THE PROBLEMIST
SUPPLEMENT

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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.
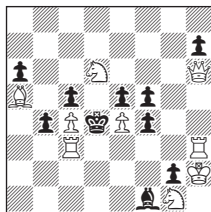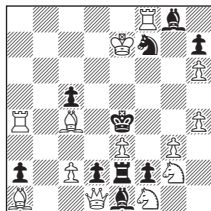
CONTENTS

THE IDEAL RUKHLIS IN MUTATE FORM

1 is a complete block, which means that every black move has a set mate: 1…Se3 2.Qxe3; 1…Sc3 2.Rcd2; 1…bxc4 2.Qxc4; 1…Bxe4 2.Red2; (1…B else 2.Qd5). The 'pendulum' key **1.Qe5!** (-) swings the wQ across the d-file, giving symmetrically changed play: 1…Sc3 2.Qxc3; 1…Se3 2.Red2; 1…Bxe4 2.Qxe4; 1…bxc4 2.Rcd2. In the set play 1…Se3 is a 'random' move and 1…Sc3 a correction, with this being reversed post-key. The mates 2.Rcd2 and 2.Red2 occur in both phases, but in reply to different black moves. This pattern of four changed mates, two of which are transferred, is known as an *Ideal Rukhlis*. A complete block with a waiting key that changes at least one of the set mates is known as a *mutate*. An Ideal Rukhlis in mutate form is relatively rare. A famous example by Arthur Mosely is quoted in David Shire's article on p.419.
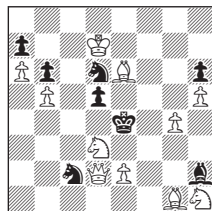
2 extends the theme with two additional transferred mates. Set 1…b3 2.Sf3; 1…fxe4 2.Sf5; 1…f3 2.Qe3; 1…Bxc4 2.Rxc4; 1…bxc3 2.Bxc3. **1.Rce3!** (-) 1…b3 2.Bc3; 1…fxe4 2.Rxe4; 1…f3 2.Sxf3; 1….Bxc4 2.Sxf5; 1…fxe3 2.Qxe3; (1…Be2 2.Sxe2; 1…Bd3 2.Rxd3). The pendulum key loses the set 1…bxc3 2.Bxc3 but adds 1…fxe3 2.Qxe3, giving the two extra mate transferences. The set dual 1…Bd3 2.Rcxd3,Rhxd3 in the by-play is not important.

3 has a pendulum key across a diagonal. Set 1…Be5 2.Sdf2; 1…d4 2.Shf2; 1…Bf4 2.Qxf4; 1…Se3 2.Qxe3; (1…Bg3 2.Sxg3; 1…Sd~ 2.Bf5). **1.Qc3!** (-) 1…Be5 2.Qxe5; 1…d4 2.Qc6; 1…Bf4 2.Sdf2; 1…Se3 2.Shf2; 1…Sc else 2.Qd4. There is an extra changed mate after a random move of bSc2, with 1…Se3 being a correction move after the key. This and the unexpected post-key 1…d4 2.Qc6 break the symmetry. However, the unavoidable set dual 1…Sd4 2.Qe3,Shf2 is unfortunate.

**4** shows an entirely different idea. The set play has two bK flights 1…Kf3 2.Bd5; 1…Kf5 2.Bd3 and two open-gate mates: 1…S~ 2.Rf4; 1…Rxe3 2.Qg4. The key **1.Sf4!** (-) closes the wRa4's masked line to g4 but puts a white guard on g2 and g6 for 1…Kf3 2.Bxe2; 1…Kf5 2.Be6. The other two defences each open a white line to one of the flights, with the wB covering the other flight when giving a double-check mate, which works because the key has put a second white guard on d5. 1…S~ 2.Bd5; 1…Rxe3 2.Bd3.

1 Jacques Savournin
4 HM *Pest Megyei Hirlap* 1966

#2

2 Yosi Retter
3 Pr British Chess Federation 86th TT 1958

#2

4 Mikola Chikanov
2 Pr *Sovetskaya Moldaviya* 1971

#2

3 Jan Hartong
Tijdschrift vd KNSB 1951

#2

ORTHODOX ORIGINALS, edited by Abdelaziz Onkoud

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

PS4177 has a forced set mate, so White wants to return to the diagram position with Black to move. **PS4180** has set play i.e. a solution in 1½ moves. **PS4181** has 3 pairs of solutions (6 solutions in total), but in two of the solution pairs the first two half-moves are repeated. Enjoy your solving!
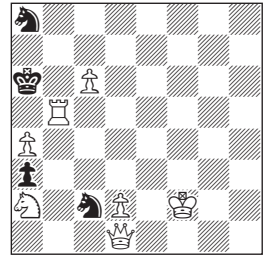
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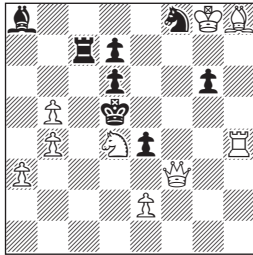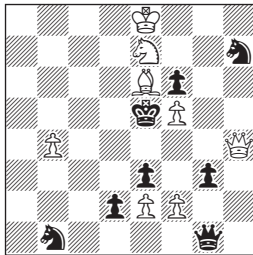
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(Germany)
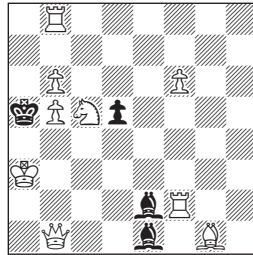
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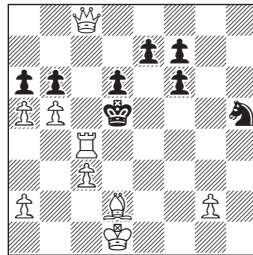**PS4170 Rauf Aliovsadzade**
(USA)
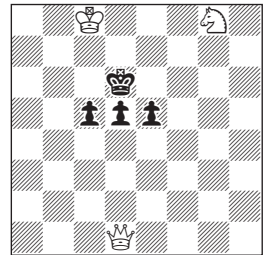
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PS4171 Antonio Tarnawiecki
(Peru)

#3

**PS4172 Leonid Lyubashevsky
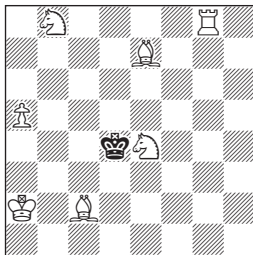& Leonid Makaronez**
(Israel)

#3

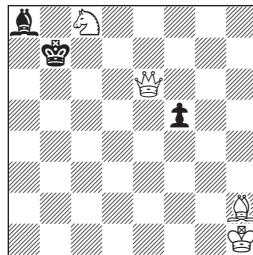**PS4173 Mirko Degenkolbe**
(Germany)

#4 2 solutions

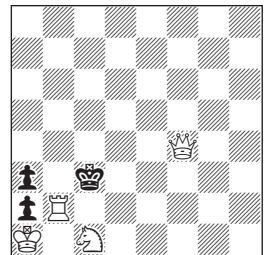**PS4174 Petrašin Petrašinović**
(Serbia)

#4

PS4175 John Bowden

S#4

PS4176 Oleg Paradzinsky
(Ukraine)

S#4 (b) Sc1>b4

PS4177 Steven Dowd
(USA)

S#7*
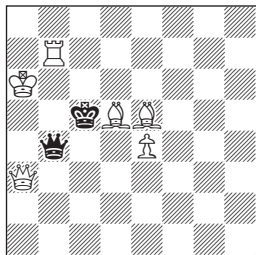
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(Türkiye)
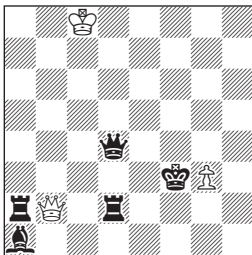
H#2 (b) Kf3>e6

PS4179 Tanuj Khosla
(Singapore)
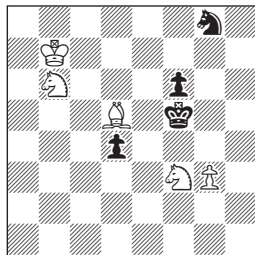
H#2 (b) Sb6>d2

PS4180 Andrew Kalotay
(USA)
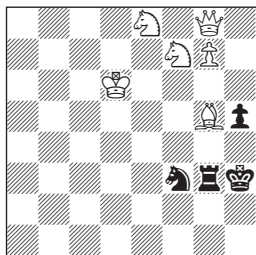
H#2 set play

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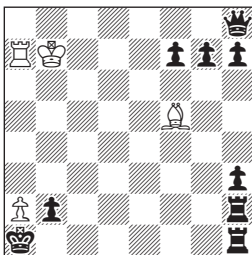
H#2 2.1.1.1 2.2.1.1

PS4182 Hiroaki Maeshima
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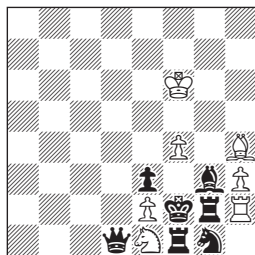
H#2 2 solutions

**PS4183 Evgeny Gavryliv &
Béla Majoros**
(Ukraine/Hungary)
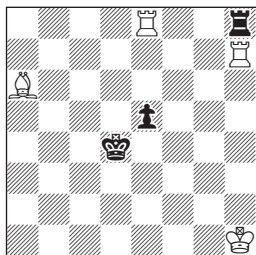
H#2½ 2 solutions

PS4184 Abdelaziz Onkoud
(France)
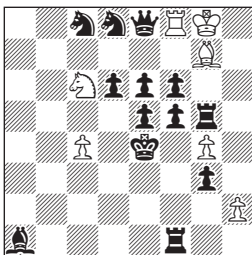
H#3 2 solutions

PS4185 Ljubomir Ugren
(Slovenia)
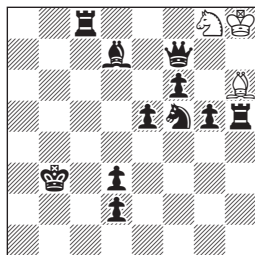
H#5 2 solutions

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 June 2025.

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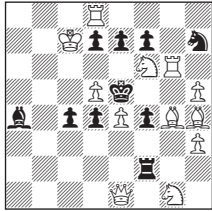
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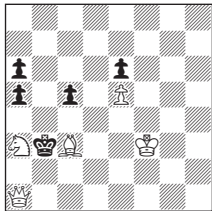
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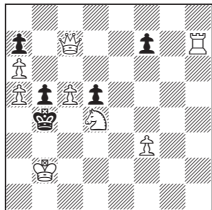
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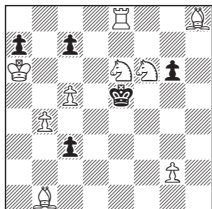
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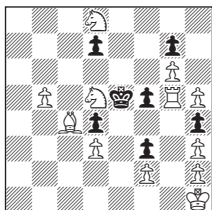
#3

SOLUTIONS (July)

PS4094 (Tarnawiecki & Einat) 1.Bxd7? (>2.Sg4) Bd1! (2.Sxd7??). 1.Be6? (>2.Sg4) exf6! (2.Re8?). 1.Bf5? (>2.Sg4) Sxf6! (2.Rg5?). 1.Bf3? (>2.Sg4) Rg2! (2.Sf3??). **1.Bd1!** (>2.Sg4) 1…Bxd1 2.Sxd7; 1…exf6 2.Re8; 1…Sxf6 2.Rg5; 1…Rg2,Re2 2.Sf3; 1…d3 2.Qc3; 1…f3 2.Bg3. Care needed to relocate Bg4 when vacating the square for wS (B.E.Chamberlain). It is important to decide where to move wBg4 (H.Oikawa). The wBg4 must clear the g4 square to prepare the mating threat 2.Sg4#, but where to? With each of the four tries the hapless wB ruins a different part of the set play, allowing the associated black move to refute the threat. The bad idea 1.Be2 threatens nothing, as it blocks the wQ from guarding e4, so that square will be unguarded if the wSf6 gives check. Only 1.Bd1! realises the threat without interfering with any of White's set play responses (B.O'Malley).

PS4095 (Onkoud) 1.Sb1! (-) 1…Kc2 2.Qb2+ Kd1/Kd3 3.Qd2/Qe2; 1…Kc4 2.Qa4+ Kd3,Kd5 3.Qe4; 1…a4 2.Sa3 (>3.Qb2); 1…c4 2.Ke2 (-) a4,Kc2 3.Qb2. Key gives 2 flights for 1, abandoning the short set mate 1…a4 2.Qb2#, which returns after the switchback manoeuvre; wK ideally placed to lend support when needed (BEC). After a waiting key that protects the wBc3, Black is given a choice between pushing pawns and running with the king. In two variations Black makes self-blocking pawn pushes (once with a switchback of the wS), while in the other two variations the wQ chases the bK with check (BOM).

PS4096 (Aliovsadzade) 1.Qf4 (>2.Sb3+ d4 3.Qxd4) 1…Kxa5 2.Qb8 (>3.Qxb5); 1…Kxc5 2.Se6+ fxe6/Kc6 3.Rc7/Qc7; 1…Ka4 2.Qb8 (>3.Qxb5); 1…Kc4 2.Sb3+ d4/Kd3 3.Qxd4/Sc1. In the 1…Kxc5 solution two types of pieces mate on the same square (HO). Good logic (R.Łazowski). Flight-giving key, with switchback by the wQ, and three pieces delivering mate. The key gives two additional flight squares, and seems the obvious choice until 1…Kxc5 and 1…Kc4 are considered. The play and mates associated with those defences are surprising and elegant (BOM). 1…Kc4 is met by the threat, so it is easy to miss the excellent Siers battery mate 2.Sb3+ Kd3 3.Sc1 (G.Foster).

PS4097 (Tarnawiecki) 1.Bc2! (-) 1…g5 2.Sd4+ Kf4/Kxd4 3.Se2/Re4; 1…c6 2.Sg4+ Kd5 3.Se3. The key move 1.Bc2 allows Black only 2 deadly pawn moves (S.Pantos). A waiting key that fixes one bP in place, S-R and S-B batteries, a wS sacrifice, and three mates with different self-blocking bPs. The bPc3 is already well placed, from White's perspective, so the waiting move 1.Bc2! stops that pawn and forces Black to move either the bPc7 or bPg6, after which the bK is driven toward the pawn that just moved or toward bPc3 (BOM). Prospective self-blocks on g5 and c6 allow Siers battery mates (GF).

PS4098

#3

PS4098 (Makaronez & Aliovsadzade) 1.Kd2! (>2.Sf7+ Kd4 3.Rd6,Rxf4) 1…g5 2.Rf5+ Kd4 3.Rd5; 1…Se6 2.Rxe6+ Kd4 3.Re4; 1…Sb1+ 2.Kd3 (>3.Sf7) g5 3.Rf5; 1…Sc4+ 2.Sxc4+ Kd4,Kd5 3.Rd6; 1…Kd4 2.Rxf4+ Ke5 3.Re4. The key, which will deny the fleeing bK squares on B2, exposes the wK to checks from the bSa3 (BOM). The wR mates on four different squares. The mate 3.Re4 occurs twice, but with the bK on different squares (d4 or e5). The threat is not 2.Kd3? (>3.Sf7) because of 2…Sc4!, but 1…Sb1+ loses that defence (HO).

PS4099 (Moen) Set 1…d6 2.Rg1 (>3.Re1) f4 3.Rg5. 1.Kg1! (-) 1…d6 2.Rg2 fxg2/f4 3.f4/Rg5; 1…Kd6 2.Rxf5 Kc5 3.Sb7. A waiting key that disrupts the set play, with Black put in zugzwang again after W2. The wR makes a switchback from g1 in the set play and from g2 in the solution. White needs to find a waiting move to maintain the set play, but moving the B, either S, or the wPb5 unguards key squares in the mating net, while 1.Rg1 unpins the bPf5, giving Black the waiting move 1…f4! With the waiting key 1.Kg1!, Black is put in zugzwang, but after 1…d6, the move 2.Rg1 from the set play is not available, so there is changed

play with the sacrificial 2.Rg2. The key is counterintuitive, as it denies the wR the g1 square. Note that in the set play, after 1…d6, 2.Rg2 does not work, as after 2...fxg2+ the wK is in check (BOM).

PS4100 (Petrašinović) 1.Sc1! (-) 1…Ke4 2.Qd1 Kf5 3.Qd6 Ke4 4.Qd3; 2…Ke3 3.Kg3 Ke4 4.Qd3; 1…Kc4 2.Bd6 Kd5 3.Qg6 Kc4,Kd4 4.Qd3; 2…Kc3 3.Qf2 Kc4 4.Qc5; 1…Ke6 2.Qg6+ Kd7 3.Qf7+ Kd8 4.Bc7; 2…Kd5 3.Bd6 Kc4,Kd4 4.Qd3; 2…Ke7 3.Bc7 Kf8/Kd7 4.Bd6/Qf7. Slowly closing in like tightening a net (HO). Neat miniature (RŁ).

PS4101 (Marks) 1.Kc3! (-) 1…f4 2.Be2 Kg1 3.Bd4+ Kh1 4.Sd3 Kxg2 5.Sxf4+ Kh1 6.Bf1 g2 7.Bxg2; 1…Kg1 2.Bd4+ Kh1 3.Be2 f4 4.Sd3 etc. Key move makes a place for wB to move (HO), while avoiding 1.Kd3? 4.Sd3?? and preparing 1…Kg1 2.Bd4+ Kf1? 3.Kd2 h1Q 4.Be2# (GF).

PS4102 (Chamberlain) Set 1…e2+ 2.Rxe2+ Be3#. 1.Sfd5! (>2.Rxe3+ Bxe3#) 1…e2+ 2.Qxe2+ Be3#; 1…Kd3 2.Qc2+ bxc2#. Change of which piece captures bPe2 (HO). Flight-giving play, with changed play after 1…e2+. After the bK flees to d3, it guards c2, making 2…bxc2# possible. The bPb2 holds things together, stopping 1...Rb2 and 1…b2, both of which would spoil the fun (BOM). Key puts a second white guard on f4, thus freeing the wQ, but grants a flight on d3 so that after 1…e2+ the set 2.Rxe2+? fails against 2…Kd3! (GF).

PS4103 (Dowd) 1.Rc4! Kf1 2.Rc5+ Kg1 3.Qe6 Kf1 4.Qe2+ Kg1 5.Se5 g4 6.Sf3+ gxf3 7.Be3+ f2 8.Rg5 Bxg5 9.Bxf2+ gxf2 10.Qxf2+ Kxf2#. The selfmate as tactical puzzle, which is not a term I use in a negative sense. White sacrifices all his pieces, with just a king and pawn in the final position, to bring about the battery mate with the bishop supporting it (Composer). Elegant (RŁ).

PS4104 (Çefle) 1.Ke3 Qc2 2.Sf2+ Bxf2#. 1.Ke5 Qc6 2.Bf6 Bxf6#. Reflected echo model mates, with Black sacrificing the guard of the mating square, in a miniature. Nice starting position, with the bK in the middle of the board having many available moves (BOM). Attractive pair of B+Q mates, with black blockers coming in from the corners (C.M.B.Tylor).

PS4105 (Gavryliv) (a) 1.cxd1S Rc3 2.Sb2 Ra3# (b) 1.dxc1S Rd4 2.Sb3 Ra4#. Zilahi with exchange of functions (HO). Zilahi version of Christer Jonsson's PS3710 from Sept. 2021 (BEC). In each solution, a bP captures a wR, promoting to a bS while clearing a path for the other wR to leave the first rank. The promoted bS then self blocks, and the wR delivers mate on the only square on the a-file from which the check cannot be blocked by the bS. Model mates (BOM). Neat use of ppRR matrix with double S promotions. The PDB has several H#2s with this matrix, but most have heavier positions (CMBT).

PS4106 (Taylor) 1.Bh5 Bd1 2.Be2 Bc2#. 1.Bb5 Sc2 2.Bc4 Se1#. 1.Sb4 Sc4 2.Sc2 Se5#. 1.Sc5 Bd5 2.Se4 Bc4#. Only 2 pieces play in each phase, realised in combinatorial form with all possible arrangements of minor pieces. For each combination, Black self-blocks a different star flight of his king (Composer). Playing with only two pieces. Interesting (HO). Harmonious motion of knights and bishops (SP). Model mates, with the bB and bS doing self-blocking duties in two solutions each, and the wB and wSa3 taking turns delivering mates. Excellent construction, with the passive bB/bS, and the bPc3 each ensuring only one mating move works in three of the solutions. In the other solution, the wBf3 clears the way so the bB can reach e2 (BOM). Neat set of B+S mates with self-blocks. The PDB has three problems with this white play; one uses a bR instead of the bS, the other two use a single bB (perhaps better than using two pieces) (CMBT), but that loses the combinatorial aspect and other nice features of PS4106 [Ed.].
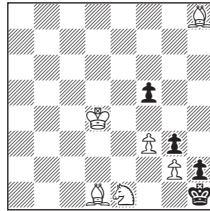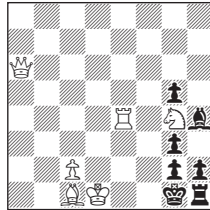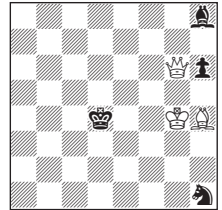
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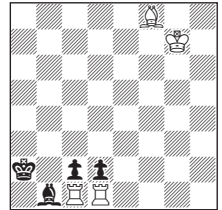#4

PS4101

#7

PS4102

S#2
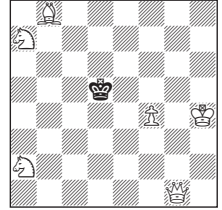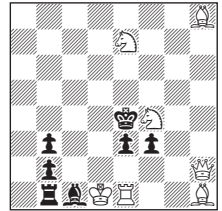
PS4103

S#10

PS4104

H#2　2 solutions

PS4105

H#2　(b) Bf8>a1

PS4106
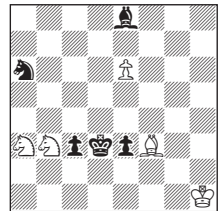
H#2　4 solutions

PS4107

H#2 6 solutions

PS4108

H#2 3 solutions

PS4109

H#3 4 solutions

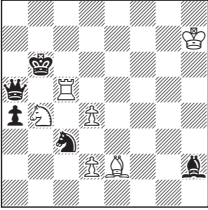**PS4110**

H#4½ 2 solutions

PS4111

H#5 3 solutions

PS4107 (Prcic) 1.Bb8 Ba6 2.Ba7 Rc6#. 1.Bc7 dxc3 2.Qa7 Rb5#. 1.Se4 Rc7 2.Sc5 Sd5#. 1.Qxb4 Rc6+ 2.Ka5 Ra6#. 1.Qxc5 dxc5+ 2.Ka5 Sc6#. 1.Qb5 dxc3 2.Ka5 Rxb5#. Good problem with a lot of solutions (RŁ). Staggering density of composition (SP). Interesting because it incorporates a variety of techniques, such as Zilahi (HO). Repeated moves are inevitable with so many solutions (CMBT). Self-blocks, with one self block also interrupting the bQ from capturing the mating piece, and one removal of guard. One set of three solutions has the bQ and the bB or bS blocking three different pairs of black squares surrounding the bK, with the wR mating twice and the wS once. The other set of three solutions has the bK moving to a5, again with the wR mating twice and the wS once. The solution starting with 1.Qxc5 dxc5+ came as a surprise, as it removes much of the available force. The wKh7 ensures that Black's move order cannot be reversed in the 1.Bc7 dxc3 2.Qa7 Rb5# solution (BOM).
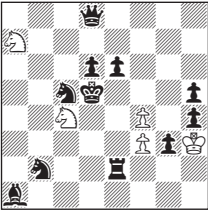
PS4108 (Vasyuchko & Galma) 1.Re4 Kg2 2.Rd4 Se3#. 1.Qh8 Kxh4 2.Qd4 Sb6#. 1.Sxc4 Sc6 2.Bd4 Sb4#. Three different pieces move and self-block on d4 (HO). Clever wK play. Beautifully composed (SP). Matched pair of self-blocks with wK waiting moves, plus a third sacrificial self-block (CMBT). Self-blocks, unguards, tempo moves, and model mates. In two matched solutions, the bQ/bR repositions itself, unguarding both the mating square and a square in the wK's field, allowing the wK to make a tempo move. This black piece then self blocks on d4 and the wSc4 delivers mate on the previously unguarded square. In the third solution, the bSb2 self-blocks with capture on c4, and the now-mobile bB self blocks on d4. Meanwhile, the wSc6 repositions itself and then mates on b4. This also works as a two-solution problem if the bBa1 and bSb2 are removed (BOM).
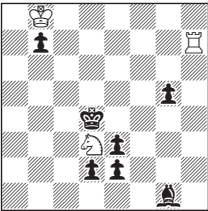
PS4109 (Fica & Taylor) 1.b5 Sc1 2.Kc5 Sb3+ 3.Kb6 Rh6#. 1.Kc3 Rxb7 2.Kc2 Se1+ 3.Kd1 Rb1#. 1.Ke4 Rh4+ 2.Kf3 Rg4 3.Bf2 Se5#. 1.Kd5 Rd7+ 2.Kc6 Rd5 3.b6 Sb4#. Four model mates after excursions of the bK along four diverse paths. Each white piece mates twice and actively supports twice (Composers) Single-step, double-step moves by bPb7. Nice (HO). Wandering bK caught in a variety of R+S mates (CMBT). Extended bK "flights", as in Stephen's PS4093F, ending in model mates. The mates by the wS are reflected, rotated versions of each other, but with the wK taking the place of two blocking units in one solution. The bPg5 ensures there is only one route for the wR to both g4 and d5 (BOM).
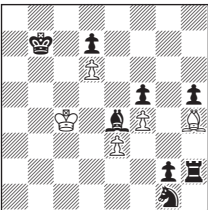
PS4110 (Mihajloski) 1...Bg3 2.Bf3 e4 3.Kc6 exf5 4.Kxd6 f6 5.Bc6 f5#. 1...Kd4 2.Kc8 Ke5 3.Bb7 Kf6 4.Kd8 Bg5 5.Bc8 Kf7#. Battery mates (normal and royal). I prefer the Bg3 solution (HO). One solution features wP moves and the other wK moves, but both feature bK and bB moves (CMBT). Battery mates using the wB as the mating piece and the wK/wPf4 as the front piece, two black-black Umnov moves in one solution, and one black-black and one black-white Umnov move in the other solution. The solution starring the wPs is crafty. Four additional black units are employed for soundness: three in the bottom right corner of the board, plus the bPh5. Hard to see how the economy might be improved (BOM).
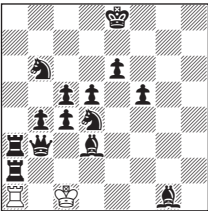
PS4111 (Ugren) 1.Kd7 Rxa2 2.Kc6 Re2 3.Kb5 Rxe6 4.Ka4 Rxb6 5.Sb5 Ra6#. 1.Kf7 Rxa2 2.Kg6 Kd2 3.Be3+ Kxe3 4.Kh5 Kf4 5.Kh4 Rh2#. 1.Ra7 Rb1 2.Rf7 Ra1 3.Raa7 Ra5 4.Rae7 Rxc5 5.Sd7 Rc8#. Mates in middle of three sides without twinning; quite remarkable. Ra2 features in all 3 solutions (BEC). I enjoyed the skilful wR play. In particular, Ra7 solution is brilliant (HO). Lone wR cleverly mates bK in two ways on three board edges (CMBT). In two solutions, the wR does all the work for White, but in the third solution, the wK walks across the board to trap the bK on the h-file. The mates with the wR on a6 and c8 are diagonal reflections of each other in their essentials, but with some different blocking units. The solution starting with 1.Ra7 is classic, with the three rooks all travelling up the a-file, and the wR making tempo moves from a1 to b1 and back while it waits for its turn (BOM).

CMBT mentioned three problems to compare with **PS4106**. The most similar one is Stefan Milewski, *The Problemist* 2018, 1r6/6pp/4B3/4p3/4kp2/1b6/1K6/1s2S1B1, H#2, 4 solutions. 1.Sd2 Sd3 2.Sf3 Sc5#. 1.Sc3 Bc4 2.Sd5 Bd3#. 1.Rf8 Bg4 2.Rf5 Bf3#. 1.Rd8 Sf3 2.Rd3 Sg5#.

A SELECTION OF BOGDANOV TWO-MOVERS, by David Shire

For some time I had been aware of the name of the Ukrainian composer, Evgeny Bogdanov, but had seen only a little of his work. Around 1990 that all changed and I began to appreciate more fully the work of this wonderful composer. First it was at this time that *diagrammes* published Claude Wiedenhoff's seminal article, *Les changements de mats a paradoxes Dombrovskis*. Readers may guess I found the section concerning the Dombro-Zagoruiko of particular interest and there I found **1**.
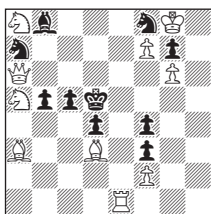
Two self-blocks are set: 1…Qe3 2.Qc3 **A** and 1…dxe4 2.dxc4 **B**. 1.Qf4? (>2.Bf5) 1…Qe3 2.Qf6, 1…dxe4 2.Qxe4 and 1…Qf2 2.Qxf2 but 1…Bh6! **1.Kf3!** (>2.Qc3 **A** / 2.dxc4 **B**) 1…Qe3+ 2.Qxe3, 1…dxe4+ 2.dxe4 and 1…Qf2+ 2.Bxf2. Perhaps this is not a great problem but it opened my mind to the possibilities. In our time the formula of a key that converts the thematic defences into checks (crucially adding guards to e3/e4) is familiar but I valued the extra change after 1…Qf2(+) and the unusual use of the Q+P battery.

Second, the magnificent **2** appeared in *Chess Life*; discovering this was a red letter day for **EB** was little published in the West. 1.fxg4? (-) 1…exd2 2.Bf3, 1…Bxe6 2.Sf3 but 1…bxc6! 1.cxb7? (-) 1…exd2 2.Bc6, 1…Bxe6 2.Sc6 (1…c6/c5 2.b8Q – very convenient!) but 1…gxf3! 1.Rxe3? (-) 1…bxc6 2.Bxc6, 1…gxf3 2.Bxf3 but 1…Bxe6! **1.Rf6!** (-) 1…exd2 2.f4, 1…Bxe6 2.Rxe6, 1…bxc6 2.Sxc6, 1…gxf3 2.Sxf3, 1…Bf7 2.Sxf7, 1…h6,h5 2.Sxg6 and 1…b5 2.Qc5. The major component is clearly the Zagoruiko after 1…exd2/Bxe6 but there is so much more to savour; when analysing the mate transfers a cycle of mates emerges, the square vacations and subsequent re-occupations work like a charm and a particular delight is how the integral wPs f3/b7 also mate! The term masterpiece certainly seems appropriate here.

Third, in the early 1990s I was attracted to the Odessa theme and so I did a little research. I unearthed **3**, a work I found to be mildly controversial. 1.Sd4? (>2.Re5,Bg2) 1…Rxd4 2.Rh5, 1…Bxd4 2.e4 but 1…Sd6! **1.d4!** (>2.Rh5,e4) 1…Rxc6 2.Re5, 1…Bxe6 2.Bg2 and 1..Sf6 2.Se7. Odessa using a disappearing Nowotny in the try must be counted a fine achievement by any standard. However, I am concerned that the set 1…Rd4/Bd4 2.Rh5/e4 and the out of play wPd2 would make the key the very first move any solver would try. bQa1 is needed to prevent the cook 1.Rh5+ and, if we remove bPc2, a second use becomes apparent: the "obvious" 1.d4? is now defeated by 1…Qb1! If bSb7 is removed then 1.Sd4! can be converted into the key [see diagram]. 1.d4? Qb1! **1.Sd4!** The disappearing Nowotny now appears in the key phase and two units have been eliminated. However, the composer may have objected to a camouflage wPd2, the loss of the refined refutation 1…Sd6! and the lack of by-play after the key.

After these experiences I decided to search for more of **EB**'s work in my library, not being conversant with databases. The earliest diagram I was able to discover was in many ways the most exciting – **4**. Set 1…exf3 2.Bd3, 1…Bb4 2.Bb3, 1…bxc5 2.Se5 and 1…Bc~ 2.Qd5. **1.Sd3!** (-) 1…exf3 2.Bb3, 1…Bb4 2.Rxb4, 1…bxc5 2.Qxc5, 1…Bc~ 2.Qxe4, 1…Bd5 2.Sfe5 and 1…exd3 2.Bxd3. This is not only a mutate but also an Ideal Rukhlis!

A closer inspection reveals that this matrix is similar to that of Mosely's pioneering setting. Set 1…Bd6 2.Sb6, 1…Be5 2.Be4, 1…Sc6 2.Qxc6, 1…b4 2.Bc4. **1.Sc4!** (-) 1…Bd6 2.Qxd6, 1…Be5 2.Rxe5, 1…Sc6 2.Sab6, 1…b4 2.Be4. 1…bxc4 2.Bxc4 is another transfer. Also 1…Sc8 2.Qb7, 1…Bc7 2.Sxc7 and 1…Sf~ 2.Qe6. The weakness here is that wBa3 is used only to complete the pre-key block; 1…c4 2.Sb6. Post-key this unit is seen to be pure camouflage! Nonetheless

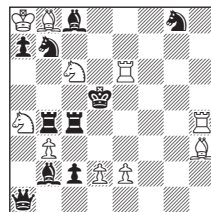**1 Evgeny Bogdanov &
Anatoly Vasilenko**
3-4 HM Birnov MT 1985
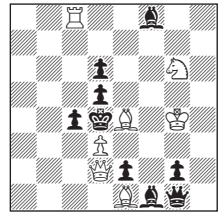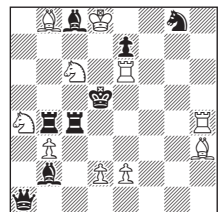

#2

2 Evgeny Bogdanov
1 Pr *Chess Life* 1990
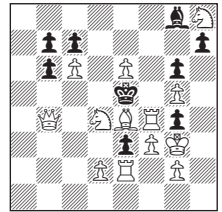
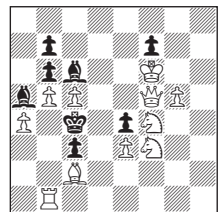#2

3 Evgeny Bogdanov
2 Pr *Revista de Şah* 1974

#2

version of 3

#2

**4 Evgeny Bogdanov**
Hlas l'udu 1969

#2

Arthur Mosely
2 Pr *Good Companions*
April 1914

#2

Mosely's problem is properly considered to be a classic of its kind and attempts by various composers over the years to eliminate wBa3 whilst retaining mutate form had proved futile… until 1969. In his article, *Ideal Rukhlis – A Comprehensive Overview*, published in a 2009 issue of *Mat Plus Review*, Milan Velimirović wrote that "all the charm of Mosely's position is irrecoverably lost". This is a harsh critique. It is true that **4** conveys a congested impression but Bogdanov uses only one more unit than Mosely… and succeeds where others have failed.

5 Evgeny Bogdanov
1 Pr *Ryazansky Komsomolets* 1982
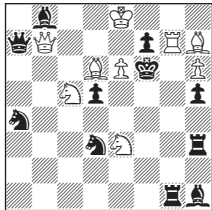
#2

With four set mates all changed and transferred, **5** is another fine achievement. Set 1…fxe6 2.Sd7, 1…Se5 2.Be7, 1…Rg5 2.Rxf7 and 1…Rf3 2.Sxd5. **1.Qxd5!** (>2.Qf5) 1…fxe6 2.Qxe6, 1…Se5 2.Qxe5, 1…Rg5 2.Qxg5 and 1…Rf3 2.Se4. Also 1…Qd7+ 2.Sxd7, 1…Qe7+ 2.Bxe7, 1…Qxc5 2.Rxf7, 1…Bxd5 2.Sxd5 and 1…Be4 2.Sxe4. The four set mates are strategic in nature whereas the vast majority of the actual mates are banal. However, in this problem the conception of the matrix is itself everything. (bSa4 can be substituted by bPa4.)
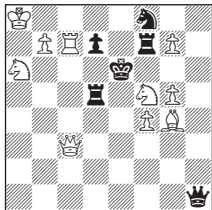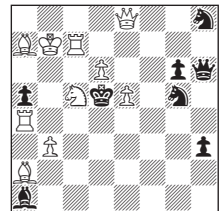
There is more change and transference in **6**. Set 1…Bd4 2.b4 and 1…Bxe5 2.Qc6. Also 1…Se4,Se6 2.Q(x)e6. **1.Sd3!** (>2.Rc5,Sf4) 1…Bd4 2.Rxd4, 1…Bxe5 2.Qxe5, 1…Se4 2.b4 and 1…Se6 2.Qc6. However, this is more than a conventional Rukhlis; 1.Rf4,Rg4? (>2.b4) 1…Se4! and 1.Re7? (>2.Qc6) 1…Se6! prove the point. When these tries are contrasted with the key phase the Dombrovskis theme is apparent!
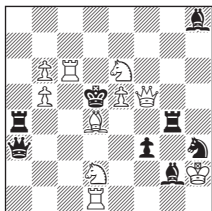
6 Evgeny Bogdanov
2 Pr *Mat* 1976

#2

Another fine example of a Rukhlis "plus" is **7**. Set 1…Rdxf5 2.Qe5, 1…Rfxf5 2.Qf6. Also 1…Rd6 2.Qe5, 1…Re7 2.Qf6 and note that 1…d6 2.Sd4 introduces the key threat. **1.Rxd7!** (>2.Sd4) 1…Rdxf5 2.Sc5, 1…Rfxf5 2.gxf8S and 1…Rdxd7 2.Qe5, 1…Rfxd7 2.Qf6. 1…Rd6 2.Rxd6, 1…Re7 2.Rxe7, 1…Sxd7 2.Sc7 and 1…Kxd7 2.Qc8. The construction is accomplished. The four self-pins are predominant and in this context it is excellent that bSf8 both enables 2.gxf8# and generates a self-blocking defence. wPb7 might signpost the flight-giving key but the intelligent placement of the wK serves to minimise this effect.
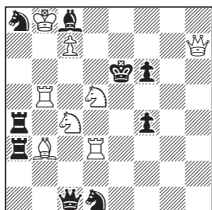
7 Evgeny Bogdanov
2 Pr Apró-75 JT 1982-83

#2

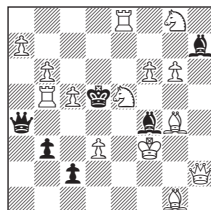**8** demonstrates a classic theme with a white battery controlled by three black line pieces. Set 1…Rg7 2.Qe4. 1…Raxd4,Rgxd4 2.Sc7 introduces the threat which remains constant throughout. 1.Bc3? (>2.Sc7) 1…Rg7 2.Sc4, 1…Ra7 2.Se4 but 1…Qe7! 1.Sc4? (>2.Sc7) 1…Qe7 2.Se3, 1…Rg7 2.Bc3 but 1…Ra7! **1.Se4!** (>2.Sc7) 1…Ra7 2.Bc3, 1…Qe7 2.Sc3, 1…Rg7 2.Sf6, 1…Qd3,Qc5 2.R(x)c5 and 1…Bxe5+ 2.Qxe5. (1…Qd6 2.Sc3). The changes and transfers are typical of *Drei-Linien-Sperren* but the three-fold change of mate following the thematic defence 1…Rg7 is unusual.

8 Evgeny Bogdanov
1 Pr Ukrainian Sports Committee 1984

#2

In similar fashion three black line pieces control the diagonal battery in **9**. Set 1…Qxc4 2.Sxf4 and 1…f5 2.Qe7. 1.Sb4? (>2.Rd6) 1…Qxc4 2.Bxc4, 1…Qd2 2.Sxa3 but 1…Ra6! 1.Sc3? (>2.Rd6) 1…Rxc4 2.Bxc4, 1…Ra6 2.Sxa3 but 1…Qd2! The solver must turn to the other masking wS. **1.Sd6!** (>2.Sxf4,Qe7). The set mates now appear as threats. 1…Kxd6 2.Sb4 and 1…Ke5 2.Sc3. The tries now appear as actual mates! (1…Qxc7+ 2.Sxc7). Note that 1.Sce3? (>2.Sxf4,Qe7) fails to 1…Qc5! The key necessarily closes c5-e7! A very imaginative use of the half-battery and an excellent all-round composition!

9 Evgeny Bogdanov
3 Pr V.Moiseev MT 1984

#2

10 Evgeny Bogdanov
4 Pl 4th WCCT 1989-92

#2

EB had a stunning success in the 4th WCCT with **10**. Each of three tries threatens the same three mates, 2.Rd8,Be6,Se7, by placing an additional guard on e5. 1.Qe2? Be3! 1.Qh5? Bg5! and 1.d4? Bxe5! (1…Qxd4 2.a8Q) **1.f7!** (>2.Sf6) 1…Be3 2.Rd8, 1…Bg5 2.Be6 and 1…Bxe5 2.Se7. The moves that defeated the tries now promote the return of the thematic mates. In this manner the Dombrovskis and Hannelius themes are combined. 1…Qe4+ 2.dxe4 and 1…Bxg8 2.fxg8Q.
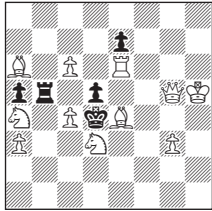
The same thematic elements are blended in a more complex manner in **11** as a part of a threat reduction scheme. The set mates are important here: 1…d5,dxe5 2.Qxe6, 1…Qh3 etc 2.Qxe4 and 1…f3 2.Rf8! (1…e3 2.Bxd3). 1.Sxe4? (>2.Bxg4,Rg5,Rf8) 1…d5! 1.Sgf7? (>2.Bxg4,Rg5) 1…dxe5! **1.Sxe6!** (>2.Bxg4) 1…Sxc5 2.Qc4, 1…dxe5 2.Rf8, 1…Qh3 etc 2.Sxd4, 1…f3 2.Sg7 and 1…Kxe6 2.Qd7. The change after 1…f3 is a delight.

Related strategy is found in **12**, a joint with Vladimir Rychkov. Set 1…Bxe5 2.Qg2. Placing an additional guard on e5 releases the wQ… 1.Bf6? (>2.Qg2,Qc4,Qd3) but 1…Sxc5! 1.d4? (>2.Qg2,Qc4) but 1…Sd6! 1.Re4? (>2.Qc4,Qd3) 1…fxe4 2.Qxe4 but 1…Bxe5! **1.Sg6!** (>2.Qg2) 1…Sxc5 2.Qc4, 1…Sd6 2.Qd3, 1…Qe6 2.Qxe6, 1…Qxe7 2.Sxe7, 1…f4 2.Qe4 and 1…Kxc6 2.Bxb7. One senses that all the possibilities have been exploited. These two collaborators explored further threat reduction ideas together but my favourite is **13** with **EB** as sole author.
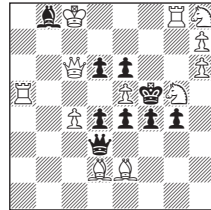
1.Bb4? (>2.Sb6,Se5,b3) 1…axb4 2.Rxb4 but 1…Bc2! 1.Bxe3? (2.Sb6,Se5) 1…Bxe3 2.Sxe3 but 1…Bxf5! **1.Bd4!** (>2.Sb6) 1…Bc2 2.Se5 and 1…Bxf5 2.b3. Also 1…Kd5 2.Qb3, 1…Sxd4 2.Qxd4 and 1…Bd8 2.Sxe3. There is a distinct benefit in settings of this theme where tries and key are all made by the same piece.

Finally **EB** joins forces with a fellow composer and regular contributor to the Supplement, Leonid Makaronez. Set 1…Kxc4 2.Qxd5. The double guard of b4 in the extended bK field suggests that wSd3 will move… 1.Sdc5? (-) 1…dxe4 2.Rxe4, 1…dxc4 2.Qd2, 1…Kxc4 2.Qxd5, 1…R~ 2.Qd2, 1…Rb3 2.Sxb3 but 1…Rb2! 1.Se5? (-) 1…dxe4 2.Qd2, 1…dxc4 2.Sf3, 1…Kxe4 2.Qf4, 1…R~ 2.Sf3 but 1…Rb3! **1.Qd2!** (>2.Sdb2) 1…dxe4+ 2.Se5, 1…dxc4+ 2.Sdc5, 1…Kxc4 2.Qc3 and 1…Rb3 2.Qf2. We find change and transfer with tries becoming mates after the cross-checking captures, a pleasing blend of modern and classical themes. A classical convention that has been flouted is the use of two white squared bishops but this Zagoruiko will please the solver with its entertaining play! The judge clearly forgave this flaw and so do I!
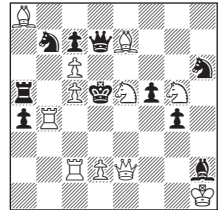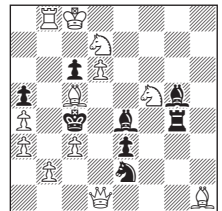
11 Evgeny Bogdanov
1-2 Pr Odessa TT 1990

#2

**12 Evgeny Bogdanov &
Vladimir Rychkov**
1 Pr *Suomen Shakki* 1987

#2

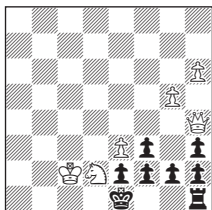**13 Evgeny Bogdanov**
1 C *Hlas l'udu* 1988 (v)

#2

**14 Evgeny Bogdanov &
Leonid Makaronez**
1 Pr *Schakend
Nederland* 1983

#2

STALEMATE DEFENCES

In the three-mover **1** the key is **1.Sd4!** Black's only mobile unit is the bPa2 but if it promotes to queen then it can do nothing about the threat of 2.Ka5 followed by 3.Sb5. However, Black has an unusual resource – promotion to knight or bishop puts him in stalemate. This leads to the variations 1…a1S 2.Sd3 Ka2 3.Qxb2 and 1…a1B 2.Sxb3 Kxb3 3.Qe3, in which White's play is determined by the fact that Sa1 guards b3 and Ba1 guards b2.
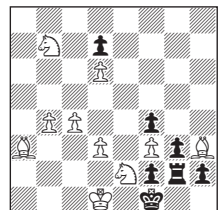
1 Josef Kupper
National-Zeitung 1948
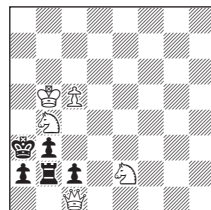
#3

2 Talip Kh. Amirov
Northwest Chess 1976

#7

3 Yuri Gordian
Schach 1966 (v)

#3

The seven-mover **2** has similarities but after the stalemate defences it takes longer for White to mate. **1.Sa5!** threatens 2.Sb3 and 3.Sd2#. After 1…h1S the mate will be on g2, but first White must relieve the stalemate with 2.Sc6 dxc6. Now that the bPc6 is free to move, White continues 3.d7 4.d8S 5.Se6 6.S6xf4 7.Bxg2. After 1…h1B the mate will be on g3. As before there is 2.Sc6 dxc6, now followed by 3.Bc1 4.Bxf4 5.Bxg3 6.Bh2 7.Sg3.

3 is another simple 3-move example, this time with the promotions occurring on the g-file. 1.h7! (>h8Q ~ 3.Qa1) 1…g1S 2.Se4 Kf1 3.Qxf2; 1…g1B 2.Sxf3+ Kf1 3.Qxh3. The wSd2 makes White's second moves, releasing stalemate by giving the bK a flight on f1. A Bg1 guards f2, while a Sg1 guards f3 and h3.

4 Henry D'Oyly Bernard
Morning Post 1918
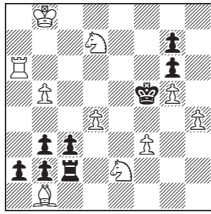
#3

5 Isai Rozenfeld
2 Pl USSR Championship
1957-58

#3

6 Mike Bent
Tidskrift för Schack 1964
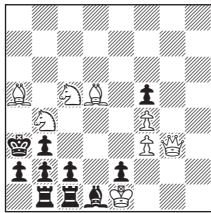
#3

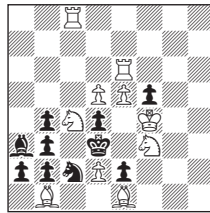**4** has set play in Which takes advantage of the stalemate defences by putting Black in zugzwang: 1…a1S/B 2.Sf6 gxf6 2.Rxf6. The key **1.Sc5!** (>2.Se6,Ra7,Rxa2,Re6,Rd6) abandons the set play. Now 1…a1B 2.Ra2 bxa2 3.Bxc2 uses one of the threats, although 2.Ra2 is no longer a capture. 1…a1S guards c2, but it also guards b3 for 2.Sxb3! Sxb3 3.Bxc2. There is thus a 'dummy' B promotion and a S promotion that guards two squares, with both promotions leading to the same mate. The other variations are worth working out – although there are five threats, there are no second move duals.

5 is similar in having a 'dummy' bishop promotion. 1.Qg8! (>2.Qe8 ~ 3.Qa4) 1…a1B 2.Be4 fxe4 3.Qxb3. 1…a1S avoids the same fate by guarding b3, but that allows 2.Bxb3 Sxb3 3.Qxb3. The mates are the same but the stalemate releases are different. By-play 1…Ra1 2.Sbd3 (>3.Bb4). The high award seems surprising. Perhaps it was due to some try play: 1.Bxb3? (>2.Sb~ ~ 3.Bb4) 1…a1S 2.Qg8 Sxb3 3.Qxb3; 1…a1B! and 1.Sb~? (>2.Bb4#) 1…a1B 2.Bb4+ Ka2 3.Bxb3; 1…a1S!

In **6** the stalemate defences lead to exceptionally interesting play. 1.Rb6! (>2.e6 ~ 3.Sfe5,Sce5) 1…a1S 2.Rxb4 Bxb4 3.Sxb2; 1…a1B 2.Sxa3 bxa3 3.Rxb3. As in **1**, a Sa1 guards b3 and a Ba1 guards b2. The play of the wRb6 and wSc4 shows the *Zilahi* theme, with those pieces either being captured or else giving mate. The captures occur as active sacrifices and are not checks, instead putting Black in zugzwang. The bBa3 and bPb4 also exchange roles, in either being captured or else making a capture.

FAIRY DEFINITIONS (for originals on p.424)

Series-Helpmate with N? (Ser-H#n – N?): Black plays a sequence of n consecutive moves (White not moving at all) until at the end of that sequence White can mate in one. Check may be given only on Black's last move. Here, in addition, the total number (N) of all possible solutions have to be calculated.

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.

Zeroposition: The diagram position is not meant for solving. There is a valid problem only after the twinning. This type of twinning is usually frowned upon.

Helpselfmate (HS#n): with White starting, Black plays helpful moves until his final (mating) move, which must be forced. In a HS#n.5, Black starts.

Series-selfmate (Ser-S#n): White plays n moves (with Black not moving until the end of the series) to reach a position where Black is forced to mate White immediately.

Breton Adverse: When a piece is captured, one other piece of the same colour and type (if any are present) is removed simultaneously. If more than one such piece is present, the choice of which is to be removed is made by the capturing side.

PS4112F

HS#3½
(b) ♗g7 (c) Pe7>e5

FAIRY SOLUTIONS (July)
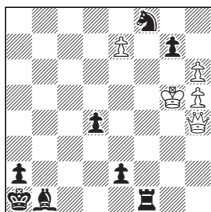
PS4112F (Michielsen) (a) 1…e1B 2.Qf4 gxh6+ 3.Kf6 Bf2 4.Qxd4+ Bxd4# (b) 1…e1S 2.Qe4 Sh7+ 3.Kg6 Sc2 4.Qxd4+ Sxd4# (c) 1…e1R 2.Qf2 Re4 3.Kf5 Rg1 4.Qxd4+ Rxd4#. ¾ AUW with three mates by the promoted piece on the same square (d4); battery formation with promoted piece as front piece; wK is mated on three different squares; wQ moves indirectly to d4 via three different squares on W2 (f4, e4, f2); a) and b) also have Dentist theme and similar motivations for the move order of B2 and B3 (Composer). Underpromotions and paradoxical anticipatory self-pin manoeuvres, rounded off by the promotees capturing on d4. Excellent economy (BEC). Three types of pieces promoted, and three battery mates (one of which is a double-check mate). Well composed (HO).

PS4113F (Pachl) (a) 1.Kc2 d3 2.Kc3 Kf7 3.Kd4 Ke6 4.Ke5+ Kf7 5.Kd6 Ke8 6.e5 Kd7+ 7.Kc7 Ke6 8.Kd7+ Kf5 9.e4 Ke6 10.e3 Kd6 11.Kc6 Kc5 12.Kb5 Kd4 13.e2 Ke3 14.Kc4 Kd2 15.e1R d4 16.Re5 d5 17.Re1 Kc3+ 18.Kd3 Kc2 19.Re6 d6

20.Re7 d7 21.Re8 d8S 22.Re7 Sf7 23.Kd2 Sd6 24.Re5 Sf5 25.Kc1 Sd4 26.Rc5+ Kb1 27.Rc3 Sb3# (b) 1.Kf7 e6 2.Kf6 Kc2 3.Ke5 Kd3 4.Kd4+ Kc2 5.Ke3 Kd1 6.d4 Ke2+ 7.Kf2 Kd3 8.Ke2+ Kc4 9.d5 Kd3 10.d6 Ke3 11.Kf3 Kf4 12.Kg4 Ke5 13.d7 Kd6 14.Kf5 Ke7 15.d8R e5 16.Rd4 e4 17.Rd8 Kf6+ 18.Ke6 Kf7 19.Rd3 e3 20.Rd2 e2 21.Rd1 e1S 22.Rd2 Sc2 23.Ke7 Se3 24.Rd4 Sc4 25.Kf8 Se5 26.Rf4+ Kg8 27.Rf6 Sg6#. Long marches by the Ks, including a Rundlauf to guide the Ps to promote to R/S. The two solutions are mirror images of each other (Shankar Ram). Good Excelsior (RŁ). Too difficult for human solvers, even though the conditions are highly restrictive (G.Foster).

PS4114F (Majoros) (a) The bPf4 is a legal piece, so the solution is 1.Rg4 Ba6+ 2.Ke4 Bf6 3.Kf5 Bd3#. (b) The bPa2 is a legal piece, so the solution is 1.Kc2 Bb2 2.Ra1 Ba3 3.Kb1 Be4#..Don't understand. How are these solutions unorthodox? Why not orthodox twin bPf4/a2? (C.C.Lytton) The bK runs toward the legal, passive pawn while there are anticipatory self-blocks by the bR in this miniature with model mates. The move order in each part is controlled in an instructively simple manner. In part (a) the bK cannot move until the wBb7 vacates the h1-a8 diagonal with 1…Ba6+. In part (b) the bR cannot move until the wBa1 clears the a1 square with 1…Bb2, and the bK cannot move to b1 until the bR has played 2.Ra1. The illegal pawn stipulation is mysterious to me, as it appears the problem would also work as a standard helpmate with two solutions (BOM).

PS4115F (Pandar & Lörinc) (a) 1.a6 Nxa6-a5 2.d5 Nxb7-b6 3.Kg8 Nxd5-d4 4.Kh8 Nc6=. 1.d5 Nxd5-d4 2.b5 Nxb5-b4 3.c6 Nxc6-c5 4.a6 Nxa6-a5= (b) 1.c5 Nxc5-c4 2.b5 Nxd6-d5 3.b4 Nxb4-b3 4.a6 Na5=. 1.a5 Nxa5-a4 2.b6 Nxb6-b5 3.Kg8 Nxd6-d5 4.Kh8 Nxc7-c6=. Four solutions showing all 4 combinations of 2x2 possible strategies – either Black makes tempo moves by his king or not, either White captures all black pawns or blocks the last one (Composers). One complete annihilation and one final blockage of a bP in each part (CCL). Echo model stalemates (RŁ). In both parts (a) and (b), the wN gobbles up all four pawns in one solution, while in the other solution it captures three pawns and blocks the path of the fourth. In one solution, the bK makes tempo moves to g8 and back to h8. Overall, the wN arrives at its final destination squares, a5 and c6, twice, once in the orthodox manner and once via a Take&Make capture. An entertaining and efficient miniature. (For those new to Take&Make, like me, it helps to remember that moving like the captured bP means moving down the board!) (BOM).

PS4116F (Widlert) Set 1…Bd4#. 1.Sb4+ Ke5 2.Sd3+ Ke6 3.Sc5+ Kd5 4.Sd3 Bd4#.Roundtrip by wK (Composer). And two switchbacks by the bS (SR)! Pretty play of 2 bS switchbacks enabling wK triangulation needed for White to lose the move (BEC). Elegant (RŁ). A triangulating round trip by the wK and two switchbacks by the bS repeat the position on move 4, but with White to move, allowing the set play to be realised in the solution. The bS must check the wK until move 4, so that the wB does not have to move. If the wB moves earlier, it will be the wP's turn after that, and no mate will then be possible. The bS must take care to stay alphabetically before the bK, so that the bS can keep moving (thus, the similar "solution" starting with 1.Sf4+ is not legal). Also, 1.Sb4+ Kc5? 2.Sd3+ Kc4 3.Sb2+ Kd5?? 4.Sd3 Bd4# fails, because under Alphabetic Chess 3…Bxb2 must be played! (BOM).
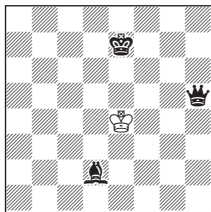
PS4117F (Paradzinskij) 1.Qd5[d2=w]+ Kf4 2.Qa5 Bb4[a5=w]+ 3.Ke6 Qf5#. 1.Qh6 Kd4 2.Be3[h6=w]+ Qe6[e3=w]+ 3.Kf8 Bh6#.Two colour changes in each solution (SR). bQ,B take turns at being first to re-colour their fellow officers. In second solution, splendid cancellation of check by re-colourisation! (CCL). Good exchange of functions (HO). The Q and B both check a different K in each solution. The solution ending with 3…Bh6# for model mate was more difficult to spot, as 2.Qe6[e3=w]+ is a clever way to get out of check. Tempting is 1.Qe2[d2=w]+ Be3 2.Qf2 Bc5[f2=w]+ 3.Ke6 Qf5[c5=b]+, which is not mate as the bishop is now black. Does the other solution, ending with 3…Qf5#, also have a model mate? If we allow play to continue until the bK is captured, we could have 4.Ke5[f5=b]+ Kxe5 as the Q is now black, and so it never really guarded the e5 square for White (BOM).
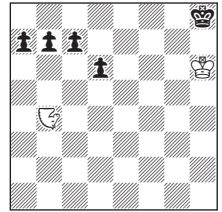

PS4113F
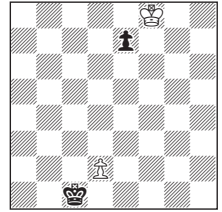
H#27　(b) HS#27　Koeko
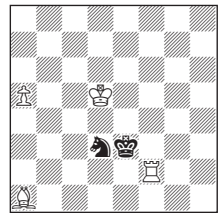Double Maximummer

PS4114F
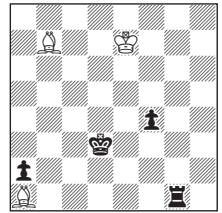
H#3　Illegal Pa2
(b) Pa2<>Pf4

PS4115F

H=4　2 solutions　♘ N
Take&Make (b) ♘b4>b3

PS4116F

H#4*　Alphabetic Chess

PS4117F

H#3　2 solutions
Masand

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)

All problems this time have no fairy pieces! Mr Eilazyan bids goodbye to the last year with a chess-mathematical problem. In addition to finding the sequence of 24 moves, you also have to calculate the number of ways (N) that these moves can be shuffled around! A surprising transformation in Kjell's helpmate. The Ukrainian duo utilise an uncommon twinning mechanism. An intricate sequence by Mr Bowden. Hubert interprets a classical 2-mover theme in Breton dress. An "apocalyptic" helpmate by Ken. And to conclude, another one of Torsten's miraculous miniatures. *Fairy definitions are on p.422.*

PS4186F Eduard Eilazyan
(Ukraine)
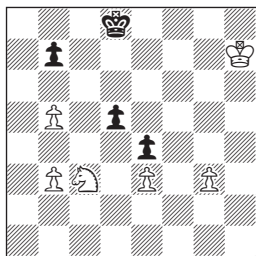
Ser-H#24 - N?
How many different solutions?

PS4187F Kjell Widlert
(Sweden)
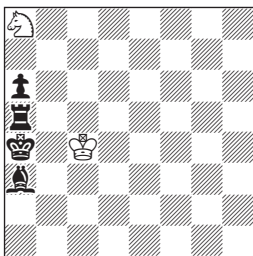
H#8* Alphabetic Chess

**PS4188F Mykola Vasyuchko
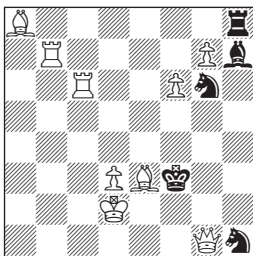& Mykhailo Galma**
(Ukraine)
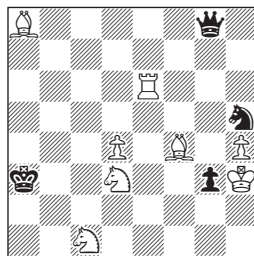
HS#3 Zeroposition
(a) Ka3>c3 (b) Ba8>b1

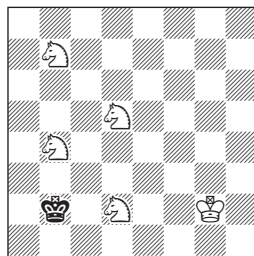**PS4189F John Bowden**
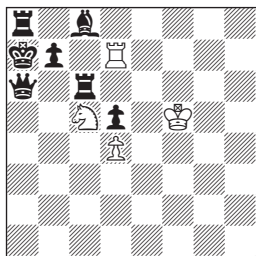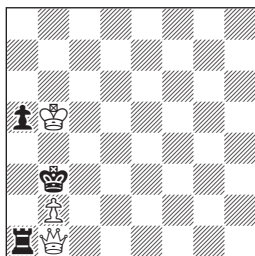

Ser-S#10

PS4190F Hubert Gockel
(Germany)

#2   Breton Adverse

PS4191F Ken Cameron

H#2 4 wSs (b/c) Kb2 > b5/d4

PS4192F Torsten Linss
(Germany)

HS#5½