

# BEST PROBLEMS

*Rassegna dei migliori problemi*

Anno XX - n. 79

3°/2016 - July

diretta da **Antonio Garofalo**

Col sostegno dell'API (Associazione Problemistica Italiana)

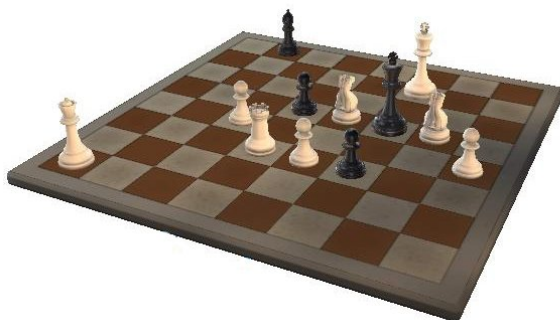
in redazione - A. Armeni, V. Rallo;

## EDITORIALE

Welcome for the first publication on this magazine to GHEORGHE NICOLAESCU, FEDIR KAPUSTIN, MILAN ONDRUS, and welcome back to VALERY LISKOVETS after many years.

*Best Problems* has a few originals, I invite anyone who wishes to submit their problems. All works that arrive by August 10 will be published in October 2016.

**Valerio Agostini & Marco Guida** - 3<sup>a</sup> Menzione Onorevole, *Mat Plus* 2010



1b6/5K2/8/3pNkN1/2P4P/3RPp2/8/Q7 - #2 (8+4) C+

1. ♖xd5? **A** [2. ♖b1≠] **B** ma 1... ♙xe5!

1. ♖b1? **B** [2. ♖xd5≠] **A** 1... ♙xe5 2. ♖d4≠ **C** ma 1...d4!

1. ♚d4! **C** [2. ♖f4≠] 1... ♙xe5 2. ♖b1≠ **B** 1... ♗xe5 2. ♖xd5≠ **A**

1. ♖d4? [2. ♖f4≠] ma 1... ♙xe5! Doppio Urania.

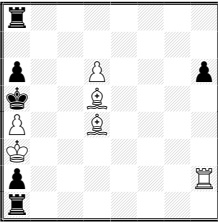
*White moves recur at various points in the solution. An attractive Meredith setting, whatever theme-names one applies to the play. (Judge: John Rice)*

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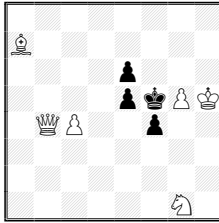
## Inediti

**3641. B. Colaneri**  
Italia



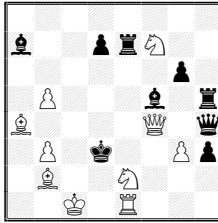
≠2 (6+6) C+

**3642. V. Agostini**  
Italia



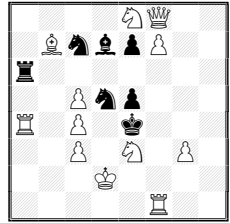
≠2\* vvv (6+4) C+

**3643. G. Sardella**  
Italia



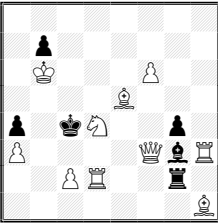
≠2 (10+9) C+

**3644. G. Sardella**  
Italia



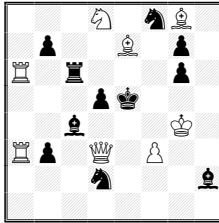
≠2 (12+7) C+

**3645. V. Shanshin**  
Russia



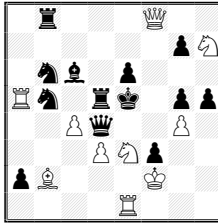
≠2 (10+6) C+

**3646. F. Magini**  
Italia



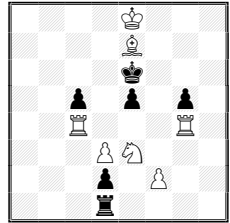
≠2 v (8+11) C+

**3647. F. Magini**  
Italia



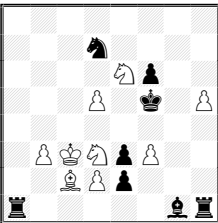
≠2 (10+13) C+

**3648. F. Kapustin**  
Ucraina



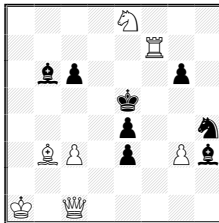
≠2\* vvv (7+6) C+

**3649. D. Gatti**  
Italia



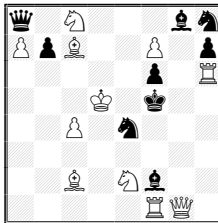
≠2 (9+8) C+

**3650. D. Gatti**  
Italia



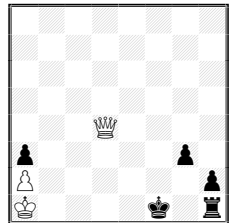
≠3 v (7+8) C+

**3651. D. Gatti**  
Italia



S≠2 (11+9) C+

**3652. D. Gatti**  
Italia



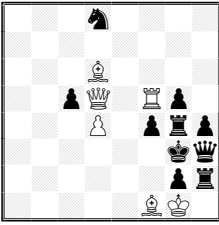
S≠2 (3+5) C+

≠2 - n. 3641-3649 (Judge 2016: NN).

≠3 - n. 3650 (Judge 2016-2017: Antonio Garfalo).

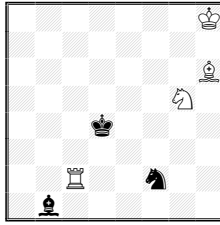
S≠2/3 - n. 3651-3653 (Judge 2014-2016: NN).

**3653. D. Gatti**  
Italia



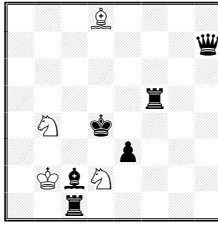
**S≠3 (6+10) C+**

**3654. A. Dikusarov**  
Russia



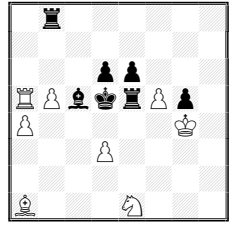
**H≠2 (4+3) C+**  
2 sol.

**3655. B. Colaneri**  
Italia



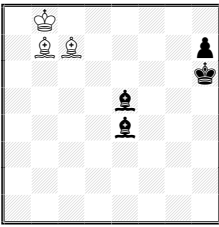
**H≠2 (4+6) C+**  
2 sol.

**3656. B. Colaneri**  
Italia



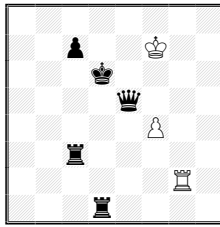
**H≠2 (8+7) C+**  
b) ♖a5-h5

**3657. F. Magini**  
Italia



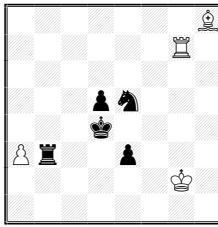
**H≠2 (3+4) C+**  
2 sol.

**3658. J. Carf**  
Francia



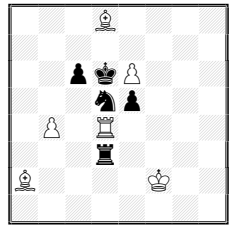
**H≠2 (3+5) C+**  
2 sol.

**3659. V. Rallo**  
Italia



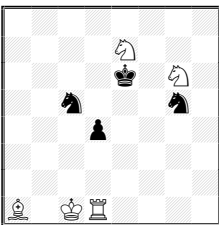
**H≠2 (4+5) C+**  
2 sol.

**3660. P. Piet**  
Francia



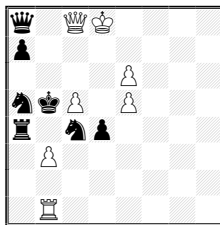
**H≠2 (6+5) C+**  
2 sol.

**3661. Z. Nikolic**  
Serbia



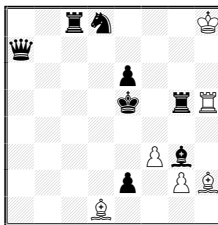
**H≠2 (5+4) C+**  
2 sol.

**3662. A. Onkoud**  
Francia



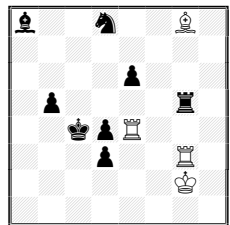
**H≠2 (7+7) C+**  
2 sol.

**3663. P. Tritten**  
Francia



**H≠2 (6+8) C+**  
b) ♖d1

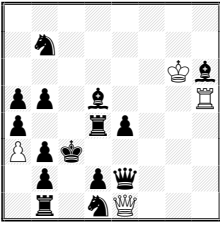
**3664. M. Cioflanca & G. Nicolaescu**  
- Romania



**H≠2 (4+8) C+**  
2 sol.

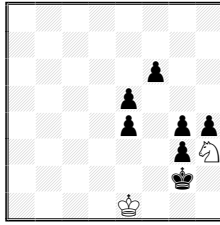
**H≠2, H=2 - n. 3654-3665 (Judge 2016-2017: NN).**

**3665. D. Gatti**  
Italia



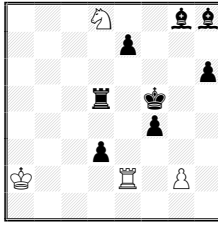
**H≠2 (4+15) C+**  
3 sol.

**3666. V. Rallo**  
Italia



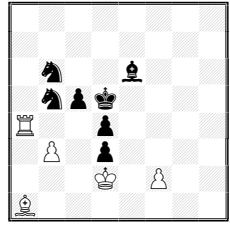
**H≠3 (2+7) C+**  
b) ♘h3-f2

**3667. C. Jonsson**  
Svezia



**H≠3 (4+8) C+**  
2 sol.

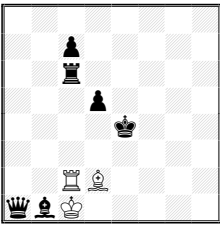
**3668. J. F. Carf**  
Francia



**H≠3 (5+7) C+**  
2 sol.

**3669.**

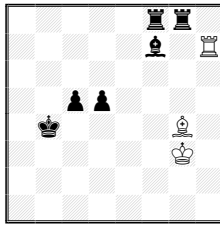
**M. Cioflanca & G. Nicolaescu - Romania**



**H≠3 (3+6) C+**  
b) ♖e4-e5

**3673. B. Colaneri**  
Italia

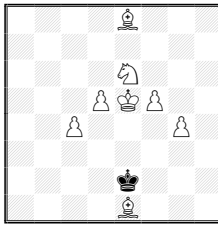
**3670.**



**H≠3 (3+6) C+**  
3 sol.

**3674. D. Gatti**  
Italia

**3671. V. Liskovets**  
Bielorussia

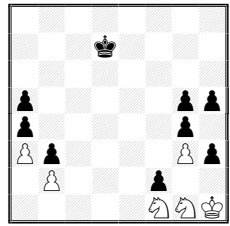


**H≠3 (8+1) C+**  
1 sol.

**3675.**

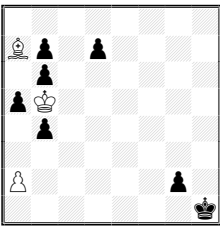
**V. Agostini - Italia**

**3672. C. Jonsson**  
Svezia

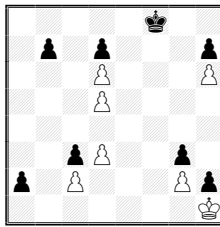


**H≠4 (6+9) C+**  
2 sol.

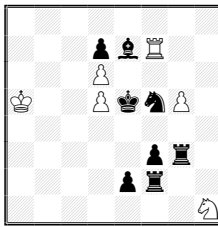
**3676.**



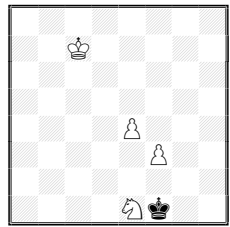
**H≠6 (3+7) C+**  
1 sol.



**H≠7 (7+8) C+**  
1 sol.



**H≠2 (6+8) C+**  
b) ♖g5-g4  
Symmetrical circe



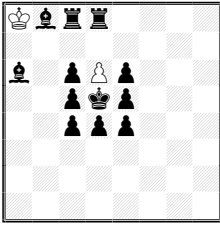
**H≠2\* (4+1) C+**  
2 sol.  
BlackOscillatingKing

**H≠3, H=3 - n. 3666-3671** (Judge 2016-2017: NN).

**H≠n, H=n - n. 3672-3674** (Judge 2016-2017: NN).

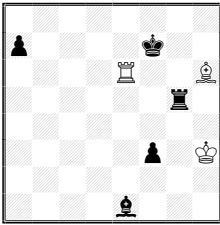
**Fairies n. 3675-3684** (Judge 2016-2017: NN).

3677.  
V. Kozhakin - Russia



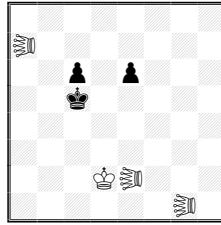
**H≠2 (2+12) C+**  
**2 sol.**  
AntiAndernach

3681. P. Tritten  
Francia



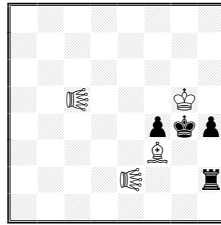
**H≠2.5 (3+5) C+**  
**2 sol.**  
Take & Make

3678.



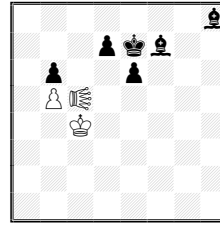
**H≠2 (4+3) C+**  
**b) ♠c6-b7**  
♠=Leo

3682. R. Kohring  
Germania



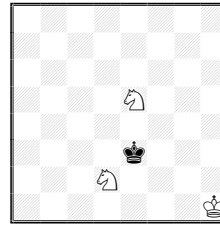
**H≠2 (4+4) C+**  
**b) ♠c5-e5**  
Mars circe, ♠=Eagle

3679. Vito Rallo  
Italia



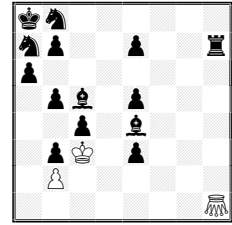
**H≠3 (3+6) C+**  
**b) ♠c4-g4**  
♠=Dragon

3683.



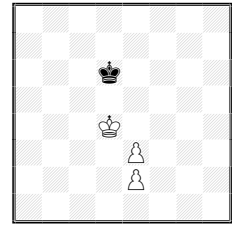
**Ser-H≠12 (3+1) C+**  
**2 sol.**  
Circe equipollent

3680. M. Ondrus  
Slovacchia



**H≠2 (3+14) C+**  
**3 sol. - SAT**  
♠=Grasshopper

3684.



**Ser-H≠32 (3+1) C+**  
**1 sol. - PWC**  
Anticirce diagram

Fairies n. 3675-3684 (Judge 2016-2017: NN).

## Note agli inediti

- **Anti-Andernach** - A piece (excluding King) changes its color after any non-capturing move. After capturing, the piece retains its color. Rooks on a1, h1, a8 and h8 can be used for castling, provided the usual other rules for that move are satisfied. After castling, Rooks do not change color. If White makes a non-capturing move with a neutral or halfneutral piece, that piece becomes Black, and vice versa.
- **Anticirce diagram** - Lorsqu'une pièce capture (Roi y compris), elle doit revenir sur sa case de renaissance (la case qu'elle occupait dans la position du diagramme) : si celle-ci est occupée, la capture est interdite. Les Pions capturant sur leur rangée de promotion se promeuvent avant de renaître. Sauf indication contraire, les captures sur case de renaissance sont interdites.
- **BlackOscillatingKing** - Dopo ogni tratto del nero i due Re si scambiano di posto
- **Circe équipollent** - Lorsqu'une pièce est capturée (Roi excepté, sauf indication contraire), elle doit effectuer le même mouvement que la pièce capturante à partir de la case où elle se trouvait avant la capture. Si elle arrive sur une case occupée ou en dehors de l'échiquier, la pièce capturée disparaît.

- **Dragon** - Cavalier+Pion, ne pouvant pas se promouvoir, et ne pouvant pas jouer comme un Pion sur la première rangée de son camp.
- **Eagle** - Se déplace comme une Sauterelle ([Sauteur](#)(0,1)+(1,1)), mais dévie de 90° (dans un sens ou dans l'autre) au-dessus du sautoir. La case d'arrivée est contiguë au sautoir. [Si muove come un Grasshopper ma devia di 90° in un senso o nell'altro appena dopo l'ostacolo. La casa d'arrivo è contigua all'ostacolo.]
- **Leo** -The Chinese Queen, which moves like a normal Queen but captures like a **Lion**.
- **Mars circe** - In order to capture, any unit (including King) is first replaced on its rebirth square (as for captured units in Circe) and then captures from this square. The captured unit disappears. If the Circe rebirth square of the piece is occupied, this piece cannot capture (other moves are normal). For example: with white Pawn on 'a3' and black King on 'b2', the move Kb3 would be self-check because the white Pawn on 'a3' can be reborn on 'a2' and thus check the b3-square.
- **PWC = Platzwechselcirce** - A captured unit is reborn, according to **Circe** rules, on the departure square of the capturing unit. (Quando viene fatta una cattura, l'unità catturata viene piazzata nella casa del pezzo che l'ha appena catturata, in pratica scambiandosi il posto con il pezzo catturante.)
- **SAT** - Un Roi n'est en échec que s'il peut jouer sur 1 case non contrôlée par l'adversaire.
- **Symmetrical Circe** - Captures are as in **Circe**, but the captured unit is reborn on the square symmetrically opposite the capture square with respect to the centre of the board.
- **Take & Make** - After any capture, the capturing unit **must** make a move that could be made by the captured unit, and this move cannot be another capture.

## Soluzioni Inediti

Fascicolo n. 79

Commenti degli autori e del redattore.

### 3641. (≠2, Bruno Colaneri)

r7/8/p2P3p/k2B4/P2B4/K7/p6R/r7

1. ♖h5! [2. ♙~≠]

1... ♗b8 2. ♙b7≠ 1... ♗c8 2. ♙c6≠ 1... ♗e8 2. ♙e6≠ 1... ♗f8 2. ♙f7≠ 1... ♗g8 2. ♙xg8≠ 1... ♗b1  
2. ♙b3≠ 1... ♗c1 2. ♙c4≠ 1... ♗e1 2. ♙e4≠ 1... ♗f1 2. ♙f3≠ 1... ♗g1 2. ♙g2≠ 1... ♗h1 2. ♙xh1≠

### 3642. Valerio Agostini

8/B7/4p3/4pkPK/1QP2p2/8/8/6N1

1... ♙e4 a 2. ♗b1≠ A

1. ♘f3? tempo 1...e4 b 2. ♗f8≠ B ma 1... ♙e4! a

1. ♗b7? [2. ♗h7≠] 1...f3 c 2. ♗xf3≠ D ma 1...e4! b

1. ♗e7? [2. ♗h7≠] 1...e4 b 2. ♗f6≠ C ma 1...f3! c

1. ♗c3! tempo

1... ♙e4 a 2. ♗c2≠ F 1...e4 b 2. ♗f6≠ E 1...f3 c 2. ♗xf3≠ D

1.c5? tempo 1...f3 c 2. ♗g4≠ G ma 1...e4! b

I due matti di Donna in f3 e f6 vengono impartiti, nel GR da case diverse di partenza rispetto ai GV, mentre il matto sulla fuga di Re in e4 cambia rispetto al GA (Author).

### 3643. (≠2, Giuseppe Sardella)

8/b2prN2/6p1/1P3b1r/B4Q1q/1P1k2Pp/1B2N3/2K1R3

1.b6! [2. ♙b5≠]

1... ♙g4 a 2. ♗d4≠ A 1... ♙e6 b 2. ♗f3≠ B 1... ♙e4 c 2. ♗d2≠ C

1... ♗e4 2. ♗d2≠ 1... ♗e5 2. ♘xe5≠ 1... ♗xf4+ 2. ♘xf4≠

**3644. (#2, Giuseppe Sardella)**

4Nq2/1Bnbp2/r7/2Pnp3/R1P1k3/2P1N1P1/3K4/5R2

1. ♖xe7! [2. ♗f4#]

1... ♙c6 2. ♘d6# 1... ♙e6 2. ♘f6# 1... ♚c6 2. cxd5# 1... ♚e6 2. ♖h4#

**3645. (#2, Valery Shanshin)**

8/1p6/1K3P2/4B3/p1kN2p1/P4QbR/2PR2r1/7B

1. ♖xg4! tempo

1... ♘c3 2. ♘b3# 1... ♙d5 2. ♘c6# 1... ♙~ 2. ♖e6# 1... ♚~ 2. ♖c8#

[1... ♘c3 2. ♘b3# (2. ♘f3? ♙xe5!) 1... ♙d5 2. ♘c6# (2. ♘f3? ♚xd2!) King's Schiffmann dual avoidance (Author).]

**3646. (#2, Fabio Magini)**

3N1nB1/1p2B1p1/R1r3p1/3pk3/2b3K1/Rp1Q1P2/3n3b/8

1. ♚6a5? [2. ♖c3#]

1... ♘xf3 2. ♖e3# 1... ♘e4 2. ♖xe4# 1... ♘e6 2. ♘f7# 1... ♙g1 2. f4# 1... ♙xd3 2. ♚xd5#  
1... ♙b5 2. ♖xd5# 1... b5 2. ♘xc6# ma 1... ♚c5!

1. ♚3a5! [2. ♖c3#]

1... ♘xf3 2. ♖e3# 1... ♘e4 2. ♖xe4# 1... ♘e6 2. ♘f7# 1... ♙g1 2. f4# 1... ♙xd3 2. ♚xd5#  
1... ♙b5 2. ♖xd5# 1... ♚c5 2. ♘f7# 1... b5 2. ♘xc6#**3647. (#2, Fabio Magini)**

1r3Q2/6pN/1nb1p3/Rn1rk1pp/2Pq2P1/3PNp2/pB3K2/4R3

1. ♘xf3! [2. ♘e~#]

1... ♘c3 2. ♖xb8# 1... ♘d6 2. ♖xg7# 1... ♘xc4 2. ♘xc4# 1... hxg4+ 2. ♘xg4#

1... ♚:f8+ 2. ♘f5# 1... ♚d~+ 2. ♘d5# 1... a1=♖ 2. ♘d1# 1... ♖:b2 2. ♘c2#

**3648. (#2, Fedir Kapustin)**

4K3/4B3/4k3/2p1p1p1/2R3R1/3PN3/3p1P2/3r4

1... e4 2. ♚cxe4# 2. ♚gxe4#

1. ♚xg5? [2. ♚g6#] 1... e4 2. ♚xe4# ma 1... ♚g1!

1. ♚xc5? [2. ♚c6#] 1... e4 2. ♚xe4# ma 1... ♚c1!

1. f4? [2. f5#] 1... e4 2. ♚xe4# 1... gxf4 2. ♚g6# 1... exf4 2. ♚e4# ma 1... ♚f1!

1. d4! [2. d5#] 1... e4 2. ♚xe4# 1... exd4 2. ♚e4# 1... cxd4 2. ♚c6#

**3649. (#2, Daniele Gatti)**

8/3n4/4Np2/3P1k1P/8/1PKNpP2/2BPp3/r5br

1. ♘d4! [2. ♘d~#]

1... ♘c5 2. ♘dxc5# 1... ♘e5 2. ♘xe5# 1... exd2+ 2. ♘f2# 1... e1=♘ 2. ♘xe1#

1... ♚a2 2. ♘b2# 1... ♚a4+ 2. ♘b4# 1... ♚c1 2. ♘c1# 1... ♚h4+ 2. ♘df4#

**3650. (#3, Daniele Gatti)**

4N3/5R2/1bp3p1/4k3/4p2n/1BP1p1Pb/8/K1Q5

1. ♖a3? [2. ♖d6#] 1... ♘f5 2. ♚f6 [3. ♚e6#] ♘~ 3. ♖d6# ma 1... c5!

1. ♖d1! [2. ♖d6#]

1... ♘f5 2. ♖d7 [3. ♖e6#] ♘~ 3. ♖d6# 1... ♙c5 2. ♖d8 [3. ♖f6#] ♙e7 3. ♖d4#

**3651. (S#2, Daniele Gatti)**

q1N3bn/PpB2P1p/5p1R/3K1k2/2P1n3/8/2B1Nb2/5RQ1

1. ♙b8! tempo

1... ♘g6 2. ♘e7+ ♘xe7# 1... ♘xf7 2. ♚h5+ ♘g5#

1... ♖xa7 2. ♘d4+ ♖xd4# 1... ♖xb8 2. ♘d6+ ♖xd6#

**3652. (S≠2, Daniele Gatti)**

8/8/8/3Q4/p5p1/P6p/K4k1r

1. ♖e3? tempo 1... ♗g1 2. ♖e2+ ♜xe2≠ 1...g2 2. ♖f2+ ♜xf2≠ ma 1... ♜g2+!

1. ♗d2! tempo 1... ♗g1 2. ♖e2+ ♜xe2≠ 1... ♜g1 2. ♖g2+ ♜xg2≠ 1...g2 2. ♖f2+ ♜xf2≠

**3653. (S≠3, Daniele Gatti)**

3n4/8/3B4/2pQ1Rp1/3P1prp/6kq/6pr/5BK1

1. ♖f6! tempo

1...c4 2. ♖xc4 ♜c6 3. ♖xc6 ♗h1≠ 2... ♜e6 3. ♖xe6 ♗h1≠ 2... ♜b7 3. ♖xb7 ♗h1≠ 2... ♜f7  
 3. ♖xf7 ♗h1≠ 1...cxd4 2. ♖d3 ♜c6 3. ♖xc6 ♗h1≠ 2... ♜e6 3. ♖xe6 ♗h1≠ 2... ♜b7 3. ♖xb7  
 ♗h1≠ 2... ♜f7 3. ♖xf7 ♗h1≠ 1... ♜c6 2. ♖xc6 c4 3. ♖xc4 ♗h1≠ 2...gxf1= ♜ ♜ 3. ♖f3+ ♜xf3  
 ≠ 2...cxd4 3. ♖d3 ♗h1≠ 1... ♜e6 2. ♖xe6 c4 3. ♖xc4 ♗h1≠ 1... ♜b7 2. ♖xb7 c4 3. ♖xc4 ♗h1≠  
 1... ♜f7 2. ♖xf7 c4 3. ♖xc4 ♗h1≠

**3654. (H≠2, Andrei Dikusarov)**

7K/8/7B/6N1/3k4/8/2R2n2/1b6

1. ♖a2 ♗c3 2. ♖d5 ♖g7≠ 1. ♜e4 ♗c5 2. ♖d3 ♜e6≠

**3655. (H≠2, Bruno Colaneri)**

3B4/7q/8/5r2/1N1k4/4p3/1KbN4/2r5

1. ♖e4 ♖c7 2. ♖c4 ♜b3≠ 1. ♖d5 ♖e7 2. ♖d3 ♜c6≠

**3656. (H≠2, Bruno Colaneri)**

1r6/8/3pp3/RPbkrPp1/P5K1/3P4/8/B3N3

a) 1. ♖xb5 ♜c2 2. ♖b4+ ♜xb4≠ b) 1. ♖xf5 ♜g2 2. ♖f4+ ♜xf4≠

**3657. (H≠2, Fabio Magini)**

1K6/1BB4p/7k/4b3/4b3/8/8/8

1. ♖g6 ♖f3 2. ♖g7 ♖f4≠ 1. ♜g7 ♖d5 2. ♜h8 ♖xe5≠

**3658. (H≠2, Jean Carf)**

8/2p2K2/3k4/4q3/5P2/2r5/6R1/3r4

1. ♖c6 ♗g8 2. ♖c5 ♗d8≠ 1. ♖c5 ♜e8 2. ♖d5 ♖g6≠

**3659. (H≠2, Vito Rallo)**

7B/6R1/8/3pn3/3k4/Pr2p3/6K1/8

1. ♜f3 ♜xf3 2. ♖d3 ♖c7≠ 1. ♖b4 axb4 2. ♜d3 ♖g4≠

In ogni soluzione il bianco cattura il pezzo nero che nell'altra soluzione crea autoblocco consentendo il matto di scoperta con la batteria bianca mascherata Torre-Alfiere.

**3660. (H≠2, Pascale Piet)**

3B4/8/2pkP3/3np3/1P1R4/3r4/B4K2/8

1. exd4 ♖g5 2. ♜e7 ♖f4≠ 1. ♖xd4 ♖b6 2. ♜c7 ♖c5≠

**3661. (H≠2, Zoran Nikolic)**

8/4N3/4k1N1/2n3n1/3p4/8/8/B1KR4

1. ♜d6 ♖xd4 2. ♜ge6 ♖e5≠ 1. ♜f6 ♖xd4 2. ♜ce6 ♖f4≠

**3662. (H≠2, Abdelaziz Onkoud)**

q1QK4/p7/4P3/nkP1P3/r1np4/1P6/8/1R6

1. ♖c6 bxa4+ 2. ♜xc5 ♖b5≠ 1. ♖b7 b4 2. ♜a6 b5≠

**3663. (H≠2, Pierre Tritten)**

2rn3K/q7/4p3/4k1rR/8/5Pb1/4p1PB/3B4

a) 1. ♜f5 ♖h6 2. ♖c7 ♖c2≠ b) 1. ♜f4 ♖g1 2. ♖gc5 ♖d4≠

Black piece crosses initial square of black King (Author).



**3664. (H≠2, Mihaiu Cioflanca & Gheorghe Nicolaescu)**

b2n2B1/8/4p3/1p4r1/2kpR3/3p2R1/6K1/8

1. ♖c6 ♜xe6 2. ♖b4+ ♜c6≠ 1. ♜c5 ♜xd3 2. ♖b7 ♜exd4≠

**3665. Daniele Gatti**

8/1n6/6Kb/pp1b3R/p2rp3/Ppk5/1p1pq3/1r1nQ3

1. ♖c2 ♜h3 2. ♖c1 ♜c3≠ 1. ♖d3 ♖f5 2. ♖e3 ♜h3≠ 1. ♖c4 ♚g3 2. ♖c5 ♚c7≠

**3666. (H≠3, Vito Rallo)**

8/8/5p2/4p3/4p1pp/6pN/6k1/4K3

a) 1. ♖f3 ♖g5+ 2. ♖f4 ♖e2 3. f5 ♖e6≠ b) 1. h3 ♖xe4 2. ♖h1 ♖fl 3. h2 ♖xg3≠

**3667. (H≠3, Christer Jonsson)**

3N2bb/4p3/7p/3r1k2/5p2/3p4/K3R1P1/8

1. ♜d4+ ♜e6 2. ♖e5 ♖f7 3. ♖e4 ♜xe5≠ 1. ♖d4 ♜xe7 2. ♖e6 g4+ 3. ♖e5 ♜xe6≠

**3668. (H≠3, Jean-François Carf)**

8/8/1n2b3/1nPK4/R2p4/1P1p4/3K1P2/B7

1. ♖c3 ♜xd4+ 2. ♖xd4 f3 3. ♖d5 ♖xc3≠ 1. c4 ♖xd4 2. ♖xd4 f4 3. ♖d5 ♜xc4≠

Meredith, Zilahi, inversion of roles between white Rook and Bishop, pins (Author).

**3669. (H≠3, Mihaiu Cioflanca & Gheorghe Nicolaescu)**

8/2p5/2r5/3p4/4k3/8/2RB4/qbK5

a) 1. ♚e5 ♜c3 2. ♖d4 ♖b2 3. ♖e4 ♖e3≠ b) 1. ♜e6 ♜xc7 2. ♚d4 ♜f7 3. ♖e4 ♖f4≠

**3670. (H≠3, Mihaiu Cioflanca & Gheorghe Nicolaescu)**

5rr1/5b1R/8/2pp4/1k4B1/6K1/8/8

1. ♖g6 ♜b7+ 2. ♖c4 ♜b3 3. d4 ♖e6≠

1. ♜g6 ♜h4 2. ♜b6 ♖d7+ 3. ♖a5 ♜a4≠

1. ♖c3 ♜h5 2. ♖d2 ♜xd5+ 3. ♖e1 ♜d1≠

**3671. Valery Liskovets**

4B3/8/4N3/3PKP2/2P3P1/8/4k3/4B3

1. ♖f3 g5 2. ♖g4 ♖a4 3. ♖h5 ♖d1≠

Task: a *Record Minimal Implementation* of the new theme of my problem (No.33) that won 1<sup>st</sup> Prize in the recent thematic tourney TT-161 (asymmetrical solution) at the SuperProblem site: [http://superproblem.ru/html/tourneys/quick-tt/results/2016/tt-161\\_award.html](http://superproblem.ru/html/tourneys/quick-tt/results/2016/tt-161_award.html).

Namely, helpmate in a symmetrical position (with respect to the axis *e*) with *bi-asymmetry* on both edges in a single solution: bK goes to the nearest vertical edge *h* while another piece (wB) goes to the distant file *a*. Maximally saturated asymmetry: only 9 pieces and 3 moves. In comparison with the position of that my problem No.33 after W1, here we save 2 pieces and gain Rex solus.

1. There are two ways to make the position absolutely symmetrical: by removing the file *a* or by adding the 9<sup>th</sup> file *i*. Both ruin the solution!

2. Model mate. W-B Umnov. The symmetrical pawns c and d serve also against duals.

3. H≠3 with only one solution: too primitive. But this is a task, minimized facilities. (Author)

**3672. (H≠4, Christer Jonsson)**

8/3k4/8/p5pp/p5p1/Pp4Pp/1P3p2/5NNK

1. ♖c6 ♖d2 2. ♖b5 ♖xb3 3. axb3 ♖e2 4. ♖a4 ♖c3≠

1. ♖e6 ♖xh3 2. ♖f5 ♖g2 3. gxh3+ ♖xf2 4. ♖g4 ♖e3≠

**3673. (H≠6, Bruno Colaneri)**

8/Bp1p4/1p6/pK6/1p6/8/P5p1/7k

1. ♖h2 a3 2. ♖g3 axb4 3. ♖f4 bxa5 4. ♖e5 a6 5. ♖d6 axb7 6. ♖c7 b8=♚≠

**3674. (H≠7, Daniele Gatti)**

5k2/1p1p3p/3P3P/3P4/8/2pP2p1/p1P3Pp/7K

1.a1=♖ d4 2.♗b3 cxb3 3.c2 b4 4.c1=♙ b5 5.♙g5 b6 6.♙e7 dxe7+ 7.♙g8 e8=♚≠

**3675. (H≠2, Valerio Agostini)**

8/3pbR2/3P4/K2PknP1/8/5pr1/4pr2/7N

a) 1.♗xd6(e3) ♗xg3(♚b6) 2.♚b4 ♚xe7(♙d2)≠ b) 1.♙xd6(e3) ♗xf2(♚c7) 2.♚c4 ♚xf5≠

Il posizionamento delle Torri nere in B2 si rende necessario per evitare lo scacco finale dopo la cattura dei due pezzi neri in W2.

**3676. (H≠2, Valerio Agostini)**

8/2K5/8/8/4P3/5P2/8/4Nk2

1...♙d6 2.♙g2{♙↔♙} e5≠

1.♙e2{♙↔♙} ♗c2 2.♙c6{♙↔♙} ♗d4≠ 1.♙f2{♙↔♙} e5 2.♙d6{♙↔♙} ♗d3≠

Cambio di continuazioni fra GA e le due soluzioni in questa particolare condizione.

**3677. (H≠2, Vladimir Kozhakin)**

Kbrr4/8/b1pPp3/2pkp3/2ppp3/8/8/8

1.♚d7(B) ♚c7(N) 2.♚d8(B) dxc7≠ 1.♙b5(B) ♙b7 2.♙c7(B) ♙xc6≠

**3678. (H≠2, Vladimir Kozhakin)**

8/Z7/2p1p3/2k5/8/8/3KZ3/6Z1

a) 1.♙d6 LEac5 2.♙d7 LEgd1≠ b) 1.♙b4 LEea6 2.b5 LEgb6≠

**3679. (H≠3, Vito Rallo)**

7b/3pkb2/1p2p3/1PY5/2K5/8/8/8

a) 1.♙e5 DRxb6 2.♙c7 ♙d4 3.♙d6 DRc8≠ b) 1.♙f8 ♙g5 2.♙f6+ ♙xf6 3.♙g8 DRxd7≠

Chumakov = (Two pieces captured in one phase, self-block in another phase.)

**3680. (H≠2, Milan Ondrus)**

kn6/np2p2r/p7/1pb1p3/2p1b3/1pK1p3/1P6/7G

1.♚h6 ♚d5 2.♚c6 ♚xb7≠ 1.♙b1 ♚a1 2.♙d6 ♚xa7≠ 1.♙f5 ♚h8 2.♙c8 ♚xb8≠

**3681. (H≠2.5, Pierre Tritten)**

8/p4k2/4R2B/6r1/8/5p1K/8/4b3

1...♙g7 2.♙g2 ♙xg2(♙c2) 3.♙xg7(♙a1) ♚xe1(♚a5)≠

1...♚e8 2.♙g3 ♙xg3(♙c7) 3.♙xe8(♙a8) ♙xg5(♙d5)≠

**3682. (H≠2, Rolf Kohring)**

8/8/8/2Y3K1/5pkp/5B2/4Y2r/8

a) 1.♙f2 EAq3 2.♚h2 EAh3≠ b) 1.♚g2 EAq3 2.♚e2 EAef2≠

**3683. (Ser.H≠12, Sébastien Luce)**

8/8/8/4N3/8/4k3/3N4/7K

1.♙d4 2.♙d5 3.♙xe5(♗f5) 4.♙d5 5.♙c5 6.♙b4 7.♙c3 8.♙c2 9.♙d1 10.♙xd2(♗d3)

11.♙e2 12.♙f1 ♗g3≠

1.♙e2 2.♙d1 3.♙c1 4.♙xd2(♗e3) 5.♙e2 6.♙xe3(♗e4) 7.♙d4 8.♙d5 9.♙xe5(♗f5) 10.♙f4

11.♙g4 12.♙h3 ♗f2≠

**3684. (Ser.H≠32, - Sébastien Luce)**

8/8/3k4/8/3K4/4P3/4P3/8

1.♙e6 2.♙f5 3.♙g4 4.♙g3 5.♙f2 6.♙xe2(♙d6;f2) 7.♙e6 8.♙f5 9.♙g4 10.♙f3

11.♙xe3(♙d6;f3) 12.♙e6 13.♙f5 14.♙f4 15.♙xf3(♙d6;f4) 16.♙e6 17.♙f5 18.♙xf4(♙d6;f5)

19.♙e7 20.♙f6 21.♙xf5(♙d6;f6) 22.♙e6 23.♙xf6(♙d6;e6) 24.♙e7 25.♙xe6(♙d6;e7)

26.♙d7 27.♙e8 28.♙xe7(♙d6;♚e8) 29.♙c7 30.♙b6 31.♙a5 32.♙b4 ♚a4≠

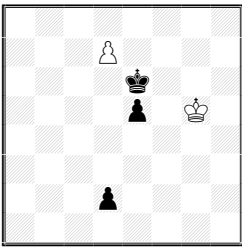
# Draw in a Chess Problem

by Alberto Armeni

The stipulation "draw in n moves" for a chess problem has a logic meaning in compositions where the target is achieved by one of the parties, forcing the opponent in some way, usually in order to get a position of stalemate after captures and/or various pins.

The OTB players (and the studies' composers) have additional possibilities to end the game with a draw, and I wonder what can be used also for "traditional" problems. Of course the draw for agreement between the two players has no sense for problems (the same for studies). The perpetual check is inapplicable to a chess problem, which requires an exact number of moves. What do we have after the above-said considerations? The repetition of the position for three times, of course!

I think that said repetition has its best application in problems with white forcing black to repeat the position, in other words in selfdraw or help-selfdraw, whilst direct and help problems probably are in conflict with this kind of draw. I wondered if it could be the input for some original works, therefore I tried to compose two problems, that I detail here below.



← **Alberto Armeni**

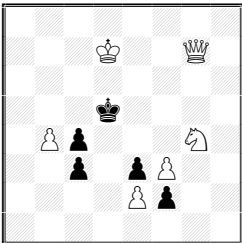
8/3P4/4k3/4p1K1/8/8/3p4/8

hs=4 (2+3) - Circe

1.d8=♔ d1=♙ 2.♖xd1(♙c8) ♙d7 3.♗xd7(♙c8)+ ♙xd7(♖d1)  
[3...♔xd7(♖d1) is illegal for self-check] 4.♗xd7(♙c8)+ ♙xd7  
(♖d1)=

Draw for repetition of the position for three times.

That's the idea, but the result is not satisfactory. In fact one could argue that there is no clear border between the collaborative and the forced play, typical of the HS problems, hence my proposal of another work.



← **Alberto Armeni**

8/3K2Q1/8/3k4/1Pp3N1/2p1pP2/4Pp2/8

S=4 (6+5) - PWC

1.♖xc3(♙g7) [2.♗d2+ exd2(♖e3) 3.♗xd2(♙e3)+ exd2(♖e3)  
4.♗xd2(♙e3)+ =] Same position for three times: draw.  
1...f1=♙ 2.♘xe3(♙g4)+ ♙xe3(♘f1) 3.♘xe3(♙f1)+ ♙xe3(♘f1)  
4.♘xe3(♙f1)+ = Same position for three times: draw.

Now everything seems correct, with the White forcing the Black play from the beginning.

I realize that also the second problem is not a masterpiece (alas!), but I was pleased to work on it and I hope that my attempts will be overcome by other Authors' works.

**A. Armeni**

# Un autore e il suo tema preferito - Pickabish

di Antonio Garofalo

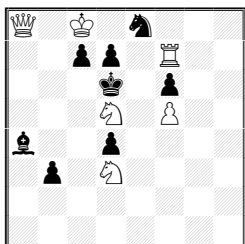
Immagino che ogni autore abbia il suo tema preferito, sul quale ha composto un certo numero di lavori. Il mio è senza dubbio il tema Pickabish, nero (il classico) ma anche bianco.

Agli inizi della mia attività di compositore rimasi affascinato da questo tema, perché c'era un solo modo di fare interferenza al Pedone nero: usare un Alfiere, in quanto anche il Cavallo continua a controllare la diagonale su cui il bianco deve mattare, come è facile verificare negli esempi che seguono. Vediamoli in ordine cronologico di pubblicazione, il quale può essere ovviamente diverso dall'ordine di creazione.

*I guess that every Author has his preferred theme, on which he composed a remarkable number of works. Mine is, no doubt, the Pickabish theme, black (the classic one) but even white.*

*At the beginning of my dealing as composer I was enchanted by said theme, as there was only a way to interfere the black Pawn: to use a Bishop, as a Knight keeps the control of the diagonal where the White must deliver the mate, and that is easily verifiable in the following examples.*

*Let's see them in chronological order of Publication, which of course can be different from the order of composition.*



## ← 057 - Antonio Garofalo - Contromossa 1980

Q1K1n3/2pp1R2/3k1p2/3N1P2/b2p4/1p1N4/8/8

≠2 (6+8) C+

1. ♖5b4? [2. ♗d5≠] 1...c6 2. ♜xd7≠ ma 1... ♙c6!

1. ♖e7? [2. ♗d5≠] 1... ♙c6 2. ♗a3≠ ma 1...c6!

Il Pickabish è svolto nelle due difese, le quali a turno sventano.

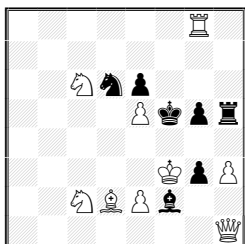
*The Pickabish is performed in the two defences, which alternatively refuse.*

1. ♘5f4! [2. ♗d5≠]

1...c6 2. ♜xd7≠ 1... ♙c6 2. ♗a3≠

Non c'è alcun cambio di matto.

*There is no changed mate.*



## ← 165 - Antonio Garofalo - Scacco! 1982

1° Premio

6R1/8/2Nnp3/4Pkp8/5KpP/2NBPb2/7Q

≠2 (9+7) C+

1... ♜h4 **a** 2. ♜xg5≠ **A** 1... ♘b5 **b** 2.e4≠ **B**

1.e3? [2. ♘2d4≠] ma 1... ♜h4! **a**

1. ♙e3? [2. ♘2d4≠] ma 1... ♘b5! **b**

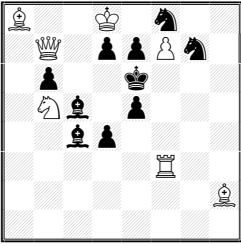
1. ♗a1! [2. ♘e7≠]

1... ♜h7 **x** 2. ♜xg5≠ **A** 1... ♘c8 **y** 2.e4≠ **B**

1...g4+ 2.hxg4≠ 1... ♙d4 2. ♘2xd4≠

Pickabish bianco, matti trasferiti.

*White Pickabish, transferred mates.*



← **174 - Antonio Garofalo - Due Alfieri** 1984

2<sup>a</sup> Menzione Onorevole

B2K1n2/1Q1ppPn1/1p2k3/1Nb1p3/2bp4/5R2/7B/8

≠2 (7+10) C+

1. ♖c7? [2. ♗xc5≠]

**1...d6 2. ♗xe7≠ 1... ♔d6 2. ♖xc4≠**

1... ♘g6 2. ♗xd7≠ ma 1... ♘f5!

1. ♖e4! [2. ♗xe5≠]

**1...d6 2. ♘c7≠ 1... ♔d6 2. ♘xd4≠**

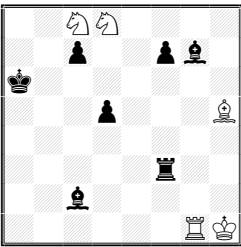
1... ♘g6 2. ♗xg6≠ 1... ♘f5 2. ♗xf5≠

Tre cambi di matto. Il Pickabish è mostrato nel GV, mentre nel GR c'è un cambio di tema, le stesse difese provocano autoblocchi. Cambio dei motivi di difesa: ostruzione nel GV, guardia nel GR. Tre cambi di matto. Chiaramente ho usato la stessa matrice del problema 057.

*Three changed mates. The Pickabish is shown in the try, whilst in the solution there is a change of theme: the same defences cause self-blockages. Change of motivations in the defenses: blockage in the try, guard in the solution. It's obvious that I used the same matrix of problem 057.*

Ed eccoci al primo aiutomatto su questo tema, una collaborazione.

*And now the first helpmate with this theme, a joint composition.*



← **C031 - Carlo Santagata & Antonio Garofalo**

*Sinfonie Scacchistiche* 1984

1<sup>a</sup> Menzione Onorevole

2NN4/2p2pb1/k7/3p3B/8/5r2/2b5/6RK

H≠2 (5+7) C+ b) ♖a6-d7

a) 1. f6 ♔e8 2. ♔d3 ♖a1≠

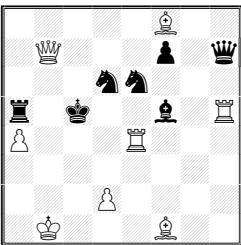
b) 1. ♔f6 ♖g8 2. ♔d3 ♔g4≠

Pickabish unito al Grimshaw, echo diagonal-orthogonal; B1 è anche sgombero di linea bianca. Il giudice fu Toma Garai.

*Pickabish linked to Grimshaw, echo diagonal-orthogonal: B1 is also clearance of white line. The Judge was Toma Garai.*

Qui ritorno ai diretti in due, con un altro Pickabish bianco.

*Now I go back to the direct two movers, with a further white Pickabish.*



← **166 - Antonio Garofalo - Europe Echecs** 1985

5B2/1Q3p1q/3nn3/r1k2b1R/P3R3/8/3P4/1K3B2

≠2 (8+7) C+

1. ♔d3? [2. ♖c4≠] 1... ♖a4? 2. ♗b5≠ ma 1... ♘xf8!

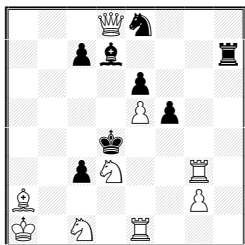
1.d3? [2. ♖c4≠] 1... ♘xf8? 2.d4≠ ma 1... ♖xa4!

1. ♖c1! [2. ♖c4≠]

1... ♘xf8 2.d4≠ 1... ♖xa4 2. ♗b5≠ 1... ♘d4 2. ♖e5≠

Le chiavi virtuali schiodano indirettamente la ♖e4, mentre la chiave vera la schioda direttamente, muovendo il Re nell'unica casa dove non prenderebbe scacco.

*The tries perform an indirect unpin of ♖e4, whilst the key of the solution shows a direct unpin, by moving the King in the unique square where there is no check to him.*



← **159 - Antonio Garofalo - Le Courier des Echecs** 1985

3Qn3/2pb3r/4p3/4Pp2/3k4/2pN2R1/B5P1/K1N1R3

≠2 (9+8) C+

1. ♖e1-e3? [2. ♘e2≠] ma 1... ♔h1!

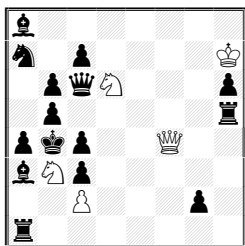
1. ♖a8! [2. ♘e2≠]

1... ♙c6 2. ♖a7≠ 1...c6 2. ♖a4≠

La chiave controlla e4 permettendo la minaccia ♘e2.

Nulla di speciale.

*The key controls e4, allowing the threat ♘e2. Nothing special.*



← **181 - Antonio Garofalo - Probleemblad** 1993

b7/n1p4K/1pqN3p/1p5r/pkp2Q2/bNp5/2P3p1/r7

H≠2 (5+15) C+

1. ♖f3 ♖f8 2. ♙c6 ♘f5≠

1. ♖e8 ♘xc4 2.c6 ♘e5≠

Oltre che il Pickabish, volevo mostrare dei matti di batteria a condizione che il pezzo anteriore della batteria fosse sempre lo stesso, ritenendo troppo semplice lo scambio di funzione fra i due pezzi bianchi, come nell'esempio qui in basso.

*My intention was to show, in addition to Pickabish, some battery mates, provided that the front piece is always the same, as I guess too easy to have the exchange of function between the two white pieces. See example here below.*

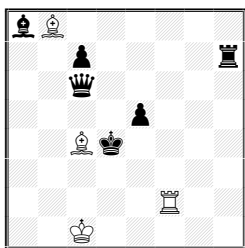
[A. Garofalo, Scacco! 1988 2ª Lode, 2K5/8/1p1p4/1N1B4/1k6/1r2N3/8/2R4q White: ♙c8 ♖c1 ♙d5 ♘b5 ♘e3, Black: ♘b4 ♖h1 ♖b3 ♙b6 ♙d6; H≠2 (5+5) C+ b) -♖b3 a) 1.♖b2 ♖c4+ 2.♙b3 ♖c4≠ b) 1.♙xb5 ♙c4+ 2.♙c6 ♙f1≠]

Volevo altresì evitare il comune scacco doppio e fare la mossa B1 relativamente "difficile".

*My further aim was to avoid the common double check and to get a B1 move "difficult" enough.*

Il problema 181 ha una storia particolare. Fu pubblicato per la prima volta su *Sinfonie Scacchistiche*, ma i lettori lo demolirono. Ne feci una versione, pubblicata ma anch'essa demolita. Misi da parte il problema per anni, fino a quando essendomi fornito di computer e programma apposito (alybadix), riuscii a farne una versione corretta, molto faticosamente come si vede dalla posizione complessa. Passarono in totale 12 anni, credo.

*Problem 181 has a peculiar story. It was initially published by Sinfonie Scacchistiche, but the readers found cooks. I prepared another version, published but again "cooked". I forewent the problem for years, until I got a computer and a suitable program (alybadix), allowing me to compose a correct version, with a lot of efforts, as you can see in the complex position. I think that, in the whole, 12 years elapsed.*



← **C032 - Carlo Santagata & Antonio Garofalo - Scacco!** 1999

Lode - bB6/2p4r/2q5/4p3/2Bk4/8/5R2/2K5

H≠2 (4+6) C+ b) -♙e5

a) 1. ♖e4 ♖c2 2. ♙c6 ♙a7≠

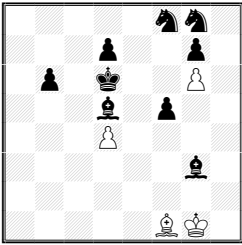
b) 1. ♖c5 ♘d2 2.c6 ♖f4≠

Similmente al 181, anche qui il Pickabish avviene nella casa lasciata dalla ♖ nera a B1. Il resto è inferiore, ma ha preso una Lode in base alla qualità del torneo. I due problemi sono stati "concepiti" insieme (1982 circa) e pubblicati a distanza di molti anni.

Likewise 181, also in this case the Pickabish happens in the square left to B1 by the black Queen. The remaining play is of lower level, but it got a commendation, according to the level of the tournament. The two problems were "conceived" together (about 1982) and published separated by many years.

Dopo una pausa piuttosto lunga, ritornai a usare il tema in oggetto nel 2010.

After a rather long break, I went back to use the initially mentioned theme in 2010.



### ← C215 - Valerio Agostini & Antonio Garofalo

Match Italia-Argentina 2010 - 2° Posto

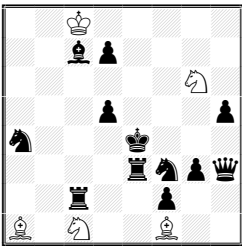
H#3 (4+9) C+

1. ♘h7 gxf7 2. ♔c6 hxg8=♚ 3. d6 ♚c8≠

1. ♙f7 gxf7 2. ♕e6 fxg8=♘ 3. ♙d6 ♙c4≠

Per la prima e unica volta applico il tema a un H#3; il lavoro è piaciuto al giudice C. J. A. Jones. Posizione economica, con sacrifici di pezzi neri a B1 e due promozioni bianche diverse.

For the first and unique occasion I show the theme in a H#3; the Judge C. J. A. Jones appreciated this work. Economic position, with sacrifices of black pieces in B1 and two different white promotions.



### ← 454 - Antonio Garofalo - The Problemist 2011

2K5/2bp4/6N1/3p3p/n3k3/4mpq/2r2p2/B1N2B2

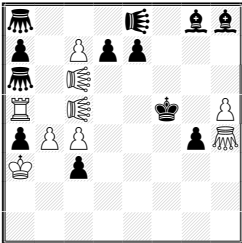
H#2 (5+12) C+ b) ♗d5-f5

a) 1. ♚h1 ♘e2 2. d6 ♘xg3≠

b) 1. ♖a2 ♙a6 2. ♙d6 ♙b7≠

B1 hideaway, per schiodare il pezzo Pickabish, a turno.

B1 hideway, in order to unpin the Pickabish piece, alternatively.



### ← C309 - Valerio Agostini & Antonio Garofalo

KoBulChess 2012

H#2 (9+12) C+ b) ♙h8-f8, ♚♚=Grasshoppers, ♚♚=Lions

a) 1. ♙e6 ♚xe8 2. ♚f6 ♚c8≠

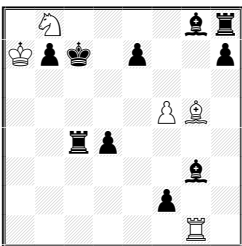
b) 1. ♚e4 ♚c8+ 2. ♙e6 ♚g5≠

L'unica irruzione nel campo fairy con questo tema.

Il Pickabish è collegato ai matti su doppia inchiodatura attuata col Lion.

The unique swoop in the fairy world with this theme.

The Pickabish is linked to mates on double pin, performed by the Lion.



### ← 452 - Antonio Garofalo - Probleemblad 2013, 4ª Lode

1N4br/Kpk1p2p/8/5PB1/2rp4/6b1/5p2/6R1

H#2 (5+10) C+ b) ♙g5↔♗g1

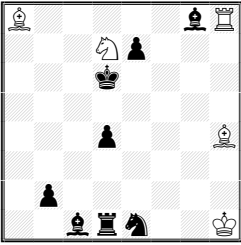
a) 1. e6 ♙e7 2. ♚c1 ♚xc1≠

b) 1. ♙e6 ♚g8 2. ♙h2 ♙xh2≠

Commento del giudice M. Parrinello:

The Judge M. Parrinello commented:

«A very well-known (compare to PDB P1098160) but enjoyable combination of Pickabish and black sacrifices at B2; the ingenious twinning mechanism allows the interchange of functions between the thematic white pieces (the Follow-My-Leader effects after the B1 moves are more a technical device in order to ensure the move order rather than an essential thematic content).»



### ← C357 - Valerio Agostini & Antonio Garofalo

Memorial E. Petite 2015

B5bR/3Np3/3k4/8/3p3B/8/1p6/2brn2K

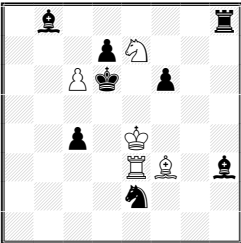
H≠2 (5+8) C+ b) ♖h8-d3

a) 1. ♖e6 ♖d8 2. ♖d2 ♖g3≠

b) 1. e6 ♖d8 2. ♖d2 ♖xd4≠

Il Pickabish è unito all'autoblocco in e6; Grimshaw, con Echo diagonal-orthogonal. Nulla di nuovo ma gradevole.

*The Pickabish is joined to the self-block in e6; Grimshaw, with Echo diagonal-orthogonal. Nothing new, anyhow pleasant.*



### ← 457 - Antonio Garofalo - Phénix 2015

1b5r/3pN3/2Pk1p2/8/2p1K3/4RB1b/4n3/8

H≠2 (5+8) C+ b) ♖e7-e6

a) 1. ♖e6 ♖h5 2. d6 ♖f3≠

b) 1. ♖xc6 ♖b3 2. ♖d6 ♖e3≠

Anche in questo caso il Pickabish avviene nella casa lasciata dal Re nero, come nel C215. L'effetto Follow-my-leader bianco è un tecnicismo per costringere la batteria reale a una mossa unica.

*Also in this occasion the Pickabish happens in the square left by the black King, alike C215. The white Follow-my-leader effect is a technical feature, in order to force the royal battery to a unique move.*

Ho sviscerato il tema Pickabish in diverse forme: nei diretti in due sia bianco che nero, aiutomatti in 2 e 3 mosse, e perfino in un fairy. Spero che i lettori abbiano apprezzato.

*I thoroughly analyzed the Pickabish theme under different aspects: both white and black in the direct two movers, helpmates in 2 and 3 moves and even in a fairy. I hope that readers enjoyed my article.*

(Translated by A. Armeni)

**A. Garofalo**

I concorsi su *Best Problems*:

≠2 (2016): judge NN

≠3 (2016-2017): A. Garofalo

S≠2/3 (2014-2016): NN

H≠2 (2016-2017): NN

H≠3/n (2016-2017): NN

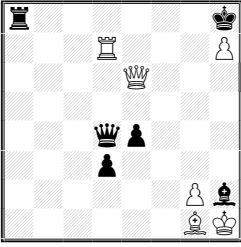
Fairies (2016-2017): NN

Pubblicazione trimestrale senza scopo di lucro.  
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 📧 E-mail: [antgarofalo@alice.it](mailto:antgarofalo@alice.it)  
 web site: <http://www.bestproblems.it>





## Affermazioni italiane (Italian award winners)



### ← Dieter Muller & Rodolfo Riva

4° Premio, 147° T.T. *SuperProblem*  
r6k/3R3P/4Q3/8/3qp3/3p4/6Pb/6BK

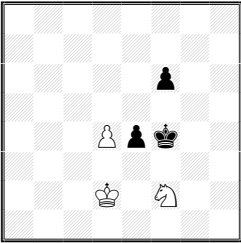
hs≠3 (6+6) C+ PWC

1. ♖h6 ♜a6 2. ♚xa6(♜h6) ♚a1 3. ♚a8+ ♜b8≠

1. ♖h3 ♚e3 2. ♚xe3(♖h3) ♜a1 3. ♚d4+ ♜e5≠

Black and white "Anti-Bristol" Q/Q - R/Q (d4-e3-h3, h3-e3-d4 & a8-a6-h6, h6-a6-a8)! Beautiful Meredith construction.

(Judge: Valerio Agostini)



### ← Vito Rallo - 14<sup>a</sup> Lode, *Feenschach* 2011

8/8/5p2/8/3Ppk2/8/3K1N2/8

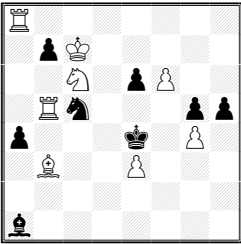
H≠5 (3+3) C+ Circe

1.f5 ♜xe4(e7) 2.e5 dxe5(e7) 3.♚xe5(e2) e3 4.♚xe4(♜b1) ♚e2  
5.e5 ♜c3≠

1.♚f3 ♚d1 2.♚e3 ♜g4+ 3.♚d3 ♜e5+ 4.fxe5(♜g1) ♜f3  
5.exd4(d2) ♜e5≠

Echo ideal mates.

14<sup>a</sup> lode su 110 lavori partecipanti, un Circe ben sfruttato.



### ← Valerio Agostini

7<sup>a</sup> Lode, *The Problemist* 2012

R7/1pK5/2N1pP2/1Rn3pp/p3k1P1/1B2P3/8/b7

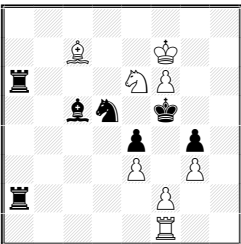
H≠2 (8+8) C+

1.hxg4 ♜f8 2.♚f5 ♜c2≠

1.axb3 ♜a4+ 2.♚d5 e4≠

1.bxc6 ♜e8 2.♚e5 ♜xe6≠

Mates with a pinned knight on three adjacent squares, freeing the bK by means of liquidating white pieces. With the move 2.Bc2≠ the Bishop exceeds its "functional powers" and thus violates the ideological balance; some pieces are only sacrificed, others only mate. (Judge: Viktor Chepizhny)



### ← Alberto Armeni

1<sup>a</sup> Lode, 65° Jubilee E. Manolas-60 2015

8/2B2K2/r3NP2/2bn1k2/4p1p1/4P1P1/r4P2/5R2

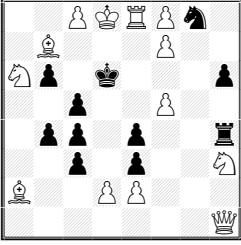
≠2 (8+7) C+ Andernach

1. ♜h1? [2. ♜h5≠] ma 1... ♜f4!

1.f4! [2. ♜g7≠]

1...gxf3 e.p.(B) 2.g4≠ 1...exf3 e.p.(B) 2.e4≠

1... ♜xf4(B) 2. ♜e2≠ 1... ♜f8 2. ♜d4≠ 1... ♜xe6(B) 2. ♜e5≠



← **Alberto Armeni** - 65° Jubilee E. Manolas-60 2015

2<sup>a</sup> Menzione Onorevole

2PKRPn1/1B3P2/Np1k3p/2p2P2/1pp1p2r/2p1p2N/B2PP3/7Q

≠2 (13+11) C+ Einstein

1. ♖xe4? [2. ♖e6(♖)≠ 2. ♖d5(♖)≠ 2. ♖e5(♖)≠] ma

1... ♗xe4(♗)!

1. ♗xe4(♗)? [2. ♖e6(♖)≠ 2. ♖d5(♖)≠] ma 1... ♗xe4(♗)!

1. ♘f4(P)? [2. ♗e5(♖)≠]

1... ♘e7(P) 2. ♗xe7(♗)≠ 1... ♘f6(P) 2. ♗e7(♖)≠ ma

1... ♗xf4(♗)!

1. dxc3(♘)? [2. ♖d1(♖)≠] 1... ♘e7(P) 2. ♗xe7(♗)≠ ma 1... bxc3(♘)!

1. dxe3(♘)? [2. ♖d1(♖)≠] 1... ♘e7(P) 2. ♗xe7(♗)≠ ma 1... c2!

1. d3? [2. dxc4(♘)≠] 1... exd3(♘) 2. ♖d5(♖)≠ 1... cxd3(♘) 2. ♖c4(♘)≠ ma 1... b5!

1. d4! [2. ♗e5(♖)≠]

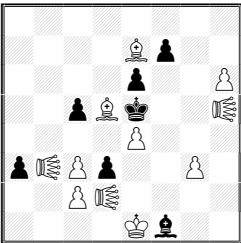
1... ♗f4(♖) 2. ♘xf4(♖)≠ 1... ♘e7(P) 2. ♗xe7(♗)≠

1... ♘f6(P) 2. ♗e7(♖)≠ 1... exd3 e.p.(♘) 2. ♖d5(♖)≠

1... cxd3 e.p.(♘) 2. ♖c4(♘)≠ 1... cxd4(♘) 2. ♘xb4(♖)≠

We see an Albino theme in tries and key, also a Pape theme with the en-passant captures, an Option with moves of the d pawn, an Anti-Reversal and a Threat Anti-Reversal, but the formation of the pawns brings the question whether the position is legal. Retroanalysis is needed.

(Judge: Emmanuel Manolas)



← **Alberto Armeni**

3<sup>a</sup> Lode, 65° Jubilè E. Manolas-60 2015

8/4Bp2/4p2P/2pBk2Y/4P3/pYp2P1/2PY4/4Kb2

≠2 (11+7) C+ ♗=Lion

1. L1a5? [2. L1a1≠] 1... exd5 2. L1e8≠ ma 1... d2+!

1. ♖a8? 1. ♖b7? 1. ♖c6? tempo

1... ♖e2 2. L1h2≠ 1... ♖h3 2. L1h2≠ 1... ♖g2 2. L1h2≠

1... f6 2. ♖d6≠ 1... dxc2 2. L1e3≠ 1... a2 2. L1b2≠ ma 1... c4!

1. c4? [2. L1e3≠] 1... exd5 2. L1e8≠ ma 1... dxc2!

1. L1xe6? [2. L1ee8≠] 1... ♖h3 2. L1h2≠ ma 1... fxe6!

1. L1xd3? [2. L1f5≠]

1... ♖e2 2. L1h2≠ 1... exd5 2. L1e8≠ ma 1... ♖xd3!

1. ♘xf1? tempo

1... exd5 2. L1e8≠ 1... dxc2 2. L1e3≠ 1... c4 2. L1a5≠

1... a2 2. L1b2≠ ma 1... f6!

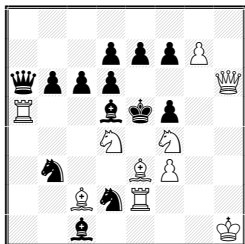
1. h7! tempo

1... ♖e2 2. L1h2≠ 1... ♖h3 2. L1h2≠

1... ♖g2 2. L1h2≠ 1... f6 2. h8=L1≠

1... exd5 2. L1e8≠ 1... dxc2 2. L1e3≠

1... c4 2. L1a5≠ 1... a2 2. L1b2≠



### ← Alessandro Fasano & Antonio Garofalo

1ª Mención Onorevole Memorial E. Petite 2015

8/3pppP1/qppp3Q/R2bkp2/3N1N2/1n2BP2/2BnR3/2b4K

≠2 (10+13) C+

1. ♖fe6? [2. ♙f4≠] **A**

1... ♗e4 2. f4≠ **B** 1... dxe6 2. ♗xc6≠ ma 1... fxe6!

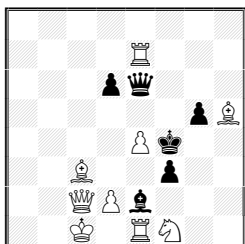
1. ♗g2? [2. f4≠] **B**

1... f4 2. ♖xf4≠ **C** 1... ♗xf3 2. ♗xf3≠ ma 1... ♖d3!

1. ♗h5! [2. ♖f4≠] **C**

1... ♗xd4 2. ♙f4≠ **A**

Opciones del ♗f4, liberando su casilla para amenazar mate en ella con distintas piezas en cada fase. Contiene una rica variedad de elementos estratégicos en sus defensas temáticas, destacando la desclavada indirecta del ♙f3 en el primer ensayo y la misma desclavada en la clave del segundo. El conjunto del juego desarrolla un impecable Pseudo Le Grand Cíclico, en el que sus destacados autores se han visto obligados a utilizar mucho material, al parecer todo él necesario. Sin duda, un buen problema. (Judge: José Antonio Coello Alonso)



### ← Valerio Agostini

1ª Lode, Memorial E. Petite 2015

8/4R3/3pq3/6pB/4Pk2/2B2p2/2QPb3/2K1RN2

≠2 (9+6) C+

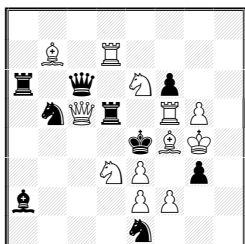
1.d3? [2. ♖d2≠] (A) 1... ♖a2 2. ♙d2≠ (B)

1... ♙xf1 2. ♖h2≠ ma 1... ♖xe4!

1.d4! [2. ♙d2≠] (B) 1... ♖b3 2. ♖d2≠ (A)

1... ♙xf1 2. ♖h2≠ 1... ♖xe4 2. ♖xe4≠

El prolífico y versátil compositor italiano nos ofrece en este diagrama un bello ejemplo del tema Pseudo Le Grand, asociado a la estrategia de las aperturas de línea blanca en las defensas temáticas de cada fase, a cargo de la dama negra. Utiliza muy buena economía de medios y confiere a su obra muy buenos efectos estratégicos con el poco material utilizado. (Judge: José Antonio Coello Alonso)



### ← Francesco Simoni

5ª Lode, Memorial E. Petite 2015

8/1B1R4/r1q1Np2/1nQr1RP1/4kBK1/3NP1p1/b3PP2/4n3

≠2 (12+9) C+

1. ♖c2? [2. ♗dc5≠] 1... ♖xd3 2. ♗c5≠ ma 1... ♖xc2!

1. ♖e7! [2. ♗ec5≠] 1... ♖xe6 2. ♗c5≠

## Ricostruzione



← Evgeni Bourd, *Slavchess* 2004

(Ricostruzione 67 - BP78)

4N3/r7/4p3/1pPPkPP1/7p/3Q4/n3N2n/b6K

≠2 (9+9) C+

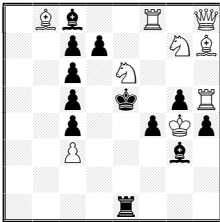
1...d6 a 2. ♖xg5≠ A 1...d5 b 2. ♜xc7≠ B

1. ♜xg5? [2. ♜e4≠ 2. ♜f7≠]

1...d6+ a 2. ♜5e6≠ C 1...d5+ b 2. ♜f5≠ D ma 1... ♔d6!

1. ♜xc7! [2. ♜ge8≠]

1...d6+ a 2. ♜ge6≠ E 1...d5+ b 2. ♜ce6≠ F 1... ♔d6 2. ♜f5≠



K. Mlynka, A. Garofalo

1Bb2R1Q/2pp2NB/2p1N3/2p1k1pR/2p2pKp/2P3b1/8/4r3

1...d6 2. ♖xg5≠ 1...d5 2. ♜xc7≠

1. ♜xg5? [2. ♜e4≠]

1...d6+ 2. ♜5e6≠ 1...d5+ 2. ♜f5≠ ma 1... ♔d6!

1. ♜xc7! [2. ♜ge8≠]

1...d6+ 2. ♜ge6≠ 1...d5+ 2. ♜ce6≠ 1... ♔d6 2. ♜f5≠

Il problema proposto in Aprile, di Evgeni Bourd, pubblicato su *Slavchess* 2004, ha come tematica principale il cambio dei matti tra il Gioco Apparente, il Tentativo e il Gioco Reale, ovvero il tema Zagoruiko.

La ricostruzione è stata molto impegnativa, considerato che sono state ricevute solo due ricostruzioni, uguali tra loro: quella di Karol Mlynka e quella di Antonio Garofalo.

La ricostruzione è corretta ma più pesante dell'originale. Entrambe però hanno il pregio, a mio giudizio, di avere eliminato la doppia minaccia nel tentativo 1. ♜xg5? [2. ♜f7, ♜e4≠].

Ricostruzione n. 68 - Ricostruire un ≠2 con la seguente soluzione:

1. ♖g2? [2. ♜xe4≠] 1... ♜e3/♜e2/♜xe1 [a] 2. ♜d3≠ [A] ma 1... ♜xg2!

1.c4! [2. ♜d3≠ [A]] 1... ♜e3/♜e2/♜xe1 [a] 2. ♜xf5≠ [B] 1...d3 2. ♜b2≠

1...g2 2. ♜xe4≠ 1...dxc3 e.p. 2. ♖d6≠

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E-mail: [vitorallo@virgilio.it](mailto:vitorallo@virgilio.it) (last available day for to send: 01/09/2016).

**Vito Rallo**

## Anticipations and corrections

- BP78, diagram 3604 **G. Sardella**, anticipated by L. Lacny, *Magyar Sakkélet* 1955, 2<sup>nd</sup> Prize; 7Q/2qR4/2rnP3/2B2p2/BPkNp1N1/2p1pp2/2rn4/2bR3K, Winchloe ID 2723 (Signaling of J. A. Coello Alonso).

- BP70 (2014), diagram 3246 have two authors, **S. K. Balasubramanian & P. Tritten**.