



# THE PROBLEMIST SUPPLEMENT

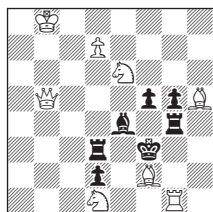
ISSUE 187  
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Send **solutions and comments** to the Editor at the above address

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.

**1 Joseph Warton**  
*Empire Review 1926*



#2

**Qg1+!**, **1.Kf7? Qxc7+!**, **1.Rc8? Qd8+!**. The key **1.Rf5!** removes the second white guard of d4 and d3, thus nullifying some of the set play, but threatens **2.Qd5**. The problem is thus a *block-threat*. Some bQ moves defeat the threat and retain their set mates. **1...Qc5+, Qxc7 2.R(x)c5**. (**1...Qxc7** cleverly unpins bBc6 to defeat the threat). **1...Qd4** is now a self-block and is the only move that allows mate by **2.Sxa5**. The only other defence to the threat is **1...Qb5**, a self-block with changed mate **2.Rf4**. There is also **1...Qf2 2.Qd5** (threat), which is playable because the key move has ensured that the wQ is not pinned. Every move has a set mate and the key makes a threat, but despite this the play is completely accurate.

In the above problems, provision against pin was used to force the destination of the key piece in a surprising way. The same tactic can also be used in problems that are not complete blocks, where genuine *try play* is possible.

In **3** the try **1.Qc2?** sets up a battery for double-check threats **2.Sg3, Sd6**. There are two variations in which the wSe4 is pinned: **1...R6c4 2.Be6; 1...R3c4 2.Qxf2**, but **1...Re3!** refutes by giving the bK a flight on f4. Instead the wSf6 will make the key, with a threat of **2.Be6**. However the defences on c4 still work, as they close the wQ's line to e4, so mates must be provided for them. **1.Se8?** (>**2.Be6**) provides **1...R6c4 2.S8d6**, but **1...R3c4!** refutes. **1.Sh5?** (>**2.Be6**) provides **1...R3c4 2.Shg3**, but **1...R6c4!** Instead **1.Sg4!** (>**2.Be6**) is a provisional unpinned wSe4 that is used in *two* variations, in which the threats of the first try reappear: **1...R6c4 2.Sd6; 1...R3c4 2.Sg3**. A 3x2 *Zagoruiko* is split across the four phases.

The following problem is recommended for solving: Erich Brunner, Geneva tourney 1926, **2.Q1b2q/4P3/1p1P4/1kp5/R3R1P1/P1p5/p1P5/K2S4, #2**.

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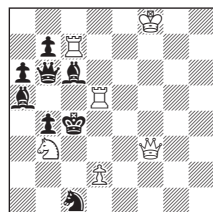
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## PROVISION AGAINST PIN

**1** is a complete block, with the following set play: **1...Ke2 2.Sd4; 1...Rd~ 2.Rg3; 1...B~ 2.Qxd3; 1...f4 2.Bxg4**. The try **1.Bg3?** is refuted by **1...f4!** (**2.Bxg4+ Kxg4!**). A more interesting try is **1.Ba7?**, which introduces the changed mate **1...Rd~ 2.Qf1**, but this is refuted by the pinning refutation **1...Rb3!** White needs to provide for this defence by closing the prospective pin line with **1.Bb6!** **Rb3 2.Qf1**. The new mate exactly matches the key, but in the opposite direction.

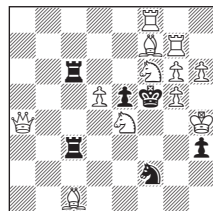
**2** is another complete block. In the set play, a random move of the bQ allows **2.Sxa5**. The bQ must retain control of a5, but **1...Qc5+, Qxc7 2.R(x)c5**, while the self-block **1...Qb5** allows **2.Rd4**. Other set play is **1...S~ 2.Qd3**. The bQ refutes several waiting tries: **1.Kg8?**

**2 Johannes J. Rietveld**  
*1 Pr Ostdeutsche Morgenpost 1923*



#2

**3 Valery Shanshin**  
*7-8 PI WCCT-10 2016-17 (v)*



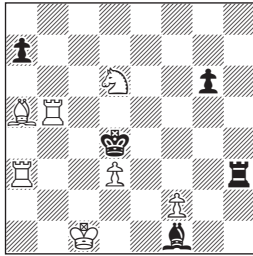
#2

# ORTHODOX ORIGINALS, edited by Abdelaziz Onkoud

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

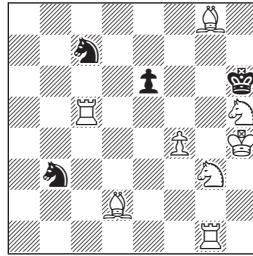
We welcome two talented new composers with their first published problems: Luis Alberto Echemendia might be Cuba's only active composer, while Mikhail Shalashov is just 13 but has already participated in the 7th YCCC and two European Solving Championships. I am sure that solvers will enjoy their work and all the other problems too.

**PS3998 Rauf Aliovsadzade & Daniil Yakimovich**  
(USA)



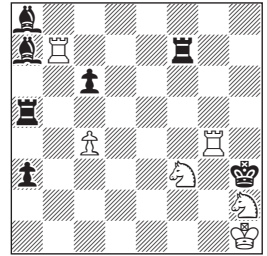
#2\* vv

**PS3999 Hartmut Laue**  
*after Udo Degener*  
(Germany)



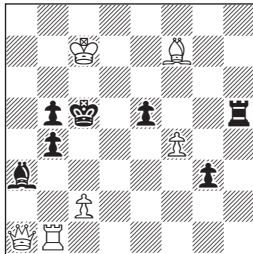
#2 v

**PS4000 Rainer Paslack**  
(Germany)



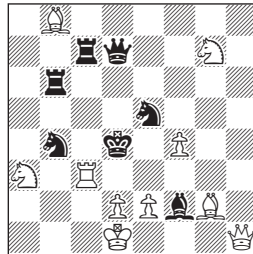
#2\* v

**PS4001 Mike Prcic**  
(USA)



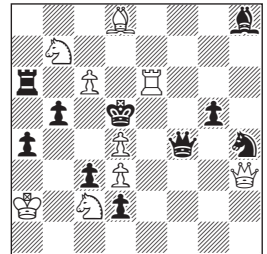
#2 vv

**PS4002 Luis Alberto Echemendia**  
(Cuba)



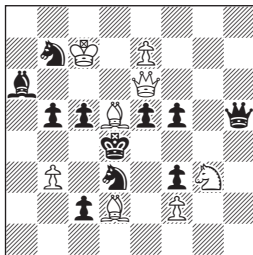
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**PS4003 Leonid Makaronez**  
(Israel)



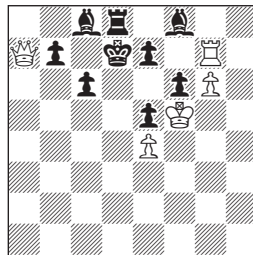
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**PS4004 Antonio Tarnawiecki & Steven Dowd**  
(Peru / USA)



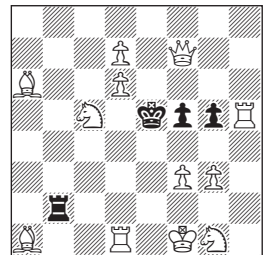
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**PS4005 Brian Chamberlain**



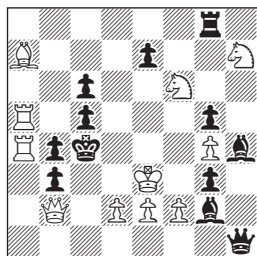
S#2

**PS4006 Cedric Lytton**



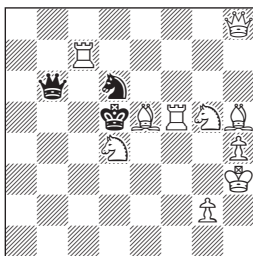
S#3

**PS4007 Leonid Lyubashevsky & Leonid Makaronez**  
(Israel)



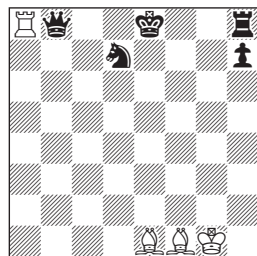
S#6

**PS4008 John Bowden**



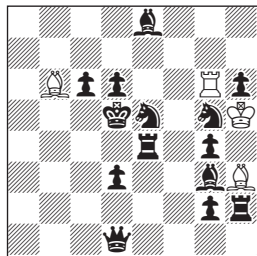
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**PS4009 Mikhail Shalashov**  
(Latvia)



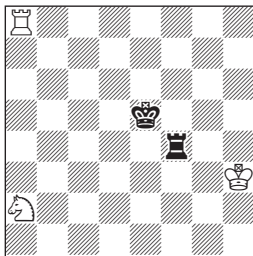
H#2 2 solutions

**PS4010 Abdelaziz Onkoud**  
(France)



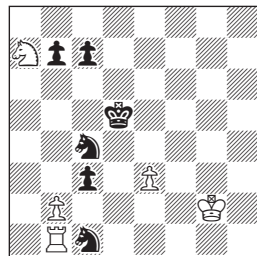
H#2 2 solutions

**PS4011 Venugopal Ramaswamy**  
(India)



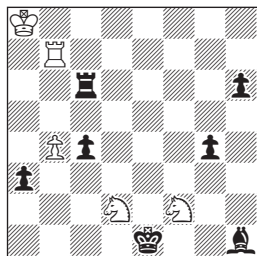
H#3 (b) Sa2>a3 (c) Sa2>a4

**PS4012 Stephen Taylor**



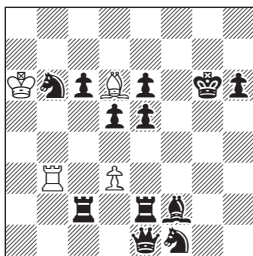
H#3 (b) ♖c4

**PS4013 János Csák**  
(Hungary)



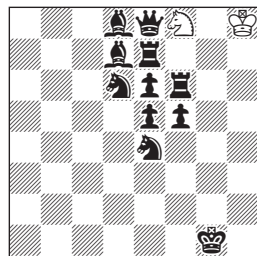
H#3 2 solutions

**PS4014 János Csák**  
(Hungary)



H#3½ (b) Kg6>g5

**PS4015 Ljubomir Ugren**  
(Slovenia)

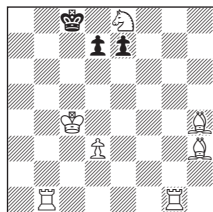


H#6 2 solutions

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.

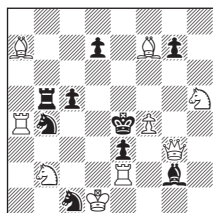
Send solutions and comments to the Editor by 1st April 2024.

PS3926



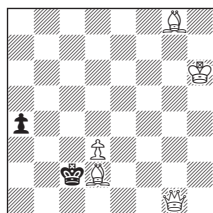
#2

PS3927



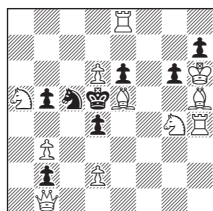
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PS3928



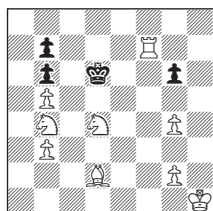
#3

PS3930



#3

PS3931



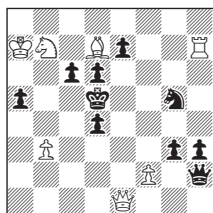
#4

# SOLUTIONS (May)

**PS3926** (Yakimovich) 1.Rg7? (-) e5 2.Bxd7; 1...e6! 1.Rg6? (-) e5 2.Rc6; 1...e6! 1.Rg5? (-) e6 2.Rc5; 1...e5! 1.Kd5? (-) e5 2.Rgcl; 1...e6+! 1.Kd4? (-) e6 2.Rgcl; 1...e5 +! **1.Rgc1!** (-) e5 2.Kd5; 1...e6 2.Kd4; 1...Kd8 2.Rb8. Arnhem, Banny, Reversal and Zagoruko themes (Composer). The Arnhem theme occurs in 1.Kd5? e5 2.Rgcl; 1...e6+!; 1.Kd4? e6 2.Rgcl; 1...e5+! [Ed.] Pleasing tries (with changed mates after 1...e6 or 1...e5) add nicely to this appealing lightweight with R+K battery openings determined by the flight-ceding bP two-step (B.P.Barnes). The key brings an “Of course!” reaction when found, but before it is found, Black’s e-pawn packs a surprising amount of defensive capability (B.Price). White king moves to the square that is not protected by Black’s e-pawn (A.Bradnam). The pawn-move defences in the mainplay are the refutations of the tries. White must wait for Black to commit to the pawn placement before moving the wK (B.O’Malley). Good royal battery play (R.Łazowski).

**PS3927** (Svíték) Set 1...Kf5 2.Qg6; 1...Kd4 2.Qxe3. 1.Qg5! (>2.Qd5) Kf3 2.Qxg2; 1...Kd4 2.Qe5; 1...c4 2.Rxe3. Makes good solving, with one of the pair of bK flights changed by the key (BPB). A give-and-take key also yields a changed mate for the 1...Kd4 response. 1...c4 opens a line for the wBa7, leading to mate. I would like to see more variations like this (BOM). The bRb5 prevents the cook 1.Rxe3+ Kd4 2.Rxb4 pin-mate. It could be replaced by a bPa5, because 1...c4 still defeats the threat as bSb4 is unpinned. Incidentally, the bSb4 cleverly prevents a dual when it is unpinned by 1...Kf3, as 2.Bd5+? Sxd5! (G.Foster).

PS3929



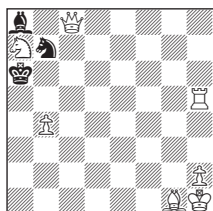
#3

**PS3928** (Svíték) 1.Bc1? (-) Kb1 2.Qd1 (>3.Ba3); 1...a3! **1.Bg5!** (>2.Qc1+ Kxd3 3.Qc4) Kxd3 2.Qd1+ Ke4/Kc3 3.Qd5/Qd2; 1...Kc3 2.Qc5+ Kb2/Kxd3 3.Qc1/Qc4. Destination of give-and-take key-move neatly controlled by wK for a model-mate threat – to make a heady blend of four echo and chameleon echo model mates. Surely anticipated? (BPB). More challenging to solve than first meets the eye, as the play is so open (BOM).

**PS3929** (Lyubashevsky & Makaronez) 1.Kb6? d3 2.Bxc6+ Kd4 3.Qa1; 1...Se4 2.Rxe7 Qh1 3.Bxc6; 1...e5! **1.Rh4!** (>2.Be6+ Sxe6 3.Qe4) 1...c5 2.Sd8 (>3.Bc6) c4/Se4 3.Qxa5/Qxe4; 1...e5 2.Qc1 (>3.Qxc6,Qc4) e4/c5 3.Qxg5/Qc4; 1...Qh1,Qg2 2.Qxe7 (>3.Qxd6,Qxg5) Qe4/Se4 3.Qxd6/Qe6. Not a good key, but Black’s c- and e-pawns are cleverly drawn to the fourth rank for attractive mates 3.Qxa5 and 3.Qxg5 either side of the bK. A nice touch is that the e-pawn also prevents a cook 1.Be6+? Sxe6 2.Rh5+ Sg5 2.Rxg5+ e5! (BPB). Another try is 1.Rxe7? d3! 2.Qc3 Qxf2+, which goes nicely with the try 1.Kb6? [Ed.]

**PS3930** (Aliovsadzade) 1.b4! (-) gxh5 2.Rxh5 (>3.Sf6) Se4/Sd7 3.Qa2/Qh1; 1...g5 2.Qf5 (>3.Sf6) Se4/Sd7 3.Qxe6/Qf3; 1...d3 2.Qxb2 (>3.Sf6,Se3,Qd4) Ke4 2.Se3. Have great respect for RA’s powers of invention, but other than nicely concentrated play after 1...g4/gxh5 (changed mates after 1...Sd7 and 1...Se4), the bS moves seems to result in no known pattern. The poor key guards c5, an obvious bolthole for Black after bS moves (BPB).

PS3932



S#5

**PS3931** (Tarnawiecki & Dowd) 1.Bg5! (-) Ke5 2.Bf4+ Kxd4 3.Rc7 ~ 4.Rc4; 2...Ke4 3.Se2 g5 4.Re7; 1...Kc5 2.Rc7+ Kxd4 3.Bf4 ~ 4.Rc4; 2...Kxb4 3.Rc2 Ka5/Ka3 4.Bd2/Be7. Strong key limits Black’s choice to bK moves – when some bludgeoning produces four distinct mates. Fine use made of the wR with its moves to e7, c7, c4 and (best) c2. I liked the wB’s *switchback* to d2 (BPB).

**PS3932** (Armeni) 1.Rc5! (-) Kb6 2.Qc7+ Kxa7 3.Rb5+ Ka6 4.Rxb7 Bxb7+ 5.Qc6+ Bxc6#; 2...Ka6 3.Qb6+ Kxb6 4.Sc8+ Ka6 5.Ra5+ Sxa5#. Such a pity that a seemingly distinct line 1...Kxa7 2.Rc7+

Ka6 3.Rxb7 Bxb7+ 4.Qc6+ Bxc6# ends with a 4th move short mate. Otherwise, two very impressive variations introduced by a flight-giving key! (BPB). Lovely cross-checker with sacrifices of all White's actively deployed army (B.E.Chamberlain). Reciprocal capture between wR and bS (RL). The key creates a B+R battery that gives the bK just enough freedom of movement (BP).

**PS3933** (Bowden) 1.Rg3+! Kf2 2.Rf3+ Ke2 3.Rf2+ Ke3 4.Rg2 Bf2 5.Rg3+ Bxg3 6.Qf4+ Bxf4#. Unexpected hounding of Black with a series of checks serves to lose a move – when it becomes *Black* to play in what was the diagrammed position. As ever, beautifully executed! (BPB). A JB special; White surrenders his obligation to move by a cute rook Rundlauf including two double-checks (BEC).

**PS3934** (Kozziura & Kopyl) 1...Sc1(Sb4) 2.Qf5+ Kxf5 3.Rdf6+ Ke5 4.Sxd3+ Sxd3#. 1.Rd4? a4! 1.Qa4? Sc3! **1.Ba4!** Sc3 2.Qd4+ Kf5 3.Qe4+ Sxe4 4.Bd7+ Ke5 5.Rg5+ Sxg5 6.Sxf3+ Sxf3#; 1...Sb4 2.Rde6+ Kd5 3.Re5+ Kxe5 4.Qf4+ Kd5 5.Qf7+ Kxc5,Ke5 6.Sxd3+ Sxd3#; (1...Sc1 2.Rd5+ Kxd5 3.Qe6+ Kxc5 4.Sxd3+ Sxd3#). A struggle to find the white checks. A key of necessity! (BPB). Both variations are interesting, but I prefer 1...Sc3 with play by wB (H.Oikawa).

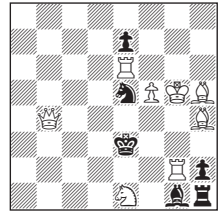
**PS3935** (Çefle) (a) 1.Rf1 Rxf1 2.Qh6 Qa8#. (b) 1.Qf1 Qxf1 2.Rf6 Rh8#. The bR and bQ lose themselves to captures (to ensure the pin of the bSg1), and each takes its turn to hide behind the bPg6 for the other white unit to make a long-range mate. Another absolutely first-rate and highly original (I guess) problem by KC (BPB). Qs and Rs neatly exchange roles (C.M.B.Taylor). Very nice twins. In both, Black sacrifices one piece and moves the other behind the g-pawn (BP). Pure pin mates in a Meredith with well-matched play between the twins, and with all 4 corners involved (BOM). Using the g6 pawn as a block is very clever (S.Pantos).

**PS3936** (Kawagoe) 1.Kg1 Bh1 2.h2 Qg2#; 1.Rxf6 Qf8 2.Rf2 Qxf2#; 1.Bc7 Qb8 2.Bg3 Qxg3#. A Bristol-type solution is complemented by two 'annihilation' solutions (BPB). 3 different Q mates, variously achieved (CMBT). I found the first solution easily. The other two use a black piece as a means for the wQ to get to the mating square. Someday I will shed over-the-board instinct and naturally look for these chances in helpmates (BP). Two bicolor Bristol sacrifices [*is that an acceptable term?*] featuring the bB/bR and wQ, and one Bristol using the wB and wQ. The motivations are all different, and the wQ mates from different squares (BOM). Chasing pieces around with the Q is interesting (SP, sim. HO).

**PS3937** (Bilokin & Gavryliv) (a) 1.Sxe7 Sxe5+ 2.Sd5 Sg6#. (b) 1.Sxb4 Sxd4+ 2.Sd5 Sc2#. Complex but symmetrically related play (CMBT). wS/bS play complements that of the twinning mechanism. Purists might not approve of the symmetry, however (BEC). Only knights move, with the wS finishing on the starting square of the bS. All moves have multiple effects (e.g., line opening/closing, pinning, self-blocking, guarding, capturing) (BOM). Undoubtedly, two matching and interesting sequences, but there are major economies to be made. If the composers look again, the bR and bB can be removed (BPB, who then also suggests replacing the two bSs with a single bSd5, although the wS mates would then not occur on the bS's diagram square).

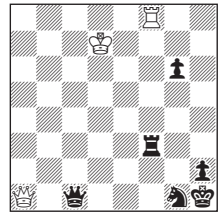
**PS3938** (Joksimović) (a) 1...Ke5 2.Rc2 Bb3 3.Rd2 Sf4#. (b) 1...Sc5+ 2.Kd4 Ke6 3.Bd3 Sb3#. (c) 1...Bf3 2.Se3 Be2+ 3.Ke4 Sc3#. Each time a different black piece at c4. How to explain or even know why this works so precisely? (BPB). Excellent variety from Forsberg twinning (CMBT). Ideal mates on three different squares in a miniature. Each mating configuration is distinct, but the self-blocking black unit always occupies the square directly south of the bK, while the wK always guards the squares directly north and northeast of the bK. In (a), the bR clears a path for the wB. In (b), the wK moves to the square just vacated by the wS, and the bB moves to the square just vacated by the bK. In (c), the bK moves to the diagonal just vacated by the wB (BOM). An amazing discovery. I could have found this myself, if only I had known it was possible! (GF)

PS3933



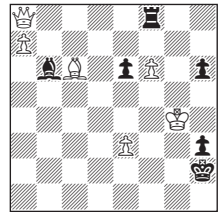
S#6

PS3935



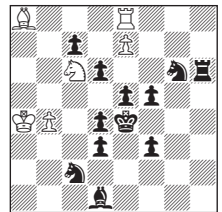
H#2 (b) –Ph2

PS3936



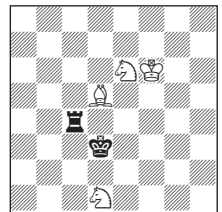
H#2 3 solutions

PS3937



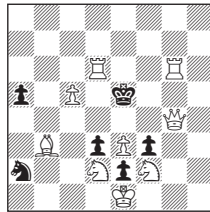
H#2 (b) Ka4<->Re8

PS3938



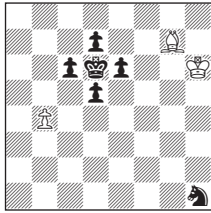
H#2½ (b) ♜c4 (c) ♞c4

PS3934



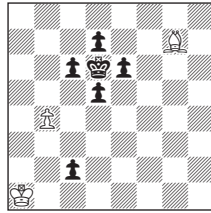
S#6

PS3939



H#3 2 solutions

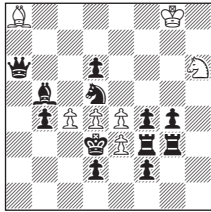
PS3939v B.Chamberlain



H#3 2 solutions

**PS3939** (Hudák) 1.Sf2 b5 2.Sd3 b6 3.Se5 Bf8#; 1.Sg3 Kg5 2.Sf5 Kf4 3.Se7 Be5#. Couldn't wish for two better integrated distinct solutions both ending in model mates (BPB). Simple but attractive; a delightful trifle! (CMBT). The solver needs to arrange for the guarding of the black squares. The wK/wP makes two moves to guard e5/c7. Meanwhile, the bS takes three moves to self-block on e7/e5. The wB delivers mate, while covering any remaining black squares (BOM). Brian Chamberlain gives the version alongside, with solutions: 1.c1S b5 2.Sd3 b6 3.Se5 Bf8#; 1.c1B Bd4 2.Bg5 Ba7 3.Be7 Bb8#. The second solution is new, even though it still has a self-block on e7. This reveals how cleverly the wKh6 is placed in **PS3939**. Not only does it participate in a mate, it also prevents two cooks: 1.Sf2 b5 2.Sg4+ b6?? and 1.Sg3 Bd4? 2.Sf5+ Ba7??, which both fail as the wK is in check!

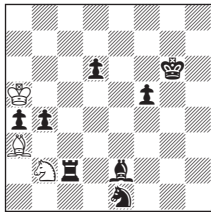
PS3940



H#3 2 solutions

**PS3940** (Gavryliv) 1.Kxe3 c5 2.Be2 Bxd5 3.Qd3 Sf5#; 1.Kxc4 exf4 2.Rc3 Sf5 3.Rgd3 Bxd5#. Even if the bQ is idle in one of the two solutions (the bRg3 is most certainly needed), two solutions are the best way of highlighting the eye-catching 'slides' of bb/bQ and both bRs. Interchange of wB and wS roles noted! Good problem! (BPB). Spectacular play, with both sides opening lines for black pieces to block on adjacent squares (CMBT). Beautifully done (SP). Exchange of White's 2nd and 3rd moves. A clever and very good composition (HO).

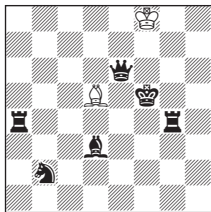
PS3941



H#4 2 solutions

**PS3941** (Ugren) 1.Kg5 Bxb4 2.Kf4 Bxd6+ 3.Ke3 Kb4 4.Kd2 Bf4#; 1.Bg4 Sd3 2.Rh2 Bb2 3.Rh6 Bf6 4.Kh5 Sf4#. wS/wB exchange functions to mate on same square, as bK uses his R/B as self-blockers in each solution. Finding one solution provides no help for the other (BEC). Two far-ranging model mates, with either wB or wS administering the final blow. Very nice – but a pity that bSe1 not used in one solution (BPB). Contrasting play leads to both white pieces giving mate on the same square (CMBT).

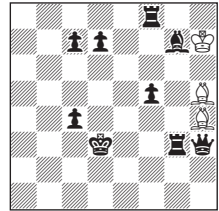
PS3943



H#7

**PS3942** (Gavryliv) 1.Kd4 Bd8 2.Rc3 Bxc7 3.Qd3 Bf3 4.Be5 Bb6#; 1.Ke4 Be8 2.Rd3 Bxd7 3.Qe3 Bg3 4.Bd4 Bc6#. Really classy chameleon echo model mates, with great correspondence between the moves! Two matching bR clearances for the bQ, both to self-block, are especially good (BPB). Wonderful matching, with all pairs of moves being by the same piece and to adjacent squares (CMBT). Same procedure and configuration. The wBs' exchange of functions is also good (HO).

PS3942



H#4 2 solutions

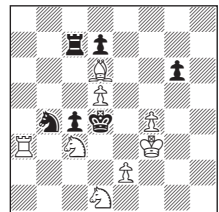
**PS3943** (Joksimović) 1.Raf4 Bc6 2.Sc4 Be8 3.Ke4+ Bf7 4.Qf5 Ke7 5.Se5 Kd6 6.Rg3 Kc5 7.Re3 Bd5#. Difficult – and with a model mate. A *Rundlauf* to come back to! (BPB). wB minimal with *Rundlauf* and good timing (CMBT). I had lots of trouble seeing how to handle the pair of black rooks correctly. The sequencing really pushes the solver. A nice challenge (SP).

## NINE EARLY TWO-MOVERS BY VALERY SHANSHIN, by David Shire

Valery Shanshin was born in 1961; his was a precocious talent! Before the age of 20 he was constructing #2s worthy of a far more experienced hand. I will begin by showing two diagrams sent to Italian journals. 1.Sb2,Sf2? (>2.e3) Sxd5 2.Sb5 but 1...Sc2! 1.Se3? (>2.Sb5) Rc5 2.Be5 but 1...Rb7! 1.Ra5! (>2.Be5) Sd3 2.e3. The by-play, 1...Sc6 2.Bc5, arises naturally from the matrix and tips the balance in favour of the actual play. The underlining indicates a cyclic pseudo Le Grand with self-block strategy across the phases. The economy and elegance are striking.

By contrast **B** uses 15(!) white units so what strategy does this demonstrate? In the set position Black has just three possibilities; 1...Kd5 2.Sc3, 1...Kf3 2.Sd2

A Valery Shanshin  
Contro Mossa 1980

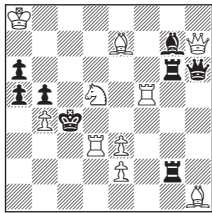


#2

but 1...h2! lacks provision. The difficulty is resolved by simply blocking this pawn, simultaneously altering the guards of the black squares in the immediate and extended bK fields. **1.Bh2!** (-) Kd5 2.Sd2 and 1...Kf3 2.Sc3. Reciprocal change! However, this picture is incomplete for White can operate with threats. 1.Bd4? Kf3 2.Sd2 (threat) but 1...Kd5! (2.Sc3? Kxd4!); 1.Be3? Kd5 2.Sc3 (threat) but 1...Kf3! (2.Sd2? Kxe3!). Clearly everything depends on those guards of e3/d4/f4/e5/g3 and d6. A mechanism of great clarity to demonstrate the Dombrovskis theme!

I was grateful (and honoured) to receive from Anatoly Slesarenko a collection of his problems. In his booklet he makes it clear that he had no desire to repeat the traditional themes; instead after a brief apprenticeship he plunged into the current and developing directions of #2 composition. Valery also adopted this pathway as C makes apparent. The wQ is somewhat out of play so we should investigate developing possibilities through her agency. 1.Qd3? (>2.Bg3,Rxf5) but 1...Sxe4! refutes. 1.Qxe5? (>2.Bg3) Sxe4 2.Rxf5 but 1...Se2! **1.Qc4!** (>2.Rxf5) Sxe4 2.Bg3. The relative absence of by-play makes the combination abundantly clear; double threat Dombrovskis with Le Grand. Similarly to A, the key phase has a welcome additional variation ; 1...fxe4 2.Qf7. A slight weakness is that wRa3 only works in the actual play and this may signpost the key. I have noticed that this is a little artistic licence that VS grants himself from time to time.

**D Valery Shanshin**  
1 Pr Hlas L'udu 1983

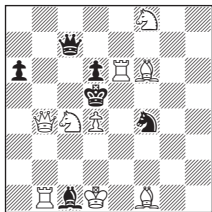


#2

Further evidence of this is found in **D**. Set 1...Rf6 2.Rc3; 1...Bf6 2.Sb6. 1.Bf6? (>2.Rc3 - 2.Sb6?) 1...Bxf6 2.Qc7, 1...axb4 2.Sb6 but 1...Qxe3! **1.Rf6!** (>2.Sb6 - 2.Rc3?) 1...Rxf6 2.Qe4 and 1...Rxe2 2.Rc3. This is the sole function of wBh1 whose line to d5 is opened in this final mate. (1...Qxe3 2.Sxe3). Do note that the wQ mates on c7 and e4 are made possible not only by the Nowotny interference on f6 but also by the clearance of lines by wB/bB and wR/bR.

I have been hugely impressed by Valery's work with Nowotny and Sushkov threat avoidance – E is my favourite from this period. Set 1...Rb5 2.Rxb5 and 1...Sc6 2.Sd7. 1.Bf3? (>2.Rd5 - 2.Rc3?) 1...Rxf3 2.Qh5 and 1...Sc6 2.Rd5; (1...Ra4,Rxa3 2.Rb5). The thematic defences that bring about the return of the avoided threats are set with mates – a valuable addition. The essential formula is the same as in **D**. However, *all* the white force functions across try and key, the refutation is subtle and three fewer units are used compared to the preceding diagram. What a triumph!

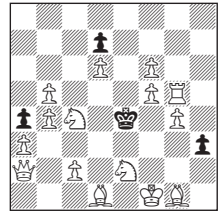
**G Valery Shanshin**  
Hlas L'udu 1981



#2

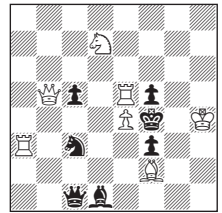
**G** shows Valery offering a classic Zagoruiko. Set 1...Kc6 2.Qc5, 1...Qh7 2.Qxd6, (1...Sxe6 2.Bg2). 1.Qb3? (>2.Qf3) 1...Kc6 2.Se5, 1...Qh7 2.Sa5 but 1...Be3! **1.Qc3!** (>2.Qf3) 1...Kc6 2.Se3 (2.Sb6? Kb7!), 1...Qh7 2.Sb6, 1...Be3 2.Sxe3 and 1...Sd3,Se2 2.Bg2. This works very smoothly with pleasant pin and battery mates; the kind of contribution appreciated by solvers!

**B Valery Shanshin**  
Due Alfieri 1980



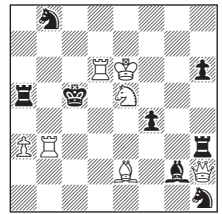
#2

**C Valery Shanshin**  
3 Pr Myllyniemi-50 JT 1980-81



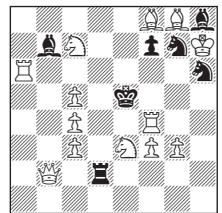
#2

**E Valery Shanshin**  
1 HM Ryazansky Komsomolets 1982-83



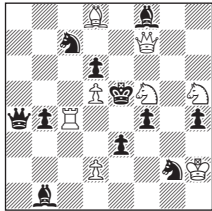
#2

**F Yuri Sushkov**  
1 Pr Shakhmaty 1982 (v)



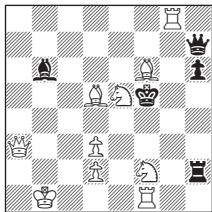
#2

H Valery Shanshin  
1 HM Shakhmaty v  
SSSR 1982 (v)



#2  
piece? 1.Sc5? Qh7! (1...Qe4 2.Sxe4) 1.Sd4? Re2! 1.Sc7? e6! and 1.Sg5.Sf4? Be6! Consequently only **1.Sf8!** will suffice. The control exerted over the thematic wS is achieved by subtle means with excellent strategy. For some reason “white safety play” has recently been under-valued but how I enjoyed this problem!

J Valery Shanshin  
3 Pr Ryazansky  
Komsomolets 1983

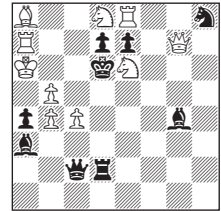


#2  
opened those envelopes from Kyrgyzstan. These were pre email days and each hand-stamped diagram was a joy to resolve. Since then we have collaborated over a number of articles that have appeared in *The Problemist*. In a spirit of friendship and cooperation, Valery sent me so much valuable material. Former issues of our magazine pronounce this mission statement. “The BCPS exists to promote the knowledge and enjoyment of chess compositions. Membership, by calendar year, is open to chess enthusiasts in *all* countries.” This collegiate nature of *Gens una Sumus* is one that I value dearly; it is a matter of deep regret that current editorial policy is to snub the compositions of friends that have graced these pages over the years. We are all diminished.

H Set 1...Be4 2.d4 and 1...Bxf5 2.Bf6. 1.Sd4? (>2.Sf3) 1...Be4 2.Bf6 (2.d4??), 1...Ke4 (a so-called royal interference) 2.Qf5 and 1...Qd1 2.Sc6 but 1...Se1! **1.Sf6!** (>2.Sg4) 1...Bxf5 2.d4 (2.Bf6??), 1...Kxf5 2.Qh5 and 1...Qd1 2.Sd7. The flight-giving openings with the wQ mating on the squares vacated by the wSs, the split reciprocal change (highlighted by the underlining) and the changes after 1...Qd1 contrive together to make a highly unified package.

In I, if wSe6 is removed from the board then we can assume that a second guard of e6 is established. 1.Se~ (>2.Qxe7) 1...Sf7,Sg6 2.S(x)f7, 1...Qh7,Qe4 2.c5, 1...Re2 2.Qd4. Finally a B/P Grimshaw initiates Levman defences pre-closing the e7-e5 line: 1...e6 2.Rxd7 and 1...Be6 2.Qg3. However, the question remains: what is the destination of the key piece, 1.Sc5? Qh7! (1...Qe4 2.Sxe4) 1.Sd4? Re2! 1.Sc7? e6! and 1.Sg5.Sf4? Be6! Consequently only **1.Sf8!** will suffice. The control exerted over the thematic wS is achieved by subtle means with excellent strategy. For some reason “white safety play” has recently been under-valued but how I enjoyed this problem!

I Valery Shanshin  
3 Pr Shakhmaty v SSSR  
1983



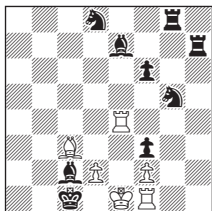
#2  
Naturally VS does compose in the “classical style” when the mood chooses, J being a fine example. One cannot have a more “traditional” content than cross-checks! Set 1...Kxf6 2.Sfg4 and 1...Kf4 2.Sh3. **1.d4!** (>2.Qf3) 1...Kxf6+ 2.Se4 and 1...Kf4+ 2.Sfd3 (changes); 1...Rh4 2.Sfg4 and 1...Rh3 2.Sxh3 (transfers) and 1...Rxf2 2.Rxf2. The mates following the bK flights are both changed and transferred – Rukhlis! So perhaps this problem is more “modern” than “traditional”? This fusion of new with old makes for a most satisfying problem. I hope that you noticed that the key not only opens the 3rd rank for the wQ to mate but also closes the line of bBb6, a unit that controls the white battery. It is this that ensures that the transference is *genuine*.

These diagrams were all composed 40 or more years ago. Since then Valery has gone from strength to strength. When the editorship of the #2 column passed from Barry to me in 1997 I remember the sense of anticipation I had when I opened those envelopes from Kyrgyzstan. These were pre email days and each hand-stamped diagram was a joy to resolve. Since then we have collaborated over a number of articles that have appeared in *The Problemist*. In a spirit of friendship and cooperation, Valery sent me so much valuable material. Former issues of our magazine pronounce this mission statement. “The BCPS exists to promote the knowledge and enjoyment of chess compositions. Membership, by calendar year, is open to chess enthusiasts in *all* countries.” This collegiate nature of *Gens una Sumus* is one that I value dearly; it is a matter of deep regret that current editorial policy is to snub the compositions of friends that have graced these pages over the years. We are all diminished.

### COMPOSING WITH BRIAN, by Michael McDowell

Chinese pieces: The Chinese line pieces **Leo/Pao/Vao** move and capture on Q/R/B lines respectively, but when capturing they move any distance to reach a hurdle and then any further distance beyond it. The **Mao** and **Moa** both move like a S, but in two steps. The Mao takes a lateral step then a diagonal one, while the Moa does the reverse. Both can be blocked on the intervening square. Marine pieces: The **Siren/Triton/Nereid** move and capture on Q/R/B lines respectively, but when capturing they hop over the unit to be captured to the square immediately beyond, which must be vacant.

A BDS & MM  
1 HM QCT Oxford 1994



R#2 Andernach chess

One interesting aspect of composition is collaboration, and over the years my most frequent collaborator has been Brian Stephenson. Occasionally we have joined up with other composers. Practically all of our joints have been fairies, of the unsophisticated kind that are accessible to the average solver. Usually Brian provided the ideas while I contributed some polish, and Chinese pieces, a particular interest of Brian’s, featured prominently. I hope that this selection proves entertaining.

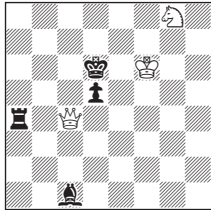
A 1.d4 (>2.Ba5 Bb4#) 1...Sxe4(=w) 2.Rh1 Rg1#; 1...Bb4 2.Re8 Re7#. There is an incidental try 1.d3? (>2.Bxf6(=b) Bc3#) f5! In Andernach chess any capturing piece, except a king, changes colour. The three critical retreats combined well.



**B** 1.LEh8 (>2.Sc3) 1...Kc4 2.LEg8; 1...Ke5 2.LEh5; 1...Kc6 2.LEh1; 1...LEc4 2.Sf6. This problem was composed for its key, which gives three flights.

**C** 1.PAh7 VAb6 2.VAh6 PAh8=; 1.VAd6 PAc1 2.PAe5 VAc7=. The black pieces are bottled up in turn.

**D** BDS, MM & Ruud Beugelsdijk  
2 HM Nunspeet QCT 2000

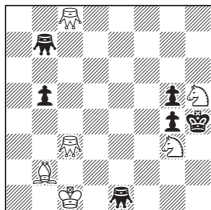


H#2 (b) Sg8>g7  
Functionary chess

1...MAA5 2.LExA4. Bob McWilliam's MT asked for fairly examples of his favourite Schiffmann defences, where a black piece self-pins in such a way that White's threat would unpin by interference, and White mates by exploiting the pin. In the first three variations the defender is immobilised because its only potential move is to the fourth rank, giving the impression of a pin-mate. Judge John Rice pointed out that 1...MAC5 demonstrates that the immobilisation of the piece is not necessary for the defence (though essential for the mate, which requires a static hurdle), since a mobile piece which could move to the threat line would still defend. Hence the defences do not show genuine Schiffmann strategy. However John found the problem attractive and interesting enough to include in his award.

**F** 1.Kxh2 (>2.Kg2) 1...Bxh4 2.Bd2; 1...VAXh4 2.Be3; 1...Bg1+ 2.Kxg1; 1...Bg3+ 2.Kxg3. An attempt at a Chinese equivalent of Schiffmann or Nietvelt defences combined with a Mansfield Couplet, though the nature of Chinese pieces means that the unpin is neither by interference nor withdrawal of the pinning piece, but rather by withdrawal of the hurdle. I found it interesting that the combination requires only three thematic lines when Chinese pieces are used, when Nietvelt requires four and Schiffmann five in orthodox problems.

**G** BDS & MM  
C *StrateGems* 2001

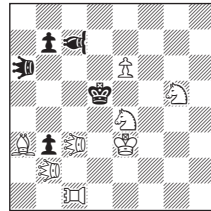


#3 ♙♙ Grasshopper

**H** 1.Sd4 (>2.Sc6) 1...Sxd4 2.VAb5; 1...Bxd4 2.Sc5; 1...Rxd4 2.VAd5; 1...Kxd4 2.Bf6. All three mates would work if d4 were simply unavailable to the bK, so the problem shows Stocchi blocks. It is always pleasing to be able to incorporate a thematic key.

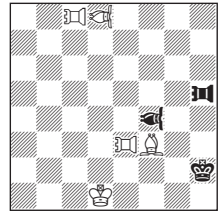
**I** 1.Sa4 (>2.Slg7) 1...S1b8 2.S1c7; 1...S1e8 2.S1e7; 1...S1h2 2.S1g3; 1...S1h5 2.S1g5; 1...S1g7 2.S1xg7-h8; 1...e2 2.S1c5; 1...TRxa4-a5 2.NDb2. In

**B** BDS & MM  
2 C *Phénix* 1994



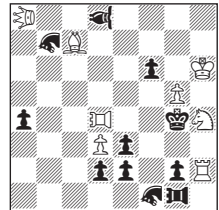
#2 ♙♙ Leo ♚ Pao ♜ Vao

**C** BDS & MM  
4 HM *feenschach* 1996



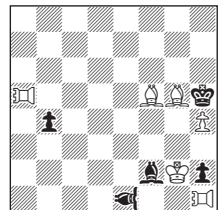
H=2 2 solutions  
♙♙ Pao ♜ Vao

**E** BDS, MM & Stephen Emmerson  
1 C McWilliam MT  
1999-2001



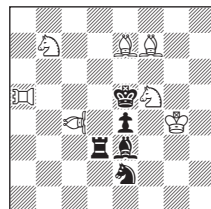
#2 ♙♙ Leo ♚ Pao ♜ Vao ♞ Mao

**F** BDS & MM  
C *The Problemist* 2001



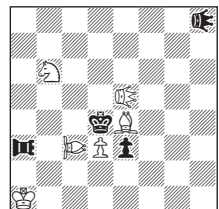
#2 ♚ Pao ♜ Vao

**H** BDS & MM  
2 Pr *Problemblad* 2003



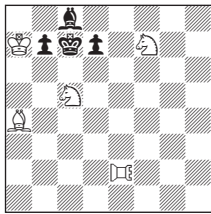
#2 ♚ Pao ♜ Vao

**I** BDS & MM  
1 HM *Problemesis* 2003



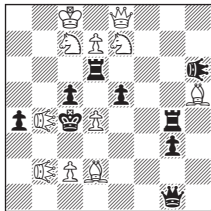
#2 ♞ Siren ♚ Triton ♞ Nereid

J BDS & MM  
C *The Problemist* 2003-11



#2 ♠ Triton

L BDS & MM  
2 HM *StrateGems* 2016

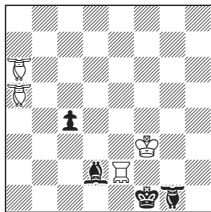


#2 ♠ Siren

M 1.Bh3 Kd6 2.PAg4 MAg5 (1...Kc5? 2.PAg4 MOg5? 3.PAf4!); 1.PAh4 Kc5 2.Bg4 MOg5 (1...Kd6? 2.Bg4 MAg5? 3.Bf5!). The problem was composed to illustrate the difference between the Mao and Moa by way of unusual Grimshaw mates on the same square following critical manoeuvres.

N 1.Be3 RHe4 2.Bd4 RHxc4 3.Bc3 RHc2 4.Bd2 RHe2#. The fairy pieces move like grasshoppers, but solely on R or B lines. Double rundlauf. We asked if, given that two pieces act only as hurdles, the mate could be classed as ideal. Judge Kjell Widlert thought not, arguing that the essential feature of such a mate should be that the force of every officer of both sides should be used – not only the mass.

N BDS & MM  
Julia's Fairies 2018

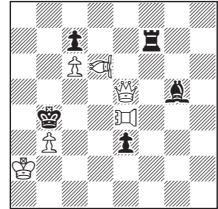


H#4 ♠ Rookhopper  
♠ Bishopper

this duel between the Sirens the wSI must always move two squares towards the bSI to prevent a capture blocking e5.

J 1.TRe7? (-) 1...d~ 2.Sa6; 1...b6 2.Se6; 1...b5! 1.TRc2! (-) 1...d~ 2.Se6; 1...b~ 2.Sa6. After the try a P move pins the other P, while in the actual play the B is pinned. At a BCPS Library Day hosted by John Beasley, Brian set up an early version which had a single phase. I failed to solve it because I was trying to make the play in the other phase work. When Brian showed me his intention I pointed out the possibility for a reciprocal change. The problem was put aside, and the next day I found the published setting. At the very moment I pressed Send to email it, one arrived from Brian with the identical setting!

K BDS & MM  
Broodings 50 2009

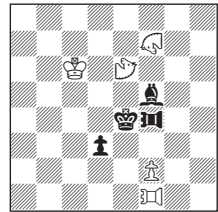


H#2 2 solutions  
♠ Pao ♠ Vao

K 1.Be7 PAxe7 2.Rf8 VAXf8#; 1.Rf4 VAXf4 2.Bh4 PAXh4. A simple idea, but lightly constructed. When Chris Feather decided to end his series of *Broodings* with the 50th edition he invited friends to contribute originals. Brian and I had both been solvers in the *British Chess Magazine* column during Chris's period as editor in the 1970s.

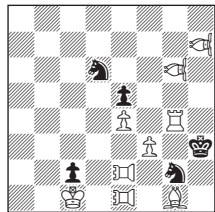
L 1.Sf5 (>2.Slb5) 1...cxd4 2.Sl2c3; 1...Rxd4 2.Sla2; 1...exd4 2.Qe2; 1...Rgx4 2.Be2; 1...Qxd4 2.Se3; 1...cxb4 2.Slxb4-b5; 1...Sle3,Slxd2-c1 2.Sxd6; 1...Rb6 2.Sla2; 1...Qf1, Qe3 2.S(x)e3. It puzzled both of us that neither the solvers nor the judge mentioned that the captures on d4 are Nietvelt defences [the threat would unpin the black unit on d4, allowing it to play to d3]. WinChloe regards 1...cxb4 as a correction of 1...cxd4.

M BDS & MM  
The Problemist Supplement 2018



H#2 2 solutions ♠ Mao  
♠ Pao ♠ Moa

O BDS & MM  
4 HM Israel Ring Ty 2020



#2 ♠ Pao ♠ Vao

An interesting topic for debate.

O Set 1...Sg random 2.PAe3; 1...Se3 2.PAxe3; 1...Sd random 2.VAf5; 1...Sf5 2.VAXf5. 1.PAxe5? (-) 1...Sg random 2.PAe3; 1...Se3 2.PAxe3, 1...Sxe1!; 1.VAXc2! (-) 1...Sd random 2.VAf5; 1...Sf5 2.VAXf5. A mutate. The idea was to show two pairs of reciprocal changes after S random and correction moves, one after the try, the other after the key, though you could argue that thematic pieces should not change their departure square.

FAIRY DEFINITIONS (for originals on p.340)

Nightrider (♠): (1,2) Rider, i.e. moves a number of knight steps in the same direction.

Grasshopper (♠): Moves on queen lines any distance to reach a hurdle and then a single step beyond it.

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).

Serries-Helpstalemate (Ser-H=n): Black plays a sequence of n consecutive moves (White not moving at all) until at the end of that sequence White can stalemate in one. Check may be given only on Black's last move.

PWC: A captured unit is immediately reborn on the square vacated by the capturing unit.

# FAIRY SOLUTIONS (May)

**PS3944F** (Linß) 1.Ra7+ Kb8 2.Rb7+ Kc8 3.Ra7 Bd7 4.Rb7 c6 5.Rc7+ Kb8 6.Ra7 Bd8 7.Rc7 Ka8 8.Rc8+ Bxc8#. Multiple switchbacks by wR and bK (Shankar Ram). Well-contrived woodblock puzzle to give White 2 tempi at moves 3 and 4 to get bB to d8 (C.C.Lytton). Expertly choreographed steps in this dance routine, especially W6, to gain access to c8 at the crucial juncture (BEC).

**PS3945F** (Lörinc) Set 1...Kd7 2.Rd5#; 1...Ke7 2.Re5#; 1...Kc6+ 2.g3-f3#. **1.Rh4!** (>2.Re4 Kc5+ 3.g3-f4; 2...Kc6+ 3.g3-f3; 2...Kd7 3.Rd4,Re7) 1...Kc5+ 2.g3-f4+ Kc4 3.f5; 1...Ke6 2.d3 (>3.Re4) Ke5 3.d4; 1...Kd5 2.e4+ Kd4 3.e5; (1...Kd7 2.Rd4#; 1...Ke7 2.Re4#; 1...Ke5 2.d4#; 1...Kc6+ 2.g3-f3#). The key provides 3 additional flights, only c7 remaining guarded by Kb6 with P movement. The threat is “virtual” as there is no black move keeping it. In the solution there are 4 specific model mates (but mate 3.Re4# is virtual as well). A lot of reflections, with white pawns repeatedly limiting bK (Composer). In virtual and actual play, the bK is effectively mated as a Royal P on 6 different squares (BEC).

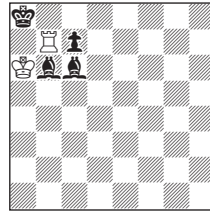
**PS3946F** (Maleika) 1.Qb1? Rd1 2.Q2xd1; 1...Rd5 2.Bxd5; 1...Re6 2.Q2xe6; 1...Rd4! 1.Qh2? Bd1 2.Bxd1; 1...Bd5 2.Qxd5; 1...Be6 2.Q4xe6; 1...Ba2! 1.Qb2? Rd1 2.Bxd1; 1...Rd5 2.Qxd5; 1...Re6 2.Q4xe6; 1...Rd2! **1.Qf4!** Bd1 2.Q2xd1; 1...Bd5 2.Bxd5; 1...Be6 2.Q2xe6; 1...Be2 2.Q2xc2; 1...Bc4 2.Q2xc4; 1...Bf7 2.Kxf7; 1...Bg8 2.Kxg8; 1...Ba2 2.Qxa2. Shows three times the theme of the 2019 Belgrade Internet Tourney. I had realised this 4 times so far, with BB & BS, BR & BS, two BRs and two BBs on white squares. There are additional changes here for 1...Bc2/Bc4/Rxc6/Rd3. All phases are dual-free (Composer). Each Q has a choice of pinning R or B, but only one ensures that the non-pinned piece has no safe refuge (BEC). Nice. Two tries with pinning wQ overloaded (CCL). Good pin stalemate (RL). The second queen makes the problem (BP).

**PS3947F** (Loustau) 1.Kf1? A (>2.Rh4 Y not 2.PAe1?? X) 1...Vaf5! 1.PAe1? X (>2.Kf1 A) 1...VAc2! x 1.PAd1? (>2.Ke1 B not 2.Kf1+? A Nae1!) 1...VAc2 x 2.Kf1 A; 1...VAd3! 1.NAd3? (>2.Kf2 C) 1...NAc2! y **1.NAb4!** (>2.Kd3 D not 2.Kf2+? C VAd3!) 1...NAc2 y 2.Kf2 C. Two echoed complete threat corrections shown in an original manner with successive removals of the rear piece of an anti-battery. All 4 thematic mates are royal anti-battery mates. Two Dombrovskis variations. Split black Chinese Grimshaw on c2. Urania theme (the 3 first phases) combined with anti-reversal effect (most achievements of Urania theme are combined with reversal). Two Ambush refutations (1...Vaf5/VAd3). Meredith with no white pawns (Composer). wK takes advantage of Chinese pieces’ property of either moving or capturing, but not both. Theme shown on 2 lines, very neatly (CCL). Pao plays no positive part post-theme (BEC).

**PS3948F** (Çefle) (a) 1.Sxd4-d2 Bxd2-e4 2.Kxe4-a8 Bf3#. (b) 1.Sxd4-g4 Bxg4-f6+ 2.Kxf6-h8 Bc3#. Two pretty corner echoes (SR). Thematic mates with thematic play every move until the mating move; artful positioning of bS, bK, wR (CCL). Brian Chamberlain gives the following version: 8/P7/8/4k3/8/5P2/K1BB3s, H#2, (b) Pa7>h7, Take&Make, (a) 1.Sxf2-f4 Bxf4-d5 2.Kxd5-a8 Bf3# (b) 1.Sxf2-f3 Bxf3-d4+ 2.Kxd4-h8 Bb2#.

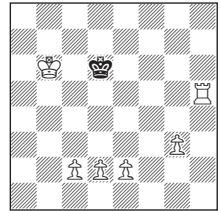
**PS3949F** (Vasyuchko & Galma) (a) 1.Bxd5 LEg6 2.Be4 LEh6#. (b) 1.Kxe4 LEh5 2.Kd5 LEh1#. Zalokotsky theme, Zilahi (Composers). *Zalokotsky theme*: In one solution of a h#n one piece visits in succession three squares. In another solution another piece of the same colour visits the same three squares also in succession, but in opposite order. Here, only two squares are visited, though (SR). Capture/square occupation of both Leos in each part of this well-executed Zilahi with model mates (BEC). Unusual Zilahi with varied black motifs (self-block, bK changing graveyard), making solutions possibly a tad more difficult (CCL).

PS3944F



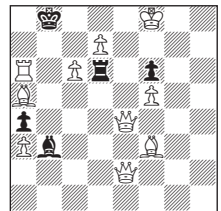
HS#8

PS3945F



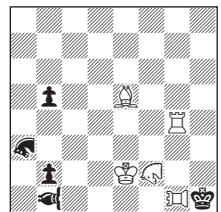
#3 Point Reflection

PS3946F



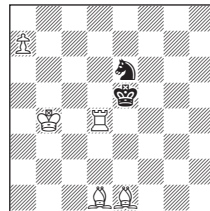
=2 (2 wQs)

PS3947F



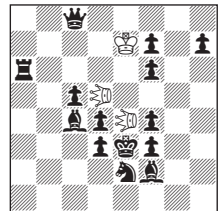
#2 ♖ Pao ♜ Vao ♞ Nao

PS3948F



H#2 (b) Pa7>h7 Take&Make

PS3949F

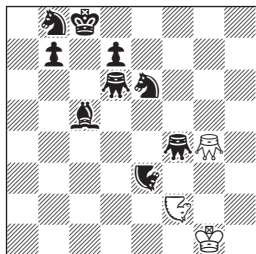


H#2 (b) ♖ f4 ♜ Leo

## FAIRY ORIGINALS, edited by N.Shankar Ram

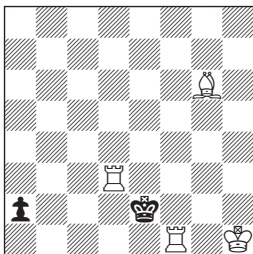
70/A, "Ramanashree", 3rd Main, 3rd Cross, B.H.C.S Layout, Bannerghatta Road,  
Bengaluru 560076, Karnataka, India (email: nshram@gmail.com)

**PS4016F Waldemar Tura**  
(Poland)



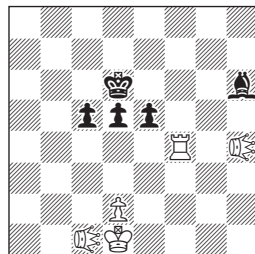
H#2 (b) Gg4>h3  
♙♘ G ♚♞ Nightrider

**PS4017F Brendan O'Malley**  
(Canada)



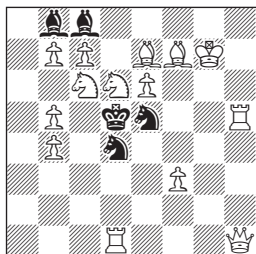
H#2 2 solutions  
AntiCirce

**PS4018F George Jelliss**



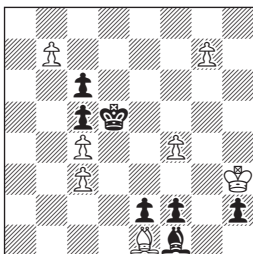
H#3 ♞ Equihopper

**PS4019F Mykola Vasyuchko  
& Mykhailo Galma**  
(Ukraine)



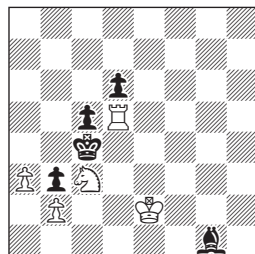
Ser-H=5 2 solutions

**PS4020F Michael McDowell**



H=4 Anti-Kings

**PS4021F Stephen Taylor**



#5 PWC

Welcome to Waldemar Tura, the eminent Polish composer. His helpmate has matching play by the Gs and Ns. Brendan shows a pretty dance in miniature. Welcome to another veteran composer of the fairy realm, George Jelliss. His helpmate is a neat demonstration of the Equihopper's properties. Matching play by the Ukrainian duo. Michael explores the exotic effects possible with the Anti-Kings condition. An old style moreover by Stephen but using a fairy condition! Happy Solving!

**Equihopper** (♞): moves along any line over another unit of either colour such that this hurdle stands at the mid-point between the E's departure and arrival squares. It can be blocked on Q lines (or on other lines, on larger boards), unlike the Non-stop Equihopper.

**Anti-Kings:** A king is in check only when it is not observed by an enemy piece. Capture of a king is prohibited.

*Other fairy definitions are on p.338*

*The Problemist Supplement* is one of the two magazines produced for its members by the **British Chess Problem Society**, which exists to promote the knowledge and enjoyment of chess compositions. Membership is by calendar year and is open to chess enthusiasts in all countries.

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