THE PROBLEMIST SUPPLEMENT

ISSUE 203
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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

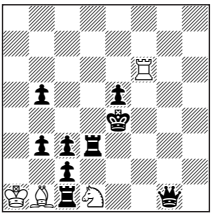
MAKING A SWITCHBACK DURING THE PLAY
PART II: WHITE FORM, by Abdelaziz Onkoud

The white form of the switchback formed during the play generally uses white batteries in all their various forms. (i) one white battery, formed by moving a single piece or two pieces; (ii) two white batteries, formed by moving a single piece or two pieces; (iii) reciprocal batteries, operating with pin or double check. Other possible forms beyond white batteries include e.g. annihilation and unblocking. The white form is: 1…B1 2…B2 3…B1.

White battery formed twice by the same white piece

1 The pawn on g7 makes all of White's moves. After promotions to rook or knight on g8, the promoted piece forms a battery with the bishop on h4. Both mates with double check are achieved by a switchback to the g8 square. 1.Qh6 g8S 2.Qf8 Sxf6 3.Ke7 Sg8#. 1.Sxd5 g8R 2.f5 Rxg5 3.Bf7 Rg8#.

2 Aleksandr Semenenko
1 Pr L.Togookhuu-60 JT
Tavan Tsagarig 2007



H#3 2 solutions

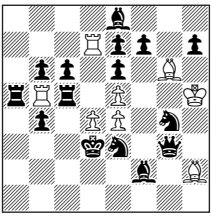
White battery formed by two different white pieces

2 The Rf6/Sd1 pair form white batteries with the Bb1 on the same square c2. The mates are achieved by indirect batteries after the black king makes the third move. 1.Qg4 Rf2 2.Rg3 Rxc2 3.Kf3 Rf2#. 1.Qc5 Se3 2.Rd4 Sxc2 3.Kd5 Se3#.

Two white batteries formed with the same white piece

3 The Sc7 forms batteries with the Rb5/Bh8 pair. The mates are by double check. Good activity of the black king. 1.Bxf6+ Sd5 2.Kd4 Sxf6 3.Kc3+ Sd5#. 1.Rxc5+ Se6 2.Kf5 Sxc5 3.Kg5+ Se6#.

4 Abdelaziz Onkoud
3 Pr Kapros MT 2024-25

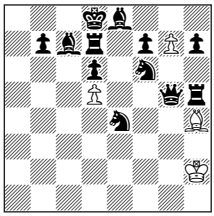


H#3 2 solutions

Two white batteries formed with two different white pieces

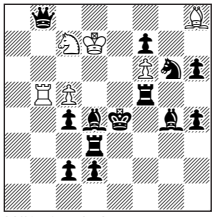
4 Two white batteries are formed, by Rd7/Bh2 and Rb5/Bg6. Mate is achieved by double check on the same e5 square after the black king makes the third move. 1.Qxe5+ Bxe5 2.Rc4 Bd6 3.Kxd4 Be5#. 1.Rxe5+ Rxe5 2.Qf3 Rf5 3.Kxe4 Re5#.

1 Andriy Frolkin & Sergiy Komarov
2 Pr *diagrammes* 1991



H#3 2 solutions

3 Mykola Kolesnik, Aleksandr Semenenko & Valery Semenenko
2 Pl WCCT-10 2016-17



H#3 2 solutions

Continued on p.32

ORTHODOX ORIGINALS, edited by Abdelaziz Onkoud

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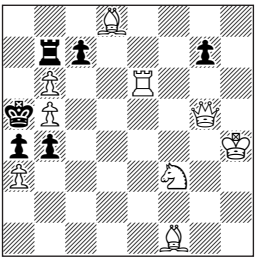
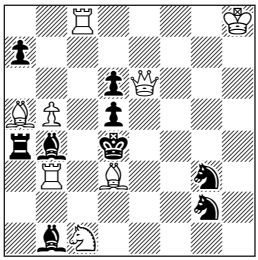
The three-movers are especially good this issue, with some surprising mates and plenty to enjoy. Steven's **PS4398** has a set selfmate that cannot be maintained. Welcome to Peter Schmidt, whose **PS4399** is his first appearance in our magazines. There is a feast of helpmates to suit all tastes. Note that **PS4407** has set play, so as well as the solution in 3½ moves there is one in 3 moves. Have fun!

PS4392 Rainer Paslack
(Germany)



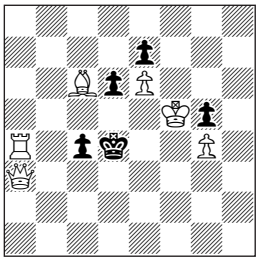
#2

PS4393 Ognian Dimitrov
(Bulgaria)



#2 vvv

PS4394 Kabe Moen
(USA)



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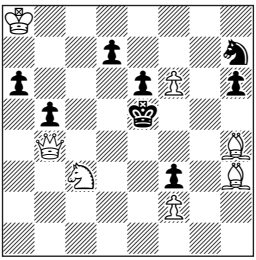
PS4395 Antonio Tarnawiecki
(Peru)



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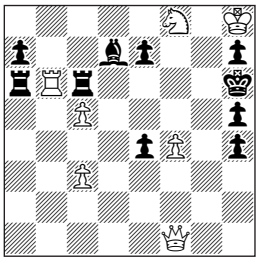
PS4396 James Quah
(Singapore)



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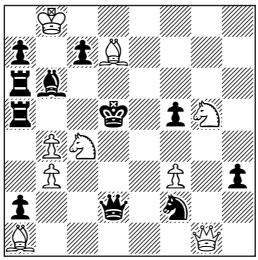
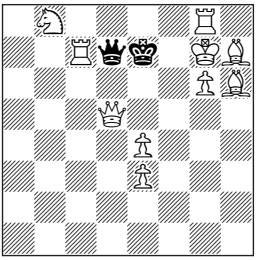
PS4397 Leonid Makaronez
(Israel)



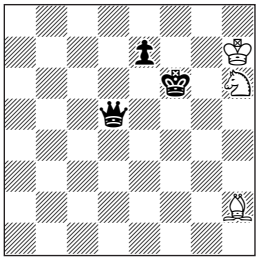
#3

PS4398 Steven Dowd
(USA)



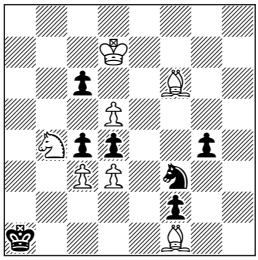
S#10 with set play

PS4399 Peter Schmidt
Germany



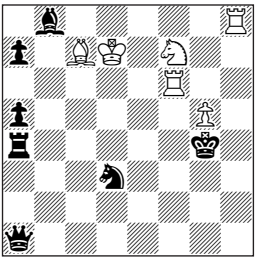
H#2 2 solutions

PS4400 Udo Degener & Mirko Degenkolbe
(Germany)



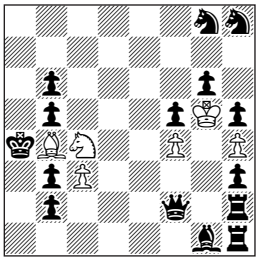
H#2 (b) Ka1>e3 (c) Ka1>f5

PS4401 Ricardo Vieira
(Brazil)



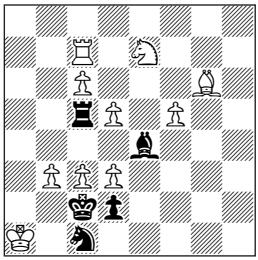
H#2 2 solutions

PS4402 Mykola Vasyuchko
(Ukraine)



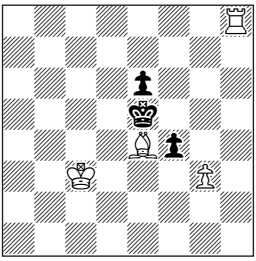
H#2 2 solutions

PS4403 Abdelaziz Onkoud
(France)



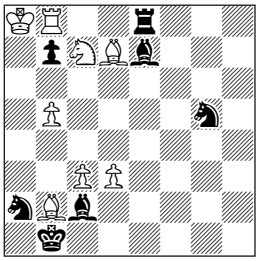
H#2½ 2 solutions

PS4404 Stanislav Hudák
(Slovakia)



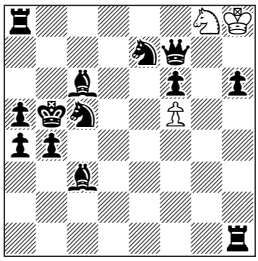
H#3 2 solutions

PS4405 Evgeny Gavryliv
(Ukraine)
After Pankratiev



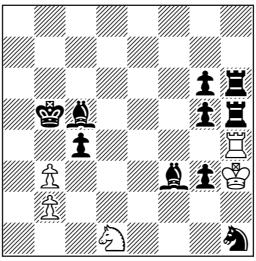
H#3 2 solutions

PS4406 Mike Prcic
(USA)



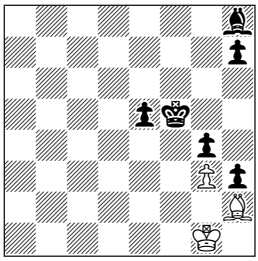
H#3 2 solutions

PS4407 Christopher Jones



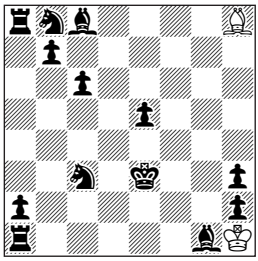
H#3½ with set play

PS4408 Christos Natsis
(Greece)



H#5

PS4409 Mykola Vasyuchko & Mykhailo Galma
(Ukraine)

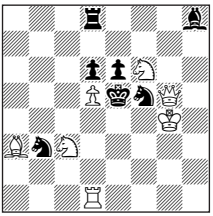


H#6

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

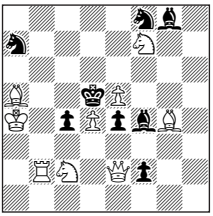
Send solutions and comments to the Editor by 1st December 2026.

PS4317



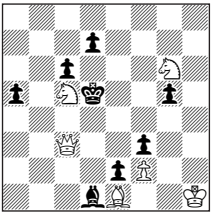
#2

PS4318



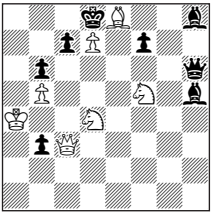
#2

PS4319



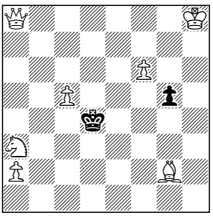
#3 (b) –Pg5 #4

PS4320



#3

PS4321



#4

SOLUTIONS (January)

PS4317 (Paslack, after Förster & Papack) Set 1…Rg8 2.Sd7; 1…Bxf6 2.Qf4. 1.Sf~? (>2.Qf4) 1…exd5 2.Qxf5; 1…Rg8! 1.Sfe4? (>2.Qf4) 1…Rg8 2.Bxd6; 1…exd5 2.Qxf5; 1…Sd2! (2.Qf4? Kd4!) **1.Sce4!** (>2.Qf4) 1…Rg8 2.Bxd6; 1…Sd2 2.Bb2; 1…exd5 2.Qxf5. The wQ would like to mate on f4, but then the wSf6 is left unguarded. Moving this knight seems to be an option, but most attempts are quickly quashed by the bRd8. The best try, 1.Sfe4?, defeats the bR, but introduces the new defence, 1…Sd2!, which leaves the d4 square unguarded. The solution, 1.Sce4!, guards the wSf6 and defeats both the bR and the new defence, 1…Sd2 (B.O'Malley).

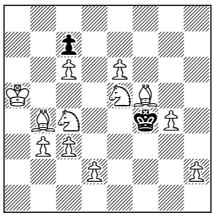
PS4318 (Mosiashvili) Set 1…Kc6 2.Qxc4,Qxe4. 1.Sd6? (>2.Qxc4,Qxe4) 1…Kc6 2.Sb4; 1…Bxe5! 1.Bb6? (>2.Sb4) 1…Kc6 2.Qxe4; 1…Bd2! **1.Bc3!** (>2.Sb4) 1…Kc6 2.Qxc4; 1…e3 2.Qf3; 1…Sc6 2.Rb5. Burmistrov combination (inverse form), Makihovi theme (Composer). bK has an escape square at c6, but White could cover that and check with Sb4 but that would leave Pd4 unprotected. wBa5 is out of play and can be used to protect wPd4 from c3 (A.Bradnam). It is important to which square to move wBa5 (H.Oikawa). Unlike the try, 1.Bb6?, the key, 1.Bc3!, both frees up the wSc2 by defending the d4 square and foils the defence 1…Bd2 by obstructing this bB's view of the threatened mating square, b4. The king flight defence, 1…Kc6, is met by three different mating moves, including the lovely 2.Sb4 in the 1.Sd6? try (BOM). The separation of the set dual 1…Kc6 2.Qxc4,Qxe4 is the *Makihovi* theme. 1.Bb6? closes the wRb2's line to b7, so 1…Kc6 2.Qxe4 is required. 1.Bc3! loses control of c7, which is reclaimed by 1…Kc6 2.Qxc4. Also, 1.Sd6? opens the line of bBg8 to prevent both mates after 1…Kc6, but it puts another guard on b7 to allow 1…Kc6 2.Sb4 (G.Foster).

PS4319 (Makaronez) (a) 1.Se4! (>2.Se7+ Kxe4/Ke6 3.Qe3/Qf6) 1…Ke6 2.Sd6 (>3.Qe5); 1…d6 2.Sxg5 (>3.Sf4,Se7); 1…Kxe4 2.Se7 Kf4 3.Qd4. (b) 1.Se5! (>2.Sxf3 (>3.Qd4#) Kd6 3.Qe5#) 1…Kd6 2.Sexd7 (>3.Qe5#) 2…Kc7 3.Qh8 (>4.Qb8) Kd6 4.Qe5; 2…Ke7 3.Qf6+ Ke8 4.Qf8; 1…d6 2.Qxf3+ Kd4 3.Bc3+ Kxc5 4.Qxc6; 2…Kxc5 3.Qxc6+ Kd4 4.Bc3. Unusual twinning. In (a), the bPg5 allows a mate in 3 moves by blocking g5 in 1…Kxe4 2.Se7 Kf4 3.Qd4, but if it were present in (b) then 1…g4! would even refute a mate in 4 (GF).

PS4320 (Sarmento & Roland) 1.Qc6? (>2.Qa8#) but 1…Bf3! 1.Qb4? (>2.Qe7#) 1…Qd6 2.Sc6+ Qxc6 3.Qe7; 1…c5! 1.Qe1? (>2.Qe7#) 1…Be5 2.Qh4+ ~ 3.Sc6; but 1…Be2! 2.Qh4+ Qxh4 3.Sc6?? **1.Qe3!** (>2.Qe7#) 1…Qe6 2.Sc6+ Qxc6 3.Qe7; 1…c~ 2.Qe7+ Kc7 3.d8Q; 1…Be5 2.Qg5+ ~ 3.Sc6. White has two likely mates in 3.Sc6 and 3.Qe7. By moving 1.Qe3, White forces Black to defend against Qe7 (AB). Combination of Qe7 and Sc6 (HO). Both the key, 1.Qe3!, and the convincing try, 1.Qe1?, give the wQ access to the h4-d8 diagonal while also threatening 2.Qe7#. The threat, the potential check on g5, and the possibility of the wS mating on c6 all prove to be too much in the solution, but Black has a nice pinning resource against the try: 1.Qe1? Be2! 2.Qh4+ Qxh4, pinning the wSd4! The interesting defence 1…c6, giving the bK an escape route, sees the bK mated by a promoted pawn. This defence initially looks problematic for White, leading to the try 1.Qc6?, threatening 2.Qa8# (BOM).

PS4321 (Petrašinović) 1.Sb1! (>2.Qd5+ Ke3 3.Qd2#) 1…Kc4 2.Qa3 (>3.Bc6 ~ 4.Qc3) Kb5 3.Bd5 g4 4.Sc3; 1…Kxc5 2.Qc6+ Kb4 3.Bf1 ~ 4.Qb5; 1…Ke5 2.Kg7 (>3.Qe4#) Kd4 3.Qd5+ Ke3 4.Qd2; 2…Kf4 3.Qf3+ Ke5 4.Qe4.

PS4322

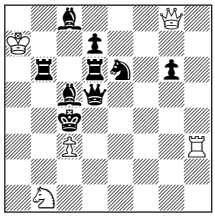


#4

PS4322 (Tarnawiecki & Dowd) 1.Se3! (-) 1…Kxe5 2.Sd5 Kxd5 3.d4 Kxc6 4.Be4; 1…Kg5 2.Sd5 (>3.Sf3+ Kh6 4.Bf8) 2…Kh6 3.Bf8+ Kg5 4.Sf3; 2…Kh4 3.Sf3+ Kh3 4.Sf4. Initially Black's only move is 1…Kg5, which must be provided for. The key grants a second flight on e5. After 1…Kxe5 the second wS sacrifice 2.Sd5 and then 3.d4 prevent the bK from retreating. The wS play in 1.Se3! Kg5 2.Sd5 Kh4 3.Sf3+ Kh3 4.Sf4 is pleasing (GF).

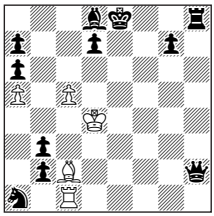
PS4323 (Onkoud) 1.Ba6 Qxe6 2.Bb5 Sd2#. 1.Sd4 Qxc8 2.Sb3 Sa3#. Exchange of functions between bBc8 and bSe6 – moving twice to self block in one solution, and being captured by the wQ in order to pin the bBc5/bQd5 in the other solution. Model mates. The bPd7 and bPg6 limit the scope of the wQ. Interestingly, the placement of the wK on a7 ensures that neither the bRb6 nor the bSe6 can self block on the b5 square (BOM).

PS4323



H#2 2 solutions

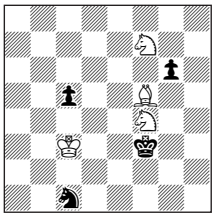
PS4324



H#2 (b/c) Ke8>a3/b7

PS4324 (Natsis) (a) 1.0-0 Rf1 2.Kh8 Rxf8# (b) 1.b1B Kc3 2.Bxc2 Rxa1# (c) 1.Qb8 Be4+ 2.d5 cxd6 ep.#. Valladao task. Excellent! (HO). A Valladao in the three solutions, on different parts of the board. It's as if we were looking at three different puzzles (T.Maraffai). Valladao task in three parts with bK twinning. The wB and wR get involved in every part. The bBd8 stops the bR from reaching the b8 square in part (c). Why must it be a bQ travelling on the h2-b8 diagonal that self blocks on b8? Replacing the bQh2 with a second dark-squared bB introduces the cook 1.Ka8 Bxb3 2.Bb8 Bd5# (BOM).

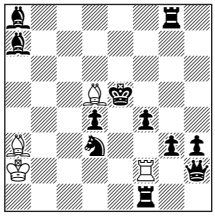
PS4325



H#2½ 2 solutions

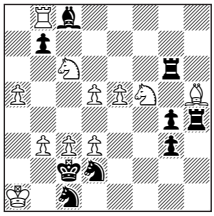
PS4325 (Tarnawiecki & Dowd) 1…Be4+ 2.Kg4 Sg2 3.Kh5 Bf3#. 1…Bd7 2.Ke4 Sh5 3.Kd5 Sf6#. Exchange of functions between wBf5 and wSf4. In both solutions, bK moves only (HO). Model mates, with the wBf5 and wSf4 exchanging roles while unguarding the bK's route to a self-blocking bP in each solution. The bSc1 stops additional checkmating routes onto the d1-h5 diagonal by the wBf5 in one solution. This solver tried and failed to replace this bS with a bP (while also shifting and rotating the position) (BOM).

PS4326



H#2½ (b) Pf4>e3

PS4327

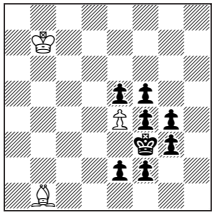


H#2½ 2 solutions

PS4326 (Cameron & Chamberlain) (a) 1…Be6 2.Bh1 Be7 3.g2 Re2# (b) 1…Bg2 2.Sc5 Rf6 3.d3 Bb2#. Exchange of functions between wRf2 and wBa3. wBd5's moves are important, and the moves that block the black line pieces (g2, Bg2, Sc5) are skilful (HO).

PS4327 (Onkoud) 1…Rxb7 2.Rxc6 Bg6 3.Rxc3 Se3#. 1…Bxg4 2.Bxf5 Rc8 3.Bxd3 Sd4#. ODT and Zilahi. A superb problem that skilfully incorporates the exchange of functions between bRg6 and bBc8, and wSc6 and wSf5 (HO). Zilahi, with orthogonal-diagonal transformation, ending in model mates. Each solution also has a B-W Umnov move, and an ambush by a guarding white line piece. The bPg3 keeps the bPg4 from moving, as otherwise the wBg4 gets freed to move to e2, leading to some cooks. A lovely problem (BOM).

PS4328

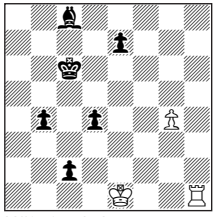


H#3**

PS4328 (Galma) 1…Kc6 2.fxe4 Kd5 3.e3 Be4#. 1…exf5 2.e4 Ba2 3.e3 Bd5#. 1.fxe4 Kc6 2.e3 Kd5 3.e4 Bxe4#. Set play and solution are easy to understand. Reciprocal captures in set play are good (HO). Model mates with mutual captures by wPe4 and bPf5. In one set play there is a superfluous wP in the final position, while in the other set play the final position has an extra bP. The solution shows an ideal mate – nothing superfluous (BOM).

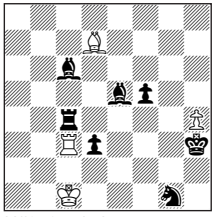
PS4329 (Hudák) 1.Kb5 Kd2 2.Ka4 Kxc2 3.Ka3 Ra1#. 1.Kd7 g5 2.Ke8 g6 3.Bd7 Rh8#. If castling is possible then it will usually appear in the solution. This is an exception: here we can see two rook-mates in opposite corners (TM). wR's corner-to-corner x 2. Simple play (HO). Model mates, with the wRh1 playing to the corners a1 and h8. Significant aspects of the mates are mirrored. The bPc2 determines path of wK. The problem appears to work without the bPd4 (BOM).

PS4329



H#3 2 solutions

PS4330

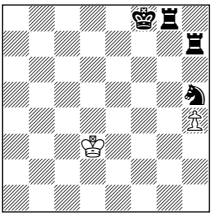


H#3 2 solutions

PS4330 (Vasyuchko) 1.Bg2 Bb5 2.Rxh4 Bxd3 3.Bh2 Bxf5#. 1.Rxh4 Rc5 2.Bh2 Rxf5 3.Bg2 Rf3#. Reciprocal batteries and cycle of black moves. Very

well composed (HO). In each solution, two double-purpose line clearances by black line pieces assist a white line piece in setting up a battery double checkmate – model except for the double check. All black moves are self blocks, and the same black moves occur across both solutions, but in a different order. The wB and wR exchange functions between being the passive battery piece and setting up and executing the battery mate. The wPh4 stops cooks such as 1.Rc5 Rxc5 2.Bg3 Rxf5 3.Bg2 Rh5#. Impressive content in a Meredith (BOM).

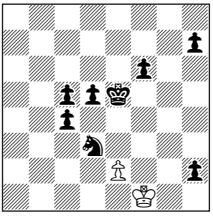
PS4331



H#4 2 solutions

PS4331 (Kim) 1.Sg3 h5 2.Re7 h6 3.Rgg7 h7 4.Rgf7 h8Q#. 1.Rg5 hxg5 2.Sf6 gxf6 3.Kg8 f7+ 4.Kh8 f8Q#. wP needs all four moves to promote, therefore, with no protection for the wQ, Black pieces must block bK escape squares (AB). Soft and hard approaches to achieving the back rank model mate with promotion to wQ in a miniature. One solution has a "dead wood" clearance by the bS, while the rooks actively self block; the other has a sacrifice of the bRg8 and bS to get the wP to the f-file, with the bK then walking itself to the h8 corner where the bRh7 passively self blocks. Instructive control of move order for the solution starting with 1.Sg3 (BOM).

PS4332

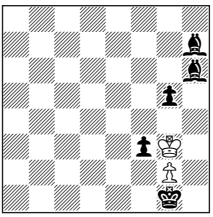


H#4½ 2 solutions

PS4332 (Echemendia) 1…Kg2 2.Kd4 Kf1 3.Se5 Ke1 4.h1B Kd2 5.Be4 e3#. 1…e4 2.Ke6 e5 3.Kf7 exf6 4.Kg8 f7+ 5.Kh8 f8Q#. One solution has an excelsior featuring two B-W Umnov moves and the passive sacrifice of a bP as the wP follows the bK as it marches to the h8 corner, promoting to wQ for model mate. The other solution, very different, features a wK tempo-losing switchback, a self-blocking B-B Umnov, underpromotion to bB which then self blocks, and a single wP push, again for model mate. The black pieces involved in each solution can be removed and the other solution still works (BOM).

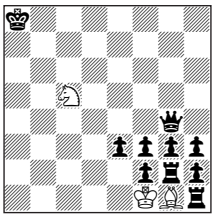
PS4333 (Gurowitz) (a) 1…Kxf3 2.Kh2 g3 3.Kh3 Kf2 4.Kg4 Kg2 5.Kh5 Kh3 6.Bg6 g4# (b) 1…Kh3 2.Kf2 Kh2 3.g4 Kh1 4.Kg3 Kg1 5.Kh4 Kh2 6.Bg5 g3#. bK can be trapped on h-file then it is a matter of finding wK route to allow wP to mate (AB). Chameleon echo mates. I found the moves of the black and white kings interesting (HO). Chameleon echo model mates with self blocks, requiring delicate manoeuvring of the kings and a surprising 2…g3 in part (a) to create room for both kings. Part (b) has a corresponding push of the bPg5. The bPf3 stops the bK from taking a different route to g4 in part (a) (BOM).

PS4333



H#5½ (b) Bh7>h5

PS4334



H#7

PS4334 (Ugren †) 1.Kb8 Se4 2.Kc7 Sxg3 3.Kd6 Sxh1 4.Ke5 Sxf2 5.Kf4 Sd3+ 6.Kg3 Bxe3 7.Rf2+ Bxf2#. Kniest theme (RŁ, HO). In the *Kniest* theme, a side captures on the square where the opposite king will be mated.

ORTHODOX SOLVING LADDER 2025

	Jan	Mar	May	Jul	Sep	Nov	Year	Total
Maximum	**102**	**104**	**102**	**106**	**108**	**110**	**632**	
D.S.Barnes VI	38	22	57	63	50	75	305	**612**
A.Bradnam I	23	29	13	11	8	9	93	223
R.Bua	21	23	13	-	16	15	88	200
B.E.Chamberlain V	73	61	66	78	-	-	278	**641**
J.Junnor VI	52	45	70	66	53	94	380	**587**
R.Łazowski XXX	102	104	102	106	105	110	**629**	**691**
T.Maraffai IV	85	76	87	75	80	100	503	**961**
D-I.Nicula XI	102	97	95	105	101	103	603	**1088**
H.Oikawa II	102	97	95	106	94	-	494	**644**
B.O'Malley I	69	59	69	79	59	92	427	516
S.Pantos IV	-	24	-	-	-	-	24	236
B.Price	15	-	-	-	28	10	53	229
C.M.B.Tylor VI	39	-	-	38	-	21	98	**566**

Ladder Ascents (550 points):

R.Łazowski (XXXI)
D-I.Nicula (XII)
D.S.Barnes (VII)
J.Junnor (VII)
C.M.B.Tylor (VII)
B.E.Chamberlain (VI)
T.Maraffai (V)
H.Oikawa (III)

Also solved

N.Kalabukhov: 95 (May)

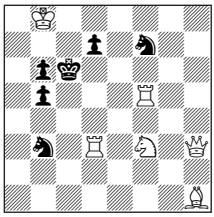
E.Schulze: 77 (Nov.)

THE RECIPROCAL CHANGES OF VLADIMIR EROKHIN, by David Shire

Not long after taking over the editorship of the original two-movers from Barry Barnes, I was delighted to receive a joint contribution from Viktor Melnichenko, Anatoly Slesarenko and Vladimir Erokhin. This problem subsequently won 1st Prize in our 1999 tourney. Naturally I was very familiar with the first two names; their excellent #2s had regularly appeared in our magazine. However, I must confess I knew next to nothing about Erokhin and I wanted to know more. I rapidly discovered that he was a connoisseur of reciprocal change and I would like to show you some of his work in this field.

1 has set play: 1…Sc5 2.Se5 and 1…Sd6 2.Sd4. Two self-blocks with white interference mates. The bSs guard the mating squares and so the double checks are necessary. After 2.Se5# wRd3 holds d6 and after 2.Sd4# wRf5 holds c5. Key **1.Rfd5!** (>2.Qxd7) The white battery is now masked but the wR's control of both d6 and c5 is inviolate. 1…Sc5 2.Sd4 (note that wBh1 holds d5) and 1…Sd6(Se5) 2.S(x)e5. By these means the reciprocal change is effected with good economy – Meredith!. By-play: 1…d6 2.Qc8. Perfection is only denied by the out of play wQ being a big clue.

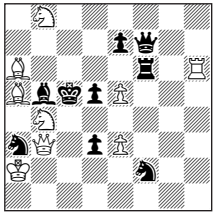
1 Vladimir Erokhin
1 C Moscow Ty 1997



#2

A clearly apparent Nowotny square unlocks **2**. Set play: 1…Bc4 2.Sd7 and 1…Rf4 2.Bb6 – two simple un-guards. **1.S4c6!** (>2.Qb4) 1…Bc4 2.Bb6 (2…Rxb6??) and 1…Rf4 2.Sd7 (2…Bxd7??). By-play 1…Sc2 2.Qxb5 and 1…d4 2.exd4.

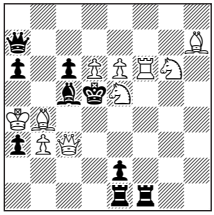
2 Vladimir Erokhin
2 HM *Uralsky Problemist*
1993-96



#2

In the set play of **3** wSe5 supports the wQ: 1…Bd4 2.Qxc6 and 1…Ke4 2.Qd3 but 1…Kxd6 is not provided with mate. 1.Sd7? Kxd6 2.Qe5(threat) 1…Bd4 2.Se7 and 1…Ke4 2.Sf4 but 1…Rf5! **1.Sf3!** Kxd6 2.Qe5(threat) 1…Bd4 2.Sf4 and 1…Ke4 2.Se7. Try and key respectively cut a7-e7-h7 and f1-f4-f5 to enable the reciprocal change. By play 1…Bxd6 2.Qc4. The role of wSe5 in the set play proves to be a diversion – a wonderful Zagoruiko!

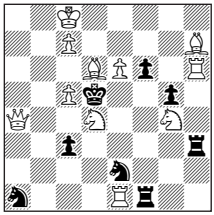
3 Vladimir Erokhin
2 Pr Simkhovich-100 MT
1995-96



#2

4 is both highly imaginative and unified. The set play demonstrates two interferences with the bRs leading to mates by wSg4. 1…f5 2.Sf6 and 1…Sg3 2.Se3. The key cuts the same two orthogonal lines: **1.Sf3!** (>2.Qe4) 1…f5 2.Se3 (2.Sf6? Kxe6!) and 1…Sg3 2.Sxf6 (2.Se3? Kxe6!). The key grants the e6 flight and the thematic defences open the lines of the wRs to that square so that White may not cut these when mating – the Mari theme! 1…Kxe6 2.Qc4 (1…Sd4 2.Sxf6) A most engaging mechanism!

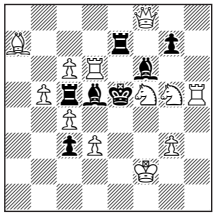
4 Vladimir Erokhin
1 HM *Shakhmatnaya Kompozitsiya* 1999



#2

These first four selections are the work of a mature composer in the last decade of his career. However, Erokhin had always been fascinated by reciprocal change since his early years of composition. Consider **5**. Set play: 1…Re6 2.Sf7 and 1…Be6 2.Sf3. In the diagram f5 is an un-provided flight and, when the wSg5 mates, f5 is guarded by wRh5. The key takes the flight but grants the d6/d4 flights in compensation. **1.Sxg7!** (>2.Qxf6) 1…Re6 opens the line of the wQ to d6 when 2.Sf3# reclaims d4. In similar fashion 1…Be6 opens the line of wRd6 to d4 when 2.Sf7# reclaims d6. 1…Kxd6 2.Bb8 (pin-mate) and 1…Kd4 2.Rxd5 (pin-mate) complete the mating tableaux. This might appear a little rough when compared to the later works but great ingenuity is evident here with an original use of the half-battery.

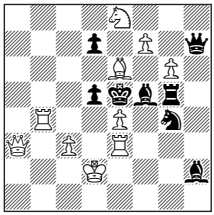
5 Vladimir Erokhin
2-3 Pr *Shakhmaty v SSSR* 1974 (v)



#2

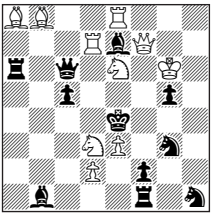
In **6**, 1.f8Q? (>2.Qd6) is an obvious starting point. 1…Kf4 2.exd5 (bBf5 stands pinned) 1…Kxe6 2.exf5 (wQf8 holds f5) but 1…Qe7! **1.Rd4!** (>2.Qd6) 1…Kf4 2.exf5 and 1…Kxe6 2.exd5 (wRd4 holds d5). The two un-provided flights determine a simple choice for the solver but we can appreciate the means by which the R+P batteries function. Again, not a great problem but certainly one whose mechanism we can enjoy!

6 Vladimir Erokhin
1 C, Bulletin of USSR Central Chess Club 1979



#2

7 Vladimir Erokhin
Sp Pr *Shakhmaty* 1981



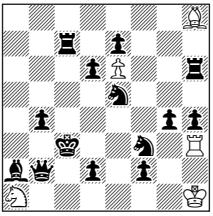
#2

Finally my favourite among Erokhin's reciprocal changes, **7**, has a somewhat symmetrical flavour but it secures my vote with its exciting additional twist. Black's two thematic defences unpin wSe6. Set play: 1…Bf6 2.Sxg5 reclaiming f3 and 1…Bd6 2.Sxc5 reclaiming d3. **1.Se5!** (>2.Qf3). The key provides extra guards for f3/d3 but firmly closes the e line so that the thematic defences become simple un-guards. 1…Bf6 2.Sxc5 and 1…Bd6 2.Sxg5. Also 1…Sf5 2.Qxf5 and 1…g4 2.Qf4. Now for the twist! There are 3 unpinning tries that threaten the two thematic mates. 1.Rd6? is refuted by 1…Bxd3! securing a flight to e5. More importantly we also have 1.Kh7? Bf6! (2.Sxg5? Kf5!) and 1.Qf6? Bd6! (2.Sxc5? Kd5!). This bonus has a truly uplifting effect upon the whole package. I can only suggest one possible improvement: to interchange the positions of bRa6 and bQc6 whilst removing the bBb1. Then 1.Rd6? Qxd3! and 1.Se5! Qe2 2.Bxc6.

Vladimir Erokhin is shown to be a true artist! I personally enjoyed analysing the various mechanisms that the composer has presented to show reciprocal change. I trust that the reader has had the same experience.

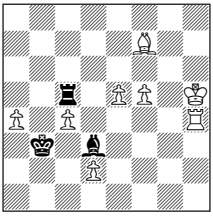
MAKING A SWITCHBACK DURING THE PLAY: WHITE FORM (continued from front cover)

5 János Csák
3 Pr *Orbit* 2014



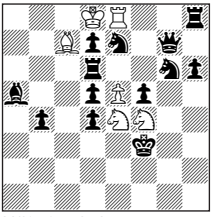
H#3 2 solutions

6 Michel Caillaud
1 Pr *Europe Echecs* 1991-92



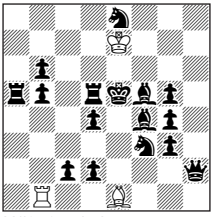
H#3 2 solutions

7 Abdelaziz Onkoud
4 Pr Marche Verte-50 JT 2025-26



H#3 2 solutions

8 Valery Gurov & Georgy Evseev
11-12 Pl Hero Cities 2020



H#3 2 solutions

Reciprocal batteries operate with pinning

5 Formation of reciprocal batteries on two different squares by the Rh3/Bh8 pair. The unique feature is that the operation of these two batteries ends with pin mates. 1.g3 Bxe5+ 2.Sd4 Bxg3 3.Rc4 Be5#. 1.Rf6 Rxf3+ 2.Sd3 Rxf6 3.Bc4 Rf3#.

Reciprocal batteries operate with double check

6 Formation of reciprocal batteries on two different squares using the Rh4/Bf7 pair. Black makes two-move switchbacks in response to White's three-move switchbacks. Mates are delivered by double check. 1.Bxf5 Be6 2.Bd3 Bg4 3.Kxc4 Be6#. 1.Rxe5 Re4 2.Rc5 Re6 3.Kxc4 Re4#.

7 Formation of reciprocal batteries on two different squares by the Re8/Bc7 pair. Three function exchange systems: Re8/Bc7 (switchback or rear battery piece); Se4/Sf4 (captured by Kf3 or passive guard); Rd6/Se7 (unpin of white piece or captured). The black king takes two routes to the e5 square. 1.Sg8 Re6 2.Kxe4 Rxd6 3.Kxe5 Re6#. 1.Rb6 Bd6 2.Kxf4 Bxe7 3.Kxe5 Bd6#.

Other forms

8 Black achieves blocks on e4 with the help of promoted pawns, alternating captures of the Rb1/Be1 pair. White, for his part, achieves annihilations and blocks. Zilahi theme by the Rb1/Be1 pair and exchange of function by Rd5/Bf4. 1.cxb1B Bxg3 2.Bbe4 Bxh2 3.Bg3 Bxg3#. 1.dxe1R Rxb5 2.Re4 Rxa5 3.Rb5 Rxb5#.

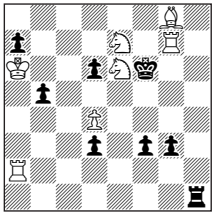
THE FIRST LEPUSCHÜTZ?, by Michael McDowell

The Valtonen and Velimirović *Encyclopaedia of Chess Problems* defines the Lepuschütz theme as follows: "A specific Führung (attack, plan) would be successful if Black had not time to defend. So White allows a check, and the Führung is successful as an answer to this check."

The definition is taken from a comprehensive article on the Lepuschütz theme which Hans Peter Rehm contributed to the Winter 1997 issue of *Mat Plus* (it can be viewed at Ralf Krätschmer's website https://www.berlinthema.de – look under Personen). Rehm gave **A** as "the first presentation which became famous because of the theme" and went on to give the equally famous **B** as the earliest example of the theme he could find, while recognising that the out-of-play bishop makes the key less spectacular. He commented " Erich Zepler was a pioneer for many ideas. This is not so well known because he had the habit not to make big business out of his inventions, did not write articles about them, and left it to others to exploit them. So this first example of our theme is the only one he made." This claim of priority is repeated in the *Encyclopaedia of Chess Problems*.

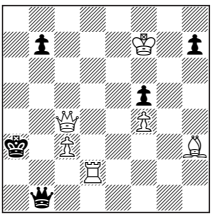
A 1.Rf7+? Kxe6 2.Sd5 Kxd5 3.Rf4+ Kc6! 1.Kb7? Rh4! or Rh5! **1.Ra1!** (>2.Rxh1) Rxa1+ 2.Kb7. This contains two threats. The first is 3.Sd5+ Kf5 4.Rg5+ Ke4 5.Bh7, while the second unfortunately "anticipates" the leading variation – 3.Rf7+ Kxe6 4.Sd5 (>5.Sc7,Sf4) Kxd5 5.Rf4. Hence the main line 2…Rh1 3.Rf7+ etc. is not strictly a defence but simply eliminates one threat. There are a couple of by-play variations: 1…Rh2 2.Sd5+ Kf5 3.Rg5+ Ke4 4.Re1+ or 4.Bh7+ and 1…Rh5 2.Re1 (>3.Rf7#) Re5 3.dxe5+ dxe5 4.Sd5+.Kf5 5.Rg5. Rehm: "A problem which caused a sensation when it appeared. Solvers found the introduction 1.Ra1 Rxa1+ 2.Kb7 Rh1 unbelievable because it is difficult to spot what White has achieved by this apparently nonsensical introduction."

A Hans Lepuschütz
Deutsche Schachzeitung
1940



#5

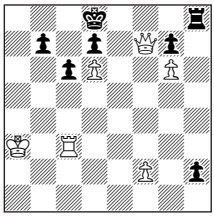
B Erich Zepler
1 Pr J.Berger MT 1935



#4

B 1.Ra2+? Qxa2 2.Qb4?? 1.Kf8? Qb2! **1.Bxf5!** (>2.Bxb1) Qxf5+ 2.Ke7 (multiple threat) Qb1 3.Ra2+ Qxa2 4.Qb4; 2…Q+ 3.xQ; 1…Qb3 2.Be6 Qxc4 3.Bxc4 >4.Ra2; 1…Qb2 2.Qc5+ Ka2 3.Qa5+ Kb3 4.Be6; 2…Ka4 3.Rxb2; or 2.Be6 >3.Qb5,Qa2+,Qb4+; 1…b5 2.Qc5+ Ka4 3.Bxb1. The logic of the Lepuschütz is present, but purity of purpose is absent. Whereas in **A**, 1.Ra1 has the aim of gaining time to play Kb7, guarding c6, here 1.Bxf5 aims not only to give the wK time to move off the pin-line (as no K move will currently serve), but is necessary to support the continuations after 1…Qb3 and 1…Qb2.

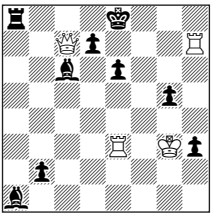
C Erich Zepler
Chemnitzer Tageblatt
31 May 1925



#4

C is taken from the Kuhn and Murkisch collection of problems from Eduard Birgfeld's column in the *Chemnitzer Tageblatt*. 1.Kb2? clears the a-file for 2.Qa2 or 2.Ra3 but is too weak, giving Black time to promote, so **1.Rh3!** (>2.Rxh8#) Rxh3+ 2.Kb2 Rh8 3.Qa2 and 4.Qa8; 2…Rb3+ 3.Kxb3 or Qxb3; 2…Re3 3.fxe3; 1…h1Q 2.Rxh1 etc. Could this be the first Lepuschütz?

D Erich Zepler
Hamburgischer Correspondent 28 Dec. 1924



#4

D is quoted in the Kuhn and Murkisch volume, and gives the impression of being a forerunner of **C**. 1.Qd6? (>2.Qe7#) 0-0-0! **1.Ra3!** (>2.Rxa8+) Rxa3+ 2.Kh2 Ra8 3.Qd6 (>4.Qe7) Kd8 4.Rh8; 1…Ba4 2.Rxa4 etc. However it cannot be classed as a Lepuschütz. White's original plan 1.Qd6? (>2.Qe7#) does not involve the wK, hence there is no need for 1.Kh2? as a logical try. The purpose of the key is not to allow 2.Kh2 as part of White's plan, but rather to remove Black's right to castle. The only purpose of 2.Kh2 is to protect the K.

FAIRY DEFINITIONS (for originals on p.36)

Neutral pieces: may be regarded as belonging to either side at any turn, and may be moved or captured by either side. The side to move cannot capture his own pieces with a neutral piece.

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

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.

Reflexmate (R#n): Like a Selfmate, with the condition that either side must mate in one move, if possible. In a Semi-Reflexmate (Semi-R#n), the condition applies only to Black.

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

Helpstalemate (H=n): A cooperative sequence, with Black starting and ending in the stalemate of Black.

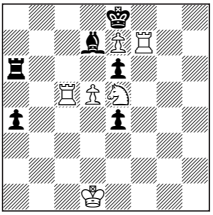
Circe: A captured piece (Kings excepted) is reborn on its own home square. If the rebirth square is occupied, a normal capture may be made. Captured white/black fairy pieces are reborn on the 8th/1st ranks of the same file as the capture square.

Devresbo: A piece (including Ks) can only move if, after its move, it is observed (guarded or attacked) by a piece of any colour.

Leo ()/**Nao** (): Move and capture on Q/Nightrider lines, but when capturing move any distance to reach a hurdle and then any further distance beyond it.

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

1 Hans Lepuschütz
1 Pr *Arbeiter-Zeitung*
1971

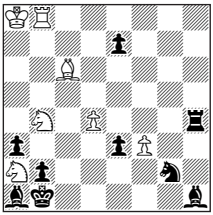


#5

Here are two more problems by Hans Lepuschütz (see Michael McDowell's article on pp.32-33). **1** has tries 1.Rf8+? Kxe7 2.Sg6+ Kd6! and 1.d6? (>2.Rf8#) Rxd6+! The main line of the solution is **1.Ra5!** (>2.Rxa6) Rxa5 2.d6 (>3.Rf8#) Rd5+ 3.Ke1 (>4.Rf8#) Rxd6 4.Rf8+ Kxe7 5.Sg6. Play starts with the bR being decoyed to a5, so that after 2.d6 the checking move 2…Rd5+ occurs without capture of the white d-pawn. After 3.Ke1 the threat of 4.Rf8# can be delayed by 3…Rd1+ 4.Kxd1, or prevented by 3…Rxd6, but that self-blocks d6 and allows the initial plan of 4.Rf8+ Kxe7 5.Sg6 to succeed.

In **2** the thematic try is 1.Ba4? (>2.Bc2#) Se1 2.Sd5 (>3.Sdc3#), but 2…Bxf3! pins the wSd5. The main line of the solution is **1.Rh8!** (>2.Rxh4,Be4+) Rxh8+ 2.Ka7 (>3.Be4#) Rh4 3.Ba4 (>4.Bc2#) Se1 4.Sd5 (>5.Sdc3). After 2.Ka7 the bR returns to h4 to meet the threat of 3.Be4#, but with the wK no longer on the h1-a8 diagonal the initial plan now succeeds.

2 Hans Lepuschütz
1 Pr *Schach-Magazin*
1947



#5

FAIRIES SOLVING LADDER 2025

	Jan	Mar	May	Jul	Sep	Nov	Year	Total
Maximum	**35**	**35**	**35**	**35**	**35**	**30**	**205**	
D.S.Barnes I	5						5	155
B.E.Chamberlain V	29	30	19	22	-	-	100	**249**
J.Junnor I	10	13	5	-	5	10	43	60
R.Łazowski XX	33	35	30	25	35	25	183	**205**
C.C.Lytton XIII	19	15	17	14	23	25	113	**205**
T.Maraffai III	25	23	25	23	28	20	144	**292**
D-I.Nicula X	33	30	30	30	30	20	173	**243**
H.Oikawa I	15	30	25	25	20	-	115	**228**
B.O'Malley	25	24	23	10	20	20	122	**320**
B.Price	-	-	-	-	3	-	3	60

Ladder Ascents (200 points):

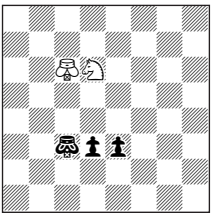
R.Łazowski (XXI)
C.C.Lytton (XIV)
D-I.Nicula (XI)
B.E.Chamberlain (VI)
T.Maraffai (IV)
H.Oikawa (II)
B.O'Malley (I)

Also solved

N.Kalabukhov: 9 (May)

FAIRY SOLUTIONS (January)

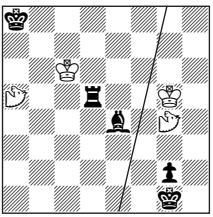
PS4335F



Ser-S#8 2 solutions
Royal Grasshopper

PS4335F (Turner) 1.rGe6 2.Sc4 3.rGb3 4.Sa3 5.Sc2 6.rGd1 7.Sd4 8.Se2+ dxe2#. 1.Sf5 2.Sh4 3.Sg2 4.rGh1 5.Se1 6.rGd1 7.rGf1 8.Sxd3 e2#. There is just the two mating positions in this setting – it was nice to be able to find two longish unique paths to reach them (Composer). Interesting routes bouncing off opposite sides of the board and culminating in lovely mates. The ideal mate with the doubled pawns is especially memorable (R.Smook). Mate by play on the same square (but different pawns). Good (HO). Same meat (mates), different gravy (C.C.Lytton). Miniature, with excellent cooperation between the wG and wS, with three moves by the former and five moves by the latter in each solution. One selfmate is forced with check, while the other is forced with zugzwang. Each bP mates on e2 (BOM).

PS4336F

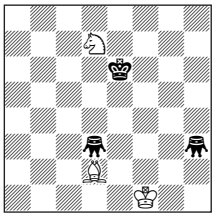


H#3 (2 problems)
Sparrow

PS4336 (Jelliss) Left: 1.Rd8+ Kb6 2.Bb7 SWa6 3.Rb8 SWa7#. Right: 1.Kh2 Kh4 2.Kh1 Kh3 3.g1=SW+ SWh2#. Attractive presentation of two ways a Sparrow can use enemy force (CCL). I was charmed figuring out why none of the hurdles could move away and nullify the respective mate (RS). Gather in the corner. The third move in the problem on the right was interesting (HO). In the left-hand diagram, the bR and bB both self block, and the bB provides the hurdle for the mating move of the wSW. In the mating position, both the bR and bB provide hurdles to ensure the wSW gives check. Thus, moving one of these hurdle pieces does not get Black out of check. In the right-hand diagram, the bK makes a tempo move before moving to h1, and then promotes the bPg2 to a bSW which acts as both a self blocking piece and a hurdle for the wSW – both to enable the mating move and to ensure that the move gives check. In the mating position, the move 4.SWg2 does not get Black out of check, as the bSW still acts as a hurdle for attacking the bK on h1 (BOM).

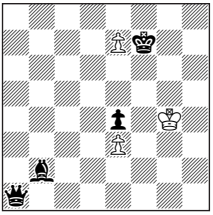
PS4337 (Lörinc) 1.Kf5 2.Gg6 3.Kg4 4.Kh5 5.Gh6 6.Gh4 Sf6#. 1.Kd5 2.Kc4 3.Gb5 4.Kb3 5.Ga3 6.Ka4 Sc5#. Echo model mates on the opposite sides of the board: vector (1,7) + reflection (Composer). Fine echo mates on opposite sides. Tempting is bK to f3 for Se5#, but bGh3 can't reach e4 quickly enough (CCL). It was an evil idea to put the white king on f1. The solver sees the checkmate bGe4, bGg3 bKf3 wSe5, but no matter how he tries, he can only achieve this position in 7 moves (TM). Echo mates. Very good (HO). Mirrored echo model mates on the East and West edges of the board, with distant self blocks. The route of the bK, only on light squares, is determined by White's control of the dark squares and the need to be a hurdle for the self-blocking bGs (BOM).

PS4337F



Ser-H#6 2 solutions
Grasshoppers

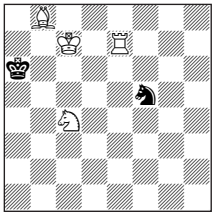
PS4338F



HS#3½ 2 solutions
Alphabetic Chess

PS4338F (Luce) 1…Qg1+ 2.Kh5 Bf6 3.e8Q+ Kg7 4.Qg6+ Qxg6#. 1…Qa6 2.e8S Qg6+ 3.Kf4 Ba3 4.Sd6+ Bxd6#. In the first solution, the first black check breaks the alphabetical obligation for White. The white pawn is promoted to queen which is later sacrificed, to force the alphabetical mating capture. In the second solution, the white pawn is more surprisingly promoted to knight, but the end of the scenario is the same. (Composer). bQ and bB exchange functions, mate neatly thematically forced by ABC rule after (expected) 2 white promotions (CCL). Exchange of functions between bQ and bB. The type of promotion is the key point (HO).

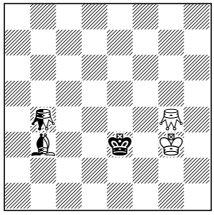
PS4339F



HS#5 (b) ♗f5 (c) ♖f5

PS4339F (Linß) (a) 1.Kc8 Se3 2.Bc7 Ka7 3.Bd8+ Ka8 4.Rc7 Sd5 5.Sb6+ Sxb6#. (b) 1.Re8 Kb5 2.Kb7 Bd7 3.Ka8 Ka6 4.Rc8 Bb5 5.Rc6+ Bxc6#. (c) 1.Kd8 Rb5 2.Re5 Kb7 3.Ba7 Kc6 4.Sa5+ Kd6 5.Bb8+ Rxb8#. 3 mates with the kings on different squares (Shankar Ram). Miraculous positioning of force to secure unique play over 3 long solutions with Forsberg twinning – difficult enough to compose 2. Should figure highly in this year's award. Difficult to solve too, first finding the finale and then actually reaching it (CCL). Forsberg twins, what a grandiose plan! (I.Bryukhanov). bK's move is key point. It was hard to predict the final position in (c) (HO). BOM admired the route of the wR in (b), but was stumped by (c).

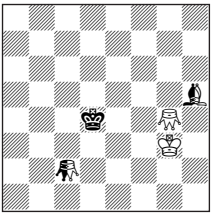
PS4340F



H#3 Circle (b) nBb3>c3
(c) nGb4>a4 G

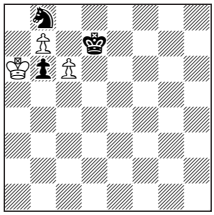
PS4340 (Foster) (a) 1.Kd4 Gc4+ 2.nGb2 Kf4 3.nBxc4[Gc8] Gc3#. (b) 1.nGd2 Kh3 2.Kf3 nBxd2[Gd1] 3.nBe3 Ge2#. (c) 1.nGc2 nBxc2[Gc1] 2.nBe4 Gd4 3.nBd3 Gd2#. Three twins, echo mates, and no repetition, in just 3 moves (Composer). Three echoes of attractive Circe-specific mid-board finale (CCL). Chameleon echo-mates. Simple, but brilliant (HO, similarly IB). The composer's experiments with this material produced other examples. One of them is given at left. (a) 1…nBg6 2.Ke3 nBxc2[Gc1] 3.nBe4 Gd4 4.nBd3 Gd2#. (b) 1…nBf7 2.nBa2 Gc4 3.nGa1 Kf4 4.nBxc4[Gc8] Gc3#. (c) 1…nBe8 2.Kc4 Gb4 3.Kxb4[Gb8] nBb5+ 4.Ka5 Gb4#. Echo mates with no repeated moves, twinning by moving nG, matching W1 moves by nB, wGg4 plays to d4, c4 and b4.

Geoff Foster
Original



H#3½ Circle G
(b) nGc2>a7 (c) nGc2>d2

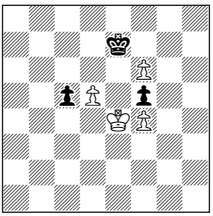
PS4341F



H=4 Anti-Kings

PS4341 (McDowell) 1.Kc8 Ka5 2.Kxb7 Kxb6 3.Kc7 Kb7 4.Kd7+ Ka6=. Double rundlauf in a single-line miniature (Composer). Impressive rundlauf by both Ks, with amusing stalemate of bS which can neither capture the wK nor relieve the check on the bK (CL). It took a while to see that it's stalemate without pawns b6 and b7. A little waltz of the royals takes care of that (RS). bPb6 and wPb7 have been removed. It's clear and interesting (HO). In the initial position, Black would be stalemated if not for the bPb6 and wPb7. Thus, the kings embark upon round trips, each capturing a pawn along the way (BOM). Michael also found a different setting which is given at left. 1.Ke6 Kd4 2.Kxd5 Kxc5 3.Kd6 Kd5 4.Ke7 Ke4=. The 7-piece setting is aesthetically superior in that the shapes of the rundlaufs are identical (Composer).

Michael McDowell
Original



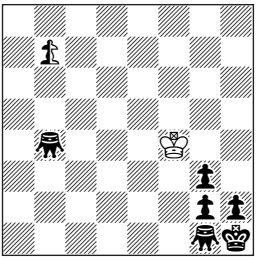
H=4 Anti-Kings

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)

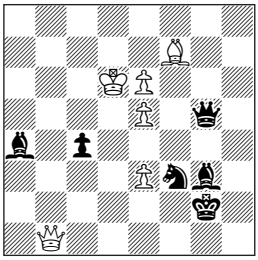
A varied mix of different fairy stipulations, pieces and conditions this time! Welcome to Bruno Kampmann! His problem shows some skilful shepherding. Brian, Sébastien and Mario explore different helpselfmate motifs. A Good Companion style reflexmate from Dr Lytton. Varied Circe and Grasshopper stalemates by Oleg. Maryan's helpmate uses an uncommon condition. *Fairy definitions are on p.33*.

PS4410F Bruno Kampmann
(France)



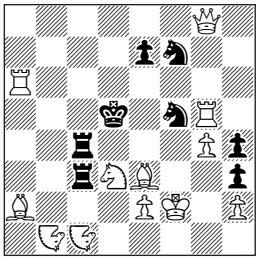
#9 Neutral Pb7
Grasshopper

PS4411F Brian Chamberlain



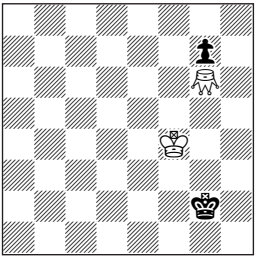
HS#4

PS4412F Cedric Lytton



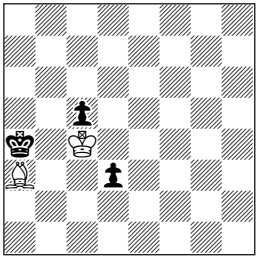
Semi-R#2 Nightrider

PS4413F Oleg Paradzinsky
(Ukraine)



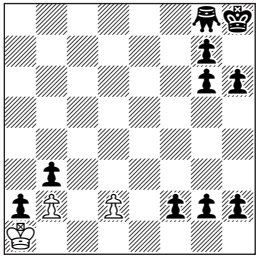
H=5 (b) Gg6>d6
Circe Grasshopper

PS4414F Maryan Kerhuel
(France)



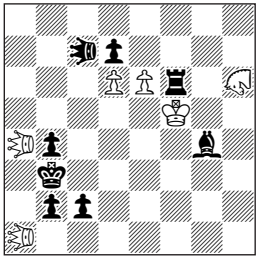
H#2½ with set play
Devresbo

PS4415F Sébastien Luce
(France)



HS#6½ Grasshopper

PS4416F Mario Parrinello
(Italy)



HS#3 2 solutions
AntiKings Leo Nao

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