



THE PROBLEMIST SUPPLEMENT

ISSUE 188
JANUARY 2024

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

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

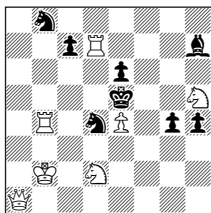
All originals printed in the Supplement take part in the normal *Problemist* tourneys, so that publication here is equivalent to publication in the main magazine.

PERICRITICAL TRIES BY THE WHITE QUEEN

In **A** there is set play 1...B~ 2.Bxc4 and 1...Se~ 2.Sf4, but in order for 1...Sf~ 2.Se7 to work the wQ must guard e5. However, several promising tries fail as the bSf5 makes correction moves that close the wQ's line: 1.Qh8? Sfg7!; 1.Qa1? Sfd4!; 1.Qh2? Sg3! The key **1.Qh5!** (-) creates a masked guard of e5, so that moves of bSf5 open the wQ's line, instead of closing it as happened in the try refutations. The date of publication is scarcely credible, but that newspaper is now available online, and the problem was indeed published on 1st December 1877. When the solution was published the tries were not mentioned. Solvers were not impressed, with one stating that it was "not quite up to JW's best form".

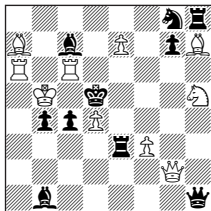
In **B** a second white guard of e4 will threaten 2.Sc4, but three tries by the wQ are foiled as the bSd4 closes the wQ's line: 1.Qb1? Sc2! 1.Qe1? Se2! 1.Qh1? Sf3! In most examples of this idea the wQ succeeds by moving to a square from where its line cannot be closed, but here the key still allows a line closure, which is met by a new mate: **1.Qa8!** (>2.Sc4) Sdc6 2.Rb5. This works because 2...c5?? is not possible. Two further defences also close the wQ's line to e4: 1...Sbc6 2.Qh8 completes the wQ's journey to all 4 corners, while the bPc7 is given another use in 1...c6 2.Qxb8. By-play 1...Bxe4 2.Qxe4.

B Herbert Ahues
3 Pr *Die Schwalbe* 1998



#2

D Lars Larsen
2 C *Schakend Nederland* 1968

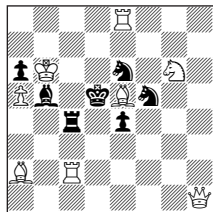


#2

CONTENTS

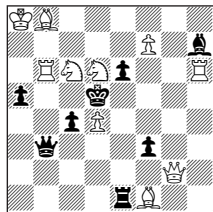
Pericritical Tries by the White Queen	341
Original problems PS4022-4039	342
Solutions to July originals	344
The Dombro-Zagoruko, by David Shire	347
Fairy solutions (May)	350
Fairy originals PS4040-4045F	352

A J.Willis
Australian Town and Country Journal 1877



#2

C Michael Schneider
1 Pr *Main Post* 1964



#2

In **C** a second white guard of d4 will threaten 2.Se7. The new feature here is that in each case *two* black units are able to close the wQ's line. In the tries White is able to deal with one of those defences, but not the other. 1.Qg7? (>2.Se7) Re5 2.Qxe5; 1...e5! 1.Qg4? (>2.Se7) Be4 2.Qxe6; 1...Re4! 1.Qf2? (>2.Se7) Qe3 2.Bxc4; 1...Re3! 1.Qd2? (>2.Se7) Qd3 2.Qxa5; 1...Bd3! **1.Qb2!** (>2.Se7) Qc3 2.Qb5; 1...c3 2.Qxb3; 1...Qxb2 2.Bxc4. As well as making all the white first moves, the wQ mates on 5 different squares.

D has a similar idea. 1.Qb2? (>2.Rc5) c3 2.Qb3; 1...Rc3! 1.Qd2? (>2.Rc5) Rd3 2.Be4; 1...Bd3! 1.Qg4? (>2.Rc5) Be4 2.Qe6; 1...Bb6 2.Qd7 (2.Sf4+? Kxd4!); 1...Re4! **1.Qxg7!** (>2.Rc5) Re5 2.Sf4; 1...Be5 2.Qf7; 1...Sf6 2.Sxf6; (1...Bb6 2.Sf4; 1...Bd6 2.Rxd6). There are only three tries, but they feature a distant Grimshaw on d3/e4 with refutations on those same squares, and a changed mate after 1...Bb6. Post-try there is a Grimshaw on e5 and a third closure of the wQ's line.

Continued on p.349

ORTHODOX ORIGINALS, edited by Abdelaziz Onkoud

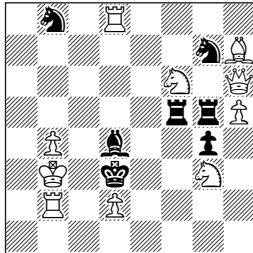
8 Rue François Villon, 93240 Stains, France (email: onkoud1972@gmail.com)

In **PS4022** Antonio has added a cyclic theme to a problem by François Michel and Jean Oudot, while also improving the economy. Gérard's **PS4024** has several cyclic themes, but can still be enjoyed just as a solving challenge. **PS4030** was sent some time ago, but due to an oversight was not published at the time. The composers think that the dedication is still appropriate. Apology to solvers: **PS4008** in November was a repeat of PS3984, but without a wPh2, so it has no solution.

PS4022 Antonio Tarnawiecki

(Peru)

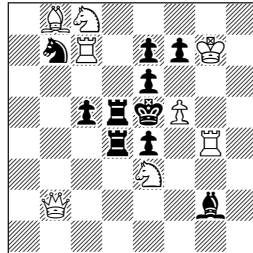
After F.Michel & J.Oudot



#2 v v

PS4023 Kabe Moen

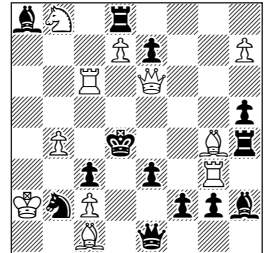
(USA)



#2 v

PS4024 Gérard Doukhan

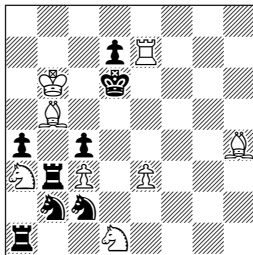
(France)



#2 v v

PS4025 Rauf Aliovsadzade

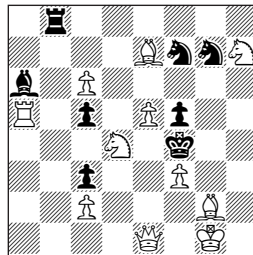
(USA)



#3

PS4026 Leonid Lyubashevsky & Leonid Makaronez

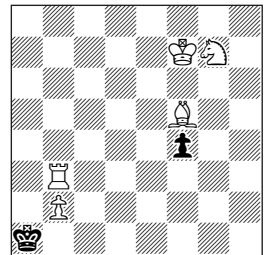
(Israel)



#3

PS4027 Mirko Degenkolbe

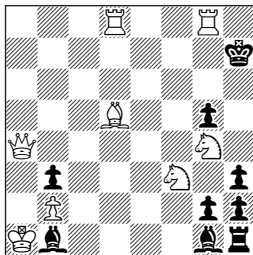
(Germany)



#6 2 solutions

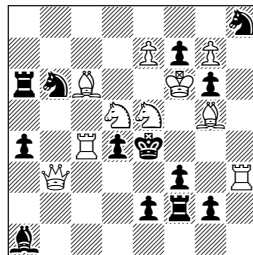
PS4028 Michel Caillaud

(France)



S#2

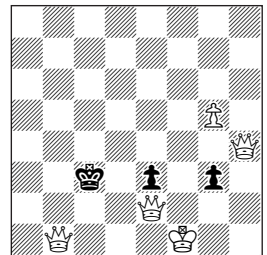
PS4029 Brian Chamberlain



S#2

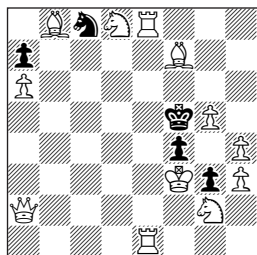
PS4030 Mirko Degenkolbe & Udo Degener

(Germany)



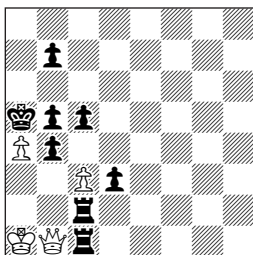
S#6 2 solutions
in memoriam Queen Elizabeth II

PS4031 Gennady Koziura
(Ukraine)



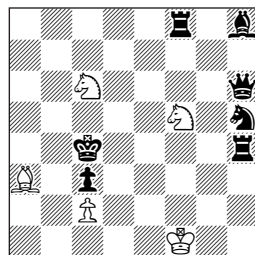
S#7

PS4032 János Csák
(Hungary)



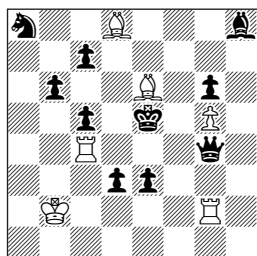
H#2 5 solutions

PS4033 Michel Caillaud
(France)



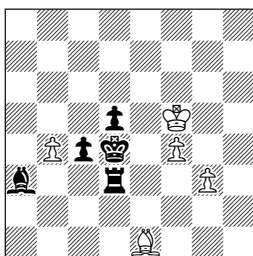
H#2 2 solutions

PS4034 Menachem Witztum
(Israel)



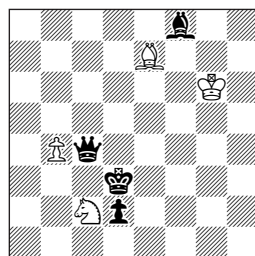
H#2 (b) ♖g2

PS4035 Andrew Kalotay
(USA)



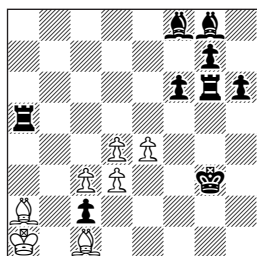
H#2½ 2 solutions

PS4036 Mykola Vasyuchko & Mykhailo Galma
(Ukraine)



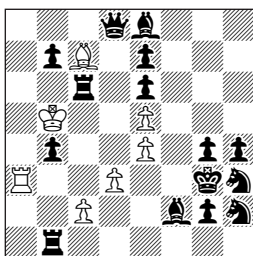
H#3 2 solutions

PS4037 Christopher Jones



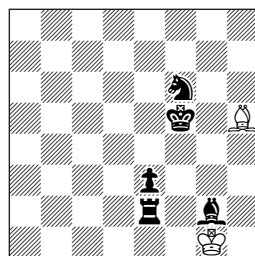
H#3½ 2 solutions

PS4038 János Csák
(Hungary)



H#3½ 2 solutions

PS4039 Zlatko Mihajloski
(North Macedonia)

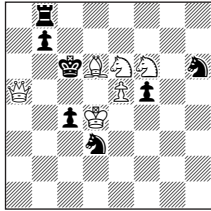


H#7½

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

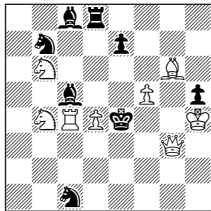
Send solutions and comments to the Editor by 1st June 2024.

PS3950



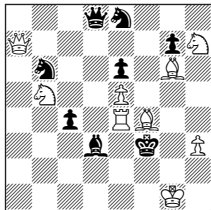
#2

PS3951



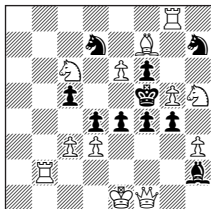
#2

PS3952



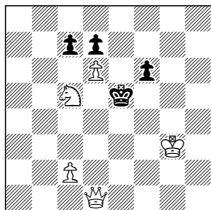
#2 2 solutions

PS3953



#2

PS3954



#3

SOLUTIONS (July)

PS3950 (Barnes) 1.Bc5? (>2.Qb6 – on square X) 1...b5 2.Qc7; but 1...b6! – on square X (2.Qd5??) [1...Rd8+ 2.Sxd8] 1.Sc7? (>2.Qb5 – on square Y) 1...b6 2.Qd5, but 1...b5! – on square Y (2.Qc7??) **1.Kc3!** (>2.Sd4) 1...b5 2.Qc7; 1...b6 2.Qd5; 1...Sxe5 2.Qc5. I hope there is novelty in threats on squares X and Y, and refutations on those same squares. May be compared with C12060 (Composer). The set response to 1...b5 (i.e., 2.Qc7?) is spoiled by the tries 1.Sc7? and 1.Bc7?, as the wB/wS then occupies the c7 square which is required by the wQ. Likewise, the set response to 1...b6 (i.e., 2.Qd5) is spoiled by the try 1.Bc5?, as the wB interferes with the wQ. The key is a pure clearance of the d4 square by the wK, allowing the set responses to be realised (B.O'Malley). King move took me by surprise (S.Pantos). The key succeeds because it does not interfere with the wQ's movement (H.Oikawa)

PS3951 (Paslack) 1.Sd7? (>2.dxc5,f6) Bxd7 2.dxc5; 1...Rxd7 2.f6; 1...Sd6 2.Sxc5; 1...Bxb4! **1.Kg5!** (>2.Qf4) Bxb4 2.d5; 1...e5 2.fxe6 e.p.; 1...Sd3,Se2 2.Q(x)d3. In the try a Nowotny key threatens battery mates. In the solution the same batteries give new mates, this time firing along the lines to bRd8 and bBc8 (Composer). A teasing *Nowotny* try has non-capture/capture openings of the R+P and B+P batteries, and the key effects their capture/non-capture openings: an odd and interesting *reciprocal* relationship. I like it! (B.P.Barnes). The try play shows *Nowotny* interference on d7 involving bBc8 and bRd8. The solution gives us an active white king, and a nice en passant variation (BOM). White has two batteries, but bRd8 and bBc8 cover the battery lines. The square d7 is key to both those black units and I thought 1.Sd7? was good, but it fails against 1...Bxb4! I then thought that White does not want to move many of his pieces. 1.Kg5! is safe and allows 2.Qf4 (A.Bradnam).

PS3952 (Rotenberg) 1.Qf7! (>2.Re3) Sf6 2.Sg5; 1...Sd5 2.Sd4; 1...Bxe4 2.Bh5. 1.Qb7! (>2.Bh5) Sf6 2.Sg5; 1...Sd5 2.Sd4; 1...Bxe4 2.Qxe4. Change of defence motifs (closure of wQ's line, or control of mate). Changed mate, diagonal/orthogonal echo, bQ focus. Technically, we can remove the bPg7 and have only one solution (1.Qb7? Sg7!), but it seems to me that the 2-solution presentation is clearer (Composer). I trust Jacques' reason for opting for 2 solutions. The different threats, and changed play after 1...Bxe4 add to the (mysterious) elegance (BPB). Some defensive moves and corresponding mates are repeated between solutions, but the purpose of the defensive move is altered (interrupting the line of the wQ vs defending the threatened mating square) (BOM). Moving wQ along the a-file does not provide anything useful. Moves across the seventh rank look better, with b7 and f7 creating batteries (AB).

PS3953 (Mosiashvili) 1.Rg6? (>2.Sg7) exd3 2.Qxd3; 1...gxh3 2.Qxh3; 1...f3! 1.cxd4? (>2.Se7) exd3 2.Qxd3; 1...gxh3 2.Qxh3; 1...cxd4! 1.Re2? (>2.dxe4) Sxg5 2.Sg7; 1...exd3 2.Se7; 1...gxh3 2.Qxh3; 1...e3! **1.Rg2!** (>2.hxg4) Se5 2.Se7; 1...exd3 2.Qxd3; 1...gxh3 2.Sg7; 1...g3 2.Qxf4; 1...Bg3+ 2.Sxg3. Dombrovskis-Hannelius theme in the form of defences, 2 changed mates (Composer). Mates after defences 1...exd3 and 1...gxh3 changed and transferred in *Rukhlis* style, and mates 2.Se7 and 2.Sg7 additionally as threats in the initial try play. The out-of-play wRb2 is a pointer to the solution, but the composer might have rejected its additional use by 1.Rb5?, which works with a rearrangement of the same overall number of pieces, but with a scarcely better refutation than that of 1.cxd4? Whatever, an interesting, intricate and impressive edifice! (BPB). 1.Re2? is refuted by 1...e3!, but after 1.Rg2! the apparent refutation 1...g3 allows 2.Qxf4! The Dombrovskis effect occurs because in the first two tries 1...exd3 and 1...gxh3 defend against threats of 2.Sg7 and 2.Se7, but they allow those mates in 1.Re2? exd3 2.Se7 and 1.Rg2! gxh3 2.Sg7 (G.Foster).

PS3954 (Tarnawiecki & Dowd) 1.c3! (-) exd6 2.c4 (>3.Qd5) Kf5 3.Qh5; 1...f5 3.Qa1. 1...c6 2.Qd3 f5 3.Qd4. Pure mate 3.Qa1. Solver-friendly, and neatly done (BPB). The 3.Qa1 mate is quite nice. White must wait for 1...cxd6 before playing 2.c4. No tries were advertised, but this one is good: 1.Qd3? c6 2.c3 f5 3.Qd4; 1...f5! (BOM). That try has a neat threat 2.Qe4+ Kxd6 3.Sb7 that never occurs.

PS3955 (Makaronez) 1.Rb5! (-) g4 2.Qh5 (>3.Qd5). 1...f3 2.Qh2 (>3.Qc7) Sb3 3.axb3. 1...e2 2.Qg1 (>3.Qd4) Sb3 3.axb3. 1...d2 2.Qf1+ e2 3.Qxe2. 1...b3 2.Qe1 (>3.Qc3) d2 3.Qe2. Short mate 1...Sb3 2.axb3. The wQ will not be denied by the oncoming tide of bPs! (BPP). White's queen uses two moves in each variation to deliver the final blow (AB). White needs to find a way around or through the shield of pawns, but Black has defensive resources against every direct approach by the wQ, with 1...b3 being particularly vexing as it provides a path to a3 for the bK. The key takes the sting out of 1...b3 and eliminates the waiting move 1...b5. After that, Black is in zuzzwang and all five available pawn moves, plus the one knight move, lead to varied mates, mostly by the wQ (BOM).

PS3956 (Dowd & Tamawiecki) 1.Bf1 (-) f6 2.d4 Ke4 3.Be4 Kf4 4.d5 Ke4 5.Kg3 (>6.d3#) f4+ 6.Kg2 f5/Kf5 7.d3/Bd3. Switchback with model mates on the same square (Composers). Pleasing key-move, and then black play is forced until two 7th move model-mates. Switchback of wK is a good feature. Dated, but ideal for new solvers (BPB). Nice symmetrical position (R.Lazowski). Black moves K and P to same square, and mates by B and P are on same square too (HO).

PS3957 (Koziura) 1.Ke3 (-) bxa6 2.Bc4! (Bd3?) a5 3.Kd3! a4 4.Rc2 Ke1 5.Qc3+ Kf1 6.Kd2+ Kf2 7.Sd1+ Rxd1#; 1...b6 2.Rxh2 Rxh2 3.Rxg2+ Ke1 4.Bh4+ Rxh4 5.Re2+ Kf1 6.Re1+ Kxel 7.Qg3+ Rxg3#. Mate by two rooks and king, with wK not on the edge of the board. In the initial and mating positions the kings are in opposition. Active wK (Composer). Switchbacks with reciprocal capture (RL). After 1...bxa6 the bP has two further moves, giving the wK time to get to d3. After 1...b6 the wRh8 and wBd8 become involved. Black has no moves, so 2.Rxh2 forces 2...Rxh2, then 4.Bh4+ forces 4...Rxh4, from where bRh4 guards the 4th rank. The wR then spends two moves sacrificing itself (GF).

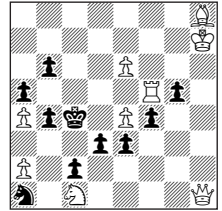
PS3958 (Fica) (a) 1.c8Q? Ka5! 1.c8S! Ka5 2.Sc7 b5 3.Bf3 Ka4/b4 4.Sc6 b4/Ka4 5.Bd1+ b3 6.Ka1 a2 7.Ba3 Kxa3 8.Sb6 b2#. (b) 1.c8 S? Ka4! 1.c8Q! Ka4,Ka6 2.Rd7 Ka5 3.Be4 Ka4 4.Qc3 Kxb5 5.Bd3+ Ka4 6.Rd5 b5 7.Bb1 b4 8.Qa1 b3#. Neat twinning, with White needing to get the timing right (GF).

In May 1992, *TPS* became additional to *TP* because a benefactor found the main magazine problems too difficult to understand fully. Among others, such long selfmates as PS3957/58 (too difficult for me) would not have been considered then for *TPS*! It's no-one's fault. Times have changed (BPB).

PS3959 (Çefle) 1.Qxg4 f4+ 2.Kf5 Se7#. 1.Qxg5 Sf6 2.Kf4 Sd3#. 1.Qf8 Be6 2.Qd6 Bf6#. Three model mates with the black queen blocking the king in each (Composer). Great technique secures a splendid array of three model mates, each with a bQ self-block on a different square (BPB). 3 quite different solutions (C.M.B.Taylor). First moves that capture wB in anticipation of bK's move is well done (HO). Model mates. Two of the solutions are more matched, with the bQ capturing a wB, the bK or wP occupying the square which the bQ vacated, and a wS delivering mate. In the unmatched solution, the route of the wQ to d6 is determined by the fact that it must avoid having its line obstructed by the wB. The final position of the unmatched solution is quite something (BOM).

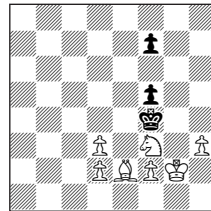
PS3960 (Moen) 1.Bf7 Rb4 2.Be8 Sb5#. 1.Bc4 Rb5 2.Ka2 Sc8#. Battery shut-off mates. Meredith aristocrat (Composer). With wonderful economy of means, the black line-moving pieces are shut off from the a-file for two R+S battery openings. Black's 1st moves are far from obvious. A gem! (BPB). Wizardry; how else can 2 white pieces shut off 4 black ones? (CMBT). A wonderful problem without any pawns and not easy to solve. A lot of black lines have to be obstructed (N.Geissler). Four black pieces can disrupt the check of the wRa8, but only two white pieces can help stop them. In both solutions, the bB blocks the line of one black piece, while the wS and wR block the lines of the remaining three pieces. In one solution, the bB needs to be blocked along two diagonals, so the bK pitches in to take away a2 (BOM).

PS3955



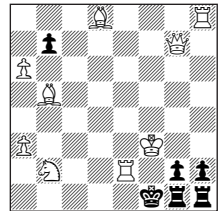
#3

PS3956



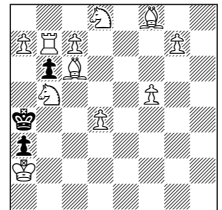
#7

PS3957



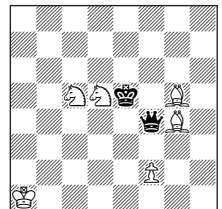
S#7

PS3958



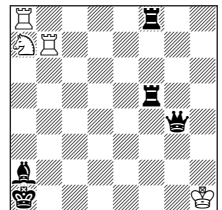
S#8 (b) Ka4>a5

PS3959



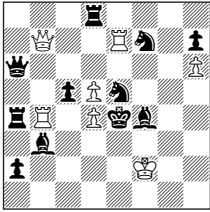
H#2 3 solutions

PS3960



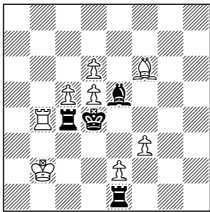
H#2 2 solutions

PS3961



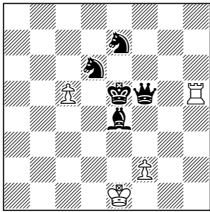
H#2 2 solutions

PS3962



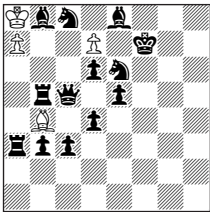
H#2½ 2 solutions

PS3963



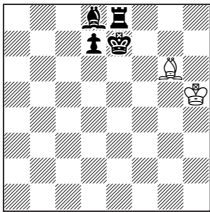
H#3 2 solutions

PS3964



H#3 3 solutions

PS3965



H#4 (b) Ke7<->Bd8

PS3961 (Shamir) 1.Rxd5 Re6 2.Sd8 Qxh7#. 1.Bxd5 Rc4 2.a1B Qb1#. Strikingly matched play in the two solutions, with Black's last moves either a careful 'avoiding' choice of bSf7 moves or an equally careful promotion choice by the bPa2 (BPB). Complex matched play, with P batteries abandoned in favour of long-range Q mates (CMBT). The bK has flight squares at d3 and f5. White can cover both with the Q on the b1-h7 diagonal, but before that the square d5 must be blocked, then a wR closes the bQ's line (AB). Entertaining (SP). First moves by both sides clear a path for the wQ (HO). Self-blocking capture by bB/bR on d5 to relieve the wQ of guarding duty, and double line vacation for the wQ by the wRs and bB/bS. White's play between the two solutions is reflected in the a8-h1 diagonal. Black's move to capture d5 must serve a dual purpose: 1.Bxd5 vacates the b-file for the wQ, and 1.Rxd5 vacates the d8 square for the bS. Similarly, the line vacation moves of the wRs also have the arrival effect of interfering with the path of the bQ (BOM).

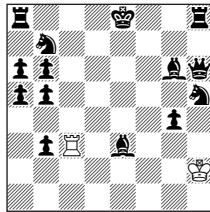
PS3962 (Pachl) 1...Be7 2.Bxd6 Rb3 3.Be5 Rd3#. 1...Rb5 2.Rxc5 Bh4 3.Rc4 Bf2#. With the sequence of unpins by White, black capture-clearances for White, and *switchbacks* by bR and bB, the two solutions are beautifully matched. Composer must have regretted the need for bRe1. Still a fine problem! (BPB). Original play in a familiar-looking position; white pieces abandon pins while black ones switchback. However, wPd5 is unnecessary (C+ without it) (CMBT). Diagonal-orthogonal correspondence between the solutions. The wR/wB unpins the bR/bB, moving to a square from where it will guard a pawn, the bR/bB captures an intervening pawn, the wB/wR repositions itself, the bR/bB returns to its original position to self-block, and the wB/wR delivers mate (BOM).

PS3963 (Taylor) 1.Sd5 Rh4 2.Qf6 f3 3.Sf5 Rxe4#. 1.Ke6 f4 2.Qf7 Rd5 3.Bf5 Rxd6#. bb/bS Chumakov theme; both thematic self-blocks occur on the same square, replacing the incumbent (initially pinned) bQ. Dual avoidance in the choice of these self-blocks. Both thematic captures are static sacrifices accepted by the wR on his mating move. In both phases, the bQ echoes the support move by the f-file wP (or vice versa). 9-man Meredith ending in two model mates by the wR (Composer). Two model mates of rare distinction with all black force used *and* both wPs fully employed. Absolute master class! (BPB). wR gives up pins to attack from above or below (CMBT). Unpins, square vacations, a double line vacation, and model mates. In each solution, Black can only arrange to have three self-blocking units in position, while one wP protects the wR and the other wP guards the remaining square to complete the mating net. The non-participating black unit is captured by the bR on the mating square, and the wPs exchange functions between solutions. In one solution, the unpinning of the bQ is done by the wR, while in the other it is done by the bK (BOM).

PS3964 (Ugren) 1.Ke7 Bxa3 2.Kd8 axb8R 3.Kc7 dxc8Q#. 1.Rba5 Bxa5 2.Ke7 d8B+ 3.Kd7 axb8S#. 1.d5 dxc8Q 2.Bd7 Qxc5 3.Ke8 Qe7#. AUW completed after the first two solutions, neither of which is easy to find. 1.d5 for 3...Qe7 strikes a discordant note (for me), but this solution makes the most of the position (BPB). AUW plus extra Q promotion (CMBT). Final positions difficult to see (HO).

PS3965 (Petković) (a) 1.Kf8 Kh6 2.Be7 Bh5 3.Rd8 Kg6 4.Ke8 Kg7# (b) 1.Bf8 Kg5 2.Ke7 Bh5 3.Rd8 Kg6 4.Ke8 Kf6#. Some move repetition, but the 'jostling' on e7 and two model mates after B+K battery openings (*all* black and white force is used each time) makes this a 6-piece treasure (BPB). Neat little twin with battery mates (CMBT). Nice miniature (RL). Beautifully done (SP). Black's cyclic piece exchange in (a) is brilliant (HO). Two white and three black pieces change their places, changing direction and move order between the two solutions. A wonderful 6-piece find. It seems unbelievable that this position had not been found at least 30 years ago (NG).

PS3966



H#4 2 solutions

PS3966 (Ugren) 1.Rh7 Rc6 2.Rc7 Rxb6 3.0-0-0 Rxa6 4.Rdd7 Ra8#. 1.0-0 Rxe3 2.Kh8 Re6 3.Rg8 Rxc6 4.Sg7+ Rxb6#. No surprise that Black will

castle on both sides, but 1st move 1.Rh7! is! Most skilfully, the wR is helped to work its way into mating positions. As entertaining as this is, it is a problem of two halves, each with a lot of black force not used. As a *Minimal*, splendid! (BPB). Castling left and right with mates on rank and file (CMBT). Bringing the bK to a8 after castling long takes one too many moves. Instead, we get non-matched, but more interesting solutions. In the 1.0-0 solution the bQ is necessary, as it controls Black's move order, by ensuring that the bS moves last (BOM). Besides the mating positions, reached twice with black castling – which is fine! – I detect some disharmony in the white play. In one solution, the white rook has no other possible way of reaching the mating square of a8. In the second solution, the white rook has to capture the disturbing black bishops on e3 and g6 before mating on h6. This leads to a huge number of black units needed for correctness. In my version (see diagram) the white rook can reach the mating square in fewer than 4 moves, but it has to capture a black piece that would defend the mate. This happens in *both* solutions [the second solution has 2...Rxb1] (NG).

PS3967 (Onkoud) 1.Sf5 Kg1 2.Sxe3 Kh1 3.Sxg2 Kxg2 4.Kf4 Kg1 5.g2 Kf2 6.g1R Bh3 7.Rg5 e3#. The wK is released from an enforced shuffle between g1 and h1 when the bS reaches g2 for 3...Kxg2 – and even then the wK goes on to make two more moves! The model mate after an under-promotion to bR is a fine surprise (BPB). Splendid problem; so many possible starts by the bS, with the one actually chosen looking the least promising (CMBT). Good self-block with promoted piece (HO).

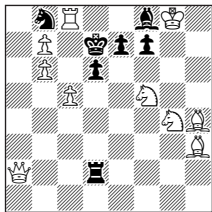
THE DOMBRO-ZAGORUIKO, by David Shire

I guess that all our readers will be familiar with the 3x2 mate change known as the Zagoruiko, but what is the Dombro-Zagoruiko? I first made my acquaintance with this label on reading Claude Wiedenhoff's seminal article, *Les changements de Mats à paradoxes Dombrovskis dans le deux-coups moderne*, published as a special number of *diagrammes* in 1990. This made particularly stimulating reading. I will begin by quoting four favourite problems from Claude's selection.

1.Qf8? (>2.Re2 **A**) 1...Re5 2.Sgf4, 1...Rxf5 2.Qxf5; (1...d3 2.Se3) but 1...Rd6! 1.Qh8? (>2.Rf4 **B**) 1...Re5 2.Qxe5, 1...Rxf5 2.Sgf4; (1...Rd6 2.Qe5) but 1...Bd6! **1.Qa2!** (>2.Qe2) 1...Re5 2.Rf4 **B**, 1...Rxf5 2.Re2 **A**. Also 1...d3 2.Se3 and 1...Rd6 2.Sxc5. The Zagoruiko is evident but notice how after the try 1.Qf8? the response 1...Rxf5 defends against the threat of **A** whereas after the key the mate following 1...Rxf5 is **A!** Equally after the try 1.Qh8? the response 1...Re5 defends against the threat of **B** whereas after the key the mate following 1...Re5 is **B!** Two Dombrovskis paradoxes are at work here. Unity is ensured by the fact that tries and key are all made by the wQ, the use of the B+S battery is inspired and the construction is supremely elegant.

The play follows the same pattern in 2. 1.axb3? (>2.Qe3 **A**) 1...dxc4 2.Qxc4, 1...dxe4 2.Qd1 but 1...Ra2! 1.Kf3? (>2.Be3 **B**) 1...dxc4 2.Qd1, 1...dxe4+ 2.Qxe4 but 1...Rf7! **1.e6!** (>2.Be5) 1...dxc4 2.Qe3 **B** and 1...dxe4 2.Be3 **A**. This is a quite glorious work! The thematic play is the *only* play so that the Dombrovskis paradoxes are the self evident, the thematic mates are on the same square, the pinning refutations are both provided by the bR and the motivation for the thematic defences is unblock throughout – though more subtle post-key. Moreover the economy is exceptional.

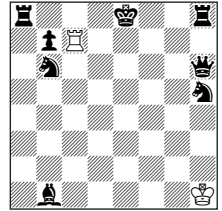
3 Yuri Antonov
1 Pr *Shakhmaty* (Riga) 1980



#2

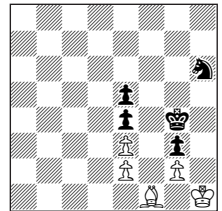
The pattern has a modified form in 3. Simple unguards are set: 1...dxc5 2.Se5 **A** and 1...e6 2.Sf6 **B**. A random move by wSf5 will establish these mates as threats as they become *double* checks thanks to the half-battery. 1.Sd4? (>2.Se5 **A**, Sf6 **B**) 1...dxc5 2.Qd5 and 1...e6 2.Rd8 but 1...Rg2! pins wSg4. Note how 1.Sd4? cuts the vertical line of bRd2 and guards c6 to generate the new mates. **1.Sg7!** (2.Se5 **A**, Sf6 **B**) 1...dxc5 2.Qxd2 and 1...e6 2.Rc7. Note how 1.Sg7! guards e6 and e8 to generate the new mates whilst also serving as an anticipatory unpin of wSg4. The clarity of the Dombrovskis element is especially marked in this set play/double threat form.

PS3966 version by NG



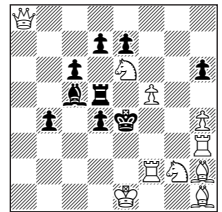
H#4 2 solutions

PS3967



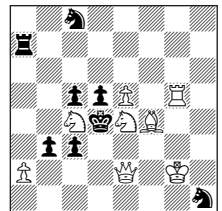
H#7

1 Andrey Lobusov
2 Pr *Shakhmaty* (Riga)
1978-II



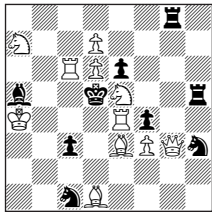
#2

2 Valentin Lukyanov
2 Pr 64 1981



#2

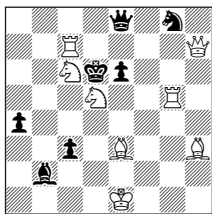
4 Anatoly Slesarenko
1 Pr Chess Life 1989



#2

Claude must have been delighted that there was time for 4 to be published and to receive its award before his article came to full fruition. The thematic mates are introduced as a double threat in an introductory try that places additional guards on both d6 and e5: 1.Sc4? (>2.Rc5 A, Rd4 B) 1...fxe3 2.Sxe3, 1...Bb6 2.Sxb6, 1...e5 2.Qxg8 but 1...Sb3! (2.Bxb3?) 1.Sb5? (>2.Rc5 A) 1...fxe3 2.Rd4 B (the wQ holds e5) 1...Bb6 2.Sxc3 and 1...Bb4 2.Sc7, 1...Sb3,Sd3 2.B(x)b3 but 1...Rc8! 1.Sd3! (>2.Rd4 B) 1...fxe3 2.Rc5 A (the wQ holds d6) 1...Bb6 2.Sb4 and 1...e5 2.Qxg8, 1...Sb3,Sxd3,Se2 2.B(x)b3. The Dombrovskis element lies in the fact that 1...fxe3 is a defence against A and B in the introductory try but generates mates B and A in the subsequent two phases. An inbuilt Le Grand is the logical consequence of this and the means of achieving this involves an inspired use of the wQ. A wonderful work that combines complexity with intelligibility!

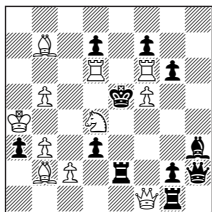
5 Valery Shanshin
2-3 PI 10th WCCT
2016-17



#2

Over the years since Claude's article the Dombro-Zagoruiko has made sporadic appearances in the two-mover. Then a quarter of a century later, I noticed a considerable number of high quality examples, now with new nuances, in the 2016-18 FIDE Album. 3 featured an anticipatory unpinning key and the theme of the 10th WCCT required two-movers with exactly the same strategy. Interestingly there were three highly-placed problems in the award that were also Dombro-Zagoruikos. One of these by Valery Shanshin appeared in the article *Provision against Pin* in the recent November *Supplement* which I trust readers will revisit. Valery scored a stunning success in the tourney with 5. The first try pre-closes a3-c5. 1.Scb4? (>2.Bc5) 1...exd5 2.Rxd5 (2.Bc5??) 1...Qc6 2.Rxc6 but 1...Qb5! The second try and key both close e8-e1, the anticipatory unpinning demanded by the tourney. 1.Sce7? (>2.Bc5) 1...exd5 2.Bf4 (2.Bc5? Kxc7!) 1...Qc6,Qb5 2.Sc8 but 1...Ba3! 1.Se5! (>2.Sc4 - 2.Bc5?) 1...exd5 2.Bc5, 1...Qc6,Qb5 2.Sf7 and 1...Kxd5 2.Qd3. I hope that now the Zagoruiko and Dombrovskis paradox will be self evident. The flight-giving key is superb and the effects are wrought with an amazing economy (15 units!). An absolute beauty!

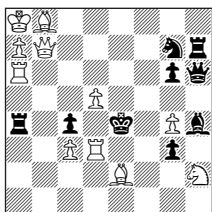
6 Vasil Krizhanivsky & Valery Kopyl
4-6 PI 10th WCCT
2016-17



#2

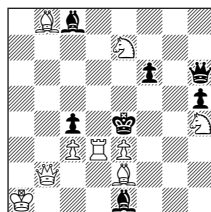
The Ukrainian entry, 6, was also very fine. 1.Qf3? (>2.Sc6 A) 1...Re4 2.Qxe4, 1...Qf4 2.Qd5 but 1...axb2! 1.fxg6? (>2.Sf3 B) 1...Re4 2.Rd5, 1...Qf4 2.Qxf4 but 1...Be6! 1.Kxa3! (>2.Sxe2) 1...Re4 2.Sc6 A, 1...Qf4 2.Sf3 B and 1...Rxc2 2.Sxc2. The Dombrovskis element is clear; 1...Re4 and 1...Qf4 are defences against A and B in the virtual play but in the actual play these same defences deliver A and B as mates. The b3/b5 plugs are a sad necessity if a unique post-key threat is to be engineered but the white interference mates are a joy! What I find interesting is that only the key phase demonstrates the anticipatory unpin. All too often it is the intensification of theme that is rewarded in these tourneys so I am delighted that other qualities are rewarded.

7 Vasyi Markovtsy & Pavel Murashev
1 Pr SuperProblem 189th
TT 2017



#2

8 Vasyi Markovtsy & Pavel Murashev
1-2 Pr Shakhmatnaya
Kompozitsiya 2018



#2

7 is another joint problem; collaborations were a characteristic feature of composition in countries of the former Soviet Union and many of these suggest that two heads are often better than one! 1.Qb6? (>2.Qd4) 1...cxd3 2.Bf3, 1...Qe3 2.Qxe3, 1...Sf5,Se6 2.Qxe6 but 1...Bf6! 1.Qb1? (>2.Bf3) 1...cxd3 2.Qxd3, 1...Qe3 2.Rd4 but 1...Qf4! 1.Sf1! (>2.Rd4) 1...cxd3 2.Rxa4, 1...Qe3 2.Rxe3, 1...Sf5,Se6 2.Rxe6, 1...Bf6 2.Sxg3 and 1...Qd2 2.Sxd2. In the second try 1...cxd3 defends against a threat of 2.Bf3 but in the first try we find the variation 1...cxd3 2.Bf3. Furthermore in the key phase 1...Qe3 defends against a threat of 2.Rd4 but in the second try we have the variation 1...Qe3 2.Rd4. In both this problem and the preceding one the Bikos theme emerges; a reciprocal change of harmful effects (self-block/unguard) leading to changed mates. I always find this a pleasing effect in a mechanism but PM and VM came to the conclusion that there was further potential in this matrix...

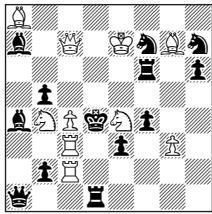
8 1.Qb1? (>2.Bf3) 1...cxd3 2.Qxd3, 1...Qxe3 2.Rd4, 1...Bxc3+ 2.Rxc3, 1...Bxh4 2.Qh1 but 1...Qf4! 1.Sd5? (>2.Rd4) 1...cxd3 2.Bf3 (2.Qb4? Kxd5!) 1...Qxe3 2.Sxf6, 1...Bxc3 2.Sxc3 but 1...Bxh4! 1.Shf5! (>2.Rd4) 1...cxd3 2.Qb4 (2.Bf3? Kxf3!) 1...Qxe3 2.Rxe3, 1...Bxc3 2.Sg3 and 1...Bxf5 2.Qb7 gives a little more work for the wQ. A 3x3 Zagoruiko with a mere

16 units!! I trust that partial self-anticipation will not haunt this astonishing problem. A masterpiece for the anthologies!

I noticed that Pavel and Vasy! also entered another Dombro-Zagoruiko for the Lukyanov memorial. I wonder whether 2 was the inspiration for their continuing investigations? **9** 1.Qb6? (>2.Qxd6) 1...cxd4 2.Qxd4, 1...Qxe8 2.Rf5 but 1...fxe3! 1.Rxf4? (>2.Rxd5) 1...cxd4 2.Qxd6 (2.exf4??) 1...Qxe4 2.Bf6 but 1...Qxe6! 1.Qc3? (>2.exf4) 1...cxd4 2.Qxd4, 1...Qxe4 2.Rxd5, 1...fxe3,f3 2.Bg3, 1...Qxf6 2.Bxf6, 1...Qf5,Qh6 2.R(x)f5 but 1...Qg5! **1.Sxd6!** (>2.Rxd5) 1...cxd4 2.exf4 (2.Qd6??) 1...Qxe4 2.Sf7 and 1...Kxd6 2.Qb8. As with **8** we have a flavour of dual avoidance, caused here by square-blocking. An excellent flight-giving key!

I end with two problems by Anatoly Slesarenko, the first being another with dual avoidance elements. 1.Kd7? (>2.Sc7,Qxf3) 1...dxe5 2.Rd6, 1...fxe6 2.Qxe6 but 1...Rxb4! 1.d4? (>2.Rxd6) 1...dxe5 2.Rd8 (2.Sc7? Kxd4!) 1...fxe6 2.Qxf3, 1...Sc4 2.bxc4 but 1...f5! **1.Qxf4!** (>2.Rxd6) 1...dxe5 2.Sc7 (2.Rd8? Kxe6!) 1...fxe6 2.Qd4, 1...Sc4 2.Qxc4, 1...Bxf4 2.Sxf4 and 1...Kxe6 2.Sc7. 1.Kd7? (>2.Sc7,Qxf3) 1...dxe5 2.Rd6 and 1.Qxf4! (>2.Rxd6) 1...dxe5 2.Sc7 indicate the presence of the Le Grand theme. 1...dxe5 is a defence against a post-key threat of 2.Rxd6; this is to be compared with 1.Kd7? dxe5 2.Rd6. Similarly 1...fxe6 is a defence against a threat of 2.Qxf3 after 1.Kd7? and so 1.d4? fxe6 2.Qxf3 completes a second paradox. Thus all the components are there and moreover there is a flight-giving key. Sadly this is telegraphed by bBh2/wSh3, an arrangement necessitated by the need to prevent the dual, 1.Qxf4! dxe5 2.Sc7 and 2.Qxe5. My own preference would be to add a bPg7, relocating wSh3 to h5 for 1.d4? g6 2.Sf6. This is a minor criticism of a fine problem.

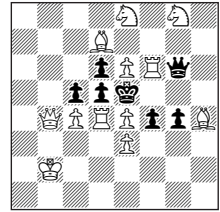
11 Anatoly Slesarenko
1 Pr Czechoslovakia-100
JT 2018



#2

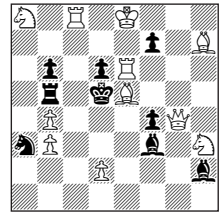
The magnificent **11** is beyond reproach! 1.gxf4? (>2.Qxa7) 1...Se5 2.Qxe5, 1...Bc5+ 2.Qxe5, 1...Bxc2 2.Sxc2 but 1...Bb3! 1.Qxf4? (>2.Sc6) 1...Se5 2.Qxe3, 1...Bc5+ 2.Sd6, 1...bxc4 2.Rxc4 but 1...Qa3! pins the threat piece. **1.Sd6!** (>2.Sf5) 1...Se5 2.Qxa7!, 1...Bc5 2.Sc6!, 1...Bxc2 2.Sxb5, 1...Sxd6 2.Qxd6 and 1...Ke5 2.Sc6. The Dombrovskis paradoxes shine with crystal clarity once the key phase is revealed, the basic Zagoruiko is enhanced by a further mate change after 1...Bxc2 and 1...Se5 has the constant motivation of unpin. However, the crowning glory is an unusual white move reversal sequence: 1.Qxf4? (>2.Sc6 A) 1...Bc5+ x 2.Sd6 B and 1.Sd6! B (2.Sf5) 1...Bc5 x 2.Sc6 A. This pattern is labelled the Erokhin theme. Modern ideas are combined with a superb flight-giving key that is not remotely telegraphed. I cannot imagine a more fitting end to this article.

9 Vasy! Markovtsy & Pavel Murashev
2 Pr Lukyanov-70 MT
Problemist Ukrainy 2017



#2

10 Anatoly Slesarenko
1 Pr Shakhmatnaya
Kompozitsiya 2017



#2

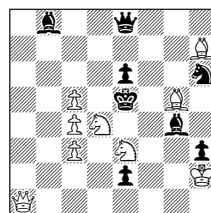
PERICRITICAL TRIES BY THE WHITE QUEEN (continued from front cover)

In the previous examples Black defended by closing the line of the wQ. The remaining examples will illustrate a more subtle idea, in which Black induces a *white* piece to close the wQ's line.

In **E** the wQ will threaten mate on e4, but Black can defend by closing the wBh7's line to the same square: 1.Qa8? Qg6! (2.Sc6+? Ke4!). 1.Qh1? Bf5! (2.Sf3+? Ke4!). **1.Qb1!** (>2.Qe4) Qg6 2.Sc6; 1...Bf5 2.Sf3; 1...Sf5 2.Sxg4. The variations 1.Qa8? Qc6 2.Sxc6 and 1.Qh1? Bf3 2.Sxf3 show that defences that close the wQ's line are not enough. Instead, the refutations close the line of wBh7.

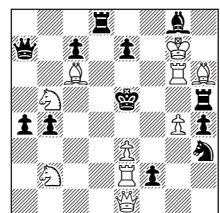
In **F** the preliminary try 1.Qa1? (>2.Sc4,Sd3) is refuted by both 1...Rd5! and 1...Bd5!. Instead the wQ will threaten mate on e4, while also preparing a mate for the extra (non-thematic) defence 1...Sg5, which gets a different mate each time. 1.Qxb4? (>2.Qe4) Bd5 2.Sd3; 1...Sg5 2.Qf4; 1...Bc4 2.Sxc4; 1...Rd5! (2.Sc4+? Ke4!). 1.Qb1? (>2.Qe4) Rd5 2.Sc4; 1...Sg5 2.Qf5; 1...Rd3 2.Sxd3; 1...Bd5! (2.Sd3+? Ke4!). **1.Qh1!** (>2.Qe4) Rd5 2.Sc4; 1...Bd5 2.Sd3; 1...Sg5 2.Qh2+; (1...Qxe3 2.Rxe3; 1...Qd4,Rd4 2.exd4). The mates 2.Sc4 and 2.Sd3 occur in every phase.

E Christer Jonsson
Die Schwalbe 1983



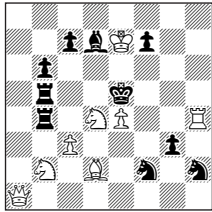
#2

F Henk Prins
1 HM Schach-Aktiv 1992



#2

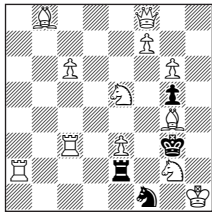
G Herbert Ahues
2-3 Pr *Arbeitsgemeine-*
schaft Dt. Schachv. 1949



#2

f4, while 2.Se7+? closes the wQe8's line to e3! After 1.Qa4? (>2.Sd~) the roles are reversed, with wQa4 guarding f4 and wBa7 guarding d3. The refutation is 1...Rb1!, with 2.Sb4+? Kxf4! and 2.Sb6+ Kxe3! After **1.Qb8!** (>2.Sd~) the mates must be carefully chosen in 1...Rh7 2.Se7 and 1...Rb1 2.Sb4. The key gives a flight: 1...Ke4 2.Sb4 (guarding d3). More battery mates occur in the by-play:

I Norman Macleod
Phenix 1988

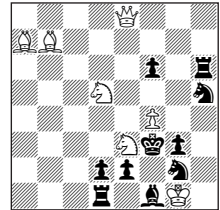


#2

In **G** the wQ will put a second guard on e4 for a threat of 2.Bf4. 1.Qa8? Bg4! (2.Sc6+? Kxe4!). 1.Qb1? Sfg4! (2.Sd3+? Kxe4!). 1.Qh1? Shg4! (2.Sf3+? Kxe4!). **1.Qe1!** (>2.Bf4) Bg4 2.Sc6; 1...Sfg4 2.Sd3; 1...Shg4 2.Sf3; (1...Sxe4 2.Qxe4). All refutations occur on g4. The bP7 stops a second threat of 2.Qh8 after 1.Qa8?, which is of some importance because that phase has some worthwhile by-play that would otherwise be lost: 1...c6 2.Qb8; 1...Rd5 2.Qxd5. Other by-play is 1.Qh1? g2 2.Qxh2. This problem makes an interesting comparison with the same composer's **B**, which has a *black* Sd4!

A beautiful extension of the theme is shown in **H**. In order for the white battery to give mate the squares e3 and f4 must both be guarded. Therefore either the wQe8 or wBa7 must exchange its guard of e3 for one of f4. 1.Bb8? (>2.Sd~) is refuted by 1...Rh7!, because 2.Sc7+? closes the wBb8's line to e3! After 1.Qa4? (>2.Sd~) the roles are reversed, with wQa4 guarding f4 and wBa7 guarding d3. The refutation is 1...Rb1!, with 2.Sb4+? Kxf4! and 2.Sb6+ Kxe3! After **1.Qb8!** (>2.Sd~) the mates must be carefully chosen in 1...Rh7 2.Se7 and 1...Rb1 2.Sb4. The key gives a flight: 1...Ke4 2.Sb4 (guarding d3). More battery mates occur in the by-play: 1...e1Q/S 2.Sc3 (guarding e2); 1...f5 2.Sf6; 1...Rc1 2.Sc3; 1...Sxf4 2.Sxf4; 1...Sxe3 2.Sxe3.

H Eeltje Visserman
4 Pr *Schakend*
Nederland 1961



#2

I has set play 1...Kf2 2.Sd3. For this mate to function as a threat a second white guard of g4 is needed. 1.Qc8? (>2.Sd3) and now the self-pin 1...Rxe3 is a *Schiffmann defence*, as the threat would unpin it by interference. However the wRa2 now guards the former flight square of f2, so any safe move by wSe5 will give mate. The bR must not be unpinned and 2.Sd7? Kxg4!, so only 2.Sc4! will do. This try is refuted by 1...Rb2! The key **1.Qb4!** (>2.Sd3) closes the b-file and so negates 1...Rb2. Now 1...Re3 2.Sd7!, as this time it is 2.Sc4? that allows 2...Kxg4! Other play is 1...Rf2,Rxg2 2.Sf3. Unlike the preceding examples, this problem has a standard try refutation. The potential closing of wQ lines only arises as a way of determining the reply to 1...Re3.

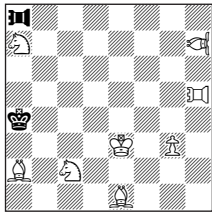
FAIRY DEFINITIONS (for originals on p.352)

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.

Proof game (PG n): the diagram shows a position reached after n moves from the initial game-array. The solver's task is to work out the moves that must have been played in the game leading to this position.

PS3968F



#2 ♖Pao ♜Vao

FAIRY SOLUTIONS (July)

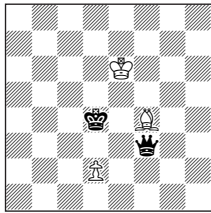
PS3968F (McDowell) 1.PAh4! (7 threats) PAh8 2.VAe4; 1...PAg8 2.g4; 1...PAf8 2.Kf4; 1...PAe8 2.Ke4; 1...PAD8 2.Kd4; 1...PAC8 2.Bc4; 1...PAB8 2.Bb4. Seven-fold Fleck theme, with dual avoidance on e4. Fairy construction permits an economical setting (C.C.Lytton). I saw PAh4 immediately but dismissed it thinking the bPA could interpose on the second move. Only after failing to make other moves work did I look for an obstacle on each potential square of interposition. A conventional diagonal-moving piece on h7 would cook the composition, so the Vao is a nice and practical choice (B.Price). To defend, the bPA intends to interpose on the fourth rank, thus creating a second hurdle for the wPA in response to any random piece move to that rank. However, regardless of which file the bPA chooses, White can always choose the same file to place its hurdle piece. The special case, 1...PAh8, threatening to capture the wPA, is answered by 2.VAe4, removing the hurdle for the bPA. Also note that for 1...PAe8 the response 2.VAe4?? does not work, as White moves into check. I have noticed that Vaos frequently appear alongside Paos in chess problems. This appears to be an over choice by the author, as the position can be reworked to use a knight in place of the Vao [see diagram at top of next page, with key 1.PAh4!]. Note that this version maintains the logic and variations of the original e.g. in

response to 1...PAf8, White cannot answer 2.Sf4??, as this would be moving into check (BOM). However, in the version Black can play 1...PAa7, which allows all 7 threats. The composer's response is given in the following paragraph [Ed.]

The version is simply a setting that I rejected during the composing process. I regard partial Flecks as inferior to total Flecks, and I think the ideal Fleck has a one-to-one correspondence, x number of threats with x variations each forcing a threat. Using a knight means raising the position one square to eliminate 1...PAa7, which means adding another P to prevent a cook by 1.PAh1. That spoils the economy. I see no advantage in using a knight instead of a Vao when there are already two Chinese pieces on the board. The improved economy and total absence of cookstoppers is more valuable (Composer).

PS3969F (Jones) (a) 1...Rh8 2.Re1 Kh7 3.Rxe4 Rh6 4.Rf4 Qe3 5.Rf7+ Bg7#. (b) 1...Qh8 2.Rxd2 Kg7 3.Rxf2 Bd2+ 4.Kb2 Bh6 5.Rf7+ Kxf7#. Changed bQ batteries (Shankar Ram). Mates by different batteries, with different pairs of pieces blocking h8 and h6 (HO). In each solution the wR captures a black P to clear the way for a black unit. In (a) the bQ must give check from e3, because with bQg3 there would be 5.Rf7+ Bg7+ 6.Rf3! The moves 5...Bc3-g7# in (a) and 1...Qe5-h8 in (b) make a curious pair (GF).

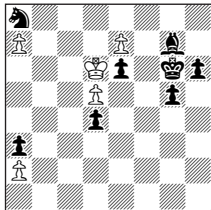
PS3970F



H#2 2 solutions
No captures

moves is uneven, White's total of K, Q and R moves must also be uneven. This can happen only with tempo play following the K's entering h1, which is now vacant. (b) This time it's Black that has made an even number of moves. This includes an uneven number of S-moves, and therefore an uneven number of R-moves as well. Thus the missing bR was captured at g8 (not h8) and a wS visited h6 (Composer). Raises a smile! (CCL). Brian Chamberlain and Tamás Maraffai also solved this.

PS3972F



Ser-S#20

Same mate but quite different motifs: self-protection of wS in (a), Assassin guard on bK flight in (b). wK tempo moves are well-forced in both parts (CCL). Mates by the same move. A strange and interesting phenomenon (HO). Each solution has an underpromotion, a waiting move by the wK, a move to help unguard c7, and then the mate by the wS on c7—with one of the mates involving a capture so that the mating moves are distinct. Part (a) was more difficult to solve as the reason for the rook promotion is subtler, and the promoted bR is never attacked by White. It is noteworthy that the wK has only one waiting move available in each solution. Replacing the bBb7 with a bP works for part (a), but not quite for part (b) as three solutions are then possible. Also, note that in (b) 1...Kxg1(Sb8) intending 2...Sc7# fails as Black has no waiting move (BOM).

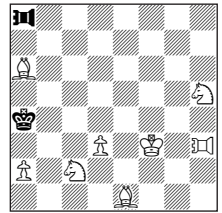
PS3970F (Taylor) 1.Qa3 d3 2.Qc3 Be3#. 1.Kd3 Be3 2.Ke4 d3#. Two ideal mate echoes with waiting moves and interchange of W1/W2 (SR). Reciprocal change of W1/W2 with black tempi at B1. Economy record? (CCL). A cute miniature with echo mate (HO). I was stumped until I resolved to take full advantage of the fairy condition. The solution with two queen moves is the only path to e3 that doesn't check the wK (BP). Tempo moves for Black, with a self-block by the bQ. 1.Qa3 is nice, with several factors making that the move of choice. White's move order is swapped between solutions (BOM).

PS3971F (Kirtley) (a) White has made an even total number of moves. As the number of its S-moves is uneven, White's total of K, Q and R moves must also be uneven. This can happen only with tempo play following the K's entering h1, which is now vacant. (b) This time it's Black that has made an even number of moves. This includes an uneven number of S-moves, and therefore an uneven number of R-moves as well. Thus the missing bR was captured at g8 (not h8) and a wS visited h6 (Composer). Raises a smile! (CCL). Brian Chamberlain and Tamás Maraffai also solved this.

PS3972F (Chamberlain) 1.e8=S 2.Sf6 3.Ke5 6.d8=Q 7.Qxa8 8.Qf8 9.a8=R 10.Rxa3 11.Rd3 16.a8=B 17.Bf3 18.Ke4 19.Sd5 20.Qf5+ exf5#. AUW + self-blocks on the wK's star flight (SR). Masterly problem. Bravo Brian! (RL)

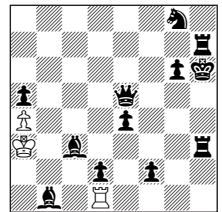
PS3973F (Seetharaman) (a) 1.h1=R Ke2 2.Rh3 Sc7# [3.Bxc7(Sg1)?? is self-check by 3.Sxh3(Ra8)]. (b) 1.g1=S Kf1 2.Bc7 Sxc7(Bf8)# [3.Kb8?? is self-check by 3.Kxg1(Sb8)]. Promotions and model mates with potential checks on rebirth squares (SR).

PS3968F version B.O'Malley



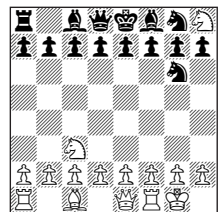
#2 ♖♜♞ Pao

PS3969F



HS#4½ (b) Rh7>h1

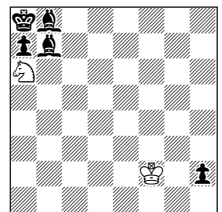
PS3971F



What vacant square must have been entered?

- (a) Position after White's 22nd move
- (b) Position after White's 33rd move

PS3973F

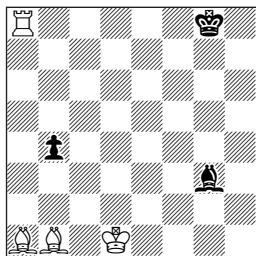


H#2 (b) Ph2>g2
Circe Assassin

FAIRY ORIGINALS, edited by N.Shankar Ram

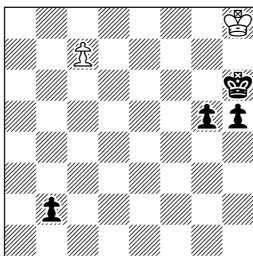
70/A, "Ramanashree", 3rd Main, 3rd Cross, B.H.C.S Layout, Bannerghatta Road,
Bengaluru 560076, Karnataka, India (email: nshram@gmail.com)

PS4040F Kjell Widlert
(Sweden)



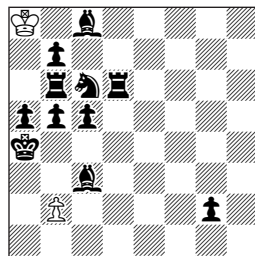
#4 Koeko

PS4041F S.K.Balasubramanian
& Vlaicu Crişan (India/Romania)
Dedicated to K.Seetharaman



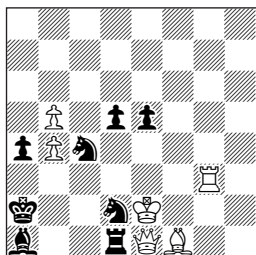
HS#3 2 solutions
Superguards

PS4042F Brian Chamberlain



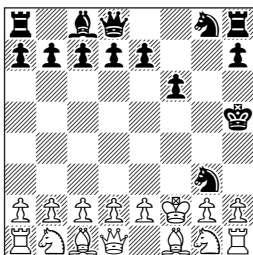
Ser-S#12

PS4043F John Bowden



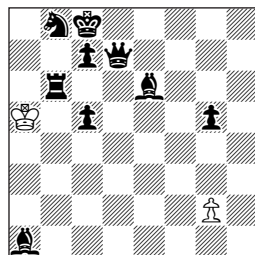
Ser-S#11

PS4044F Mark Kirtley
(USA)
Dedicated to Bernd Gräfrath



PG 8.0 2 solutions

PS4045F Christopher Jones



HS#6½

A light selection to start the new year, with no fairy pieces or twins in any problem! Welcome to Kjell Widlert, the esteemed fairy expert! His problem shows an unusual theme. Welcome also to the renowned India/Romania duo. Their problem is a good demonstration of Superguards – the subject of the Seetharaman 75 jubilee tourney announced in November. Brian and John show varied content in their series selfmates. Mark has a dedication to Bernd, an authority on Proof games with 2 solutions. Christopher rounds off with a wP minimal.

Superguards: A unit (including K) cannot be captured if it is observed by a unit of its own colour.

Koeko (Kölner Kontaktschach): All moves must finish with the moving unit adjacent to an occupied square; an attacked King will only be in check if it stands adjacent to an occupied square.

Other fairy definitions are on p.350

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

BCPS Website: www.theproblemist.org/

Membership subscriptions (due 1st January) are **£37.50 for Fellows** and **£30 for paper magazines** (£12.50 for under-21s), **£7.50 for PDF copies only**. Enquiries should be sent to the Assistant Treasurer, David Friedgood, 18A Moss Hall Grove, London N12 8PB (assistant-treasurer@theproblemist.org).

© British Chess Problem Society 2024
ISSN 2055-6713

Printed by Lavenham Press, Suffolk