



THE PROBLEMIST SUPPLEMENT

ISSUE 191
JULY 2024

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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.

CONTENTS

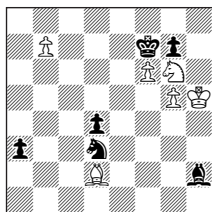
Vassily Smyslov's Studies (Pt 2), by David Shire	377
Original problems PS4094-4111	378
Solutions to January originals	380
A Selection of Latvian Two-Movers (Pt 1), by David Shire	383
Solving Ladders 2023	386
Fairy solutions (January)	386
Fairy originals PS4112-4117F	388

VASSILY SMYSLOV'S STUDIES (Part II), by David Shire

In the last issue I presented three studies in which minor pieces battled against connected bPs on the 7th rank and six simple game-like positions with equal, or nearly equal, material for each party. A pleasing feature of many VS compositions is that they might have emerged from an OTB battle; indeed the inspiration for **10** came from one of Smyslov's own games. The pride of White's position is wPc6 but 1.c7? Rc8 2.Rd8+ Ke7 is too precipitate. Nonetheless it is evident that urgent measures are required. **1.f5! gxf5 2.Bh3** Now neither 2...fxe4? 3.Bxe6 fxe6 4.c7 ~ 5.Rd8 nor 2...Ke7 3.exf5 Bc8 4.f6+ Kxf6 5.Rd8 are adequate **2...Re8 3.exf5** (This is necessary; 3.c7? Bc8 4.exf5 f6!= or 4.Bxf5 Ke7=) **3...Bc8 4.f6! Bxh3 5.c7 a5 6.Rd8** (If White seeks to block the further advance of bPa5 with 6.a4? Kg8! 7.Rd8 Rf8 8.Kc2 Bg4 9.Kc3 Be6 he gets nowhere) **6...a4 7.Kb2** (Preventing Black's 7...a3) **7...Be6 8.Kc2** (8.Ka3? c3! or 8.Kc3? a3!) **8...Bf5+** (8...a3 9.Kc3) **9.Kc3 Be6 10.a3** and through mysterious use of tempo White has created an extraordinary *Zugzwang*; Black's paralysis is pitiful.

11 is another game-like position in which the wR is most precariously posted... 1.gxf5? Kg7 2.Rh4 gxf5 is a disaster; the wK cannot head for the "a" pawn since the e1/e3 squares are off limits! Likewise 1.Kf2? Kg7 2.g5 (2.Rh4? g5) a5 3.Ke3 Sh5! proves once again that the bS is a monster! The wK will be unable to cope with two widely separated bPs. **1.Rh4!! Kg7** (2.gxf5 gxf5 3.Rh6 must be prevented) **2.g5 a5 3.Rxf4! exf4 4.Kg2 a4 5.Kh3 a3 6.Kh4 a2 7.h3 a1** – Stalemate! Once the snares have been avoided, it is all so simple. The entombment of the wK using the board edge was a favourite device of the composer.

12 Vassily Smyslov
5 HM *Shakhmaty v*
SSSR 1937

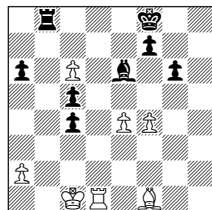


Draw

12 is another study with equal forces but clearly bPa3 is more threatening than wPb7. **1.Sh8+ Kg8** (1...Ke6? 2.fxg7 loses on the spot. 1...Kf8 2.Sg6+ Kf7 repeats so Black continues 2...Kg8 3.Se7+ Kf7 4.fxg7 Kxg7 5.Sf5+, 6.Sxd4 and 7.Sb3/Sc2) **2.f7+ Kf8 3.Kg6 a2 4.Kh7!** (The key move! White plans self incarceration with 5.g6. Black can oppose this with 4...g6 5.Bf4! Bxf4 6.Sxg6+ Kxf7 7.Sxf4 a1Q 8.g6+ and 9.b8Q but White is assured of the half-point) **4...a1Q 5.g6 Qh1!** (This is Black's best try meeting 6.Bb4+? with 6...Bd6#. 5...Sc5 is less combative in view of 6.Bf4!)=) **6.Bh6!** The study comes to a spectacular climax. 6...Be5 7.b8Q+ Bxb8 – Stalemate! 6...Ke7 7.Bg5+ Kd7 8.f8Q Bd6+ 9.Kg8 Bxf8 10.b8Q when White quickly coordinates his forces.

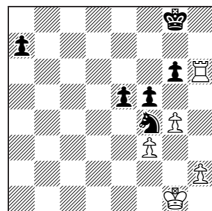
continued on p.385

10 Vassily Smyslov
64 1938



Win

11 Vassily Smyslov
Moi Etyudi 1999



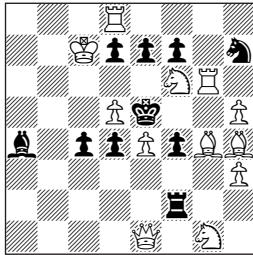
Draw

ORTHODOX ORIGINALS, edited by Abdelaziz Onkoud

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

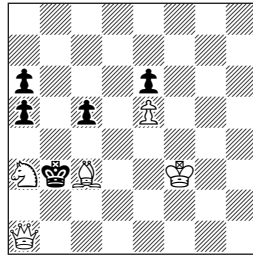
This issue we have a feast of directmate 3-movers. Special mention must be made of Kabe's **PS4099**, which is a type of problem that has never been common in this genre. Steven describes his selfmate **PS4103** as a tactical puzzle. How many pieces will White have left at the end? The helpmates also have much to enjoy.

PS4094 Antonio Tarnawiecki & Paz Einat
(Peru / Israel)



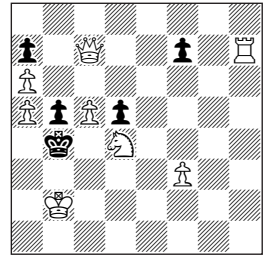
#2 vvvv

PS4095 Abdelaziz Onkoud
(France)



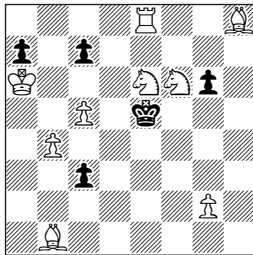
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PS4096 Rauf Aliovsadzade
(USA)



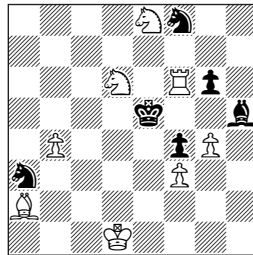
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PS4097 Antonio Tarnawiecki
(Peru)



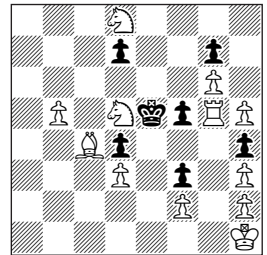
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PS4098 Leonid Makaronez & Rauf Aliovsadzade
(Israel / USA)



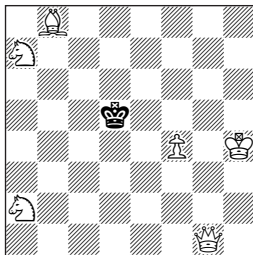
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PS4099 Kabe Moen
(USA)



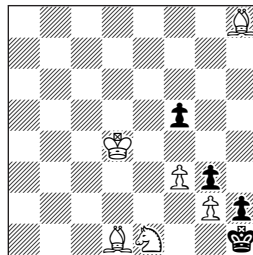
#3*

PS4100 Petrašin Petrašinović
(Serbia)



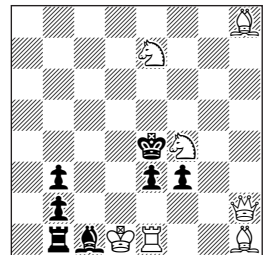
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PS4101 Udo Marks
(Germany)



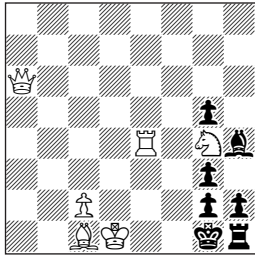
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PS4102 Brian Chamberlain



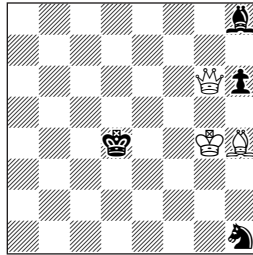
S#2*

PS4103 Steven B. Dowd
(USA)



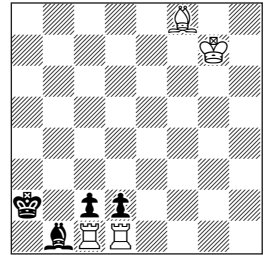
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PS4104 Kivanc Çefle
(Türkiye)



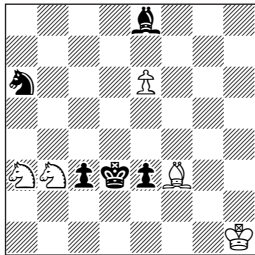
H#2 2 solutions

PS4105 Evgeny Gavryliv
(Ukraine)



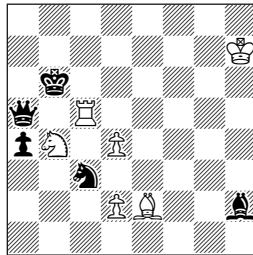
H#2 (b) Bf8>a1

PS4106 Stephen Taylor



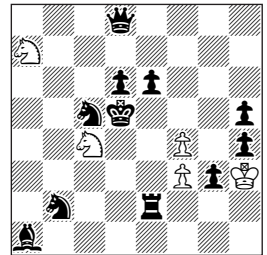
H#2 4 solutions

PS4107 Mike Prcic
(USA)



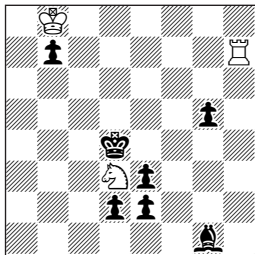
H#2 6 solutions

PS4108 Mykola Vasyuchko
& Mykhailo Galma
(Ukraine)



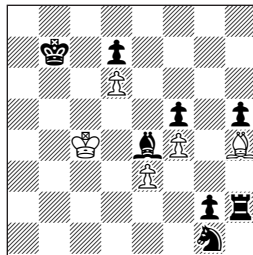
H#2 3 solutions

PS4109 Alexander Fica &
Stephen Taylor
(Czech Republic / UK)



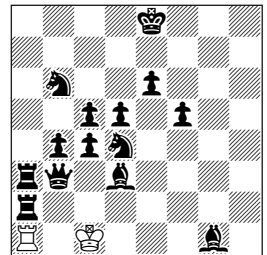
H#3 4 solutions

PS4110 Zlatko Mihajloski
(North Macedonia)



H#4½ 2 solutions

PS4111 Ljubomir Ugren
(Slovenia)

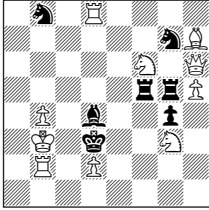


H#5 3 solutions

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.

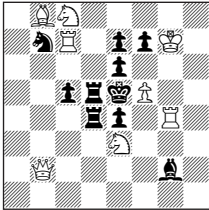
Send solutions and comments to the Editor by 1st December 2024.

PS4022



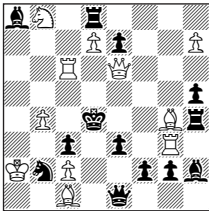
#2

PS4023



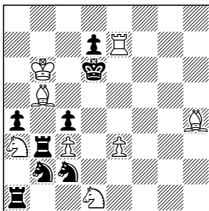
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PS4024



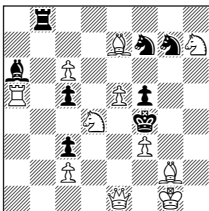
#2

PS4025



#3

PS4026



#3

SOLUTIONS (January)

PS4022 (Tarnawiecki) 1.Sd7? (>2.Se5,Sc5) 1...Rg6! (2.Qe3+ Bxe3!) 1.Sfe4? (>2.Sc5,Sf2) 1...Sd7! (2.Qa6+ Rb5!). **1.Sxg4!** (>2.Sf2,Se5) Rg6 2.Qe3; 1...Sd7 2.Qa6. This version of a problem by Michel and Oudot has a nice cycle of double threats (each threat taking advantage of both pinned pieces), and with a saving of four units (Composer). Can't readily turn up the earlier problem, but the composer is to be commended for finding a cyclic setting and, as I'm told, better economy (B.P.Barnes). A beautiful matrix in which both of the pinned black pieces observe c5, e5 and f2. In both tries bBd4 and bRf5 are both unpinned by White's first move and Black's refutation. The forerunner is François Michel & Jean Oudot, // *Die Mosse* 1959, 4R1s1/B1p2p2/Q6p/1rr4p/1b2b3/pS2kSP1/K1P1P2R/8, #2. 1.Se5? (>2.Sc4) Bg2 2.Sg4; 1...Rb6! 1.Sfd4? (>2.Sf5) Rxc2+ 2.Sxc2; 1...Se7! **1.Sh4!** (>2.Sf5) Rb6 2.Qd3; 1...Se7 2.Qxh6. The tries each have a by-play battery mate, but there is no cycle of double-threats, and the try refutation 1...Se7! works by guarding the threat square of f5, not just because of the unpin of bBe4 [Ed.].

PS4023 (Moen) 1.Sxe7? (>2.Sc4) Kd6 2.Rxb7; 1...Sd6 2.Sc6; 1...exf5! **1.Sb6!** (>2.Sbc4) Kd6 2.Rc8; 1...Sd6 2.Sd7; 1...Sa5 2.Rxc5; 1...Bf1 2.Qh2; 1...exf5 2.Rxe7. With all the skill of a veteran composer, KM finds a flight-giving key and try, and excellent changed mates for 1...Kd6 and the flight-blocking 1...Sd6. The wQ earns its keep with 2.Qh2! (BPB). Flight-giving try and key, with 2.Sc4# threatened by a different knight in each case. Both try and solution feature a pin mate, an active self-block, a king flight, and a line vacation, across four different variations. Two of the mates are changed between try and solution. The fifth variation, following the 1...exf5 line vacation, features a double-check in the solution with 2...Rxe7#, whereas 1...exf5 refutes the try as the wSe7 occupies the square required by the wR (B.O'Malley).

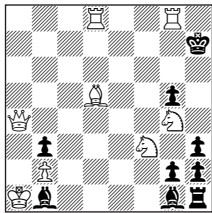
PS4024 (Doukhan) 1.Rxe3? (>2.Qe4, not 2.Qe5+? Bxe5!) Be5 2.Qxe5; 1...Bxc6 2.Sxc6; 1...Qxe3 2.Bxe3; 1...Rxc4! 1.Rc5? (>2.Qe5, not 2.Qd5+? Bxd5!) Bd5+ Qxd5; 1...Bxc3! **1.Bf3!** (>2.Qd5, not 2.Qe4+? Rxe4!) Re4 2.Qxe4; 1...Bxc6 2.Sxc6; 1...Rxd7 2.h8Q. Complete Cyclic Sushkov with a new and homogeneous scheme (white first moves open different black lines!): this involves a cycle of avoided threats linked with a cyclic Pseudo Le Grand AB-BC-CA. Cyclic Caprice theme: the refutations (and post-key defence 1...Bxc6) capture white pieces to control the lines g4-e4, g3-e5 and c6-d5, while the white first moves open those same lines cyclically! (Composer). AB/BC/CA pattern of threats and mates in the try and post-key play. Surely an original thought is that each try and the key *lets through a Black piece* to make possible the next linking mate in the chain. Very impressive! (BPB). In both tries and the solution, Black can defend against the threat by interposing between the wQ and white key piece, but this allows the wQ to capture the interposing piece for mate. These same three interposing black pieces move along the same lines in a different phase by capturing a white piece to defend the threatened mating square – these defences are successful in the tries, but 1...Bxc6 fails to 2.Sxc6# in the solution (BOM).

PS4025 (Aliovsadzade) 1.Re8 (>2.Bg3+ Kd5 3.e4) Sd3 2.Sxc4+ Kd5 3.e4. 1...Rxb5+ 2.Sxb5+ Kd5 3.e4. 1...Kd5 2.e4+ Kd6 3.Bg3. 1...Sxe3 2.Bg3+ Kd5 3.Sxe3. I don't like reversals (which are 'death' in helpmate composition!), and even repetition of the same 3rd move mate, but RA is ever inventive, and I have yet to read his explanatory article in a recent *The Hopper* – which might change my mind (BPB). The variations use the same idea as the threat, with the wSa3 giving the initial check instead of the wBh4 in two variations, the bishop and pawn reversing the check order in another variation, and the wSd1 giving mate instead of the Pe3 in the last variation (BOM).

PS4026 (Lyubashevsky & Makaronez) 1.Bxc5 (>2.Se6+ Sxe6 3.Be3) Rb5 2.Kf2 (>3.Qe3). 1...Bb5 2.Ba3 (>3.Bc1). 1...Be2 2.Qh4+ Kxe5/Kc3 3.f4/Sb3. Admirable flight-giving key move, and a line-opening/line-closing 3rd move mate 3.Be3. 1...Be2 leads to good variety, especially 2...Ke3 3.Sb3: the *Grimshaw* at b5 results in unhindered 2nd and 3rd white moves. A nice problem (BPB). 1...Bb5 and 1...Rb5 are masked *Theme A* defences, as they stop the wRa5 from guarding e5 after the threatened 3.Be3 removes the wQe1's guard of that square.

PS4027 (Degenkolbe) 1.Se6 Ka2/f3 2.Sc5 f3/Ka2 3.Rc3 Kxb2 4.Sa4+ Ka2 5.Rxf3 Ka1 6.Ra3. 1.Se8 Ka2 2.Rf3 Kxb2 3.Sd6 Kc1 4.Sc4 Kd1 5.Bd3 Kc1,Ke1 6.Rf1. Two difficult and very different chases of the bK, with 5.Bd3! a highlight (BPB). Easy because the range in which the king can move is narrow (H.Oikawa).

PS4028



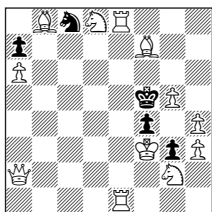
S#2

capture the bB if it moves to f5 or g6, putting Black in zugzwang. After 1...gxh4 2.Kxb1, Black is in zugzwang again, and the bBg1 must move for mate. This pawn capture variation explains the presence of the bPh3 and bPh2 – else the bPh4 could move. 1...Bd4, stopping 2.Qe4+ while freeing the wB for 2.Be4+ is classy (BOM).

PS4029 (Chamberlain) 1.Sxf3 (>2.Rxd4+ Bxd4#) Rxf3+ 2.Sf4+ Sd5#; 1...Sxc4 2.Se3+ Rxc6#. A barrage of self-pins, check, counter-checks and pin-mates. 2.Se3+ *only* – else spoiling 2...Rxc6 – is a bizarre touch. No routine selfmate this! (BPB). Self-pins, line openings, and another pin. With the key, the wSe5 pins itself on f3, making the threat possible, but also ensuring that this knight can no longer reach the sixth rank. Against 1...Rxf3+, the wSd5 pins itself on f4 and Black's mating response pins the wBc6. Against 1...Sxc4, the wSd5 now moves to e3, from where it, too, cannot reach the sixth rank, thus ensuring 2...Rxc6 is mate. In this variation, 2.Sc3+ does not work, as it allows 2...Kd3. Note that the checking line 1.Qxf3+ Rxf3 2.Sf4+ does not force 2...Sd5#, as all three guards of e3 have been removed, so that 2...Ke3 is possible (BOM). This looked as though White had too many pieces to block any black check, but the clever pins of wS on f3 and wB on c6 led me to find 1.Sxf3 (A.Bradnam).

PS4030 (Degenkolbe & Degener) 1.Qh6? (-) Kd4 2.Qd6+ Kc3 3.Qc7+ Kd4 4.Qg2 e2+ 5.Ke1 Ke3 6.Qf2+ gxf2#, 1...g2+! 1.Qa1+! Kb3 2.Qg2 e2+ 3.Ke1 Kc2 4.Qb4 Kd3 5.Qab1+ Ke3 6.Qf2+ gxf2#. **1.Kg1!** (>2.Qec4+) g2 2.Qec4+ Kd2 3.Qcb4+ Ke2 4.Qc2+ Kf3 5.Qh5+ Kg3 6.Qf2+ exf2#. Model mates. Vertical mirror echo (Composers). My 'silicon friend' solved this. A small miracle that this difficult problem is accurate! (BPB). Well constructed with captures of wQe2 on the same square f2 (HO).

PS4031

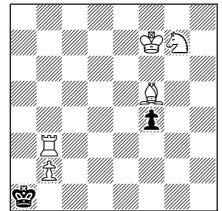


S#7

Kxa2 2.bxc3 Qxb5#. 1.Rb2 Kxb2 2.Kxa4 Qa2#. By János's usual exacting standards, this was easy (even repetitious), but there's no doubting the most is made of the position (BPB). 3+2 task, but a repeated mate (C.M.B.Taylor). A bR moves to a square where it is captured, unpinning the wQ, a bP (or, once, the bK) clears a path so that the wQ can mate. This is like two separate problems, with unifying content, combined in one diagram. In one of the "problems" – with two solutions – the bRc2 moves and the wK captures it to unpin the wQ; in the other – with three solutions – the pinning bRc1 moves along the pin line and is then captured by wQ (BOM).

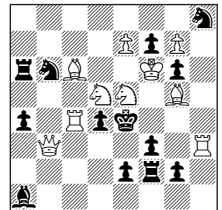
PS4028 (Caillaud) 1.Sfe5? Bf5! **1.Sh4!** (-) Bg~ 2.Qe4+ Bxe4#; 1...Bd4 2.Be4+ Bxe4#; 1...Bb~ 2.Qa7+ Bxa7#; 1...Bf5 2.Sxf5 B~#; 1...Bg6 2.Sxg6 B~#; 1...gxh4 2.Kxb1 B~#. Black half-battery with correction by two pieces (Composer). A well-placed key-knight, seemingly poised to play Sxg5+, is sacrificed, and generous black variety unrolls in grand style. 1...gxh4 2.Kxb1! is very pleasing (BPB). Plenty of cases to consider (S.Pantos) Line openings, zugzwangs, and four active white piece sacrifices. There is set play against every black move except 1...Bf5 and 1...Bg6, after which this bB can block 2.Qa7+. Also, the wSf3 can block any checks from the bRh1, so it must move. 1.Sh4! allows the knight to

PS4027



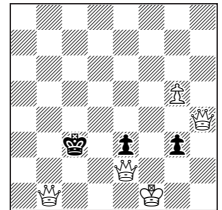
#6 2 solutions

PS4029



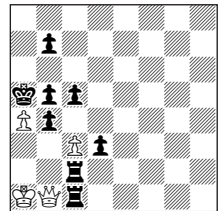
S#2

PS4030



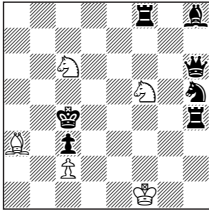
S#6 2 solutions

PS4032



H#2 5 solutions

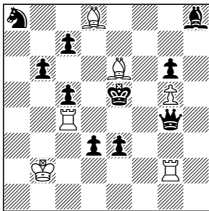
PS4033



H#2 2 solutions

PS4033 (Caillaud) 1.Rd4 Sa7 2.Sf4 (Sf6?) Se3#. 1.Bd4 Sec7 2.Sf6 (Sf4?) Sd6#. bR or bB blocks d4, the c6 knight chooses to guard either b5 or d5, the bS cuts different lines of the bQ (and unpins the f5 knight) for model mates! As with almost all of Michel's amazing number of problems and prizes, the unity of this is near-perfect (BPB). Spectacular matched B2 double interferences on squares crossed by B1 blockers (CMBT). Matched solutions ending in model mates, showing self-blocks, unpins, unguards, and line closings. Both white knights move in each solution, leaving d4 unguarded, so that Black must self block on this square, either with the bBh8 or the bRh4. In each solution only one of these pieces works, as the other would guard the mating square from d4. On B2, the bSh5 simultaneously unpins the wSf5 and closes a line of the bQ so that it no longer guards the mating square. Very nice! (BOM).

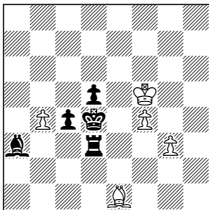
PS4034



H#2 (b) ♖g2

PS4034 (Witztum) (a) 1.Qxc4 Bxc7+ 2.Kd4 Rg4#. (b) 1.Qxe6 Bf6+ 2.Kf5 g4#. Captures of white pieces create flights for the bK, and first-class matching white 1st move checks are made by the wBd8. An inspired wP for wRg2 in (b)! (BPB). Matched passive white sacrifices allow twinning piece to mate twice on the same square (CMBT). Good key move captures and matched mates on g4 (C.R.Blanden). Queen first moves are outstanding and hard for me to see (SP). The bQ captures a white line piece, so that the bK can move to a square that was guarded by this piece. The wBd8 checks the bK, which then moves. In part (a), the bK stays on the a1-h8 diagonal so that the wK is not in check. In part (b), the checking wB occupies the a1-h8 diagonal so that the bK can leave the diagonal without checking the wK. For White's final move, the g2 piece – a rook in (a) and a pawn in (b) – moves to g4 to deliver mate (BOM).

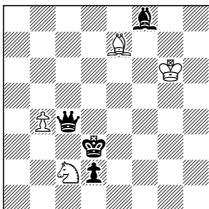
PS4035



H#2½ 2 solutions

PS4035 (Kalotay) 1...g4 2.Bc1 Bh4 3.Be3 Bf6#. 1...b5 2.Bb2 Ba5 3.Bc3 Bb6#. The confines of the board are used for precise let-throughs to a5 and h4 by the wB – matched by solid play by the bB to block c3 and e3 (BPB). Neat matched play, with bishops exchanging diagonals (CMBT). Simple, yet elegant (CRB). Line vacations by the wPs and self-blocks by the bB lead to mates by the wB. In the 1...b5 solution, the white pawn unguards c5 while vacating the line for the wBe1 – but the white bishop covers this square again with 3...Bb6# (BOM). Not difficult as White can mate only with the bishop, which mates from the upper left in one solution and upper right in the other solution (AB). I'd like to see more cooperative interaction between Black and White with no idle white units (B.E.Chamberlain). The composer replies: "The theme of the problem is precisely the 'idle white units'. I consider the wPb4 and wPg3 'obstacles' – their sole task is to open the line for the wBe1, they do not participate in the mate".

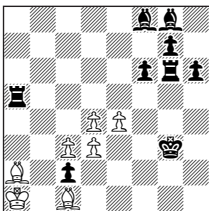
PS4036



H#3 2 solutions

PS4036 (Vasyuchko & Galma) 1.Bh6 Se1+ 2.Ke3 Kf5 3.Qe2 Bc5#. 1.Qc6+ Kf5 2.Kc4 Bc5 3.Kd5 Se3#. The pieces slot neatly into place, although 2...Kf5 repeated. Might a bPb6 be better than the bBc8? (BPB). Neat varied play (CMBT). Model mates, with the bK and bQ getting out of each other's way. The wB and wS take turns guarding squares and mating the bK. The wP is involved in one solution, and the bP is involved in the other. The bBf8 is the odd man out, passive in one solution, and unguarding the mating square in the other solution. A bPb6 could be used instead, although unlike the bB the bP would not need to find a hideaway – it would have just the one move (BOM).

PS4037



H#3½ 2 solutions

PS4037 (Jones) 1...Ba3 2.Kf4 Bxf8 3.Rc5 dxc5 4.Ke5 Bd6#. 1...Kb2 2.Kg4 Bxg8 3.Rd5 exd5 4.Kf5 Be6#. The wBs each capture at f8 and g8, to enable them to move backwards for mates supported by wPs brought forward by the sacrificial captures of the bRa5 at c5 or d5. Meanwhile, the bK takes different paths to his places of execution. First-class! (BPB). wBs cross critical squares before bRs sacrifice on them. Front wPs support the mating pieces while letting bK reach his mating positions (CMBT). Sneaky attacks from the rear, with critical timing – the bishop must cross c5/d5 before the black rook sacrifices there (CRB). After White's first move the play between the solutions is perfectly matched, shifted one square to the right. Black's move order is nicely determined. The bK moves first, as the bR must wait for the wB to cross the fifth rank before moving, and the bK cannot make its second move until the wP captures the bR, thereby unguarding the bK's destination square. Each wB takes turns being a passive part of the mating net and the main actor who delivers mate (BOM).

PS4038 (Csák) 1...Bb6 2.Sf4 Bd4 3.Sxd3 Bc3 4.Sxe5 Bxe5#. 1...Ra8 2.Sf3 Rxd8 3.Sxe5 Rd6 4.Sxd3 Rxd3#. Initial R+P and B+P batteries are abandoned for spectacular solo trips by wR and wB to build B+R and R+B batteries which are made to open with double-check – but not before no less brilliant play from the black knights at h3 and h2 to clear obstructing wPs. A grandiose edifice! (BPB). Attractive roundabout journeys of bSs and wR/B set up diagonal/orthogonal double-check mates. Two pairs of pieces make all the moves (CMBT). Excellent 1...Ra8/4th move and R tour. The B tour is more of a meander, but good too. Black 3rd/4th moves reversed (with different knights) (CRB). Double-check mates with reciprocal batteries. Brilliant play (HO). Each bS gets its turn clearing away the d3 and e5 pawns, so that White can give double check for mate along the newly opened lines. The wR and wB switch roles as the front and back battery piece, with their jobs determined by which wP is captured last by a bS. For the solver, it should be clear that a double check is required, and given the direction these checks will likely come from (along the 3rd rank and along the b8-h2 diagonal) it should also be evident that the black knights will not be needed for self-blocking, so these knights can capture the obstructing white pawns (BOM).

PS4039 (Mihajloski) 1...Bf3 2.Bh1 Kf1 3.Rh2 Bd1 4.Bg2+ Ke2 5.Kg4 Kxe3+ 6.Kh3 Kf4 7.Sh5+ Kg5 8.Sg3 Bg4#. A miniature – but so difficult! That a B+K battery would be formed was late in coming to me (BPB). Much untangling of pieces on the way to setting up mate (CMBT). bB switchback, incorporating the passage of the bR, is well done [this is the *Klasinc* theme – Ed.] (HO). The tempo move 1...Bf3 has an important use, in that it forces 2.Bh1, as the bB has no other non-capturing move along the long diagonal (G.Foster).

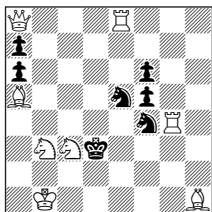
Neil Postance points out that diagram 7 on p.371 of the May issue (Nikolai Argunov, 1 C *Wola Gulowska* 2001) has an illegal position, as Black has made two captures but only one white unit is missing.

A SELECTION OF LATVIAN TWO-MOVERS (Part I), by David Shire

With the WCCC Congress being held in Jurmala this summer it seems appropriate to celebrate the Latvian #2. Prior to WW2 the two-mover was in rude health in Latvia. For the most part composers confined themselves to works portraying the “traditional” virtues, 1 being a good example. The key grants a flight and exposes the wK to check! **1.Rb3!** (>2.Rb4) 1...Kxb3 2.Rd3, 1...Bc5+ 2.Rd6, 1...c5 2.Rd7, 1...Rd4 2.Rf5, 1...Bd4 2.Rg5, 1...axb3 2.d3 and 1...Sxd2 2.Rc3. Fine battery play indeed!

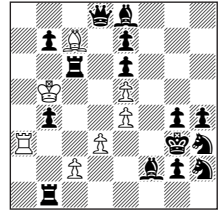
Understandably problem activity was curtailed in WW2 but in its aftermath an upsurge in creativity began. Without a doubt the newly established Latvian Championship acted as a spur and in the #2 field “new” ideas were being explored. For example, in 1946 Rukhlis had published the famous diagram demonstrating his eponymous theme. Earlier examples had been composed but no jargon name had been attributed. Now there was recognition and the hunt for suitable matrices began. Štāls may be an unfamiliar name but Visvaldis Veders had established credentials and his 2 was highly placed in the first championship. Set 1...Rxc3 2.Rf4 and 1...Sxc3 2.Be3. A highly strategic key opens a line to c3 for the wQ, closes a line to c3 for the wR, removes one guard of d3 and places additional guards on e5 and e8. **1.Sd3!** (>2.Sb5) 1...Rxc3 2.Qd8, 1...Sxc3 2.Qxa7, 1...Rxd3 2.Rf4 and 1...Sxd3 2.Be3. The manner in which the wSs are devoured by the bRs and bSs creates a pleasing impression. Such mechanisms for showing the change and transference of the Rukhlis theme are now well established but these were pioneering days.

3 Ēriks Lazdiņš
1 PI 4th Latvian Ch. 1955



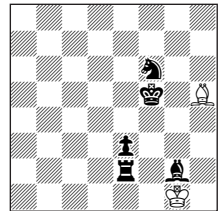
#2

PS4038



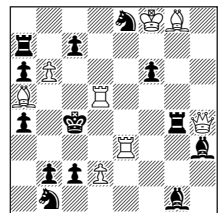
H#3½ 2 solutions

PS4039



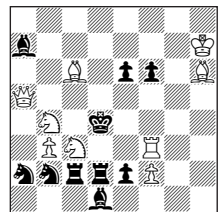
H#7½

1 August Štāls
6 HM *De Maasbode* 1939



#2

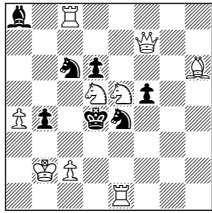
2 Visvaldis Veders
2 PI 1st Latvian Ch. 1950



#2

In this era there was limited contact between East and West so the work of Lazdiņš may have passed unnoticed. However, his undoubted talent is evident in his stunning successes in the 4th championship. In 3, pin mates are provided for the set bK flights: 1...Ke3 2.Qf3 and 1...Kc4 2.Qd5. A give-and-take key introduces fine horseplay. **1.Sd1!** (-) 1...Sf~ 2.Sc1, 1...Se2!? 2.Sc5, 1...Se~ 2.Sb2 and 1...Sc4!? 2.Sf2. Finally, 1...Ke2 2.Qf3 (transfer) and 1...fxg4 2.Qe4. (1...Kc4 2.Qd5).

4 Ēriks Lazdiņš
2 PI 4th Latvian Ch. 1955



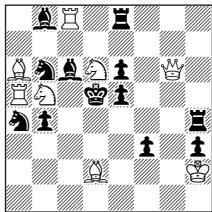
#2

In 4 pin mates are once again provided for the set bK flights: 1...Kxe5 2.Bg7, 1...Kc5 2.Be3 and 1...Sxe5 2.Be3. In view of these mates the key may come as a surprise, but guards must be provided for d5 and e6. **1.Sf4!** (>2.Qd5) 1...Sc~ 2.Sf3, 1...Sxe5!? 2.Se2! 1... Kxe5 2.Qg7! 1...Kc5 2.Qa7! prove the point. (1...Sc3,Sf6 2.Qc4).

Jeremy Morse encouraged me to read J-P Boyer’s *Problèmes d’échecs en deux coups*. It was sound advice for there I discovered the astonishing 5 in a section labelled the “anti-dual”. The wQ stands pinned and the unpinning try 1.Ke8? threatens four mates; 2.Qf2,Qe4,Qf4,Qe3 but 1...c5+! refutes, exploiting the diagonal powers of the bQ. **1.Rg5!** (>2.Rf5). Black’s first and third defences exploit the

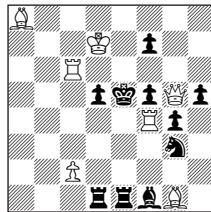
lateral powers of the bQ. 1...S4d5 2.Qf2 (2.Qe4,Qf4,Qe3?), 1...S6d5 2.Qe4 (2.Qf4,Qe3,Qf2?), 1...Sd3 2.Qe3 (2.Qf2,Qe4,Qf4?) and 1...Bd3 2.Qf4 (2.Qe3,Qf2,Qe4?). Also 1...fxg5 2.Sxg5 and 1...Rxd4+ 2.Sxd4. Note how wPe5 blocks both the 5th rank and the diagonal b8-f4. I believe that 5 wQ unpins is the record in a single-phase problem; there are only 4 such unpins here. However, to demonstrate these with genuine quadruple avoidance is a superb achievement. The line pieces ambushed behind the black defenders work with remarkable effect! Chess culture in Latvia runs wide and deep – here I had made my first acquaintance with another fine composer! (Subsequently it was discovered that 5 is essentially anticipated by Gunnar Rehn, Commend. *Tidskrift för Schack* 1943 in a setting lacking the wK try and having a self-pinning capture key by an out-of-play wQ.)

6 Ēriks Jurka
7-8 PI 5th Latvian Ch. 1957



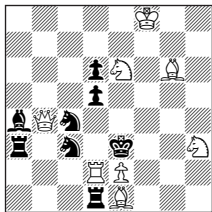
#2

7 Alfreds Dombrovskis
2 PI 1st USSR Ch. 1957



#2

8 Alfreds Dombrovskis
5 HM Czech Culture & Sport Committee 1953



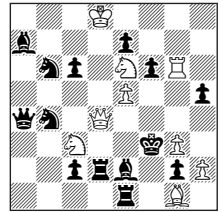
#2

My next two selections of diagrams by the great man are both waiters demonstrating aspects of black correction. They exhibit elegance and economy in equal measure. **8 1.Sd4!** (-) 1...S3~ 2.Bf2, 1...Se4!? 2.Sf5, 1...S4~ 2.Sf5, 1...Sxd2!? 2.Bf2, 1...B~ 2.S(x)c2, 1...Bb3!? 2.Qxc3, 1...Ra~ 2.Qxc3 and 1...Rb3!? 2.Sc2. Reciprocal black correction doubled! Admittedly the “corrections” by bB and bR are in reality failures to commit error but we discover that bRd1 also enacts a correction sequence: 1...Rd~ 2.Rd3 and 1...Rxd2!? 2.Bf2.

In 9 we once again witness the pattern of reciprocal black correction. **1.Rc6!** (-) 1...R~ 2.Rc5, 1...Re4!? 2.Qa5 and 1...Sf~ 2.Qa5, 1...Sd6!? 2.Rc5. The difference here is that each thematic black unit provides an extra correction: 1...Rxd4!? 2.Ra5 and 1...Sxd4!? 2.Sb4, the unifying feature being that both these defences involve the capture of wPd4. Finally 1...B~ 2.Q(x)e6, 1...Bg8!? 2.Bxg8 and 1...Sd~ 2.S(x)c3.

to be continued next issue

5 Ēriks Jurka
1 PI 1st Latvian Ch. 1950

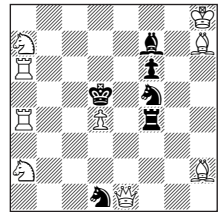


#2

6 is another sample of Jurka’s oeuvre. The exceedingly generous key grants two additional flights and exposes the bK to check! **1.Sf5!** (>2.Sc3) 1...Ke4 2.Se7, 1...Kc4 2.Sbd4 (pin mate), 1...e4+ 2.Sc7, 1...exf5 2.Qxc6, 1...Bxb5 2.Bb7 (pin mate) and 1...Se5 2.Se3. 1...Kc5 does not defeat the threat so the multiple mates by wSb5 (including 2.Sc3) are not really an issue.

Clearly we must have examples of Alfreds Dombrovskis’ expertise but you might find the style of 7 a little surprising for it is positively “Mansfieldienne”. The superb key grants two flights to the bK. **1.Rf2!** (>2.Qf4) 1...Re4 2.Qf6, 1...Rd4 2.Qe7, 1...Ke4 2.Qf4, 1...Kd4 2.Re2, 1...Se2 2.Qe3, 1...Se4 2.Rxf5 are the excellent main plays and 1...d4 2.Rc5 completes the roll of mates. This final variation requires wBa8 and this is the only weakness in a very fine two-mover.

9 Alfreds Dombrovskis
1-2 Pr V.Platov MT 1955



#2

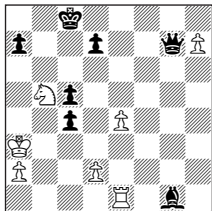
FAIRY DEFINITIONS (for originals on p.388)

Alphabetic Chess: each side must play with which of its units that stands on the square that is earliest in alphabetical sequence (a1,a2,...,a8, b1,...,h8) and that has a legal move.

VASSILY SMYSLOV'S STUDIES (continued from front cover)

During the 1930s, in addition to his OTB play, Smyslov was an active composer. I will demonstrate two more studies from this period. In **13** 1...Ra6+ and 1...gxf3 are both immensely strong moves; White must act decisively. **1.Bf6+! exf6 2.f4 Rh8+** ("Normal" chess does not help here. 2...Rb8 3.Kg6 Rb2 4.h6 is clearly mistaken) **3.Kg7 Rxb5 4.a4 Rg5+ 5.Kh8!** (5.Kh7? Kh5 6.Kh8 Kg6! We will encounter this stratagem again) **5...Kh5 6.Kh7 Rg6 7.Kh8 Rh6+** (7...Kh6 – Stalemate!) **8.Kg7 Rg6+ 9.Kh8!** (A final twist; not 9.Kh7? Rg5! 10.Kh8 Kg6!). The draw is now assured; the fortress has been established.

14 Vassily Smyslov
64 1936

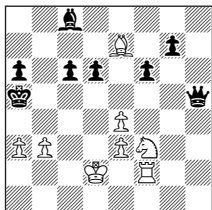


Win

VS recalls that he composed **15** during the 28th Olympiad that took place in Dubai – hence the credits that he assigned. Whilst writing about this study Smyslov mentions that his love of music and singing helped him to cope with the disappointments that OTB play inevitably bring. I wonder if study composition also helped in this regard? **1.g6! hxg6 2.h7 Bf6** is obvious but now things become interesting. 3.Kxf6 0-0-0 only draws; bPa4 will divert the wB from controlling the c7 square. **3.Bb8!! Rxb8 4.Kxf6 Kd8 5.h8Q+ Kc7** It may look as though Black is escaping but **6.Qh2+!** signals the end. After **1.g6! Bb6 2.Bb8!! Rxb8 3.g7** provides a lovely echo.

In **16** the insecurity of the bK must be a pertinent factor in White's battle with bPa2. Try 1.Bxb6? a1Q 2.Bd8+ g5 3.Sg3 Qb1 4.e4 and wins but sadly the simple 1...Kg5 2.Bd8+ Kh6 refutes. Solution **1.Bb8! a1Q 2.Bxe5! Qxe5 3.Sd2 Qe4+** (Alternatively 3...Kg5 4.f4+ Qxf4 5.exf4+ Kxf4 6.c5 bxc5 7.b5 Ke5 8.Sc4+ Kd5 9.Sb6+ Kd6 10.h4! fixes the bPs and wins.) **4.Sxe4 fxe4 5.c5 bxc5 6.b5! a3 7.b6 a2 8.b7 a1Q 9.b8Q** when the two mate threats are separated by 9...Kg5 10.Qf4# and 9...Qf6 10.Qg3#.

17 Vassily Smyslov
Moi Etyudi 1999

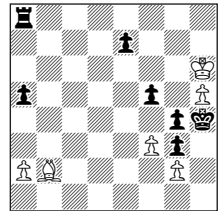


Win

My final selection **18** is composed in much the same vein. Evidently nothing is to be gained by the immediate push of the "h" pawn; White must close the net around the bK. **1.Kg3** (>2.f3+ Kxe3 3.Rd3# or 2...Ke5 3.Rd5#) **1...Qb5!** (Not 1...Qb7 2.Rd4+ Ke5 3.Sd3+ Ke6 4.Sc5+) **2.f3+ Ke5** (Not 2...Kxe3 3.Sd5+ Ke2 4.Sc3+) **3.h6 b2 4.h7!** (This avoids a devilish trap: 4.Rb1? threatens 5.Rxb2 but 4...Kd6 5.h7 Qe8 8.Rxb2 a4 9.Rb7 a5! Here bPa5 allows bPa4 to run with cover in order to distract White from utilising his own passed pawn) **4...b1Q 5.h8S! Qe8** (5...Qxd1 6.Sf7#) **6.Shg6+** and wins.

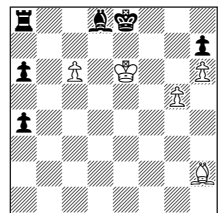
I hope you were entertained by at least some of these studies. One senses that Smyslov had great fun constructing them; truly he was a giant of the chess world!

13 Vassily Smyslov
4 Pr Shakhmaty v SSSR
1938



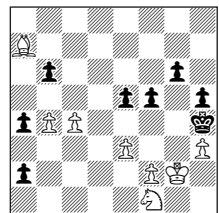
Draw

15 Vassily Smyslov
Dubai 1986



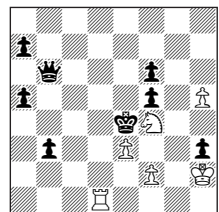
Win

16 Vassily Smyslov
Moi Etyudi 1998



Win

18 Vassily Smyslov
Moi Etyudi 1999



Win

ORTHODOX SOLVING LADDER 2023

	Jan	Mar	May	Jul	Sep	Nov	Year	Total
Maximum	85	102	104	98	88	85	562	
B.P.Barnes XIV	85	102	104	84	81	85	541	871
D.S.Barnes V	27	55	55	43	30	35	245	657
A.Bradnam	22	21	28	27	33	33	164	571
B.E.Chamberlain IV	65	73	84	73	78	66	439	492
J.Junnor V	31	62	66	47	28	57	291	553
R.Lazowski XXVIII	85	102	104	98	88	85	562	586
T.Maraffai III	79	69	78	63	71	58	418	571
D-I.Nicula IX	82	102	104	84	81	85	538	1044
H.Oikawa	85	102	104	84	81	85	541	709
B.O'Malley	-	38	38	63	62	52	253	253
S.Pantos III	65	49	66	56	61	56	353	567
B.Price	13	18	30	6	9	37	113	113
C.M.B.Taylor VI	15	41	22	14	29	-	121	356

Ladder Ascents (550 points):

- R.Lazowski (XXIX)
- B.P.Barnes (XV)
- D-I.Nicula (X)
- D.S.Barnes (VI)
- J.Junnor (VI)
- T.Maraffai (IV)
- S.Pantos (IV)
- A.Bradnam (I)
- H.Oikawa (I)

The winner was **Romuald Lazowski** with a perfect score. Barry and Hironori were close behind, missing out on three long and difficult selfmates. Congratulations to Alan and Hironori on their first ascents, and welcome to new solvers Brendan O'Malley and Brennan Price!

FAIRIES SOLVING LADDER 2023

	Jan	Mar	May	Jul	Sep	Nov	Year	Total
Maximum	30	30	30	30	30	30	180	
B.E.Chamberlain IV	30	30	30	28	20	20	158	196
J.Junnor	-	5	5	5	-	4	19	178
R.Lazowski XVIII	30	30	30	25	30	30	175	238
C.C.Lytton XII	21	15	25	23	15	15	114	161
T.Maraffai II	23	25	30	21	15	10	124	229
D-I.Nicula VIII	25	30	25	25	30	30	165	300
H.Oikawa	15	30	25	20	30	30	150	190
B.O'Malley	-	10	13	15	10	15	63	63
B.Price	-	8	5	13	-	5	31	31

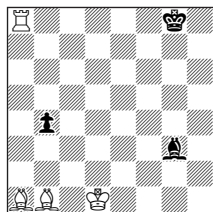
Ladder Ascents (200 points):

- R.Lazowski (XIX)
- D-I.Nicula (IX)
- T.Maraffai (III)

The winner was **Romuald Lazowski** (missing out on just one problem), with Dinu-Ioan close behind.

FAIRY SOLUTIONS (January)

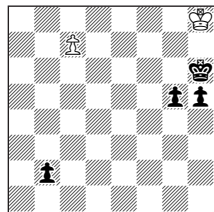
PS4040F



#4 Koeko

PS4040F (Widlert) 1.Bh8+? Kg7! 1.Bg7+? Kf7! 1.Ra5? Be1! 1.Kc1? Bb8! **1.Bh7+!** Bb8 2.Bb1 Ba7 3.Rb8 Bc5 4.Bh7 (4...Bf8??). There and back again and there again: two switchbacks in sequence. Also the Meerane theme: the key and the mating move are identical (Composer). Double long-range wB switchback with neat Koeko W3 to stop bB interposition on b8; the weaker one on f8 would be illegal self-check from wB instead (C.C.Lytton). Surprising, logical miniature, featuring a double switchback by the wBb1. With the bBg3 removed, it is mate in one move, so White sidelines the bB with a series of forced moves. On W2, the wBh7 needs to unpin the bBb8 by vacating h7, but only the switchback 2.Bb1 works. After White's final move, 4...Bf8?? is not a defence, since after this move Black is in check from the wBh7 – in blocking the check from the wR, the bBf8 has moved adjacent to the bK (BOM). The set 1...Bb8 2.Kc1 has the tempo move 2.Kc1, replaced by a switchback post-key (G.Foster).

PS4041F



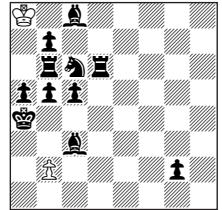
HS#3 2 solutions
Superguards

PS4041F (Balasubramanian & Crişan) 1.c8R b1Q 2.Re8 Qb4 3.Re6+ Qf8#. 1.c8S b1B 2.Se7 Bg6 3.Sg8+ Kh7#. Mixed AUW, both mates are Superguards-specific, Kindergarten (position with only kings & pawns), miniature

(Composers). AUW with straightforward minor promotions, but major promotions solution requires careful arrangement of bK guard while wK cannot be guarded (CCL). What a gem! An utterly mysterious AUW presented with great economy. Solving was a blast (M. Kirtley). Mixed AUW in a miniature white minimal with only kings and pawns in the initial position. The underpromotions to B and R are necessary. If instead a Q is used, the Superguard ability of the Q spoils the solutions. Well done (BOM).

PS4042F (Chamberlain) 1.b4 2.bxa5 3.a6 4.axb7 5.bxc8Q 6.Qxc6 7.Ka7 8.Kxb6 9.Kxc5 10.Qxg2 11.Qb2 12.Qb4+ Bxb4#. The same finale as my F3813 (*The Problemist*, July 2023). Promoted P releases wK, then returns home to repeat the first move (Composer). Excelsior, switchback, ideal mate (Shankar Ram). Clue to finale is bBc3 which cannot be there just to be captured by wP. Model mate after Excelsior and bloodbath of 7 units (CCL). White minimal with Excelsior, ending in model mate. White captures all pieces not essential to the final mate, and the wP promotes to a queen which then briefly returns to the antecedent pawn's starting square before its final move. This is a fairly long problem, and challenging, but definitely solvable, as the penultimate position, with a wQ on b4 protected by the wK on c5, is not hard to imagine (BOM). Once bSc6 is captured, the rest is easy (HO).

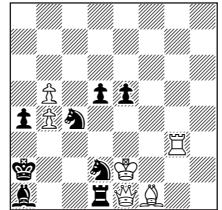
PS4042F



Ser-S#12

PS4043F (Bowden) 1.Rb3 2.Kd3 3.Qxe5 4.Qc3 5.Qc1 6.Rc3 7.Kd4 8.Bd3 9.Bc2 10.Bxa4 11.Bb3+ Sxb3#. Necessary wR initial overstep to get wQ and wB into the SW corner as well. bPa4 stops cooks for Qb3+ (CCL). A tough nut to crack, ending in a double-check mate. The white pieces are in each other's way and risk tripping over each other throughout the solution. The key, 1.Rb3, is only going to be essayed once the solver has figured everything out – after all, b3 is the square from which we want to check the bK, so the rook is in the way there. The wQ is the obvious (but incorrect!) choice for the checking piece on White's final move. It was quite unexpected to find that the wB does the checking and the wQ ends up on c1. Devious (BOM).

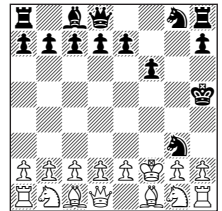
PS4043F



Ser-S#11

PS4044F (Kirtley) 1.f4 Sc6 2.f5 Sd4 3.f6 Sf5 4.fxg7 f6 5.Kf2 Kf7 6.gxf8Q+ Kg6 7.Qg7+ Kh5 8.Qg3 Sxg3. 1.f3 Sa6 2.f4 Sc5 3.f5 Se4 4.f6 Sg3 5.fxg7 f6 6.gxf8S Kf7 7.Sg6 Kxg6 8.Kf2 Kh5. Change in knight orbit, promotion choice, and in where and by what the promotee is captured. The dedication to Bernd Gräfrath is because of his interest in reviewing and composing proofgames having two solutions (Composer, who also quotes for comparison P1180340 and P1067784, both by Michel Caillaud). Either first move by wP, two bS routes to g3 and two Ceriani-Frolkins, without twinning. A splendid find (CCL). This is a beautiful problem with great content. I first found the solution with 1.f3 and a Ceriani-Frolkin-S. The solution with 1.f4 is trickier: I tried a Ceriani-Frolkin-B: this cannot be brought to g3 fast enough. But with a promoted Q it works, using 5.Kf2 as a needed waiting move before promoting! It is impressive that in one solution the promoted piece is captured by a K, and in the other by a S. Many thanks for the dedication! (B.Gräfrath). Two tours by the black knight. My favourite move is 5.Kf2 in the first solution. A tough problem to solve (S.Pantos). Well-matched solutions with interesting differences, both exhibiting the Ceriani-Frolkin theme. Two different routes for the bSb8 to g3 – one route to avoid capturing White's f pawn, and the other route so that the wK does not move into check as this bS waits to make its final move. A tempo first move by the wP, followed by promotion to knight in one solution, and the quicker route by the wP, followed by promotion to queen in the other solution. 8...SxQ was a pleasant surprise (BOM).

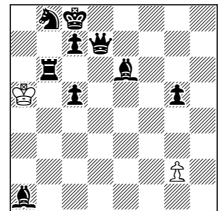
PS4044F



PG 8.0 2 solutions

PS4045F (Jones) 1...Bh3 2.g4 Qf5 3.gxf5 Re6 4.fxe6 Bf6 5.e7 Bd7 6.e8S Bd8 7.Sd6+ cxd6#. Surprise bB/bQ Bristol, only way to let bB switchback to d7 for lovely discovered mate following the Excelsior. bQ can't go to d8 instead because bBa1 and bR cannot get around fast enough to provide captures for wP. Very pleasant to solve this as I find HS# difficult and CJAJ's ones particularly so (CCL). A Bristol clearance by the bBe6, followed by active sacrifices of the bQ and bR, self blocks by the bBs (including an ambush set-up by the black-squared bB), an excelsior promotion to a wS, and a discovered model mate. What's not to like? Sacrificing the wBe6 on f5 is an obvious idea, but then the bQ or bR needs to self block on d7, which does not work as they can capture the checking wS on d6. Also, using d8 as a hideaway/self-blocking square for the bQ with the bB on d7 takes too long, as White's first move must then be 2.g3 followed by 3.gxf4 (capturing either R or B), and the play is one move slower (BOM).

PS4045F

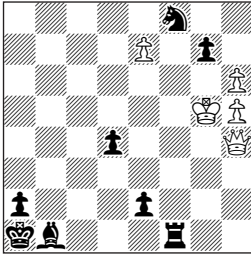


HS#6½

FAIRY ORIGINALS, edited by N.Shankar Ram

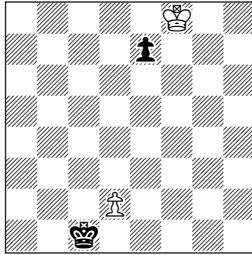
70/A, "Ramanashree", 3rd Main, 3rd Cross, B.H.C.S Layout, Bannerghatta Road, Bengaluru 560076, Karnataka, India (email: nshram@gmail.com)

PS4112F Joost Michielsen
(Netherlands)



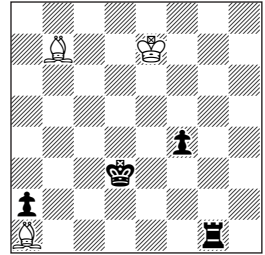
HS#3½ (b) ♖g7 (c) Pe7>e5

PS4113F Franz Pacht
(Germany)



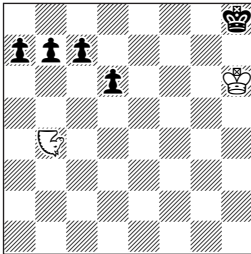
H#27 (b) HS#27
Koeko, Double Maximummer

PS4114F Béla Majoros
(Hungary)



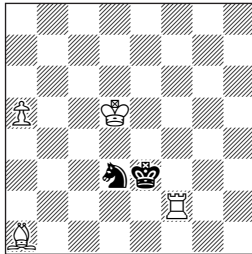
H#3 Illegal Pa2 (b) Pa2<>Pf4

PS4115F Ali Okan Pandar & Juraj Lörcin
(Türkiye/Slovakia)



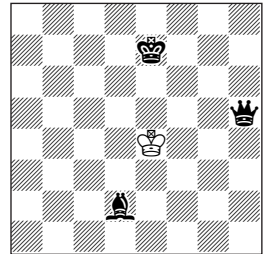
H=4 2 solutions (b) ♜b4>b3
Take&Make ♜ Nightrider

PS4116F Kjell Widlert
(Sweden)



H#4* Alphabetic Chess

PS4117F Oleg Paradzinskij
(Ukraine)



H#3 2 solutions
Masand

Light problems with all help-play continues, this time with an all international cast! Welcome to Joost, Franz, Béla, and Ali. Joost shows a nice promotion task with additional matching features. Franz's Wenigsteiner (4 or fewer pieces) has long marches. Béla's helpmate should be easy, despite its unusual fairy element. A ballet by the bPs and the wN in Ali and Juraj's helpstalemate. Alphabetic acrobatics in Kjell's miniature! Oleg rounds off with another Wenigsteiner.

Illegal piece: A piece is considered illegal if it is on an obviously illegal square (e.g. wBa1 with wPb2) or the composer has identified it as such. Solutions involving illegal pieces are not allowed. If an illegal and a legal piece exchange their places, they retain their illegal/legal nature.

Masand: When a piece gives a direct check, all pieces (except kings) observed or attacked by it change colour.

Definition of Alphabetic Chess is on p.384. For other fairy definitions see earlier issues.

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.

BCPS Website: www.theproblemist.org/

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ISSN 2055-6713

Printed by Lavenham Press, Suffolk