# THE PROBLEMIST SUPPLEMENT

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

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

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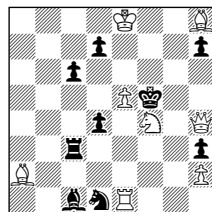
## CONTENTS

## A MOST ENJOYABLE THREE-MOVER,  by David Shire

For most of my chess life I have considered myself primarily to be an OTB player, so why was it that I struggled to analyse successfully the #3s within the time constraint of the solving events at the BCPS weekends? True, these were the only occasions where I tried to solve such problems but it was still a depressing blow to my ego! And then came Robin Matthews' *Mostly Three=Movers*, a wonderful volume in the *feenschach-phénix* series. I determined to cover the solutions and gain some practice in solving. To my amazement I found that I could resolve these diagrams, although some required considerable effort. Why was this? I think that Robin's problems were particularly logical and that the logic was betrayed in the construction. This enabled clues to be discovered and intent to be revealed. There were plans for another *feenschach-phénix* publication, a collection of Leonid Zagoruiko's problems… sadly this did not come to fruition. Robin Matthews was a great fan of Zagoruiko's work and I understood that he was contributing to the #3 section. [A Russian-language collection, *Maestro Leonid Zagoruiko*, by Yakov Vladimirov, was published in 2015 – Ed.] So I determined to solve **LZ**'s #3s whenever I came across them in my library. A run of old magazines I recently acquired revealed the diagram alongside.

**Leonid Zagoruiko**
2 Pl USSR
Championship 1953



#3

As a composer of two-movers I noticed at once the wS posted on a square orthogonally adjacent to the bK. I also registered that each of the three black pieces defending the bK could cut the line of the wR to e4, a potential flight square. I was convinced that wSf4 must move since now wQh4 would add cover to that square. However, the wS uniquely holds g6 and 1…Bxf4 is a strong set defence so **1.Bf7!** was obvious. Now things became tricky… where might the wS move? The only possibility of promise was 2.Sh5 with the threat 3.Sg7. The e3 defences are still valid since the threat cuts the line of the wB from h8 to e5 thus making wRe1 the sole guardian of e5 – Theme A! Surely I was on the right lines here? 2…Re3/Be3 3.Qf4/Sg3 etc was convincing but there is no answer to the mundane 2…Bh6! Finally the light dawned; wBf7 has access to h5! The true threat is the forcing 2.Qf6+ Kg4 3.Bh5 and this gives the purpose of wPh2. After 1…Re3 2.Sh5 (>3.Qf4) 2…R~ 3.Sg7/Sg3 accordingly and 2…Rxe5+ 3.Rxe5. If 1…Be3 2.Se2 (>2.Sg3) 2…B~ 3.Qf4/Sxd4 accordingly. The e3 Grimshaw is complete. If 1…Se3 2.Sxh3 (>2.Qf4) 2…S~ 3.Qe4 and 2…Sg4!?(self-block) 3.Qxh7. In addition to the e3 defences is one final variation: 1…Bxf4(self-block) 2.Qxh7+ Kg4,Kg5 3.Qh5. This was a hugely satisfying experience; the type of three-mover I enjoy!

**Leonid Zagoruiko**
1 Pr *Shakhmatnaya
Kompozitsiya* 1993-94
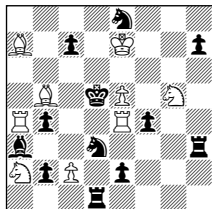


#3

[At left is another **LZ** problem. Note that 1…Sc5, 1…Sd6 and 1…c5 all prevent a potential check to the wK, and that without the bPb4 the mates 3.c4, 3.Rad4 and 3.Sc3 are possible. *The solution is given on the bottom of p.315* – Ed.]

# ORTHODOX ORIGINALS, edited by Abdelaziz Onkoud

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

In **PS3950** Barry continues his researches into an unusual try-play pattern involving refutations and the threat they defeat. **PS3952** could easily be set in conventional try/key form, but Jacques considers the 2-solution form to be clearer. The two phases have two identical variations, but with the black defence motives being reciprocally changed. Enjoy your solving!
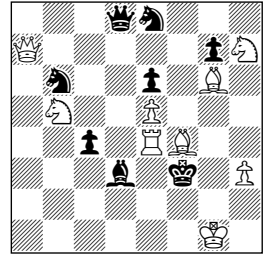
**PS3950  Barry Barnes**
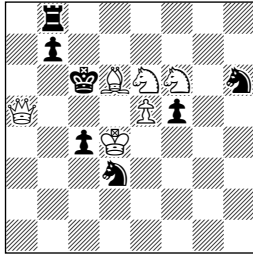
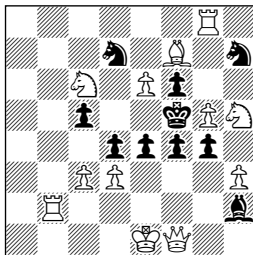

#2  vv

**PS3951  Rainer Paslack**
(Germany)
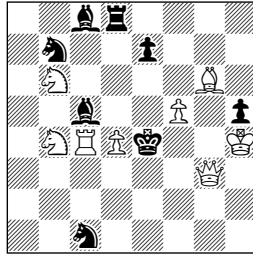


#2  v

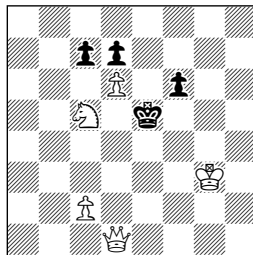**PS3952  Jacques Rotenberg**
(Israel)



#2  2 solutions

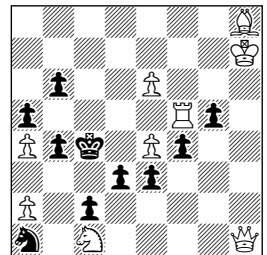**PS3953  Givi Mosiashvili**
(Georgia)



#2  vvv

**PS3954  Antonio Tarnawiecki
& Steven B. Dowd**
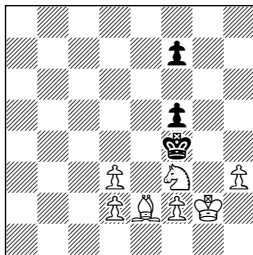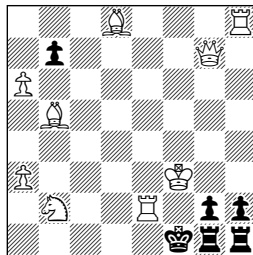(Peru / USA)



#3

**PS3955  Leonid Makaronez**
(Israel)



#3

**PS3956  Steven B. Dowd &
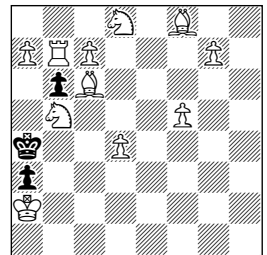Antonio Tarnawiecki**
(USA / Peru)



#7
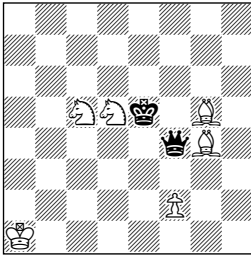
**PS3957  Gennady Koziura**
(Ukraine)



S#7

**PS3958  Alexander Fica**
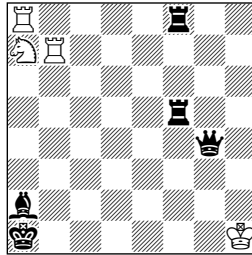(Czech Republic)



S#8  (b) Ka4>a5

**PS3959  Kivanç Çefle**
(Türkiye)

H#2  3 solutions

**PS3960  Kabe Moen**
(USA)

H#2  2 solutions

**PS3961  Shaul Shamir**
(Israel)
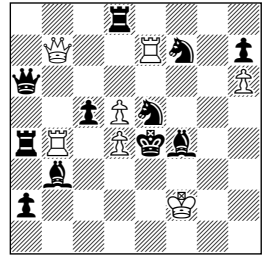
H#2  2 solutions

**PS3962  Franz Pachl**
(Germany)
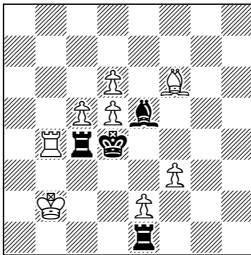
H#2½  2 solutions

**PS3963  Stephen Taylor**
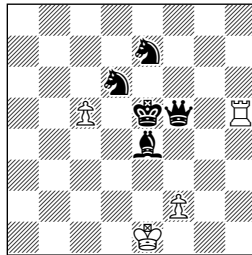
H#3  2 solutions

**PS3964  Ljubomir Ugren**
(Slovenia)
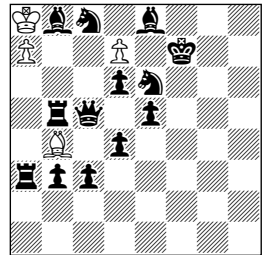
H#3  3 solutions

**PS3965  Nikola Petkovic**
(Serbia)
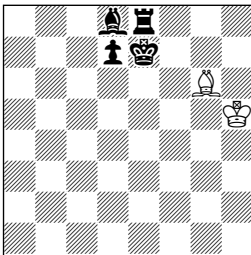
H#4  (b) Ke7<>Bd8

**PS3966  Ljubomir Ugren**
(Slovenia)
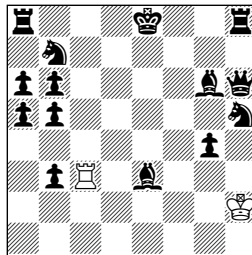
H#4  2 solutions

**PS3967  Abdelaziz Onkoud**
(France)
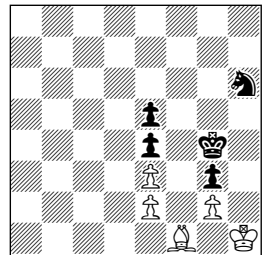
H#7

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 2023.

**PS3881**



#2

**PS3882**



#2

**PS3883**



#3

**PS3884**



#3

**PS3885**



S#5   (b) a3=wR

**PS3886**



H#2   2 solutions

**PS3887**



H#2   3 solutions

# SOLUTIONS (January)

**PS3881** (Wirajaya) 1.Bg7? (>2.S~) Qf8,Qg8 2.Sc6; 1…dxe5 2.Bxe5; 1…Se3! 1.Sg6? (>2.Bg7) Qg8 2.e5; 1…Qf8! **1.Sf7!** (>2.Bg7) Qg8 2.Qxd6; 1…Qf8 2.e5; 1…Se3 2.Qxe3; 1…Qd5 2.exd5; 1…Sc4,Sxd3 2.R(x)c4. Strong battery-forming try 1.Bg7? threatens most knight moves as mates, but the choice between 1.Sg6? and the key requires thought. The anticipatory closure of lines neatly secures a changed mate after 1...Qg8. Inaccuracies inevitable (B.P.Barnes). wS first moves introduce potential mates 2.Qxd6 and 2.e5. The key ensures that the bQ is unable to retain control of both mates after 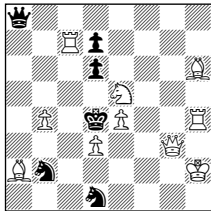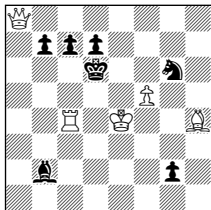defences on f8 and g8 (G.Foster). The key prepares for 1…Qf8 while maintaining the lines of wQ and wB to the e3 square (H.Oikawa). The wRh4 suggests a key with wSe5 (new solver Brennan Price).

**PS3882** (Rice) 1.Qa7? (>2.Qc5) b6 2.Qxc7; 1…Ba3 2.Qd4; 1…g1Q! 1.Qc8? (>2.Qxc7) c5 2.Qxc5; 1…Bf6! **1.Qd8!** (>2.Qxc7) c6 2.Qb8; 1…c5 2.Qb6; 1…Sxh4 2.Qf8; 1…Bf6 2.Qxf6. Pseudo le Grand in the tries and a neat pattern of post-key Q-mates, but otherwise trivial (Composer). The b/c-file bPs provide a surprisingly tricky barrier, but even trickier is the tempting try 1.Qa5? (>2.Qxc7,Qd5,Qc5) b5 2.Qxc7,Qd5; 1…Bd4 2.Qxc7,Qd5; 1…Sxh4 2.Qc5; 1…Bd4 2.Qxc7,Qd5; 1…Se7 2.Qxc7,Qc5; 1…c6!, which strongly suggests *Combinative Separation* of the threats 2.ABC into A, B, C, AB, AC, but *not* BC (BPB).

**PS3883** (Aliovsadzade) 1.Bxd4 (>2.Kg3 ~ 3.Rfe3) Rc6 2.Sd7 R~rank/ R~file 3.Sc5/Sf6; 1…Rg6 2.Sh7 R~rank/R~file 2.Sg5/Sf6; 1…Ra1 2.Rfe3+ Kf4 3.Se6. Clever threat-line forces bR defences to c6 and g6 for two *Zugzwang* focal-positions. Even after 1…Ra1, it is the distant wS that still plays its heroic part – 5 mates – with 3.Se6. Very nice indeed! (BPB). White must retain the bishop and taking Black's d-pawn is a good start (A.Bradnam).
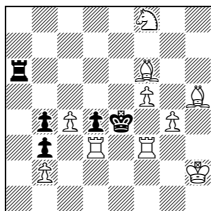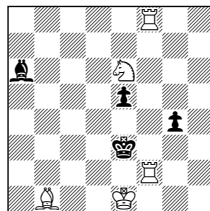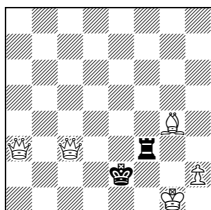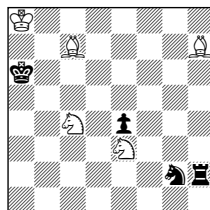
**PS3884** (Kawagoe) 1.R2f5? (>2.Rxe5#) Bd3,Bb7 2.Rxe5+ Be4 3.Rxe4; 1…e4! 1.Rg2? (>2.Rg3#) Bd3! **1.R8f5!** (>2.Rxe5#) e4 2.Rg2 (>3.Rg3) Be2 3.Rxe2. A short threat leads to some redemption after 1…e4. A brave start (BPB). Only one wR is needed to control the f-file. The obvious move is to swing wR to g2/g3. It is only necessary to anticipate bB moves (AB). Good logic (R.Łazowski).

**PS3885** (Bryukhanov) (a) 1.Qd4 Ke1 2.Qe7+ Re3 3.Qh4+ Rg3+ 4.Kh1 Kf1 5.Qg1+ Rxg1#; (b) 1.Ra2+ Kd1 2.Qc4 Ke1 3.Re2+ Kd1 4.Rg2 Ke1 5.Qf1+ Rxf1#. This is so beautifully done in miniature that I would convince myself, if the inspiration were mine, that two wQs are justified in (a). Quite a thrill to find that wRa3 gives a distinct solution for echoed mates (BPB).

**PS3886** (Jonsson) 1.Rxh7 Sd5 2.Rxc7 Sxc7#; and 1.Sxe3 Bg8 2.Sxc4 Bxc4#. Wonderful economy for controlled carnage of the white pieces for a *Zilahi* in each solution (BPB). Very amusing – an audacious idea. A sort of super Zilahi with both knights (or bishops) captured (C.R.Blanden). Neat matched play, with Black's pieces capturing twice to unblock mating squares. White has duplicate guards on two flights while the mating moves guard the third (C.M.B.Tylor).
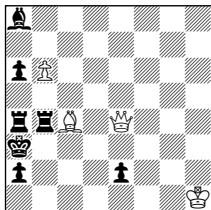
**PS3887** (Çefle) 1.e1S Qg2 2.Sf3 Qxa2#; 1.Rxc4 Qc6 2.Re4 Qc3#; and 1.Rxb6 Qb7 2.Rc6 Qb3#. bRb4 and wQ position themselves for unpins of the wQ. 1.e1S a little at odds with the other two solutions, but it is no less thematic, and 2…Qxa2 is not to be omitted! It's more inspired work by KC (BPB). 3 different wQ mates neatly forced by different unpins (CMBT). A matter of finding a path for the queen to the potential mating squares and a corresponding break of the pin (BP). "Pelle move and unpin" x3. A simple and nice composition (HO).

**PS3888** (Jonsson) 1…Bh5 2.Rxe8 Bxe8 3.c1B Ba4#; and 1…Sxf6 2.Rxg4 Sxg4 3.c1S Sxe3#. The disappearance of the wB and bR in one solution matches the disappearance of wS and bR in the other. Under-promotions to bS and bB, and model mates ensure unity throughout. Excellent! (BPB). Stylish Zilahi with mating piece making all the white moves. Promoted piece on c1 matches mating piece in each solution (CRB). Zilahi with white pieces capturing en route to mate, while black promotions block a flight without guarding the mating line (CMBT).

**PS3889** (Taylor) (a) 1…Qg1 2.Qf1 dxc3 3.Qf5 Qd4#; (b) 1…g4 2.Qb1 Qxb1 3.Rg3 Qf5#; (c) 1…Qe1 2.Qd1 d4 3.Qg4 Qe5#; (d) 1…Qg1 2.Qe1 gxh3 3.Qe5 Qg4#. After (mostly) imitative play by the bQ on the bottom rank, the bQ releases the wQ for the kill four times with self-blocking direct unpins – but not before sensationally good preparatory work by the wPs – and a remarkable quartet of model mates. A splendid inspiration realised by great technique! (BPB). Varied twinning allows assorted mates by unpinned wQ (CMBT). In the (c) and (d) mates, the queens' positions are exchanged (HO). In each twin a different unit moves one square to the right and remains there (GF).

**PS3890** (Foster) (a) 1…Sd4 2.Bg4 Sb5 3.Rc4 d4 4.Be6 Bg2#; (b) 1…Bd7 2.Re3 Be8 3.Ke4 d3+ 4.Kf3 Bh5#. I guessed (correctly) that model mates were coming, but (b), in particular, was tricky for its wandering wB. Loved a second use for the wP! Still a puzzle for me that the removal of the bB can effect so different a solution (BPB). Very difficult with simpler twin, but with lovely bishop moves (both model mates) (CRB). Neat twinning allows quite different mates; wB can only mate on long diagonal when this is doubly blocked! (CMBT).

**PS3891** (Ugren) 1.a1B a8Q 2.Be5 Qxc6 3.Bc7 Qxf6 4.d1R+ Qf1 5.Rd7 Qf8#; and 1.e1B a8R 2.d1R Rxa5 3.Rd7 Rf5 4.Ba5 Rxf6 5.Bc7 Rf8#. Two fine sequences, with 4.d1R+ dragging back the wQ to f1 etc. a major surprise. Once, I would have enthusiastically applauded just one of these solutions… it shows how far the modern helpmate has come (BPB). Very approachable problem, with great thematic clarity. R/Q promotion separated with different routes to f6 (the Q has extra time to block the check 4.d1=R+). Both mates are essentially identical, but arrived at by very different routes (CRB). Good effects, with many varied promotions resulting in similar mates (CMBT). Different pawns promote to B and then block c7 (HO). Came back many times before succeeding (S.Pantos).

**PS3892** (Ugren) 1.Qg2+ Kxg2 2.Kc2 Kf3 3.Ra1 Ke3 4.Kb1 Kd2 5.b2 Bxd3#; and 1.g2+ Kh2 2.g1B+ Kh1 3.Qd2 Bh3 4.Ke2 Kg2 5.Be3 Bg4#. Superlatives keep coming… the two solutions are highly intricate and accurate. It takes 1st move checks to release both wK and wB for (what else?) model-mates! (BPB). Lovely Qg2+ solution with mate on b1. I failed to find the 1.g2+ solution (CRB). wB minimal with quite different mates (CMBT). Black first moves are made to the same square. Predicting the final position in the 1.g2+ solution was not easy (HO).

**PS3893** (Taylor) 1…Kb4 2.Kc2 f5 3.Kd3 f4 4.Ke4 c5 5.Kd5 f3 6.Bd4 c4#. Model mate after all white pieces move one square up the board (Composer). All the wPs advance a square. A memorable pawn-shuffle! ST is at the top of his game (BPB). Superb problem – after key move, all white moves are simple pawn moves with no captures. Surprisingly simple to solve (CRB). Lovely effect, with all white units moving 1 square forward (CMBT). Interesting (HO).

**PS3894** (Ugren) (a) 1.Sb3 Kg1 2.Rb1 Kh1 3.Qc1 Kg1 4.e1S Bxd3+ 5.Kd1 Kf1 6.Sc2 Be2#; (b) 1.Bg1 Bxe2 2.Kc3 Bxg4 3.Kd4 Bf3 4.Ke3 Bxa8 5.Ke2 Kxg2 6.Be3 Bf3#. It was helpmate sequences like this that first drew me to problem chess, but, in those
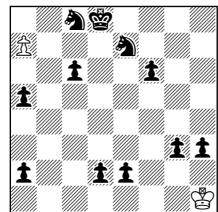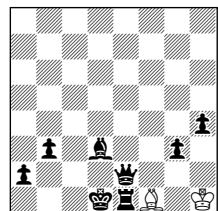


PS3888
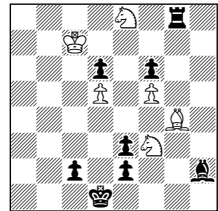
H#2½  2 solutions
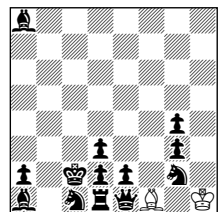


PS3890
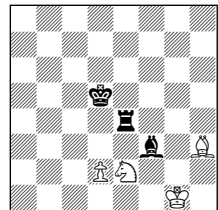
H#3½  (b) −Bf3



PS3891

H#5  2 solutions
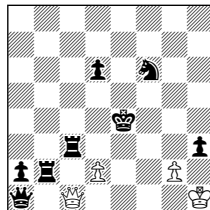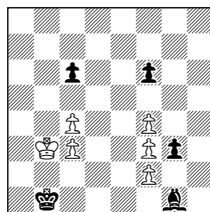


PS3892

H#5  2 solutions
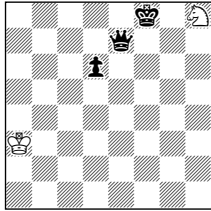


PS3894

H#6  (b) Ba1>a7



PS3889

H#2½  (b) bK>f4  (c) &
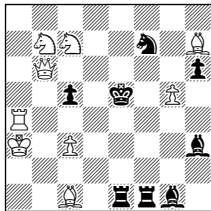Pd6>e6  (d) & Sf6>g6



PS3893

H#5½

**PS3895**



H#8

early days, I never saw anything as good as this with its *two* solutions. The precision of the play astounds me (BPB). Interesting twinned minimal; either wK or wB must make many moves which apparently accomplish little (CMBT). Standard super-hard problem from Mr Ugren. No idea how to solve this (CRB).

**PS3895** (Ugren) 1.d5+ Kb3 2.d4 Sf7 3.d3 Sd6 4.d2 Sb5 5.Ke8 Kc4 6.Qf8 Kd5 7.d1R+ Ke6 8.Rd8 Sc7#. Easier to cope with – the bP will march on – but the *delayed* promotion to bR with a check threw me for a while. An exceptional *Tanagra* to round off four superb *Minimals* from Ljubomir! (BPB). Good logical problem. Rook promotion and mating position fairly obvious, but excellent timing required to get white K to e6 and Sc7 (CRB). Lightness of setting is emphasised by comparison with the composer's other masterly contributions! (CMBT).

# AN ADVENTURE IN COMPOSITION, by Kabe Moen

**A  Holger Helledie**
*Skakbladet* 1967



#2

*Adventures in Composition* by Comins Mansfield remains one of my all-time favourite reads, offering something new every time I revisit it. Recently, I had the pleasure of embarking on a chess problem that felt like an adventure of my own. **A** shows a double Grimshaw in an open position. The key is 1.Sa5! threatening 2.Sc4. The threat will close the wRa4 line of guard to e4 and f4 and hence Black can defeat it with Theme A defences that cut either of the wB lines at e3 and f5. Hence the double Grimshaw follows 1…Be3/Re3 2.Re4/Qxc5 and 1…Bf5/Rf5 2.Qf6/Qe6. Moreover, the set mate 1…Sd6 2.Qxd6 is changed to a pretty white interference mate 1…Sd6 2.Sc6 after the key.

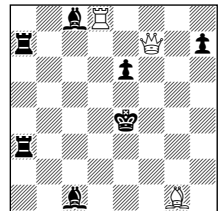Although it is not the most fertile composing ground, I decided to explore the possibility of a double Grimshaw with all four thematic mates from the wQ. After a lengthy database search, I was surprised that I could not find any double Grimshaw positions that met my criteria, so I set out to create one. The basic scheme, which is shown in **B**, involves a threat of 2.Rd4. The thematic variations are 1…Bd7/Rd7 2.Qxh7/Qxe6 and 1…Be3/Re3 2.Qf3/Qf4. The challenge now is to cover the bK's field and find an appropriate key move.

**B  Scheme**



**C  After key**



Covering the bK's field is slightly annoying since multiple lines must be kept open and most of the squares require double guards for the thematic defences to be effective. A wBc4 works nicely to cover d5 and d3 while also handling the defence 1…Rd3 with 2.Bxd3. Guarding e5 requires a wSg4, which could pose problems later due to the extra guard on e3. To cover the other squares we can add a wPg3 and wSh4 and placing the wK on h1 yields the desired play from the Grimshaws. A cheap key might be to place wR on h8 for Rd8, but I am getting ahead of myself because the play is not exactly accurate. Indeed 1…e5 leads to a dual 2.Qd5/Sf6. It also seems that 1.Qf6 will be a strong and undesired move. Luckily, an easy fix is available, and that is to include a bSg8 to take care of both flaws. **C** has the desired accurate play, and the next step is to find an appropriate key move.
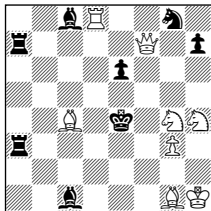
**D  Original**
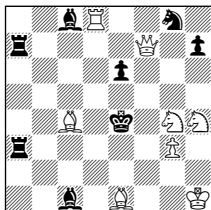


#2

My hopes for an easy key of 1.Rd8! were dashed by the presence of the bSg8, which left no available square for the key piece. Indeed, the wR cannot start on f8, because 1.Qf4+ Bxf4 2.Rxf4 cooks and with wRe8, 1.Qf5 is mate in one. Another option is to use the dark square wB to make the key. Unfortunately, any attempts at starting the wB on d4 and making a withdrawal key are hopelessly cooked. Positioning wBe1 results in a sound position, as seen in **D**. Achieving soundness is always a milestone in any composition. The solution is 1.Bf2! (2.Rd4) 1…Bd7 2.Qxh7; 1…Rd7 2.Qxe6; 1…Be3 2.Qf3; 1…Re3 2.Qf4; 1…e5 2.Qd5; 1…Rd3 2.Bxd3. On a positive note, the position is open and visually appealing with a mirrored bK. There are six variations including five wQ mates. While not a record for economy, using 8+8=16 pieces for a double Grimshaw is a reasonably efficient rendering.

Despite the joy of realising my idea, the idle key piece did not sit well with me. It then occurred to me that there was a different way to cover the bK's field with a wR say on b5 and wPe2 as shown in **E**. The fifth wQ mate is lost, but a self-block after 1…e5 is gained. My initial hope was to find an anti-critical key, something like 1.Bb6-f2, but this was again cooked by 1.Rd4+ Ke3 2.Qf3 and other strong moves. However, I realised a

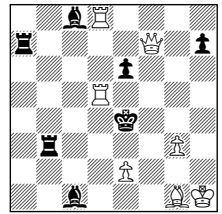natural withdrawal key is built into the matrix. Positioning wRd5 and bRb3 yields the nice little side-step key 1.Rc5!

The final position is shown in **F**. The Grimshaws remain as before, while 1…e5 2.Rc4 and 1…Rd3 2.exd3 complete the play. The bS is no longer needed as a cook and dual stopper because of 1.Qf6? exd5!, making the problem a rare knightless position. Thus, we have saved two pieces, creating a 14 piece double Grimshaw. There are additional tries: 1.Rh5,Qh5? Bg5! but perhaps the best try is 1.Bd4? (>2.Re5) with 1…Ra5 2.Qxh7; 1…Rb5 2.Qf3; 1…Bf4 2.Qxf4; 1…exd5 2.Qxd5; 1…Rd7 2.Qxe6; but the thematic defence 1…Bd7! refutes this try.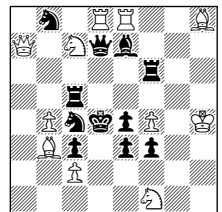 The black duals after 1…Ra4,Rb4,Bc2 can be avoided by adding bPs on b2 and b4, but then the position loses its charm. So I decided to live with these imperfections and sent the problem to the Japanese outlet *Problem Paradise*.

**E  After key**
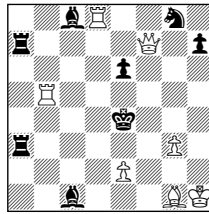
**F  Kabe Moen**
*Problem Paradise* 2023

#2

---

# THE TWO-MOVERS OF ERNEST LERTORIA, by David Shire

As a young schoolboy I learnt the moves of chess in 1959 during the period of the great Candidates Tournament of that year. I was at once fascinated; there could have been no more exciting time to experience the explosive chess of Mikhail Tal! I culled the scores of his games from Hugh Alexander's column in the *Sunday Times*; I still have the cuttings! Recently I thumbed through these fragile records of those far-off days and rediscovered something I had long forgotten. Hugh's usual fare was a game and a diagram with pieces normally arranged in rather ridiculous positions. These I regularly ignored but this was not so one Sunday in 1962. The next Candidates Tournament was already taking place in Curaçao; a competition from which Leonid Stein had been unjustly eliminated by the "only three Soviets" rule. However, he had the consolation of winning the brilliancy prize for his fabulous game against Portisch. Thus inspired I decided to investigate the accompanying problem, **A**.

**A  Ernest Lertoria**
(Surbiton)
*Sunday Times* 1962

#2

wSf1 was well out of play so I tried **1.Sg3!** (>2.Sf5). Yes, three black pieces were pinned – I had seen nothing like this before! I noted that bSc4 could defend by unpinning each of those three black units in turn but also opening the line of wBb3 to d5. After much effort I unearthed 1…Sb6 2.Se6 (2.Sb5?) and 1…Se5 2.Sb5 (2.Se6?). I had no inkling that this was dual avoidance… but I liked it! 1…Sd6 2.Qxc5 was tame in comparison and so was 1…Bd6 2.Rxe4. 61 years later I notice that 1…Bxd8 2.Qxc5,Rxe4 *is* a genuine dual separated by the d6 defences. I very much regret I waited 8 years before looking at another problem!

**B  Ernest Lertoria**
*The Observer* 1962
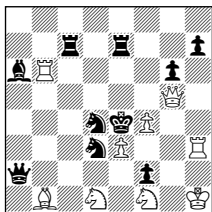
#2

The name of the author of **A** meant nothing to me but I remembered it when I acquired my copy of *The Two-move Chess Problem: Tradition and Development*. There I encountered **B**. **1.Rd6!** (>2.Rxd4) 1…Se6 2.Qe5, 1…Sc6 2.Sc3, 1…Sb5 2.Bxd3, 1…Sb3 2.Qd5, 1…Sc2 2.Sd2 (2.Sxf2?), 1…Se2 2.Sxf2. These 6 variations all involve interference. A further 2 mates exploit self-block: 1…Sf3 2.Sg3 and 1…Sf5 2.Qg2. A black knight wheel with no captures of the defending unit is a rarity even today! This is quite possibly Lertoria's most celebrated work and I suspect that older readers might have been dismayed if I failed to include it here. However, it is *completely anticipated* by **Helmut Berkenbusch**, *Die Schwalbe*, 1936. Today, with better documentation of problems from times past so readily accessible, such instances are regularly coming to light.

**C  Ernest Lertoria**
1 HM *British Chess Magazine* 1950
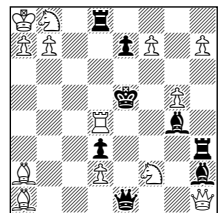
#2

**EL** was born in 1910 and became an enthusiastic OTB player. However, he did not begin composing until his mid-thirties when he was discharged from military service at the end of WW2. His apprenticeship was not an easy one – consider **C**. **1.f8Q!** (>2.Sxg4) 1…Bc8 2.Sc6, 1…Bd7 2.Qd5, 1…Be6 2.Qg7, 1…Bh5 2.h8Q, 1…Bf3 2.Sxd3, 1…Be2 2.Qe4 and 1…Bd1 2.Rd7,Rxd8. With a promotion key that takes a flight, this is a rough production especially when the un-provided 1…Rxb8+ is taken into account. The award might appear generous but the judge had to consider the *ambition* of this problem. There are 7 discrete mates after moves of bBg4 and an eighth is denied only by a whisker.

Two years later **EL** had improved his technique considerably in **D**! Set 1…Bc5 2.Rxc5. **1.Qd3!** (>2.Rxd6) when again there is the imperative for the bB to avoid capture. 1…Bc5 2.dxc5, 1…Bxb4 2.Sxb4, 1…Bxc7 2.Sxc7, 1…Bxe7 2.Sxe7, 1…Be5 2.d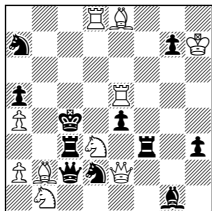xe5, 1…Bf4 2.Qf3 and 1…Bg3 2.g8Q. However, 5 of the 7 variations are nonetheless captures of the bB! The judge, A.R.Cooper, considered the play to be "terribly artificial". I wonder what he would have made of **C**?!

**D Ernest Lertoria**
C *The Problemist* 1952

#2

**E Ernest Lertoria**
*The Problemist* 1952

#2

However, the composer was not discouraged for in **E** he went further, combining the 7 bB defences with wK6! **1.c6!** (>2.Sc5). On this occasion the unblocking defences by the bB are more subtle. 1…Bxf6 2.Kxf6, 1…Bxd6 2.Sxd6, 1…Bd4 2.exd4, 1…Bxc3 2.Sxc3, 1…Bf4 2.exf4, 1…Bg3 2.Kxg5 and 1…Bh2 2.Kh5. Also 1…Rxh6+ 2.Kxh6, 1…Rxg7+ 2.Kxg7 and 1…Sb7 2.Kf7! Again there are five captures of the bB – the same number of units is used including a full complement of wPs. However, I am convinced that **E** is much the best of this trio of diagrams. With such persistence **EL** could rest in the knowledge that he had achieved his very best. A trawl of the databases has revealed that this task was first achieved by Thomas Hamilton, *St.Louis Globe-Democrat*, 1910 and by a number of composers since then. However, Lertoria's setting is unique in that it is the only one carrying a threat; there is an *imperative* for the bB to move. A problem that deserves to be widely reproduced!

The last four diagrams will have convinced readers that **EL** was interested in intensive treatments of his themes. One passion was for multiple defences on the same square but the risk of anticipation in this area is high. There follow two examples that have escaped this fate. Self-pins on d3 are the main feature of **F**.

**F Ernest Lertoria**
*The Problemist* 1962

#2

**1.Rb5!** (>2.Se5) 1…Qxd3 2.Sxd2, 1…Rcxd3 2.Sa3 and 1…Rfxd3 2.Bf7 are on the surface. Colour is provided by the defences by bPe4: 1…exd3 2.Qe6! (1.Rb5! not only vacated the e5 square but also opened a vertical line!) and 1…e3 (pinning wSd3) 2.Rc5. By-play 1…Sxb5 2.Bxb5.
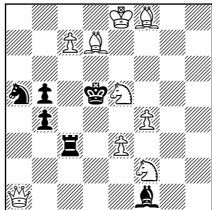
**G Ernest Lertoria**
*The Problemist* 1960

#2

In **G** we encounter 6 self-blocks on a flight-square. The defence 1…Qxg5 is strong and the concentration of black force guarding the e3 square suggests the flight-giving key; **1.Be3!** (>2.Qxd4) 1…Scxe3 2.Sd6, 1…Sdxe3 2.Rf4, 1…dxe3 2.Qxc4, 1…Rxe3 2.Sxf2, 1…Bxe3 2.Sg3 and 1…Qxe3 2.Rg5 explains the presence of wPh5. The battery also comes into its own after the flight capture; 1…Kxe3 2.Rf3. It would be incorrect to describe the strategy of this work as one of Stocchi blocks because the element of dual avoidance is absent. Each of the 6 self-blocks carries a distinct self-weakening effect.
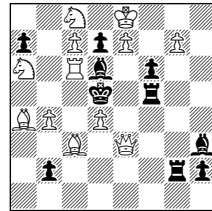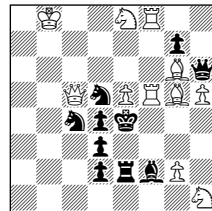
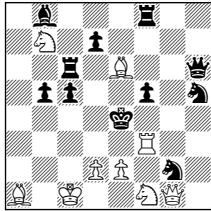**H Ernest Lertoria**
*The Problemist* 1951

#2

To prove that more is not necessarily better, I offer a personal favourite, **H**. Again we are given a flight-giving key but only 4 self-blocks. However, the artistry and the unity are palpable. **1.Sc4!** (>2.Sb6). 1…Sxc4 2.Qa8, 1…bxc4 2.Qxa5, 1…Rxc4 2.Qe5 and 1…Bxc4 2.Qh1. The four thematic defences all open gates for the wQ to mate! 1…Kxc4 2.Be6 and last but not least, 1…Rxe3+ 2.Sxe3. The key has exposed the wK to check and the wQ has an additional role in guarding d4! wSf2 guards squares in the immediate and extended bK field – it is such details that conspire to make this a lightweight that I love!

However, this story does not end well for **EL**. As with so many attractive matrices it has been discovered that **H**, like **B**, is anticipated: **Wolfgang von Pittler**, *Die Schwalbe*, 1932. The minor differences in the settings are worth consideration. If we remove wPc7 (necessary to prevent 1…Rc8+) the wK can find a refuge on h2. However,1…Rxe3 (without check) is now no defence so von Pittler used bQc3 so that 1…Qxe3 guards the threat square. The downside is that he had to add bPs e6/h7 to prevent 1…Qf6 and 1…Qh8+ from refuting. The two different methods of enforcing 2.Sxe3# raise interesting questions. Do you prefer **H** with its key exposing the wK to check and where wBd7 guards *two* squares in the immediate bK field, or is von Pittler's setting minus the clumsy wPc7 and with a less crude motivation for the e3 capture the version of choice?

By 1950 **EL** had "earned his spurs" and was positively bursting with ideas. There follow two works from this era, the first a complete block, **I**. Set play: 1…Rxa7 2.dxc8S, 1…Rb8 2.axb8Q, 1…Se7 2.Bc7 and 1…Bxd7 2.Sxb7. **1.Qd4!** (-) releases the bR to give 6 added mates. 1…Re4 2.Sgxe4, 1…Re6 2.dxe6, 1…Re7 2.Bc7, 1…Re8 2.dxe8S, 1…Rxd5 2.Qxd5 and 1…Rxf5+ 2.Sxf5. Sadly all is telegraphed but the invention is not to be denied.

**I Ernest Lertoria**
*The Problemist* 1950

#2

**J Ernest Lertoria**
2 Pr *Chess Life* 1950

#2

**J** demonstrates a fine mix of strategies. 1.**Qxc5!** (>2.Bd5) 1…Rxc5+ 2.Sxc5, 1…Rd6 2.Qe5, 1…Rxe6 2.Qd4, 1…dxe6 2.Qxc6, 1…Qxd2+ 2.Sxd2, 1…f4,Sge3 2.d3, 1…Sgf4 2.Re3 (2.d3?), 1…Shf4 2.Sg3, 1…Sf6 2.Bxf5 and 1…Qxe6 2.d3. wSb7 is a clear signpost to the key but here the judge was rightly impressed by both the quantity and the quality of the mates.

We have already witnessed dual avoidance in Lertoria's work. However, **K** showcases avoidance of *multiple* mates making it something of an oddity. **1.Se5!** (>2.Rc4). 5 battery mates occur when the bQ defends: 1…Qg8,Qe6 2.Bd5, 1…Qf8+,Qf5+ 2.Bf3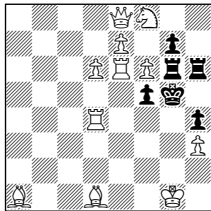, 1…Qg4 2.Be4, 1…Qh3+ 2.Bg2 and 1…Qa6+ 2.Bb5. 5 mates but 7 black defences. Many composers suggest that anti-quintuple strategy is presented in best relief by *five* black defences. This might have been achieved by the addition of bPf7 to remove 1…Qg8/Qf8(+) from consideration as valid defences. **K** uses just 12 units; is this yet another case where the author was reluctant to sacrifice Meredith form? Finally 1…Kxc2 2.Ba4 double-checks and covers d1.
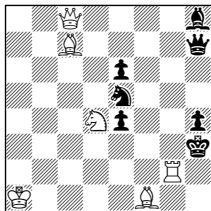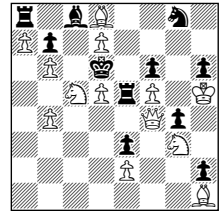
**K Ernest Lertoria**
*The Problemist* 1955

#2

**L** was a great success, winning a prestigious prize in the informal tourney of the BCPS. **1.Be6!** (>2.Bd7). The 5th rank pawns defend by unpinning the bQ. 1…e4 2.Qa1, 1…d4 2.Bxb3 and 1…c4 2.Sc3. (1…Be4,Bf5,Be8 2.Q(x)e8.) The judge, a young Jeremy Morse, clearly enjoyed those raking diagonal white lines! Eyebrows might have been raised by his generosity at the time. However, I agree with Sir Jeremy on this; even today this work appears mildly quirky and fresh! The pointed line play conveys cohesion!

**L Ernest Lertoria**
3 Pr *The Problemist* 1961

#2

**M Ernest Lertoria**
*Chatham Standard* 1962

#2

Most authors are fascinated by cross-checks at some point in their career and **EL** was no exception. **M** was valuable support for a regional newspaper. After 1.Re3?,Re1? (-) the defence 1…gxf6 fails to 2.Se6, but 1…Rxf6! refutes. So the key must be the double flight-giving **1.Re2!** (-) 1…Kxf6+ 2.Rg4, 1…Kh5+ 2.Rg2, 1…Rxf6,gxf6 2.Rg2, 1…f4 2.Rd5 and 1…Rh~ 2.Qxg6. The B+R batteries work to perfection – the editor of the *Chatham Standard* must have been delighted to receive this!

Ernest Lertoria produced fewer than 100 diagrams between 1944 and 1966. His *oeuvre* was not extensive but the relative paucity of his problems was compensated by their quality. He came out of retirement to compose a final #2 for the Queen's Jubilee. British composers were invited to send a problem for a commemorative issue of our magazine. In **N** the alignment of the knights, the black squared bishops and the wK tells the solver all he needs to know: cross-checks! **1.Sxe6!** (>2.Sf4,Sg5) 1…S~+ 2.Rg7, 1…Sg4+!? 2.Rb2 and 1…Sg6+!? 2.Sg7. This elegant work is possibly anticipated but it was honestly crafted; a gift to our monarch!
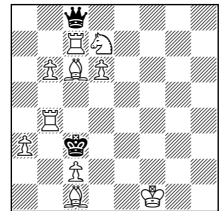
**N Ernest Lertoria**
*The Problemist* 1977 (v)

#2

Ernest Lertoria composed only two-movers; their three half-move sequences were packed with good chess. So allow me to finish with the flourish of the three half-move sequence that prompted my researches into Ernest Lertoria! Portis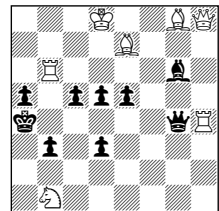ch was hoping for 19.Bxe6 fxe6 when the pesky wSf5 must retreat. However, **19.Sxg7!!** (19…Kxg7 20.Bf6+ Kg8 21.Qh5 Rfd8 22.Qh6 Bf8 23.Qg5+) **19…Bxc4 20.Bf6!**
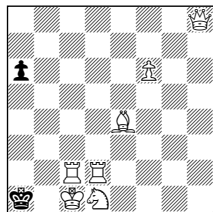
Stockholm Interzonal 1962
Black: **Lajos Portisch**
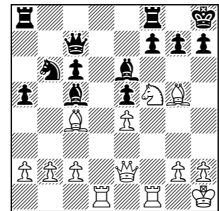
White: **Leonid Stein** (to play)

(20…Bxe2 21.Sf5+ Kg8 22.Sh6#). Portisch struggled on with 20…Be7 21.Qf3 but after 21…Bxf6 22.Qxf6 Sd7 23.Rxd7 Qxd7 24.Sf5+ mates in the manner we have already witnessed.

**PS3824  John Bowden**



S#7  (b) Sd1<>Be4

(Lertoria died on 13th February 1992. For those interested an obituary appears in the May issue of *The Problemist* of the same year.)

The diagram at left is from the July 2022 issue. The intended solution is: (a) 1.Se3 a5 2.Rd1 a4 3.Rcd2 a3 4.Sc2+ Ka2 5.Qf8 Kb3 6.Qb4+ Ka2 7.Qb2+ axb2#; (b) 1.Rb2 a5 2.Bc2 a4 3.Rd1 a3 4.Ra2+ Kxa2 5.Sd2 Ka1 6.f7+ Ka2 7.Qb2+ axb2#. However, it turns out that Romuald Łazowski has found an obscure cook in part (b), although the Editor did not notice this until the 2022 solving ladders were being compiled. The cook is: (b) 1.Rc4 a5 2.Bc2 Ka2 3.Rd1 Ka3 4.f7/Qh3+ Ka2 5.f8Q,B/Qc3 a4 6.Sd2 a3 7.Qb2+ axb2#; 2...a4 3.Rd1 Ka2 4.Sd2 Ka1 5.f7+/Qh3 Ka2 6.f8Q,B/Qc3 a3 7.Qb2+ axb2#.

## ORTHODOX SOLVING LADDER 2022

| | Jan | Mar | May | Jul | Sep | Nov | Year | Total |
|---|---|---|---|---|---|---|---|---|
| **Maximum** | **87** | **87** | **87** | **84** | **83** | **85** | **513** | |
| B.P.Barnes  XIII | 87 | 80 | 87 | 74 | 83 | 85 | 496 | **830** |
| D.S.Barnes  V | 26 | 39 | 36 | 38 | 44 | 29 | 212 | 412 |
| A.Bradnam | 17 | 23 | 13 | 26 | 14 | 22 | 115 | 407 |
| B.E.Chamberlain  III | 66 | 64 | 70 | 70 | 69 | 68 | 407 | **553** |
| J.Junnor  IV | 32 | 57 | 35 | 45 | 62 | 68 | 299 | **762** |
| H.Kalafut  VI | 87 | - | - | - | - | - | 87 | 517 |
| R.Łazowski  XXVII | 87 | 87 | 87 | 84 | 83 | 85 | 513 | **524** |
| T.Maraffai  II | 59 | 71 | 66 | 68 | 69 | 61 | 394 | **653** |
| R.Mylward  V | 40 | - | - | - | - | - | 40 | 273 |
| D-I.Nicula  VIII | 87 | 87 | 87 | 81 | 83 | 85 | 510 | **1006** |
| H.Oikawa | - | - | - | - | 83 | 85 | 168 | 168 |
| S.Pantos  III | 35 | - | - | 47 | 35 | 26 | 143 | 214 |
| R.Peele  V | 52 | 42 | 16 | 5 | - | - | 115 | 405 |
| E.Schulze  I | 30 | - | - | - | - | - | 30 | 122 |
| C.M.B.Tylor  VI | 29 | 26 | 33 | 36 | 31 | 28 | 183 | 235 |

**Romuald Łazowski** won with a perfect score, being the only solver to find the cook in PS3824.

**Ladder Ascents** (500 points): R.Łazowski (XXVIII), B.P.Barnes (XIV), D-I.Nicula (IX), H.Kalafut (VII), J.Junnor (V), B.E.Chamberlain (IV), T.Maraffai (III).

## FAIRIES SOLVING LADDER 2022

| | Jan | Mar | May | Jul | Sep | Nov | Year | Total |
|---|---|---|---|---|---|---|---|---|
| **Maximum** | **30** | **30** | **30** | **30** | **30** | **30** | **180** | |
| D.S.Barnes  I | 3 | 0 | - | - | - | - | 3 | 150 |
| B.E.Chamberlain  III | 29 | 30 | 25 | 30 | 30 | 26 | 170 | **238** |
| J.Junnor | 15 | - | - | - | 5 | 15 | 35 | 159 |
| H.Kalafut  VI | 30 | - | - | - | - | - | 30 | **212** |
| R.Łazowski  XVII | 30 | 25 | 25 | 30 | 30 | 30 | 170 | **263** |
| C.C.Lytton  XI | 23 | 20 | 17 | 5 | 23 | 25 | 113 | **247** |
| T.Maraffai  I | 20 | 15 | 15 | 15 | 20 | 25 | 110 | **305** |
| D-I.Nicula  VII | 30 | 20 | 20 | 30 | 30 | 25 | 155 | **335** |
| H.Oikawa | - | - | - | - | 15 | 25 | 40 | 40 |
| S.Pantos | 5 | - | - | - | - | - | 5 | 184 |

**Brian Chamberlain** and **Romuald Łazowski** were equal winners.

**Ladder Ascents** (200 points): R.Łazowski (XVIII), C.C.Lytton (XII), D-I.Nicula (VIII), H.Kalafut (VII), B.E.Chamberlain (IV), T.Maraffai (II).
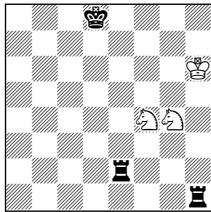
# FAIRY SOLUTIONS (January)

**PS3896F** (Bowden) 1.a8B 3.Bxg6 4.Bxh5 5.Kxg4 7.Be7 8.Kg5 9.Rh4 10 Bg4 11.Rh8 13.h5 14.Bf6+ Bxf6#. Brian Chamberlain, Cedric Lytton, Raffi Ruppin, **Václav** Kotěšovec and Tamás Maraffai all report **cooks**, in as few as 10 moves: 1.a8Q 2.Qe4 4.Re7 6.Kxh5 7.Re8 8.h3 9.hxg4 10.Qxg6+ fxg6#. However, Václav reports that the position after 1.a8B is C+ as a Ser-S#13!

**PS3897F** (Chamberlain) 1.Kh6 8.Kxb5 9.Kxc4 10.Kd3 15.c8R 17.Rf2 18.Kxe3 19.Kxf3 21 Rxe5 23.Kg5 24.Re3+ Bxe3#. Splendid wK Rundlauf to capture obstructing bBf3 and also release excelsior wPc2 (C.C.Lytton).

**PS3898F** (Taylor) 1…Sf2+ 2.Kxf5[Re4] Re3 3.Kf4 Rf3#; 1…Rf4+ 2.Kxd4[Be4] Bf5+ 3.Kd5 Rd4#; and 1…Bc3 2.Kxd3[Se4] Sg3 3.Ke3 Rf3#. PWC-specific echo mates. In the final mate the wB guards two squares, but in the other mates a wP is needed (an alternative is Ph4>g5 and wKa8). The roles of the white units on W1 and B2 are shifted cyclically. In each case the unit captured on B2 plays the W2 move. It all works remarkably neatly (GF). R, B and S reborn on the same square. Final position is also nice (HO). Nice miniature with chameleon echo (RŁ)
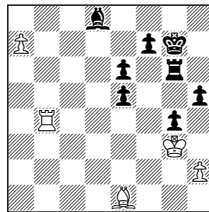
**PS3899F** (Paradzinsky) 1.Re6+ Kh7 2.Rg6 Sh6 3.Rf6 Sf7+ 4.Ke8 Sd6+ 5.Kf8 Sg6#; and 1.Rf2 Sh5 2.Rf4 Se5 3.Rf6+ Kg7 4.Re6 Sc6+ 5.Ke8 Sf6#. Delightful chameleon echo of well-known mate with bR observing both wSs (CCL). Chameleon echo and interesting moves by bR (HO).

**PS3900F** (Tylor) 1.HAf4-f5 HAc5-d4 2.HAe5-b5 CHe4-e6#; and 1.HAf4-f2 HAc5-d5 2.HAe3-b6 CHe4-e2#. Pleasant exercise in these little creatures with black Hamsters literally falling all over each other (CCL). The B1 move immobilises Pf6 or HAf1. The W1 move opens either e5-b5 or e3-b6, taking care to keep the other one of those lines closed. The opened black line allows a B2 self-block. It is a pity that a black *Hamster* on f6 would allow 3.HAf6-e5 in the first solution (GF).

**PS3901F** (Kirtley) 1.e4 Sa6 2.Bxa6[Sf1] Sg3 3.Qe2 Sxe4[Pg3] 4.Qf1 Sc3 5.Be2 Sxe2[Bc3] 6.Bd4 Sxg3[Pe2]; and 1.e3 Sc6 2.Qe2 Sd4 3.exd4[Se3] Sxf1[Be3] 4.Qxf1[Se2] Sxd4[Pe2] 5.Bxd4[Se3] Sxf1[Qe3] 6.Qg3 Sxg3[Qf1]. Intriguing exercise in country dancing by bS (CCL). In the 1.e3 solution the rebirths involve vertical movement, while in the 1.e4 solution they occur to the side. I enjoyed the bS's moves (HO).

**PS3896F**



Ser-S#14

**PS3897F**



Ser-S#24

**PS3898F**
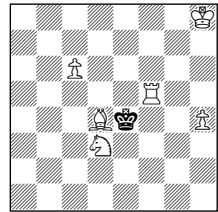


H#2½  3 solutions  PWC

**PS3900F**
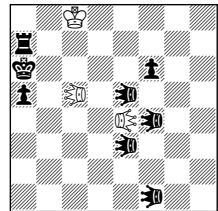


H#2  2 solutions
🐿♟ Hamsters
♞ ContraHamster e4

**PS3899F**



H#5  2 solutions
Functionary chess

**PS3901F**



PG 6.0  2 solutions  PWC

---

## FAIRY DEFINITIONS (for originals on p.316)

**Helpselfmate** (HS#n): White starts and Black helps to reach a position where White has a S#1, i.e. Black is forced to mate on Black's nth move. If n is a half-integer then Black starts.

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

**No Captures**: Captures are not allowed (except that of a king!).

## SOLUTION TO LEONID ZAGORUIKO PROBLEM (bottom of p.305)

1.Bd7! (>2.Rd4+ Kxe5 3.Sf7) 1…Sc5 2.Sxb4+ Bxb4 3.c4; 1…Sd6 2.Sc3+ bxc3 3.Rad4; 1…c5 2.c4+ bxc3 ep. 3.Sxc3. The above three variations exhibit *triple avoidance*. 1…Sc5 opens black lines to prevent mates on d4 and c3, 1…Sd6 guards c4 to prevent the wPc2 from giving check or mate on that square, while 1…c5 guards b4 and d4. By-play: 1…Sd~ 2.Ra5+ c5 3.Rxc5; 1…b3+ 2.Rxa3 (>3.c4,Sc3) Sxe5 3.Sb4.

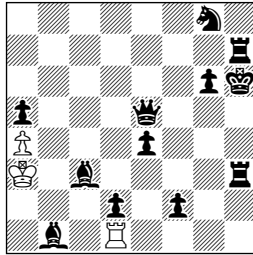# FAIRY ORIGINALS, edited by N.Shankar Ram

**70/A, "Ramanashree", 3rd Main, 3rd Cross, B.H.C.S Layout, Bannerghatta Road, Bengaluru 560076, Karnataka, India** (email: nshram@gmail.com)
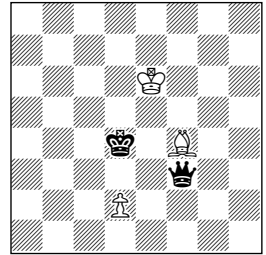
**PS3968F  Michael McDowell**
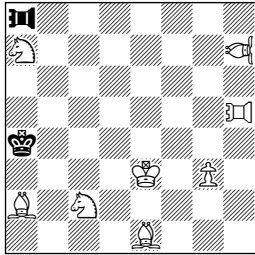


#2    ♖♜ Pao    ♗ Vao

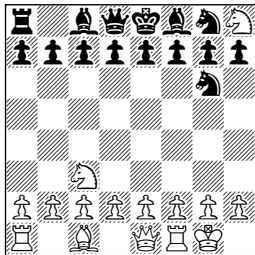**PS3969F  Christopher Jones**
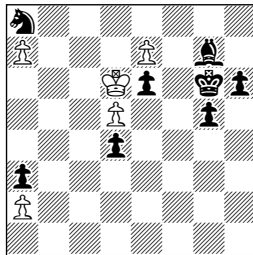


HS#4½  (b) Rh7>h1

**PS3970F  Stephen Taylor**



H#2  2 solutions
No captures
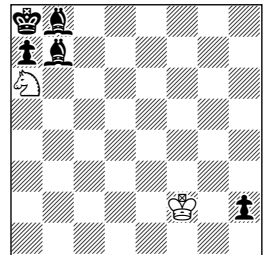
**PS3971F  Mark Kirtley**
(USA)



What vacant square must have been entered?
(a) Position after White's 22nd move
(b) Position after White's 33rd move

**PS3972F  Brian Chamberlain**



Ser-S#20

**PS3973F  K.Seetharaman**
(India)



H#2  (b) Ph2>g2
Circe Assassin

A varied fare this time! Michael shows a classical 2-mover theme in fairy dress. Intricate battery play in Christopher's helpselfmate. Stephen's non-violent helpmate is a nice titbit. Some not too difficult Retro conundrums posed by Mark. A mix of familiar themes in Brian's Series-selfmate. Seetharaman demonstrates the uncommon effects possible in Circe Assassin.

**Pao/Vao** (♖♜/♗♝): Move and capture on R/B lines, but when capturing move any distance to reach a hurdle and then any further distance beyond it.

**Circe Assassin**: A captured unit is reborn on its own home square, replacing any other unit that may already occupy that square. One consequence of this is that a king occupying the home square of a piece would be in check if that piece were attacked!

*Other fairy definitions are on p.315.*