# 4.Bxg5+ fxg5 5.Qe1 g4?) 2...b2 3.Qb3# 2.Qxf6+ 2.Bh5? b1# 3.Qxf8 b3 4.Qa3 Bc2+ 5.Qb4

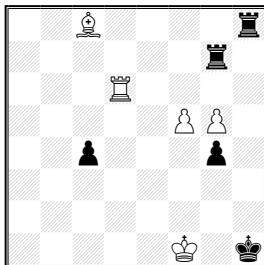
Bd2+ 6.Qa4 b2#; 2.Bh8? b1# 3.Qxf8 (3.Bxf8 Bxh1#) 3...b3 4.Qe1 b2 5.Qd3+ Bxd3+ 6.Qxd3 b1# +; 2.Qxf8? Qxh6 3.Qxh6 b1# 2...Qxf6 3.Bh5+! 3.Qe3? b1# 4.Qg4+ Qf4 5.Bxf6+ (5.Qxf6 Qg5 6.Qg8 b3#) 5...Qxg4 6.Bxf8 Bxh1# 3...Qg5! 3...Qe4 4.Qe1+ Qe3 5.Qd3 b1# 6.Bh3+! Qd2 7.Bh2+ Qe3 8.Bh3+= 4.Bxg5+ 4.Qh4 b1# + 4...Qf6! 4...Qe4? 5.Qe1+ Qf4 6.Bg1 b1# 7.Qg2#; 4...Qd6? 5.Bd5+ Qe7 6.Bd1#; 4...Qe6 5.Qf4+ Qf6 6.Bg1# 5.Bf5+!! 5.Qe3? b1# (5...Qxg5? 6.Qe4=) 5...Qxf5 6.Qe3+ Qf4 7.Qe4! 7.Qd5+ Qe5 7...Qxe4 7...Qxe3 8.Qf5 Qd2 9.Qxb4 Qc1 10.Qb3 b1# + 11.Qxb1 Qxb1= 8.Qf1 con le linee principali A, B e C:

A) 8...Qe6 9.Qd2+ Qe3 10.Qb1 Qd4! 10...Qe2 11.Qb3 11.Qxb4 Qd3 12.Qa3! 12.Qc3 Qc2 13.Qc4 Qf5 14.Qb4 Qd6# 12...Qc2+ 13.Qb3=

B) 8...Qd7 (Qg6) 9.Qd2+ Qe3 10.Qb1 Qe5+ 11.Qxb4 Qd3 12.Qb3= e. g.;

C) 8...Qf3 9.Qd2+ Qe2 10.Qb3! Qxd2 11.Qxb2 Qd3 12.Qb3=

3° Posto: E. Minerva
Italia



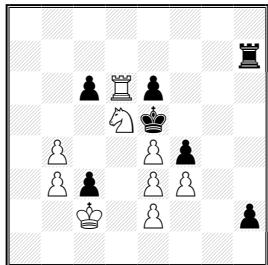
= (5+5)

3° Posto: Enzo Minerva, punti 3 - Studio di patta.

1.f6! Chiusura della linea a6-h6!; 1.Qd7? Bxd7! 2.Bx d7 Bh2 3.Bd4 g3 4.Bg4 g2++; 1.Qe6? c3 2.g6 Qh2 3.Ba6 Bd8 4.Qa2+ Bd2+; 1.Bc6? oppure Bg6? 1...g3+; 1.Bh6+ Bxh6 2.gxh6 Bh7+ 1...Bxg5 2.f7! Apertura della linea a6-h6!; 2.Qb7+: Qh2 3.Bd2+ Qg3 4.Bg2+ Qf4 5.f7 Bf5+ 2...g3 [2...Bxc8? 3.Bh6+ Bh5 4.Bxh5=] 3.Bh6+! 3.Qb7+ g2+! 4.Qxg2+ Bxg2 5.Bh6+ Bh2! (5...Bxh6? 6.f8# rientra nella linea principale, patta) 6.Bg6 Bh7! 7.Bg1+ Qh2 8.Bg2+ Qh3 9.Qg1 Bxf7 10.Bh2+ Qg3 11.Bxh8 Bc7+ 3...Bxh6 4.Qb7+ 4.f8# g2+ 5.Qe2 Bxe5+! (5...g1#? 6.Qxh6+ Bh2+ 7.Qxh2+ Qxh2 8.Qd2=) 6.Qd2 c3+! 7.Qc2 Bxe2+ 8.Qd3 Bd6+! 9.Qxe2 (9.Qxd6 Bd2+-) 9...Bd2+ 10.Qf3 g1# + 4...g2+ 5.Qxg2+ Bxg2 6.f8# Bh2 7.Qf3! 7.Qc5? c3! 8.Qe1 c2 9.Qf2 c1# +; 9...Bxf2 stallo. 7...c3 8.Qe1! 8.Qe4: c2+-; 8.Qxc3? Bg1# ≠ 8...c2 8...Qg1? 9.Qf1# 9.Qf1+ Bg1 10.Qxg1+ Qxg1 stallo.

Contenuto tematico: il Bianco deve sacrificare, nell'ordine corretto, tutto il suo materiale (inclusa una Donna proveniente da promozione), per raggiungere una nuova e originale posizione finale di stallo (Author).

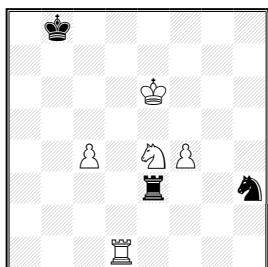
4° Posto: W. A. Diaz
Argentina



+ (9+7)

4° Posto: Walter Alejandro Diaz, punti 2 - Studio di vittoria.
1. $\mathbb{Q}d7!$ $\mathbb{B} \times d7$ (1... $h1\mathbb{W}$ 2. $e \times f4$ $\mathbb{Q}d4$ 3. $e3\neq$) 2. $e \times f4+$ $\mathbb{Q}d6$ 3. $e5+$ $\mathbb{Q} \times d5$ 4. $\mathbb{Q} \times c3!$ (4. $\mathbb{Q}d3?$ $c5!$) 4... $c5$ 5. $b5$ $c4$ 6. $b4$ $h1\mathbb{W}$ 7. $e4\neq$

5° Posto: A. Garofalo
Italia



+ (5+3)

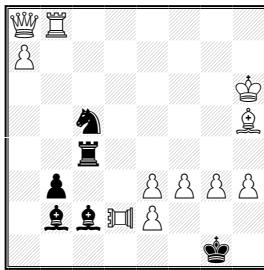
5° Posto: Antonio Garofalo, punti 1 - Studio di vittoria.
1. $\mathbb{Q}e5!$ 1. $\mathbb{Q}f5?$ $\mathbb{Q}f3!=$ 1... $\mathbb{B} \times e4+$ 1... $\mathbb{Q}f2$ 2. $\mathbb{B}d4$ $\mathbb{Q}d3+$ 3. $\mathbb{Q}f5!+-$ 2. $\mathbb{Q} \times e4$ $\mathbb{Q}f2+$ 3. $\mathbb{Q}d4!$ $\mathbb{Q} \times d1$ 4. $f5!$ 4. $c5?$ $\mathbb{Q}c7=$ 4... $\mathbb{Q}f1$ 5. $f6$ $\mathbb{Q}h3$ 6. $f7$ $\mathbb{Q}g5$ 7. $f8\mathbb{W}++-$ 5. $f6!$ 5. $c5?$ $\mathbb{Q}f2$ 6. $f6$ $\mathbb{Q}h3$ 7. $f7$ $\mathbb{Q}g5$ 8. $f8\mathbb{W}$ $\mathbb{Q}e6+=$ 5... $\mathbb{Q}d7$ 6. $c5$ $\mathbb{Q}b2$ 6... $\mathbb{Q}e8$ 7. $c6!+-$ 7. $c6!+$ $\mathbb{Q} \times c6$ 8. $f7$ $\mathbb{Q}d7$ 9. $f8\mathbb{W}!$ 9. $f8\mathbb{B}?$ $\mathbb{Q}a4!=$ (9... $\mathbb{Q}c6?$ 10. $\mathbb{B}a8!+-$) +-

Affrontata con gioco preciso una "petite combinaison" del Nero, il Re bianco controlla il Cavallo nero, lasciando ai corridori isolati il compito della corretta corsa per la vittoria, possibile solo dopo un sottile sacrificio (Author).

Match Argentina-Italia 2010
Section Fairy Chess
Award by Hans Gruber (D-Regensburg)

Ten problems were received, of which the top five had to be identified. The average quality was ... “average”, which means that most compositions were quite nice, but masterpieces were missing. Only the ranking was required, but I nevertheless provide short comments. One of the entries (problem #23) could not be fully computer tested.

1º Posto: M. Parrinello
 Italia



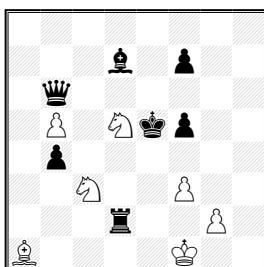
HS≠3 (11+6) C+
 Anticirce

Rank 1 (5 points): #26 – Mario Parrinello

Interesting fairy strategy, making use both of the Anticirce condition and of the presence of the fairy piece (and its property to have different rebirth squares depending on the black king’s position), which itself remains stationary. The queen forms the “front piece” of three different fairy batteries and fires by capturing a black piece, thus provoking checkmate by cross-checks. “Fortunately”, the queen can only capture the black thematic piece which is inactive in the respective solution. Thus, “randomly” a cyclic Zilahi develops. This is not a strategic feature of the problem, however. (Add BPd6, and the solutions remain the same except that the cyclic Zilahi disappears, because WQf8×BSc5 is replaced by WQf8×BPd6.)

1. $\mathbb{Q}h8 \mathbb{Q}g4$ 2. $\mathbb{W}f8 \mathbb{Q}f2$ 3. $\mathbb{W}xc5(\mathbb{W}d1)+ \mathbb{Q}xh8(\mathbb{Q}f8)\neq$
1. $\mathbb{Q}b4 \mathbb{Q}e6$ 2. $\mathbb{W}h8 \mathbb{Q}h2$ 3. $\mathbb{W}xb2(\mathbb{W}d1)+ \mathbb{Q}xb4(\mathbb{Q}h8)\neq$
1. $\mathbb{Q}b7 \mathbb{Q}f6$ 2. $\mathbb{W}g8 \mathbb{Q}g2$ 3. $\mathbb{W}xc4(\mathbb{W}d1)+ \mathbb{Q}xb7(\mathbb{Q}g8)\neq$

2º Posto: G. J. Perrone
 Argentina



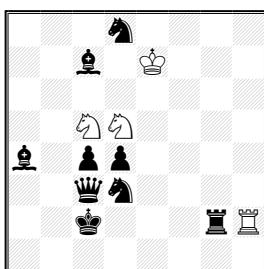
H≠2.5 (7+7) C+
 b) $\mathbb{Q}d5-c7$
 Functionary Chess

Rank 2 (4 points): #21 – Gaspar Juan Perrone

Nice orthogonal-diagonal correspondence with a quite original fairy strategy. Specific functionary mixed-coloured batteries are formed and fired. Although the problem does not leave a dynamic impression (some pieces remain stationary in each twin), the open position is quite an achievement. In principle, I do not like twinning mechanisms, in which important pieces are moved, but here the twinning (a “knight move”) is natural.

- a) 1... $\mathbb{Q}b1$ 2. $\mathbb{Q}d1 \mathbb{Q}d2+$ 3. $\mathbb{Q}f4 \mathbb{Q}e4\neq$
- b) 1... $\mathbb{Q}a4$ 2. $\mathbb{Q}a5 \mathbb{Q}b6+$ 3. $\mathbb{Q}e6 \mathbb{Q}c8\neq$

3º Posto: M. Parrinello
 Italia



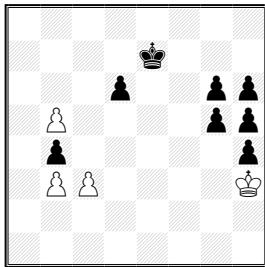
HS≠4 (4+9) C+

Rank 3 (3 points): #30 – Mario Parrinello

A very good constructed problem in a classical style: round-trip, Zilahi, Kniest in two perfectly matched (but nevertheless different and thus interesting) solutions. The white king’s cages are created very economically. It took me some time to accept the violent captures in the first moves but of course they substantially contribute to Zilahi and Kniest.

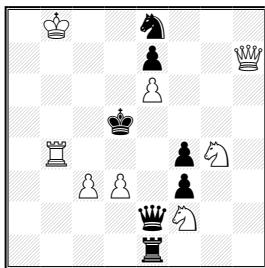
1. $\mathbb{Q}xc3 \mathbb{Q}b4$ 2. $\mathbb{Q}e2 \mathbb{Q}g8$ 3. $\mathbb{Q}f4+\mathbb{Q}c3$ 4. $\mathbb{Q}d5+\mathbb{Q}xd5\neq$
1. $\mathbb{Q}xd3 \mathbb{Q}a5$ 2. $\mathbb{Q}f2 \mathbb{Q}g6$ 3. $\mathbb{Q}e4+\mathbb{Q}d3$ 4. $\mathbb{Q}c5+\mathbb{Q}xc5\neq$

4º Posto: J. J. Lois & J. M. Kapros - Argentina



Serie-H≠18 (4+8) C?
Sentinels

5º Posto: V. Tinebra
Italia



H≠2 (8+7) C+
Anticirce

Rank 4 (2 points): #23 – Jorge Joaquín Lois & Jorge Marcelo Kapros

Excelsior and AUW in a kindergarten problem – well done! Of course, 7.e1=R and 10.e1=B raise hopes that all promotions could be made on the same square ... Quite entertaining. This is the problem which could not be fully computer tested.

1. $\mathbb{Q}e6(+e7)$ 2. $\mathbb{Q}d5$ 3. e5 4. e4 5. e3 6. e2 7. e1= \mathbb{Q} 8. $\mathbb{Q}e2$ 9. $\mathbb{Q}e6(+e2)$ 10. e1= \mathbb{Q} 11. $\mathbb{Q}f2$ 12. $\mathbb{Q}c5(+f2)$ 13. f1= \mathbb{Q} 14. $\mathbb{Q}d2$ 15. $\mathbb{Q}e4(+d2)$ 16. d1= \mathbb{Q} 17. $\mathbb{Q}d4$ 18. $\mathbb{Q}e5(+d4)$ c4≠

Rank 5 (1 point): #22 – Vincenzo Tinebra

This cycle of batteries (and, consequently, of squares entered in the B1 and W1 moves) is both economical and a bit boring. The identical B2 move in all solutions contributes to both attributes. The “double pin mates” are not thematically relevant, because the WPd3-BQe2 pin is neither playing nor strategically relevant (it just helps to assure soundness).

1. $\mathbb{Q}b1$ $\mathbb{Q}h1$ 2. $\mathbb{Q}e4$ $\mathbb{Q}h5\neq$
1. $\mathbb{Q}h1$ $\mathbb{Q}d1$ 2. $\mathbb{Q}e4$ $\mathbb{Q}de3\neq$
1. $\mathbb{Q}d1$ $\mathbb{Q}b1$ 2. $\mathbb{Q}e4$ $\mathbb{Q}b5\neq$

Further ranking

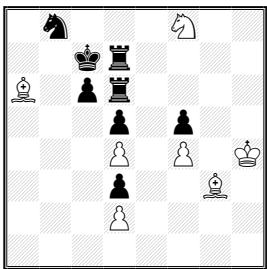
The further ranking is not intended to be published, but rather is provided if one or another problem has to be disqualified (e.g. if #23 is cooked). Rank 6: #25 (very schematic, unbalanced tries). Rank 7: #29 (much less content than the solution suggests; WPc7/BPc4 are illegal in Anticirce). Rank 8: #24 (small, old-fashioned; to-castle-or-not-to-castle). Rank 9: #27 (WRc3 dispensable in a – only 1 cook – WBf4 dispensable in b). Rank 10: #28 (rather repetition of the same than HOTF).

Match Argentina-Italia 2010 Section Helpmate in 3 moves

Award by Christopher J. A. Jones

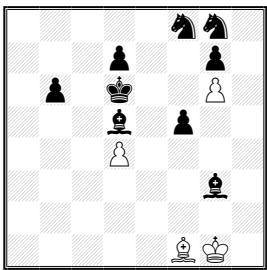
It was an honour and a pleasure to judge the ten entries in the h#3 section. After excluding those where I felt the strategy was familiar and quite elementary (especially if the setting was rather heavy in showing it) I was left with six entries, of which #11 narrowly missed out.

1º Posto: R. Osorio & J. J. Lois - Argentina



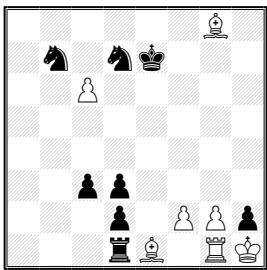
H≠3 (7+8) C+

2º Posto: V. Agostini & A. Garofalo - Italia



H≠3 (4+9) C+

3º Posto: J. M. Kapros & J. J. Lois - Argentina



H≠3 (7+8) C+ b) Sd7-f6

1st Place: #13 – Roberto Osorio & Jorge Joaquín Lois

To my mind, the outstanding problem in the section. Strongly reminiscent of the memorable h#3 by F. Abdurahmanovic, M. McDowell and C. J. Feather, 2nd.Prize, "The Problemist" 2006 [Ka8 Bd1 Se3 Pa7 - Kd6 Rc6 Re5 Se5 Pc7; 2.1... 1.Rb5 Bb3 2.Rb8+ axb8S 3.Rc5 Sf5#; 1.Rb6 Bg4 2.Rb8+ axb8Q 3.Rc6 Qf8#] with similarly-motivated paradoxical moves of the "wrong" bR to provide a later tempo. The 2006 problem has been rightly garlanded, but I should find it difficult to decide a preference between it and this new revisiting of the idea. One argument for #13 is that it avoids the repetition of the same wP capture.

1. $\mathbb{Q}e7 \mathbb{Q}f2!$ (A) [1... $\mathbb{Q}e1?$ (B) 2. $\mathbb{Q}e3 dxe3$ 3...??] 2. $\mathbb{Q}e5 dxe5$ 3. $\mathbb{Q}d7 \mathbb{Q}e6\neq$
1. $\mathbb{Q}e6 \mathbb{Q}e1!$ (B) [1... $\mathbb{Q}f2?$ (A) 2. $\mathbb{Q}e5 dxe5$ 3...??] 2. $\mathbb{Q}e3 dxe3$ 3. $\mathbb{Q}d6 \mathbb{Q}a5\neq$

2nd Place: #15 – Valerio Agostini & Antonio Garofalo

Pickabish and dual avoidance. A commendably small number of pieces contribute in pleasingly diverse ways to two strikingly different mates, creating a very favourable impression (with the d4P's guard of c5 the only, minor detraction).

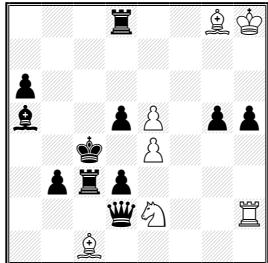
1. $\mathbb{Q}h7 gxh7$ 2. $\mathbb{Q}c6 hxg8=\mathbb{Q}$ 3. $d6 \mathbb{Q}c8\neq$ (2. $\mathbb{Q}e6?$ hxg8= \mathbb{Q} 3. $\mathbb{Q}c4?$ $\mathbb{Q}xc4?$)
1. $\mathbb{Q}f7 gxf7$ 2. $\mathbb{Q}e6 fxg8=\mathbb{Q}$ 3. $\mathbb{Q}d6 \mathbb{Q}c4\neq$ (2. $\mathbb{Q}c6?$ fxg8= \mathbb{Q} 3. $\mathbb{Q}f\sim?$ $\mathbb{Q}c8?$)

3rd Place: #20 – Jorge Marcelo Kapros & Jorge Joaquín Lois

I'm always impressed by AUWs, but I appreciate that composers' skill in achieving AUW in many h#3s is such that one must now look also for other commendable features. In this case, the matching black strategy, with annihilations and switchbacks, provides that extra value. The choice between this and the 2nd.-placed problem is a subjective one, decided in my mind by the lack of interplay between the white moves and the black moves in #20.

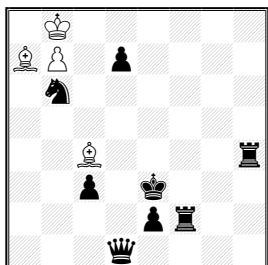
- a) 1. $hxg1=\mathbb{Q} cxd7$ 2. $\mathbb{Q}xf2 d8=\mathbb{Q}$ 3. $\mathbb{Q}g1 \mathbb{Q}h4\neq$
b) 1. $dxe1=\mathbb{Q} cxb7$ 2. $\mathbb{Q}xg2 b8=\mathbb{Q}$ 3. $\mathbb{Q}e1 \mathbb{Q}g7\neq$

4º Posto: M. Parrinello
Italia



H#3 (7+11) C+ b) white Pe2

5º Posto: M. Parrinello
Italia



H#3 (4+8) C+

My thanks again to the match organizers for entrusting me with this task and to the composers for making it so enjoyable!

Christopher Jones
Bristol 26/4/2010

4th Place: #19 – Mario Parrinello

Very pleasant and well-matched solutions. I generally find capturing bicolour Bristols less attractive than those where both line pieces stay on the board, but in this case the impression is improved by the delay in capturing. Considering the strong white force, this is a skilful construction, although the composer must have regretted that the need to prevent the bK from going to b3 required the addition of the unfortunate Pb3.

- a) 1. $\mathbb{W}a2$ ($\mathbb{W}\sim?$) $\mathbb{Q}xc3$ 2. $\mathbb{Q}xc3$ $\mathbb{L}xa2$ 3. $d4$ $\mathbb{L}d2\neq$
- b) 1. $\mathbb{W}f4$ ($\mathbb{W}\sim?$) $exd3$ 2. $\mathbb{Q}xd3$ $\mathbb{L}xf4$ 3. $dxe4$ $\mathbb{L}d2\neq$

5th Place: #16 – Mario Parrinello

Another rich strategic mix: prospective self-pins at d4, with dual avoidance. It is perhaps unfortunate that the dual-avoidance is doubly motivated, but, crucially, in both solutions the dual-avoidances have exactly corresponding double motivations. (In each case, if the wrong piece goes to d4 the other one guards against the mate and it is also the case that it is not possible to provide the necessary square-block on Black's last move.)

- 1. $\mathbb{L}d4$ $\mathbb{L}d3$ ($\mathbb{L}d5?$) 2. $\mathbb{Q}a8$ $bxa8=\mathbb{W}$ 3. $\mathbb{W}d2$ $\mathbb{W}e4\neq$
- 1. $\mathbb{W}d4$ $\mathbb{L}d5$ ($\mathbb{L}d3?$) 2. $\mathbb{Q}c8$ $bcx8=\mathbb{W}$ 3. $\mathbb{L}hf4$ $\mathbb{W}xc3\neq$