



# THE PROBLEMIST SUPPLEMENT

ISSUE 186  
SEPTEMBER 2023

**EDITOR:** Geoff Foster  
73 Chevalley Loop, Gordon ACT 2906, Australia  
(prob.sup@gmail.com)

Send **solutions and comments** to the Editor at the above address

All originals printed in the Supplement take part in the normal *Problemist* tourneys, so that publication here is equivalent to publication in the main magazine.

## CONTENTS

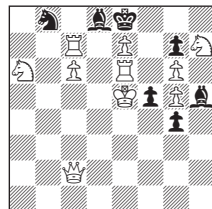
A Dozen American #2s of 1940s, by David Shire . . .	317
Original problems PS3974-3991 . . . . .	318
Solutions to March originals . . . . .	320
Jacques Savournin – Good Communicator and Fabulous Composer, by David Shire . . . . .	322
Interchange of White and Black Pieces . . . . .	324
Fairy solutions (March) . . . . .	327
Fairy originals PS3992-3997F . . . . .	328

## A DOZEN AMERICAN #2s OF THE 1940s, by David Shire

The fighting in WW2 did not extend to mainland America. Composition in the European theatre of war understandably declined but in America it flourished. Indeed, this was something of a golden era for the two-mover in that country. I have chosen 12 problems by 12 different composers in order to highlight the extent of the activity. Some names will be familiar to readers; others will not. However, all are works of quality.

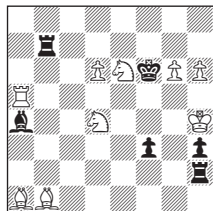
In my own early career I was much helped by Edgar Holladay. Along with many other novices I was fascinated by the *en passant* capture and the possibilities it offered. He sent me a quantity of relevant material from which I have selected **A**. Simple retrograde analysis suggests that **1.gxf6 ep!** is legal and indeed it is the key: threat 2.f7. 1...Bxg6 2.Qxg6 exploits the line opening c2-g6 and 1...Sxc6+ 2.Qxc6 is a second Q mate. DeBlasio might have used wBe4 rather than wQc2 but without doubt he disliked the fact that the cleric is *en prise*. 1...Sd7+ 2.cxd7, 1...Bxc7+ 2.Sxc7, 1...Bxe7 2.Rc8 and 1...gxf6+ 2.Sxf6. Given the constraint imposed by the key, it is readily appreciated that the construction is sophisticated and that the six variations are impressive for such an enterprise.

**A Francis DeBlasio**  
To Alain White 1945



#2

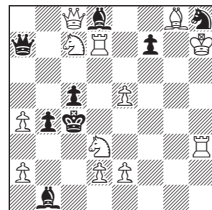
**B Edgar Holladay**  
4 C American Chess  
Bulletin 1945 (v)



#2

And what of Edgar himself? I offer the lightweight **B**, a beautiful investigation of line play. **1.Sf8!** (>2.Rf5). Black may cut the lines of both wRa5 and wBb1 with his bishop – in so doing he interferes with his own rooks that control the white battery. 1...Bb5 2.Se2 (2.Sc2? Kf5!) and 1...Bc2 2.Sb3 (2.Sb5? Kf5!). White must take care when he shuts off the bR that continues to guard the battery line. 1...Rb5 2.Sd7 completes the Grimshaw on b5 whilst 1...Bd7 2.Sh7 demonstrates a different kind of mutual interference. A solver might be tempted by 1.Sf4? (2.Rf5 and 2.Sh5) but 1...Rb5! defeats.

**C Nicholas Gabor**  
2 Pr Christian Science  
Monitor TT 1946-47



#2

Various pinning and unpinning themes were explored during this period, **C** being an excellent example. **1.Se6!** (>2.Rd4). The key pins bPc5 to introduce the threat but unpins bPf7. Then 1...f5 pins wRd7 but unpins wSd3. 1...f5 (Bxa2) 2.Sb2!, 1...f6 (Bc7) 2.Rh4, 1...fxe6 2.Bxe6, 1...Bxd3+ 2.exd3, 1...Qxa4 (Qxd7) 2.Qxc5 and 1...Qc7 2.Qa6. This last variation explains why 1.Sb5? Qc7! (2.Qa6?) is inadequate and it is most appropriate in the context of the strategy that the refutation should be an unpinning defence. Before undertaking research for this article I was unaware of this work... and I love it!

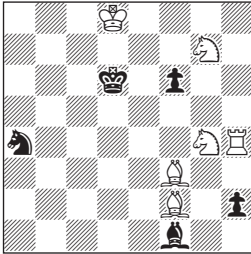
*continued on p.324*

# ORTHODOX ORIGINALS, edited by Abdelaziz Onkoud

8 Rue François Villon, 93240 Stains, France (email: onkoud1972@gmail.com)

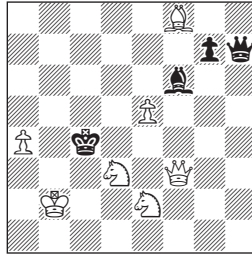
This month there is a feast for lovers of the #2. Barry shows a theme that is more commonly found in helpmates, while the other two-movers contain tries that should be found for a full appreciation. The “v” (for virtual play) below the diagram indicates the number of tries. Enjoy your solving!

**PS3974 Daniil Yakimovich**  
(USA)



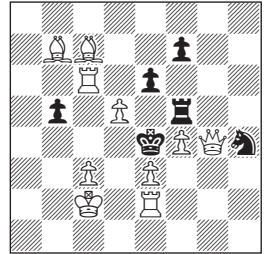
#2\* vv

**PS3975 Kabe Moen**  
(USA)



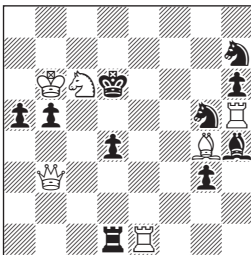
#2 v

**PS3976 Gérard Doukhan**  
(France)



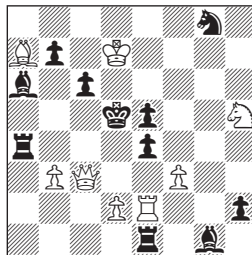
#2 v

**PS3977 Barry Barnes**



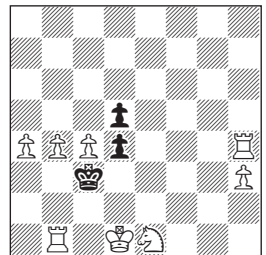
#2

**PS3978 Rainer Paslack**  
(Germany)



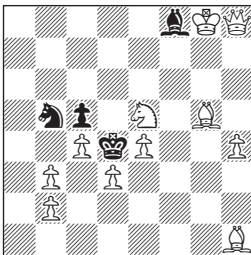
#2 vv

**PS3979 Rauf Aliovsadzade**  
(USA)



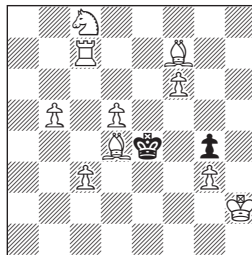
#3

**PS3980 Leonid Makaronez**  
(Israel)



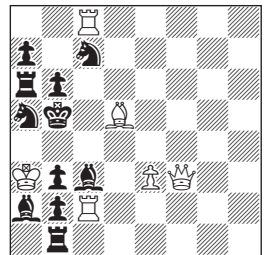
#3

**PS3981 Antonio Tarnawiecki & Steven B. Dowd**  
(Peru / USA)



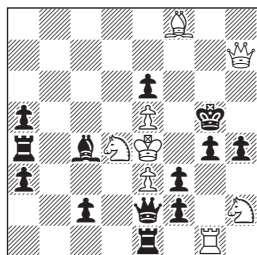
#4

**PS3982 Mike Prcic**  
(USA)



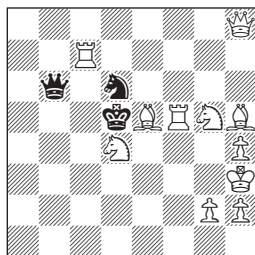
S#2 v

**PS3983 Waldemar Tura**  
(Poland)



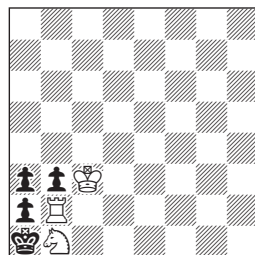
S#2

**PS3984 John Bowden**



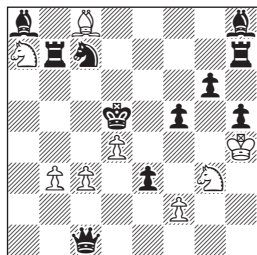
S#8

**PS3985 Gábor Tar**  
(Hungary)



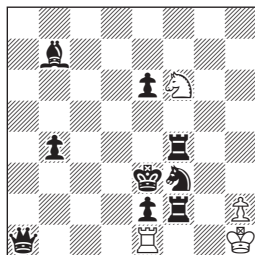
H#2 2 solutions

**PS3986 Abdelaziz Onkoud**  
(France)



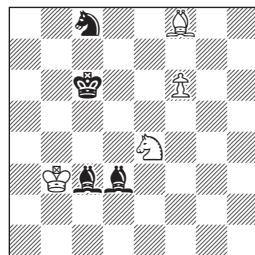
H#2 4 solutions

**PS3987 Stefan Milewski**  
(Poland)



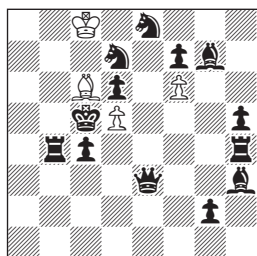
H#2½ 2 solutions

**PS3988 Stephen Taylor**



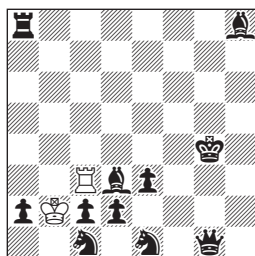
H#3 2 solutions

**PS3989 Ljubomir Ugren**  
(Slovenia)



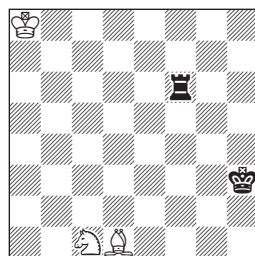
H#3 2 solutions

**PS3990 Ljubomir Ugren**  
(Slovenia)



H#5 2 solutions

**PS3991 Nebojša Joksimović**  
(Serbia)

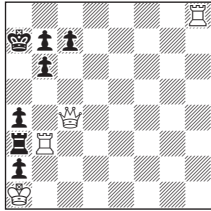


H#6

All the originals published in every issue of the Supplement are computer-tested. If the computer has been unable to verify soundness, the symbol C? is shown. Otherwise solvers can assume that soundness has been confirmed.

Send solutions and comments to the Editor by 1st February 2024.

PS3902

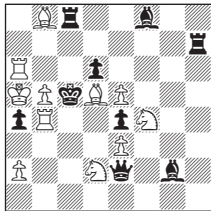


#2

# SOLUTIONS (March)

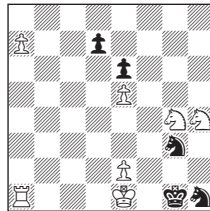
**PS3902** (Barnes) 1.Qb4! (-) Ka6 2.Ra8; 1...Rxb3 2.Qxa4; 1...axb3 2.Qxa3; 1...b5 2.Qa5; 1...c~ 2.Qxb6. Four mates on the a-file, and a flight-giving key. Meredith. Who might fall for 1.Qg8? (Composer). Interesting to see the difference in the pieces that capture wR (H.Oikawa). Not difficult as it looks as if wQ will strike on a or b file (A.Bradsnam). Key is self-evident because wQ needs access to a5/a4/a3 to counter defences 1...b5/Rxb3/axb3 respectively (B.E.Chamberlain).

PS3903



#2

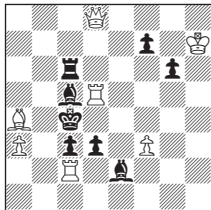
PS3904



#3

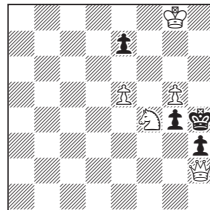
**PS3903** (Tarnawiecki, Moen & Dowd) 1.Bc6? (>2.Se6) Re8! 1.Bxe4? Bh3! 1.Bc4? Qg4! 1.Rxd6? Re7! **1.Bb3!** (>2.Se6) Re8 2.Rc6; 1...Bh3 2.Sxe4; 1...Qg4 2.Rc4; 1...Re7 2.Bxd6; 1...Rh6 2.Ba7; 1...Qxb5+ 2.Rxb5; 1...Qc4 2.Rxc4; 1...axb3 2.Sxb3. A solid problem is enhanced by plenty of mates and natural tries (B.P.Barnes).

PS3905



#3

PS3906



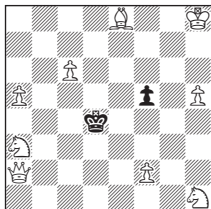
#4

**PS3904** (Kawagoe) 1.a8Q! (>2.Qg2#) d5 2.exd6 ep. Se4 3.0-0-0. Economical setting of the *Valladão Task* (a promotion, en-passant, and castling), but a spoiling short-mate 1...Se4 2.0-0-0. Has been done in #2 form (BPB). A compact Valladão (BEC).

**PS3905** (Makaronez) 1.Qd7! (>2.Qxc6 ~ 3.Qxc5) 1...Bxf3 2.Rxd3 (>3.Rcxc3,Rdxc3) Bd4,Bb4,Bxa3 3.Q(x)d4; 1...Ra6 2.Rd4+ Bxd4 3.Qb5; 1...Rb6 2.Rxc5+ Kxc5 3.Rxc3; 1...Rd6 2.Qg4+ Bd4/Kxd5 3.Qxd4/Qe4. *Distant self-blocks* at b6 and d6 as corrections by the bR which otherwise lets in 3.Qb5. Ever an attractive idea, but ragged play after 1...Bxf3 (BPB).

**PS3906** (Makaronez) Set 1...g3 2.Qxh3+ Kxg5 3.Se6+ Kg6 4.Qh7. 1.Kf7! (>2.Kg6 (>3.Sg2#) g3 3.Qxh3#) 1...Kxg5 2.Se6+ Kh4 3.Qf4 h2/Kh5 4.Qxh2/Qg5; 2...Kh6 3.Qc2 (>4.Qg6) Kh5 4.Qh7; 2...Kh5 3.Qg3 h2/Kh6 4.Qxh2/Qh4. The wK adds its weight to White's overwhelming force, but there are still surprises with 3.Qc2, 3.Qg3 and 3.Qf4. Black doesn't roll over (BPB). 3.Qc2 in the 2...Kh6 variation is impressive (HO).

PS3907

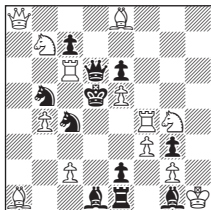


#4

**PS3907** (Petrašiniović) Set 1...Kc5 2.Qd2 f4 3.c7 f3 4.c8Q. 1.Bf7! (>2.Qd2+) 1...Kc3 2.Qb3+ Kd2 2.Qe3+ Kd1 4.Bb3; 1...Ke5 2.Qe6+ Kf4 3.Qe3+ Kg4 4.Qg3; 1...Kc5 2.Qd5+ Kb4 3.Qc4+ Kxa3/Kxa5 4.Qb3/Qb5; 1...Kd3 2.Sb5 Ke4 3.Qc4+ Kf3/Ke5 4.Bd5/Qd4; 1...Ke4 2.Qe2+ Kf4 3.Qe3+ Kg4 4.Qg3. Set-play of minimal interest, but the surprise is that White can rarely mate in fewer than 4 clear-cut moves. The key bishop adds fine mates, 4.Bd5 and 4.Bb3 (BPB).

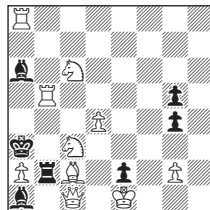
**PS3908** (Onkoud) 1.Se3+ A Sxe3! a. 1.Rd4+? B Sxd4! b. 1.Rc5+? C Qxc5! c. 1.Qa2? (>2.Se3+ A Bxe3#) 1...Sd4 b 2.Rxd4+ B Bxd4; 1...Qc5 c 2.Rxc5+ C Bxc5#; 1...Sc3! 1.Qa5? (>2.Rd4+ B Bxd4#) 1...Se3 a 2.Sxe3+ A Bxe3#; 1...Qc5 c 2.Rxc5+ C Bxc5#; 1...Sb2! **1.Qd8!** (>2.Rc5+ C Bxc5#) 1...Se3 a 2.Sxe3+ A Bxe3#; 1...Sd4 b 2.Rxd4+ B Bxd4#. *Cyclic Pseudo Le Grand* (Composer). A black piece is nullified each time by tries and key. Ambitious and clever! *Letziform* awaits (BPB). 1.Qa2? Sc3! and 1.Qa5? Sb2! close the wBa1's line to d4 and e5, so 2.Se3+ Kxe5! and 2.Rd4+ Kxd4! The refutations not only defeat the threat, they also correct the error of a random move (G.Foster).

PS3908



S#2

PS3909



S#4 2 solutions

**PS3909** (Fica & Jelínek, after Prokop) 1.Kxe2! g3 2.Ke3 g4 3.Rxb2 Bxb2 4.Be4 Bxc1#; and 1.Rb4! g3 2.Sb5+ Kxa2 3.Bb1+ Rxb1 4.Sc3+ Bxc3#. Model mates by the bishop, the first one in the middle of the board thanks to the wK transfer, the second one

(in first row) contains a wQ pinning and wS return (Composers). Classy – and cleverly done! (BPB).

**PS3910** (Koziriya) 1.Sg4! (>2.d3 ~ 3.Ke5 ~ 4.Rxb4+ Rxb4 5.Qc6+ Kxc6#) h5 2.Se5 h4 3.Sd7 Kc4 4.Rxb4+ Rxb4 5.Qd3+ Kxd3#. Echo mates (Composer). White is able to sacrifice the wQ for two memorable model mates by bK batteries. The wSe3 works hard, and 2...h4 serves to guard g3 (BPB). Interesting long trip by wS (HO).

**PS3911** (Kalotay) 1.Ke6 Qg7 2.Sg6 Rxg6#; and 1.f4 Qc6+ 2.Kf5 Be4#. Two pairs of white pieces cleverly move in tandem to leave the 3rd piece on guard! (C.M.B.Taylor). Two Bristol (type) clearances – ‘type’ because, originally, the clearing piece (in a Bristol Ty. 1861) took *no* part in the mate, much to the bafflement of solvers! Here, every white piece is necessary in the mates. Wonderful economy! (BPB).

**PS3912** (Maeshima) 1.Ke5+ Bc6 2.Sd6 Sd7#; and 1.Kd5+ Sc6 2.Rd6 Bb3#. Black royal battery checks lead to pairs of white and black pieces moving to the same pairs of squares (CMBT). Fine reciprocal play by the wB and wSb8 – an interchange of one intercepting a discovered check, and the other delivering the mate. The bSb7 is perfectly placed to play 2.Sd6 *and* eliminate multiple cooks after 1.Ke5+. Smart work! (BPB). Moves to the same square are well done (HO).

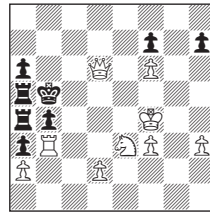
**PS3913** (Gavryliv) (a) 1.Qh8 gxh8Q 2.Rh1 Qxh1#. (b) 1.Rf8 gx f8Q 2.Qa8 Qxa8#. Spectacular play, with promoted wQ mating from opposite corners (CMBT). Two pin-mates from opposite corners of the board: most moves at full stretch – the Long Ranger! Sound with a bPg3, but composer’s bS is the right choice. Win over OTB friends by showing them this absolute joy! (BPB). In (b) a white unit must block g8, so the composer has used a wRg8, which pins a black knight on g3 (GF).

**PS3914** (Onkoud) 1...Bf8 2.Bxe5 Bxd6 3.Bg3 Bxg3#; and 1...Re8 2.Rxh6 Rxh8 3.Rh3 Rxh3#. Closely matched R and B capture sprees, with pairs of pieces circling the board in opposite directions (CMBT). bR and bB are captured each time, along with wR or wB, and the remaining wR or wB mates in splendid isolation. Controlled wholesale carnage and refined construction make this an exceptional *Zilahi* (BPB). Reciprocal captures enable White to get behind enemy lines (BEC). The manoeuvres with R and B mutual captures are brilliant (HO). Amazing. Took me hours to solve (S.Pantos). But see problem by Michael McDowell on p.324.

**PS3915** (Jones) (a) Qxd4 Sf2 2.exf2 Bxd4 3.Bc1 Kf6#. (b) 1.Se5 dxe5 2.Bxe5 Bxe3 3.Bb2 Kxg5#. Good chameleon twin, with line opening sacrifices leading to matched blocks and guards followed by royal battery mates (CMBT). Highly intriguing for its reciprocal effect: wS sacrifices to open a black line, and bS sacrifices to open a white line – and much more in its total effect. Inventive twinning! CJ’s work never disappoints (BPB). White and Black exchange roles in the two main manoeuvres. Instructive to see the way the move order unfolds in each solution, without the use of pins or checks (new solver Brendan O’Malley). Knight sacrifices opens bishops’ lines (HO).

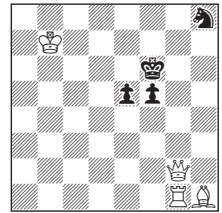
**PS3916** (Csák) (a) 1.Rxe5 Bxa7 2.Bd3 Rxe5+ 3.Qe4 cxd6#. (b) 1.Qxc5 e6 2.Rd3 Bxc5+ 3.Red4 exd7#. *Zilahi* and diagonal-orthogonal correspondence (Composer). *Zilahi* if wPc5 and wPe5, which become the front piece of white batteries, are considered as the mating units (GF). Matched line-opening FML effects by Black allowing pin-mates after blocks on d3 (CMBT). Black captures to let through B/R for a self-block, with a pin-model (almost) in one solution and a pin-model in the other. Complex and near-matching strategic content throughout, but a small pity bPb4 needed to force 1.Qxc5 (BPB). Although bPb4 also needed in (a) to stop cooks e.g. 1.Bxa5 Bxa5 2.Qa1 Rxd7 3.Ra6 Bd2# (Ed.)

PS3910



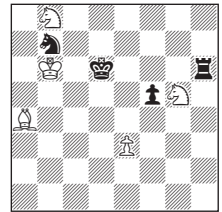
S#5

PS3911



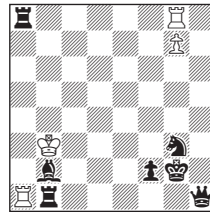
H#2 2 solutions

PS3912



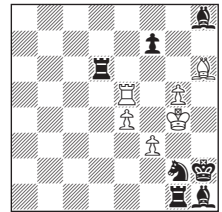
H#2 2 solutions

PS3913



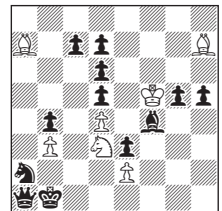
H#2 (b) Ra1<->Qh1

PS3914



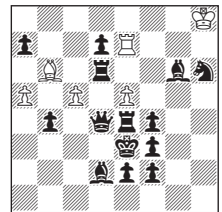
H#2½ 2 solutions

PS3915



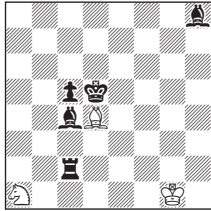
H#3 (b) ♘d3

PS3916



H#3 (b) Pe2>f5

PS3917

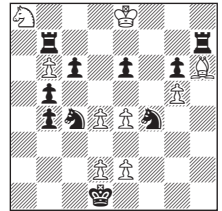


H#4 (b) Sa1>a2

PS3917 (Joksimović) (a) 1.Ke4 Bb2 2.Bc3 Sb3 3.Bd2 Kf2 4.Kd3 Sxc5. (b) 1.Re2 Ba1 2.Re4 Kf2 3.Bb2 Sb4+ 4.Kd4 Bxb2. I found the move order of these cleverly combined solutions difficult. A model mate delivered by wS and wB in turn! (BPB). Neat twin, with bB following wB down the long diagonal (CMBT).

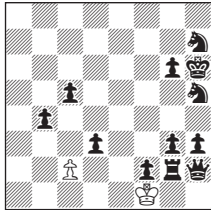
PS3918 (Onkoud) 1.Kxe2 Bf8 2.Kd3 Bd6 3.Kxd4 Be5+ 4.Kc5 d4#; and 1.Kxd2 Sc7 2.Ke3 Sd5+ 3.Kxe4 Sf6+ 4.Kf5 e4#. Exchange of functions: wBh6/wSa8 guard or passive guard, wPd2/wPe2 captured or gives mate, wPd4/wPe4 captured or passive guard (Composer). Intriguing position, with long marches by bK and wS/B leading to unexpected P mates (CMBT). The guards of the well-disguised resting places are replaced by the executioners (BEC). A satisfying rarity of a bK-Zilahi (wP captured by the bK in one solution mates in the other) made all the more remarkable by the wPd2 or e2 *not* captured controlling the bK's different forward path, and model mates from both pawns in turn! (BPB).

PS3918



H#4 2 solutions

PS3919

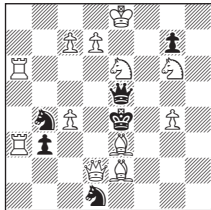


H#6½ 2 solutions

PS3919 (Ugren) 1...c3 2.Kg5 cxb4 3.Kf4 b5 4.Ke3 b6 5.Kd2 b7 6.Kd1 b8Q 7.d2 Qb1#; and 1...cxd3 2.c4 d4 3.c3 d5 4.c2 d6 5.c1B d7 6.Bb2 d8S 7.Bg7 Sf7#. Good wP minimal, with Q/S promotions and widely different black play. However, the position is C+ with bQh2 replaced by a second bR (CMBT). LU's systematic study of Minimal (wK + one other piece) possibilities has yielded yet another fine and lengthy helpmate, to add to his four examples in January (BPB).

A Jacques Savournin  
1 HM Ségál MT 1961-62

### JACQUES SAVOURNIN – GOOD COMMUNICATOR AND FABULOUS COMPOSER, by David Shire

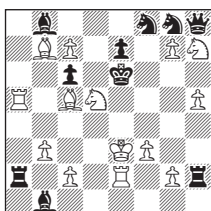


#2

Our story begins with the Ségál Memorial tourney in which Jacques gained the first honourable mention for A. An inspection reveals that all bQ moves are set with mate except 1...Qd5; also moves of bSd1 and 1...b2 lack provision. A key move by wBe3 is suggested: **1.Ba7!** (-) 1...Sb~ 2.Qd3, 1...Sd~ 2.Qe3, 1...b2 2.Bf3 and 1...Q~ 2.Sc5,Sg5,Qd4,Qf4. This multiple is separated by 4 unique defences by the bQ: 1...Qf6 2.Sc5, 1...Qd6 2.Sg5, 1...Qf5 2.Qd4 and 1...Qd5 2.Qf4. There is also 1...Qxe6+ 2.Rxe6. The refutations of alternative tries by the same wB are now easily deciphered: 1.Bc5? Qf6! 1.Bg5? Qd6! 1.Bd4? Qf5! 1.Bf4? 2.Qd5! The common error of the four tries is square blocking. 1.Bb6? Qxe6+! (2.Rxe6??) and 1.Bg1,Bf2? S(x)f2! refute the remaining possibilities. Essentially this fine problem is a duel between the wB and the bQ.

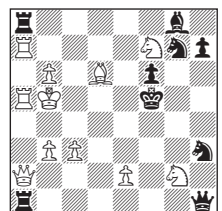
B Michael Lipton  
1 Pr Ségál MT 1961-62

In Britain we recall this same competition by a wonderful two-mover by the late, lamented Michael Lipton, **B**. 1.Kd4+? Kf7! (2.gxf8Q??) 1.Kf4+ Kd7! (2.c8Q??) 1.Kf2+? Kf5! (2.g4??) 1.Kd2+? Kxd5! (2.c4??). Star flight tries by the wK are met by star flight refutations by the bK. Self-pin is the common error throughout. Finally white correction solves the problem. **1.Kd3+!** also pins wPc2 but provides an alternative mate: 1...Kxd5 2.Ba3! (2.c4??). 1...Kd7 2.c8Q, 1...Kf7 2.gxf8Q and 1...Kf5 2.g4 complete the expected roll of mates. The problem is not perfect. All the tries take the e5 flight; two tries each take an additional thematic diagonal flight and give rise to unfortunate duals; 1.Kd4+? Kf5 2.g4,Re5 and 1.Kf4+? Kxd5 2.c4,Re5. However, the sheer ambition of Michael's #2 completely won over the judges and the problem has rightly become a classic.



#2

C Almiro Zarur  
1 Pr British Chess Fed.  
100th Theme Ty 1961-62



#2

In his article "Essais multiples d'une pièce blanche" published in *Thèmes-64* in the last quarter of 1964, JS noted a remarkable coincidence. At the same time ML was composing B, across the Atlantic Almiro Zarur was plotting a similar scheme, **C**. **1.Kb4+!** 1...Kg4 2.Sh6, 1...Ke4 2.Qc2, 1...Kg6 2.Sh4 and 1...Ke6 2.Re7. Tries: 1.Kc4+? Kg4! (2.Sh6??) 1.Ka4+? Ke4! (2.Qc2??) 1.Kc6+? Kg6! (2.Sh4??) and 1.Ka6+? Ke6! (2.Re7??). The construction is extremely economical, in all phases the bK has access to the four diagonal flights and neither flight-taking nor

duals are apparent. Again the error throughout is self-pinning. However, the key succeeds by failing to make an error – that magical element of white correction is absent. [B and C were also discussed by Michael McDowell in his article *Seeing Stars* on p.194 of the November 2021 issue – Ed.]

**JS** speculated that the inspiration for both **B** and **C** might possibly have been Visserman's **D**. Black can only move his king and all four star flights are set with mates. White must wait! 1.Kd8? (self-pin) 1...Kd4! (2.Sxc6??) 1.Kd7? (square-block) Kf6! (2.Sd7??) 1.Kc7? (square-block) Kf4! (2.Qc7??) and 1.Kb7? (square-block) Kd6! (2.Sb7??). **1.Kb8!** commits no error and thus solves. The wK/bK duel is here achieved without resorting to checking tries. Sadly the white that comes from tries with common error has been lost; a square blocking 1.Kd8? was impossible. (I trust readers noted 1...Kf6 2.Sd7 and not 2.Qa1,Qc3? R(x)c3!)

In *Lignes et Figures* **JS** wrote of his three “schools” – the French composer Damien Grossi, the British doyen of the two-mover Comins Mansfield and the BCPS. One year before Jacques’ article was published, *Chess Problems: Introduction to an Art* had arrived on the bookshelves. In this book a section was devoted to “Tries with Common Error” and **JS** seemed anxious to pass on this principle to an audience across the channel. Previously he had constructed **E** with a wB/bS duel. A random move by wBd3 threatens 2.Rd3 and a random move by bSd5 pins the threat piece. 1.Bb5? Sb6! (2.Sb5??) 1.Bc4? Sc7! (2.Qc4??). 1.Bxf5? introduces a second threat 2.Re4 but 1...Sf6! (2.Sf5??). These three tries fail to square blocking that enables the bS to interfere with its own line pieces. 1.Be4? Sf4! (2.Bxe5?) 1.Bb1? c2! and finally **1.Bc2!** extracts the familiar mates. An extra variation 1...Se3 2.dxe3 gives further meaning to bPc3.

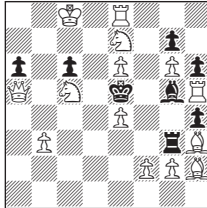
Another earlier problem was **F** in which unity is achieved by the refutations occurring on the same square. A threat of 2.Bxh4 emerges when wBg4 moves but this relaxes a guard of f4 so that Black can defend by cutting d4-f4. 1.Bxf3? Re4! (2.Sf3??) 1.Bh3? hxg3! (2.h4??) 1.Bf5? S3e4! (2.Qe5?). 1.Be6? also threatens 2.Qd8 but 1...S5e4! (2.Se6??) 1.Bd7? Be4! (2.Qd8??). **1.Bc8!**

Encouraged by the Lipton/Zarur use of checking tries, **JS** experimented with self-pinning refutations on the same square in an original **G** composed for the article. 1.Sc6+? (line closing) Rae5! (2.Qxa8?) 1.Sg6+? (line closing) Rhe5! (2.Bh7?) 1.Sxg4+? (square blocking) Qe5! (2.Rg4??) 1.Sd3+? (square blocking) Se5! (2.Qd3??) 1.Sxc4+? (square blocking) Be5! (2.Qc4??). **1.Sd7+!** In addition to the self-pinning element 1...Qe5, 1...Se5 and 1...Be5 also open white lines – an emphasis on parallel strategy is paramount.

The problems in Jacques’ article were typical of their times. A major source of these ideas was Britain; it was stated that a fresh wind was blowing from these shores toward the continent and **JS** was anxious that his countrymen should not miss out on the possibilities. A decade later Roger Diot began writing important theoretical articles about the “capital letter” themes and the manner in which they could be incorporated into virtual play. This time the wind was blowing from composers based in East Germany; this will be the topic of a subsequent article. The point I wish to make is that communication is important in the development of our art; amongst others Jacques Savournin excelled in this department.

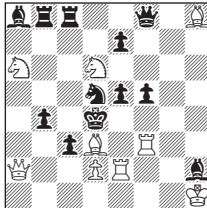
Let me finish with a problem that demonstrates **JS**’s supreme skill as a composer; I count **H** as one of my top favourites from his output. First it is important to note the set 1...Sxb3 2.Rxe4. The white and black half-pin lines are the most notable features of the position. 1.d4+? Bxd4! (2.f4??) and 1.f4+? Sxf4! (2.d4??) are cook-tries that I appreciate so very much! A major try is 1.dxe4? placing an extra guard on f5 and thus threatening 2.Sg4. 1...Se3 (unpin) 2.f4 but 1...Sxb3! (2.Rxe4??). The key must be **1.fxe4!** with the same threat. 1...Se3 (unpin and black half-pin) 2.d4, 1...Sf6 (self-block and black half-pin) 2.Qc7, 1...Bd6 (Theme A and black half-pin) 2.Qxc3, 1...Sxb3 2.Sf3 (a change from the set), 1...Sxe4+ 2.Rxe4 and 1...Be6 2.Qxe6. A glorious mix of white half-pin, black half-pin and rich strategy with changes and transfers!

**D Eeltje Visserman**  
1 Pr *Probleemblad* 1954



#2

**E Jacques Savournin**  
*Probleemblad* 1960



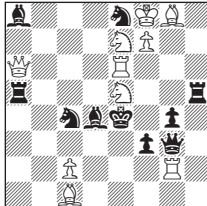
#2

**F Jacques Savournin**  
*Schweizerische Schachzeitung* 1963 (v)



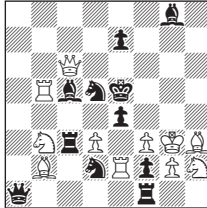
#2

**G Jacques Savournin**  
*Thèmes-64* 1964



#2

**H Jacques Savournin**  
*Nova Makedonija* 1989



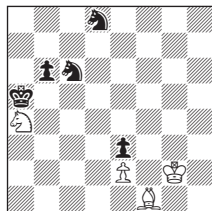
#2

*continued over page*

*Frère Jacques* was a good friend to the BCPS, regularly contributing to the society's columns and tourneys. In our limited correspondence I found him to be unfailingly helpful and most supportive of his fellow composers. In short, a superb composer and a fine human being!

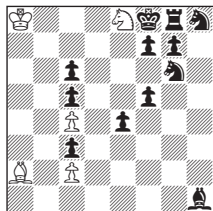
## INTERCHANGE OF POSITION BETWEEN WHITE AND BLACK PIECES

**1 Alexander Lehmkuhl**  
dedicated to J.Niemann  
1 HM feenschach 1975



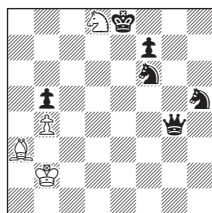
H#4

**2 Rashid Khaytymov**  
*The Problemist* 1997



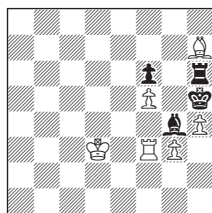
H#4 (b) Pe4>c4

**3 Rashid Khaytymov,**  
**Rolf Wiehagen &**  
**Christopher Jones**  
*The Problemist* 1997 (v)



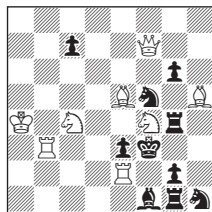
H#4 2 solutions

**Michael McDowell**  
*The Problemist* 1991



H#2½ 2 solutions

**D Eric Hassberg**  
*To Alain White* 1945 (v)



#2

**1** features an interchange of position between wSa4 and bSc6. 1.Sd4 Sc5 2.Sxe2 Se6 3.Sc3 Sxd8 4.Sa4 Sc6#. The wS must capture bSd8 before giving mate on c6, while bSc6 must capture wPe2 on its way to a4.

**2** cleverly adds a second solution. The first solution has the interchange of position between wSe8 and bSg6. (a) 1.Se5 Sd6 2.Sxc4 Sxf7 3.Sd6 Sxh8 4.Se8 Sg6#. In (b), with a *black* Pc4, it is the *white* knight that must capture this pawn. (b) 1.f6 Sd6 2.Sf7 Sxc4 3.Sd6 Se5 4.Se8 Sxg6#. In this solution the bPf7 is not captured, so it must move in order to unguard the mating square of g6. Black only has three knight moves available so the bSh8 must be the one to block e8, and that bS must also unguard g6 in any case. The surprising feature here is that the wS follows the reverse path of the one taken by bSg6 in (a). The repetition of 1...Sd6 is only a small weakness.

**2** inspired two other composers to create the much neater setting **3**. The amazing thing is that although the composers were not aware of **1**, the position is almost identical! To see this, rotate **1** a quarter turn clockwise, then move the bP from c4 to b5 so that it maintains its function of immobilising the wP. The first solution is then the one we have seen above. 1.Sd5 Se6 2.Sxb4 Sf4 3.Sc6 Sxh5 4.Sd8 Sf6#. Now, rather than a twin in which the colour of the wP is changed, a black queen has been included, which captures the wP in a second solution. 1.Sg7 Sc6 2.Qxb4+ Sxb4 3.Se6 Sd5 4.Sd8 Sxf6#. It all works perfectly, the important features of **2** are retained, and there is no move repetition. The bQ gives check with its move, which cannot be played until after 1...Sc6, thus determining the black move order. In addition, 1.Sf4? fails as it prevents 2.Qxb4+??. A queen has been used because a rook would introduce cooks in which it moves to d8 via d4. This gives another use to the wK, which must be on b2 anyway to prevent cooks in which the wB moves to f6 or g5. The bQ could be on f4, where it would be captured in the first solution, but then the try 1.Sf4? would be lost.

Michael McDowell sends the problem alongside to compare with **PS3914** (on p.321). 1...Bg8 2.Bxf3 Bb3 3.Bd1 Bxd1#, and 1...Re3 2.Rxh7 Re8 3.Rh8 Rxh8#. Alternatives at White's second move (2...Bd5?, 2...Re7?) fail because Black has no waiting move.

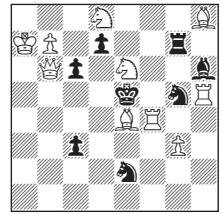
## A DOZEN AMERICAN #2s OF THE 1940s (cont. from p.317)

The name of Eric Hassberg will be recognised by readers and his **D** is a study in pin-unpin restoration. This is our second diagram with the caption "*To Alain White*". These appeared in a book of that name to honour ACW on his 65th birthday. Already in 1931 the *Chess Amateur* had published a book in the Christmas Series, *Problems by my Friends*, to honour White on his 50th birthday. The "honour" of the contributors lay not in the distribution of prizes etc but in recognising the service of ACW to problem chess through their dedications. Hassberg's #2 would surely have featured highly in an award had there been one! The bK has two flights; 1...Ke4 2.Qd5 is provided with mate, 1...Kg3 is not. The key is of the give and take variety – **1.Sd3!** (>2.Rxe3). It also pins wSc4 and bSf5 and further unpins bPe3. Now 1...Ke4 re-pins bPe3, unpins bSf5 to defeat the threat but unpins wSc4 for 2.Sd2! This is pin-unpin restoration on a grand scale. Note also that 2.Sd2 is transferred from the set 1...Shg3 2.Sd2. 1...Bxe2 2.Qd5 (another transfer from the set) and 1...Kxe2 2.Bxg4.



The USA is a country of immigrants. Eric Hassberg migrated from his native Austria to arrive in the States in 1940 after a year in England. I assume that Vladimir Nabokov, the author of **E**, was another émigré. The bK has a flight square on d6 and the self-blocking 1...d6 is not provided with mate. The reader can check that apart from 1...c2 Black's other defences are followed by mate, including 1...c5 2.Sf7. 1.b8=S? (-) is sorely tempting and also promising for we find 1...d6+ 2.Sd7, 1...d5+ 2.Qc7 and 1...dxe6+ 2.Sf7; a delightful trio of variations. 1...S~ 2.Qd4, 1...c5 2.Sf7,Sxd7 (dual) and 1...Kd6 2.Qc5. However, 1...c2! still has no answer. The key gives a second flight! **1.Be2!** (-) 1...d6 2.Rf5 (change), 1...d5 2.Qc7 and 1...dxe6 2.Qc5 (change). 1...c5 2.Rf5! is also changed from the set. (1...S~ 2.Qd4 and 1...Kd6,Kd5 2.Qc5). Nabokov is better known as an author of literature but problems have their own narrative! The only unfortunate detail of **E** is the static pin line along the 5th rank.

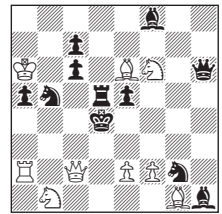
**E Vladimir Nabokov**  
*Speak, Memory 1947*



#2

American problemists were active in the field of tertiary black correction in the 1940s and Tump's **F** has become a classic. **1.Qxc6!** (>2.Qxd5) 1...R~ 2.Qc4, 1...Rd6!? 2.Ra4 and 1...Rc5!?! 2.Qe4 (2.Ra4? Rc4!). Notice that 1...Rc5 retains the error of 1...Rd6 (interference with bBf8) but provides a defence to 2.Ra4. The final error is that of self-block. 1...Sg~ 2.f4, 1...Se3!? 2.Rd2 and 1...Sf4!?! 2.f3 (2.Rd2? Sd3!) Again 1...Sf4 retains the error of 1...Se3 (interference with bQh6) but provides a defence to 2.Rd2. The final error is to close the line of the bQ to e3. By-play: 1...Sc3 2.Qxc3.

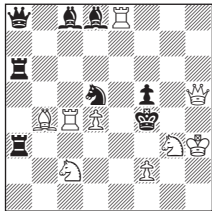
**F Raymond Tump**  
1 Pr Chess  
*Correspondent TT 1946*



#2

Vincent Eaton is best known for his three-movers, including a number of masterpiece ("blockbusters") he composed with Gerry Anderson. **G** is one of

**G Vincent Eaton**  
2 Pr U.S. Chess  
Federation 1946-47 (v)

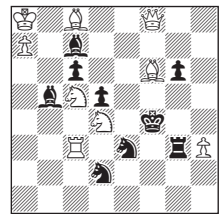


#2

Eaton's forays into the field of the two-mover and a very fine one. **1.Se1!** (>2.Sg2) 1...S~ 2.d5, 1...Se3!?! 2.Se2 and 1...Sc3!?! 2.Sd3 (2.Se2? Sxe2!). The error of interference with bRc3 is retained. The bS also enacts another tertiary sequence in which it continues to control the R+P battery but interferes with bBd8. 1...Se7!? 2.Qh4 (2.d5? Ke5!) and 1...Sf6!?! 2.Qh6 (2.Qh4? Sg4!). A further simple secondary correction is 1...Sb6!? 2.Bd6. (1...Rxc3+ 2.fxc3). **G** is indicated as a version. Was wBb4 absent from the original diagram with bRa6 positioned on b6? [No, the original just had a different key, with wSc2 on e1 and wQ on g6 for 1.Qh5! – Ed.] The 2.Bd6 mate seems out of kilter with the tertiary correction sequences and I would prefer a setting without this addition. This is but minor criticism of a fine work; the choice is simply a matter of taste. The problem world mourned the loss of Vincent Eaton when he died young in his mid 40s.

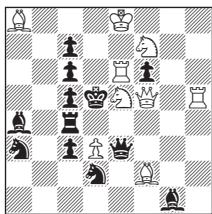
Herbert Thorne was another new name for me; his **H** is an excellent setting with three pairs of matching variations. The key dismantles a prominent battery: **1.Qe7!** (>2.Qxc7). The two bSs are the main actors. First, a pair of self-blocks in which the wSs lend support to one another: 1...Se4 2.Sce6 (wSd4 holds f5) and 1...Sf5 2.Sde6 (wSc5 holds e4). Second, a pair of interferences with bBb5: 1...Sdc4 2.Sd3 and 1...Sec4 2.Se2 (wRc3 holds f3). Third, a pair of interferences with bRg3: 1...Sf3 2.Qxe3 and 1...Sg4 2.Bg5. Finally, bBc7 may resist capture by 1...B~ 2.Be5,Qe5,Qd6, 1...Be5 2.Bxe5,Qxe5, 1...Bd6 2.Qxd6 and 1...Bb8 2.axb8Q. A problem exuding class!

**H Herbert Thorne**  
*HM American Chess*  
*Bulletin 1946*



#2

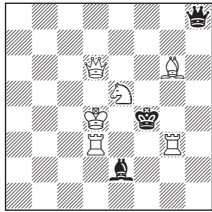
**I Gilbert Dobbs**  
*A Chess Silhouette 1942*  
(v)



#2

Gilbert Dobbs was a valued *Good Companion* so we should not be surprised to find that **I** is a cornucopia of pinning and unpinning. In view of the unprovided d4 flight, the key must be considered strong. However, it is totally thematic in that it pins two white pieces! **1.Rxc6!** (>2.Qd7) 1...Sb5 2.Rd6 – an interference unpin of wRc6. 1...Se4 2.Sf3 – an interference unpin of wSe5. Then follow two withdrawal unpins of wSe5 – 1...Qxd3 2.Sxd3 and 1...Qh3 2.Sg4. The flight is covered in all these mates by a variety of means. Finally two checking self-pins: 1...Qxe5+ 2.Qe6 and 1...Bxc6+ 2.Qd7 (threat). The threat again comes into play after 1...Kd4 when Dobbs may have regretted the wasted pin of bQe3. A greater regret might have been a sextuple mate after a threat defeating 1...Qc5, for Dobbs guarded c5 with a wPb4 rather than blocking c5 with a black pawn. Presumably he wished to avoid quadrupled bPs on the c-line but I have taken the liberty of making this revision.

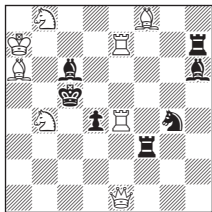
**J Otto Wurzburg**  
2 Pr Loyd MT  
*Chess Review* 1942



#2

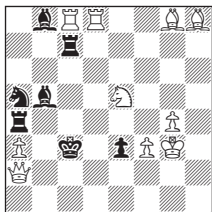
2.Rf5 and 1...Kg3 2.Rg5. This play is introduced by a fine, flight-giving withdrawal key and the first two mates exploit the half pin. These variations are augmented by the surprise unpin 1...Qb3 2.Re4! (1...Qxe5+ 2.Qxe5). With a mere 16 units, this presentation appears to be a *Letzform*.

**L Isaak Birbrager**  
1 Pr *Shakmaty v SSSR*  
1950



#2

**M Frederick Gamage**  
1 Pr Keeble MT  
*Falkirk Herald* 1940



#2

rather more mundane. 1...Sc4,R(either)c4 2.Rd3 is “simple” interference whilst 1...Sb3 2.Qxb3, 1...Bd3 2.Rxd3 and 1...Rxc4+ 2.Sxc4 are trivial. Comins Mansfield loved battery play and he was the judge; Gamage knew where to send his problem! If the leading two-movers in the awards of the *Falkirk Herald* over the decades were collated, they would make a very fine anthology!

I hope that this small anthology of American #2s of the 1940s will be of interest.

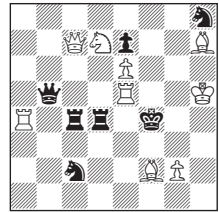
Wurzburg extracts an astounding amount of play from very few pieces in the aristocrat, **J. 1.Kd5!** (>2.Qb4) 1...Bf3+ 2.Rdxf3, 1...Bg4 2.Rxcg4, 1...Bxd3 2.Sxd3, 1...Qxe5+ 2.Qxe5, 1...Qb8 2.Qf6 and 1...Qf8 2.Qxf8. The core of the problem lies in the bQ defences that permit battery openings with shut-off. 1...Qa8+ 2.Sc6, 1...Qd8 2.Sd7, 1...Qg8+ 2.Sf7 and 1...Qh1+ 2.Sf3. The unpinning key exposes the wK to three additional checks. Absolute perfection is denied by the multiple mates after 1...Qe8 but with only 9 units this is a great achievement! Solving is not entirely straightforward for White can threaten a Q mate along the 4th rank by other means: 1.Kc4? (2.Qd4) Qxe5! and 1.Qd5? (>2.Qe4) Qd8!

Readers will be aware of my fascination with the “line of pin” mates associated with Charles Pelle. **K** is a quite glorious setting of the theme. **1.Bg1!** (>2.Bh2) 1...Rc3 2.Rc5, 1...Rd3 2.Rd5, 1...Re4 2.Rf5 and 1...Kg3 2.Rg5. This play is introduced by a fine, flight-giving withdrawal key and the first two mates exploit the half pin. These variations are augmented by the surprise unpin 1...Qb3 2.Re4! (1...Qxe5+ 2.Qxe5). With a mere 16 units, this presentation appears to be a *Letzform*.

To some extent Jacobs’ work was usurped by Birbrager’s superb **L**. In this diagram we again delight in a flight-giving key and here *five* “line of pin” mates are developed. However, the half-pin strategy is lacking. **1.Qa1!** (>2.Qxd4) 1...Kxb4 2.Rb7, 1...Bxe4,Bd5 2.Rc7, 1...Kd6 2.Rd7, 1...Be3 2.Rf7 and 1...Rc3,Rd3 2.Rg7. Finally there is the unpin variation, 1...Bg7 2.R7e5! – a feature adopted also by Jacobs. (1...Rxe7+ 2.Bxe7). I regularly revisit these two problems; a pair of true masterworks.

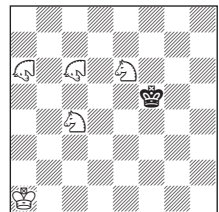
Sheppard and Gamage have both featured in the magazine in recent years. Their careers followed similar pathways; intense activity during the heady early days of the *Good Companion* era and then a retirement from composition until a triumphant return in the 1940s. There is one particularly glaring omission from those earlier articles and I take the opportunity to correct this with my final selection, **M**. We should first note the cook-tries 1.Sc4+? Rg7+ 2.Qb2?? and 1.Sd3+? Rd4! with 2.Bxd4,Qb2? Kxd3! This introduction should help to explain what ensues. The set mate 1...Rxa3 2.Sd3 (2.Sc6? Rg7!) reclaims the b4 square. This mate becomes a reality in the try 1.Bh7? (>2.Qc2) Re4! Key **1.Qb1!** (>2.Qc1). From its new vantage point the wQ controls b4 but 1...Rxa3 is a valid defence because the threat would nonetheless allow the bK to escape to b4. 1...Rxa3 2.Sg6! is the only discovery by the wS that fails to introduce a weakness. 2.Sd3? Kd2! is insufficient because the key has removed a guard of d2! 1...Bd7 2.Sc4! is yet more complex. 1...Bd7 defends by cutting d8-d4 but it also cuts c7-g7 allowing White to unpin bRc7 with 2.Sc4 shutting off bRa4 from controlling the battery. This is Goethart strategy. 1...Bc4 2.Sf7! is also fun. This defence cuts g8-b3, allowing the bK to escape to b3 if White enacts his threat. However, it also unpins bRc7, interferes with bRa4 and blocks c4 permitting White to shut off the freed bRc7 with the mating move. What a wealth of effects are found in these three variations! Inevitably the remaining play is

**K Walter Jacobs**  
1 Pr *American Chess Bulletin* 1944



#2

**Ken Cameron**  
1 Pr *Problem Observer*  
2018



H=2 Camel  
(b) Sc4>b4 (c) Se6>e2

Ken Cameron reports that the problem at right was published without the (c) twin. As *Problem Observer* is now defunct, Ken has asked that the correction be given here. The fairy pieces are *Camels* (1:3 leaper). (a) 1.Ke4 CAd7+ 2.Kd5 CAD3=; (b) 1.Ke5 CAD3 2.Kd6 Sc6=; (c) 1.Kf6 Sc3 2.Ke6 Sd5=.

# FAIRY SOLUTIONS (March)

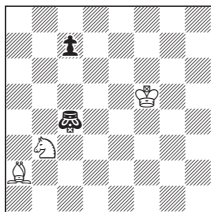
**PS3920F** (Foster) 1.exf4 Bxf4 2.Rxf4+ Kxf4#; 1.CAe6 Sxe6 2.Bxe6+ Kxe6#. Two half-pins with double-pin mates. Each solution has all moves to the same square. A bP is not needed on e6 because the Camel has no other good move (Composer). Good cross-check and black royal battery play (RL). Royal battery double pin-mates. The simple procedure of consecutive captures on e6/f4 is interesting (HO).

**PS3921F** (Jones) (a) 1...Re2 2.Bd2 c3 3.Bxc3 Rxe5 4.Rg3+ Re2 5.Bd3 e5#; (b) 1...Rb2 2.Bxc4 Rb5 3.Ra3 Rxc5 4.Bd3+ Rc2 5.Be3 c5#. Echoed unblock-annihilations on e5/c5 and self-pins on e2/c2 (Shankar Ram). The solutions have similar strategy, but the really impressive feature is the *differences* between the solutions. The composer has somehow managed to arrange unique sequences in which both sides have something to do on each half-move (G.Foster).

**PS3922F** (Onkoud) 1...Be4 a 2.Qd4 Sxd4 b 3.Sxe6 Sxc6 4.Sd4+ Sxd4# b; 1...Sd4 b 2.Se4 Bxe4 a 3.Qxe6 Bxc6 4.Qe4+ Bxe4# a. Exchange of 1st black move with 2nd and 4th black moves, black switchback (S & B), cross-checks, masked batteries (Composer). Eliminate obstruction pieces and build a battery on the 6th rank. Same checkmate form, good composition (HO). wQ/wS exchange roles, either being actively sacrificed or else giving the final check (GF). bS/bB exchange roles on every move as White helps to clear 6th rank. wB not only guards f2 but also stops cook 1...g1Q. Economy can be improved by shifting position 2 files East [see diagram at left, 1...Bg4 2.Qf4 Sxf4 3.Sxg6 Sxe6 4.Sf4+ Sxf4#; 1...Sf4(Se3?) 2.Sg4 Bxg4 3.Qxg6 Bxe6 4.Qg4+ Bxg4#] (BEC).

**PS3923F** (Cameron) 1.Ke7 2.Bxf7[Nf8] 3.Ge8 4.Qf6 5.Ghe6 Ng6#. Self-blocks on 4 squares (SR). Move to the square where the lines of the 4 pieces overlap to mate (HO). Nice fairy miniature (RL). The Circe condition renders N immune from capture from ALL 4 black pieces in finale. Interestingly, wS could be substituted for N if *File Mirror Circe* (BEC).

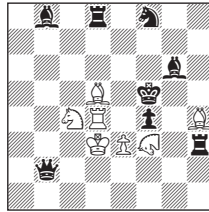
PS3924F



#2 Royal Gc4

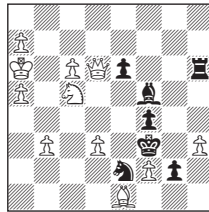
(a), remove B and unpin wQ. In (b), remove the 3rd rank wPs to make way for the wQ's route (HO). Interesting BA effects in each solution (BEC).

PS3920F



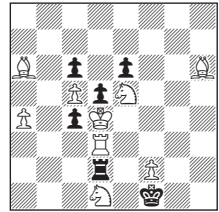
HS#2 2 sols Camel f3

PS3922F



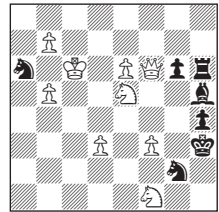
HS#3½ 2 solutions

PS3921F



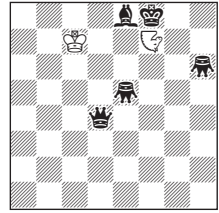
HS#4½ (b) Kf1>b1

PS3922F version by BEC



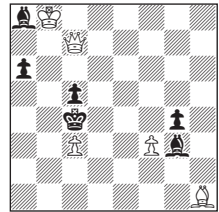
HS#3½ 2 solutions

PS3923F



Ser-H#5 Circe Nightrider ♞ G

PS3925F



H#2 (b) Pg4>a5 Breton Adverse

## FAIRY DEFINITIONS (for originals on p.328)

- Helpselfmate** (HS#n): White starts and Black helps to reach a position where White has a S#1, i.e. Black is forced to mate on Black's nth move. If n is a half-integer then Black starts.
- Series-selfmate** (Ser-S#n): White plays n moves (with Black not moving until the end of the series) to reach a position where Black is forced to mate White immediately.
- AntiCirce**: After a capture the capturing piece (Ks included) must immediately be removed to its game array square (necessarily vacant, else the capture is illegal).

