



# THE PROBLEMIST SUPPLEMENT

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

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

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## JULIUS BUCHWALD'S EARLY YEARS IN THE USA, *by David Shire*

In my recent article *A Dozen American #2s of the 1940s* my aim was to include 12 different composers to indicate a proliferation of activity. A work by Eric Hassberg was one of those selections. A reading of Edgar Holladay's *Hassberg Ingenuity* had informed me that Hassberg was born in Vienna and came to the USA in 1940 after a brief sojourn in England. This was also the story of Julius Buchwald but I did not include a two-mover of this fine author because I was unaware of the date of his arrival in America. Thanks to Mike Pricic's excellently researched book about Buchwald I now know that he crossed the Atlantic late in 1944 settling in New York in 1945. I propose to make good my earlier omission by demonstrating some of **JB's** output in the second half of the decade.

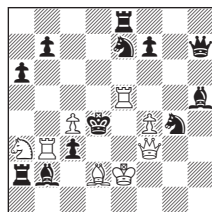
A few biographical details may be of interest. Buchwald was born in 1909 to a well off family, his father being the owner of a metal-ware factory. Living in Vienna, the family could indulge their passion for the arts. Julius learned the violin and studied musical composition; indeed in his teenage years some of his works were published. The Buchwalds were Jewish and the family fortunes took a turn for the worse following the Aryanization of the economy after the *Anschluss*. Julius's elder sister, Mimi, escaped to the USA whilst Julius and his wife escaped to England where they were promptly interned as enemy aliens. After their release, in addition to earning a living in Newark, Julius attended painting and sculpture classes. The arts were his solace and this included the writing of poems. Eventually Mimi managed to arrange the transfer of her brother and his wife to America. It is almost certain that their parents perished in a concentration camp near Minsk.

Naturally Julius Buchwald is mostly remembered for his fine chess problems. **1** was my first encounter with his work for I discovered it in John Rice's *ABC of Chess Problems* under the label of total dual avoidance. **1.Rb4!** (>2.c5) 1...Bxa3 2.Qxc3 (2.Bxc3??), 1...Sc6,Sd5 2.Q(x)d5 (2.R(x)d5??) and 1...Sxe5,Se3 2.B(x)e3 (2.Q(x)e3??). 1...Qe4+ 2.Qxe4 and 1...Qd3+ 2.Qxd3 are mundane but 1...a5 2.Sb5 is important. 1.c5? (>2.Rb4) 1...a5! indicates the reason why! Cooktries spring naturally from these masked pin arrangements: 1.Be3+? Sxe3 2.Qxe3??, 1.Qd5+? Sxd5 2.Rxd5?? and 1.Qxc3+? Bxc3 2.Bxc3?? I find this rich composition to be typical of **JB's** output.

More masked pin strategy is evident in **2. 1.Kh8!** (>2.Qg7) 1...cxd6 2.Qxd6, 1...Bxd7 2.Sxd7, 1...Se4 2.Rxe4 and 1...Sxa3,Sb4 2.d4. It is now apparent why alternative wK destinations fail. 1.Kh7? cxd6! (2.Qxd6??). 1.Kf8? Bxd7! (2.Sxd7??). 1.Kh6? Se4! (2.Rxe4??) and 1.Kxg6? Sxa3!,Sb4! (2.d4??). Three such refutations have been achieved on a number of occasions and so the dual refutation of the fourth try is unfortunate. However, the *motivation* for the refutations is the same and so perhaps this flaw is not so important.

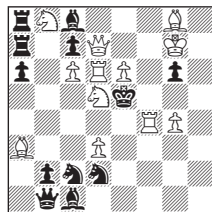
*continued on bottom of p.360*

**1 Julius Buchwald**  
5 Pr *Christian Science Monitor* 1946



#2

**2 Julius Buchwald**  
1 Pr *Parallèle* 50 1947



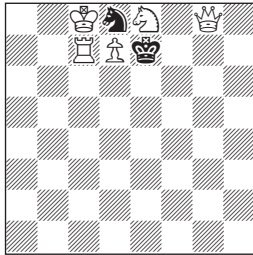
#2

# ORTHODOX ORIGINALS, edited by Abdelaziz Onkoud

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

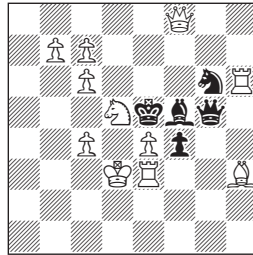
Solvers will surely enjoy Kabe's delightful miniature **PS4046**, which seems to have escaped anticipation. The theme of **PS4048** was featured in the January issue. As well as two conventional tries in **PS4049**, be sure not to miss two thematic cook-tries. There is a feast of shorter helpmates this month. Enjoy your solving!

**PS4046 Kabe Moen**  
(USA)



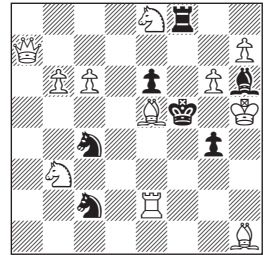
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**PS4047 Daniil Yakimovich**  
(USA)



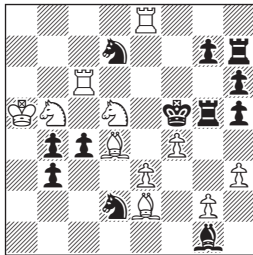
#2 vv

**PS4048 Antonio Tarnawiecki & Paz Einat**  
(Peru / Israel)



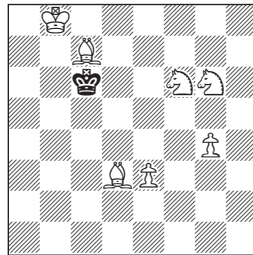
#2 vvv

**PS4049 David Shire**



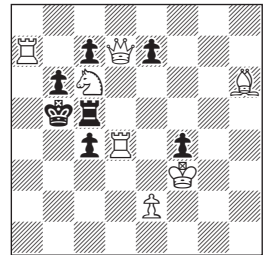
#2 vvvv

**PS4050 Antonio Tarnawiecki & Steven Dowd**  
(Peru / USA)



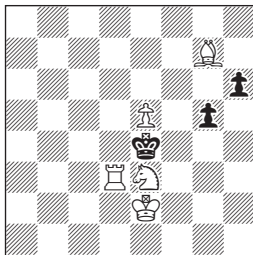
#3

**PS4051 Leonid Lyubashevsky & Leonid Makaronez**  
(Israel)



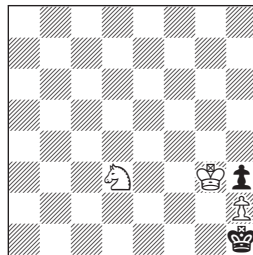
#3

**PS4052 Rauf Aliovsadzade**  
(USA)



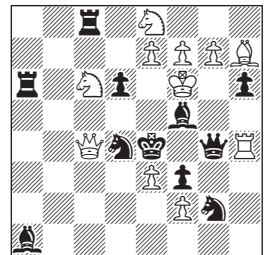
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**PS4053 Petros Lambrinakos**  
(Greece)



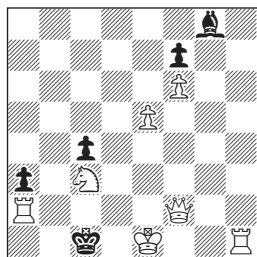
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**PS4054 Brian Chamberlain**



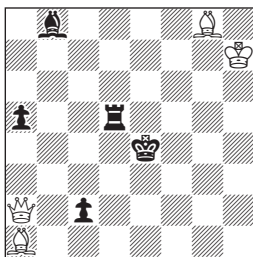
S#2

**PS4055 Gennady Koziura (†)**  
(Ukraine)



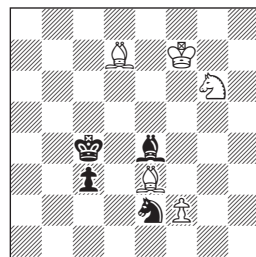
S#8

**PS4056 Nebojša Joksimović**  
(Serbia)



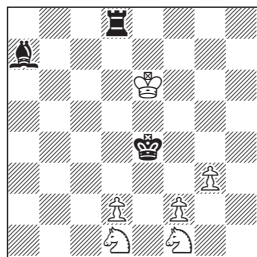
H#2 4 solutions

**PS4057 Mykola Vasyuchko & Mykhailo Galma**  
(Ukraine)



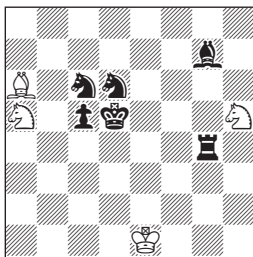
H#2 (b) Pc3>d6

**PS4058 Nikola Petković**  
(Serbia)



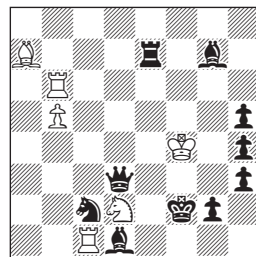
H#2 2 solutions

**PS4059 Abdelaziz Onkoud**  
(France)



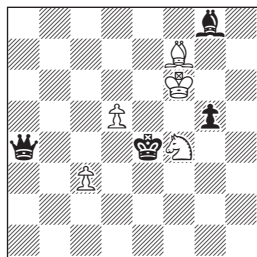
H#2 2 solutions

**PS4060 Gábor Tar**  
(Hungary)



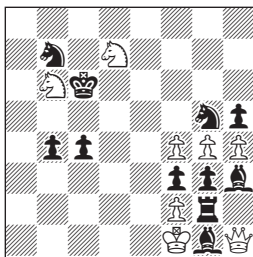
H#2 (b) Sd2>h2

**PS4061 Abdelaziz Onkoud**  
(France)



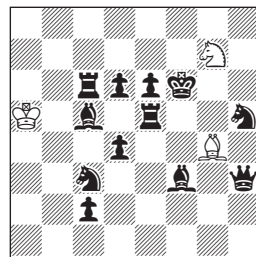
H#2½ 2 solutions

**PS4062 Kenan Velikhanov**  
(Azerbaijan)



H#3 4 solutions

**PS4063 Ljubomir Ugren**  
(Slovenia)

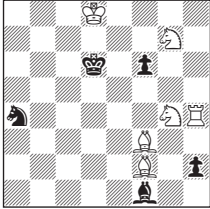


H#3½ 3 solutions

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

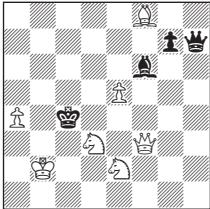
Send solutions and comments to the Editor by 1st August 2024.

PS3974



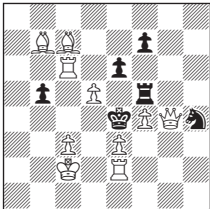
#2

PS3975



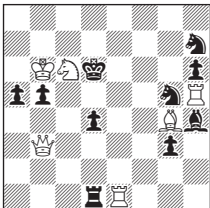
#2

PS3976



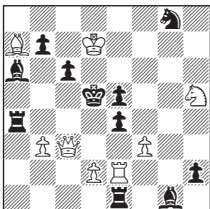
#2

PS3977



#2

PS3978



#2

## SOLUTIONS (September)

**PS3974** (Yakimovich) 1.Rh5? (>2.Bg3 A) f5 2.Rh6 B; 1...h1S! 1.Rh6? B (>2.Rxf6) Sc5 2.Bg3 A; 1...Bc4! **1.Se5!** (>2.Sf7) Kxe5 2.Bg3 A; 1...fxe5 2.Rh6 B; 1...Bc4 2.Sxc4. Two transferred mates after a fine sacrificial key in an elegant Meredith setting. The wR (to hold d4 post-key) makes two plausible tries (B.P.Barnes). 3 mirrored mates [no pieces next to bK] in virtual play, and another 2 (including threat) after the sacrificial flight-giving key (B.E.Chamberlain). A flight-giving sacrificial key with the knight works where the more sensible-looking tries with rook fail (B.O'Malley). The key move provides a mate for 1...Bc4 (H.Oikawa). The wR looked the obvious piece to move, but 1.Rh6? and 1.Rh5? are both tries. The two wBs are needed to guard the diagonals, so a knight move must be the answer (A.Bradnam). Elegant and well done (S.Pantos).

**PS3975** (Moen) 1.Ka2? (>2.Sb2 A) Qxd3 2.Qc6 B; 1...Bxe5 2.Sxe5; 1...Qe4 2.Qxe4; 1...Be7! **1.Kc2!** (>2.Qc6 B, not 2.Sb2?? A) Qh1 2.Sb2 A; 1...Qxd3+ 2.Qxd3; 1...Be7 2.Qf7; 1...Qe4 2.Qxe4. Pseudo Le Grand, threat correction, changed mate, and provoked check. Dombrovskis effect as 1...Qxd3 allows 2.Qc6 in the try, but defeats it after the key (Composer). Changed mate after 1...Qxd3, and highly intriguing switch of 2.Sb2 and 2.Qc6 as threat and mate. 1...Be7 2.Qf7 post-key is beautiful. Charming Meredith with wK try and key very much to my taste (BPB). Both try and key are quiet king moves. The try, 1.Ka2? creates the more obvious threat of 2.Sb2 but leaves Sd3 unprotected. The key, 1.Kc2!, pins but protects Sd3, allowing White to threaten 2.Qc6 and respond to 1...Be7 with the attractive 2.Qf7. Note that 1...Qxd3 is met with 2.Qc6 in the try, while 1...Qxd3+ gets 2.Qxd3 in the solution. I like the unpinning 1...Qh1 defence, met by 2.Sb2 (BOM). Key guards d3 square to provide for 1...Be7 (HO). Two mirrored mates (BEC). Tough to see. Clever (SP).

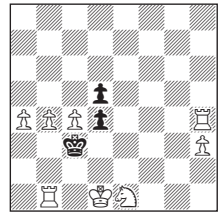
**PS3976** (Doukhan) 1.d6? (>2.Rc4) Rd5! **1.dxe6!** (>2.Rc4) Rd5 2.f5; 1...Kd5 2.e4; 1...Rc5 2.Rxc5. Umnov theme doubled combined with battery mates (Composer). The try blocks the line of the wBc7, leaving e5 guarded only once, so that after 1...Rd5 the response 2.f5+ does not mate as e5 is no longer guarded (BOM, sim. HO). The Umnov theme occurs when White plays to the square that Black has just vacated. Solvers failed to spot the theme.

**PS3977** (Barnes) 1.Qe3! (>2.Qe5) Kd5 2.Qe6; 1...dxe3 2.Rxd1; 1...Rxe1 2.Qxd4; 1...Se4 2.Qf4; 1...Sf3,Sf7,Se6 2.Q(x)e6. Perhaps this is a direct mate equivalent of the Zilahi helpmate theme? [A white piece that is captured in one phase mates in the other and vice versa.] It is an orthogonal setting of C12036 (Composer). Zilahi in direct-mate form (BEC). Spectacular Q sacrifice (SP). An active wQ sacrifice, a passive wR sacrifice, a pin-mate with blocking bP, and two mates after defences from bSg5 (BOM). The try 1.Qxb5? fails to the pinning defence 1...Rb1!

**PS3978** (Paslack) 1.Bb8? (>2.Qxe5 A) Bd4 2.fxe4 B; 1...Rd4! 1.f4? (>2.Qxe5 A) Rd4 2.Qc5 C; 1...exf4 2.Sxf4; 1...Bd4! **1.d4!** (>2.fxe4 B, Qc5 C) Bxd4 2.fxe4 B; 1...Rxd4 2.Qe5 C; 1...exd3 e.p. 2.Qxe5 A; 1...Sf6+ 2.Sxf6. Caprice theme, combined with Nowotny and pseudo Le Grand. White wants to mate with 2.Qxe5, but the tries fail due to a black R/B Grimshaw on d4. In the solution, White himself plays to d4 and now threatens two Nowotny mates, and after 1...exd3 e.p. White can paradoxically mate with 2.Qxe5 (Composer). Self-weakening tries by wB and wP permit either of the refuting *Grimshaw* pair at d4 with impunity. *En passant* post-key brings back the previous threats with a bang – 2.Qxe5. A pretty affair! (BPB). Nowotny key where the threat in the tries returns after an *en passant* defence (BEC). The key move seems to give up any chance of 2.Qxe5, but then the *en passant* capture opens two white lines, giving an unexpected second use to the wRe2 (G.Foster). Both tries partially exploit the potential for black interferences on the critical square d4, with 1...Rd4 obstructing the bB's defence of c5, and 1...Bd4 similarly blocking the bR from defending e4. The key, 1.d4, forces the issue by occupying the critical square and threatening both 2.Qc5 and 2.fxe4. The charming *en passant* defence defeats both threats, but opens a line for the wR, allowing 2.Qxe5, which was the threat of both tries! (BOM).

**PS3979** (Aliovsadzade) 1.Sf3! (-) d3 2.Sd2 (>3.Rb3) dxc4 3.Rxc4. 1...dxc4 2.Se5 d3 3.Rxc4. 1...Kd3 2.Rb3+ Kxc4 3.Sd2. 1...Kxc4 2.Sd2+ Kd3,Kc3 3.Rb3. Another thoughtful offering by Rauf, with reversal of white 2nd moves after defences by the bK (BPB). Black hems himself in with interesting pawn-play options (SP). An unusual position, with three wPs standing shoulder to shoulder on the fourth rank and the bK behind them. It is tempting to redeploy the wRh4, as this piece appears to be out of the play. However, this rook gets its turn after 1...d3 (or 2...d3), which simultaneously self-blocks on d3 and clears the way for 3.Rxc4. The wS plays to d2 in almost every line, as b3 and c4 must be protected (BOM). First thoughts were that wRh4 could come into the lower part of the board, but all moves failed. I then thought that wS and wRb1 could work together. wS on d2 would protect b3 and c4 (AB).

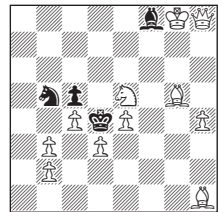
PS3979



#3

**PS3980** (Makaronez) 1.Qh5! (>2.Sc6+ Kxd3 3.Qd1) Sa7 2.Qf7 (>3.Qd5). 1...Sc3 2.Qf3 (>3.Sc6) Kxe5 3.Qf6. 1...Kxe5 2.Bf4+ Kxf4/Kd4/Kf6,Ke6 3.Qg5/Qd5/Q7. A great start with the wQ going into hiding after conceding 1...Kxe5! The variations work out very nicely. Ideal problem to try on an OTB player (BPB). Lots of diagonal play, and the wQ steals the show (SP). The key seemingly sidelines the wQ, while creating a clever threat and setting up a B-Q battery. In the fireworks variation, the wS and wB are successively captured by the bK before the wQ mates. The defences 1...Sa7 and 1...Sc3 give White time to reposition his Q, as the bS is now ill-placed to deal with additional threats. The forlorn bbf8 looks on, as the wQ sticks to the white-squared diagonals (BOM).

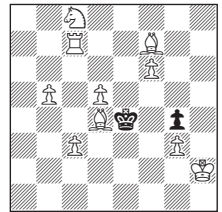
PS3980



#3

**PS3981** (Tarnawiecki & Dowd) 1.Ra7! (-) Kf3 2.Ra2 Ke4 3.Sd6+ Kf3/Kd3 4.Rf2/Bg6. 1...Kd3 2.Ra2 Kc4 3.Sb6+ Kxb5/Kd3/Kb3 4.Be8/Bg6/d6. 1...Kf5 2.Sd6+ Kg5 3.Be8 Kh6 4.Be3. Appears easy to swat the bK in fewer than 4 moves, but 1.Ra7! is a far from obvious start to what does indeed turn out to be an *accurate* variety of 4th move mates. The play and the mates by the wBf7 make it a 'star'! (BPB). The 1...Kf5 variation was the toughest to find (SP). The bK moves to 9 different squares, reaching as far as b3, b5, f3 and h6. After 1...Kd3 2.Ra2 Kc4, the move 3.Sd6+? does not work, as the wS blocks the wPd5 and so the bK escapes with 3...Kb3. After 1...Kf5, the move 2.Se7+?, intending 2...Kg5 3.Bg6 Kh6 4.Be3, does not work as after 2...Ke4 3.Bg6+ Kf3 the wR is still on a7 so that 4.Rf2 is not available (BOM).

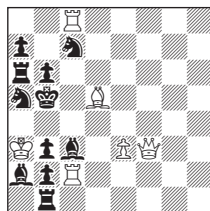
PS3981



#4

**PS3982** (Prcic) 1.Ba8? (>2.Qc6+ Sxc6#) Sd5 2.Qe2+ Sc4#; 1...Kc4! 1.Rxc7? (>2.Bc4+,Qe2+ S(x)c4#) bxc2! 2.Qe2+ Bc4! **1.Qf6!** (>2.Qc6+ Sxc6#) Bxf6 2.Bc6+ Sxc6#; 1...Se6 2.Bc4+ Sxc4#. Line openings by Black force either 2.Bc6+ or 2.Bc4+. 1.Ba8? Kc4!, with a different white continuation (2.Qe2+), adds to the achievement (BPB). 1.Rxc7? (>2.Bc6+,Qe2+) fails as it gives the wK a potential flight on b2, so 1...Rd1,Re1! 2.Bc6+ Sxc6+ 3.Kxb2.

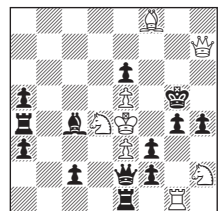
PS3982



S#2

**PS3983** (Tura) 1.Bg7! (>2.Sxe6+ Bxe6#) Ba2,Bb3 2.Qf5+ exf5# (2.Shx3+? Qxf3+ 3.Kd3). 1...Ba6,Bb5 2.Shx3+ Qxf3# (2.Qf5+? exf5+ 3.Kd5). Original play of black battery. Shows the theme of 6th WCCT section F: a black move has a defensive motive that White exploits to his own advantage. Selfmate dual avoidance and pin mates (Composer). The bBc4 clears the a4-e4 line to stop the threat, but wishes it had stayed put to prevent 2.Qf5+ and 2.Shx3+. Nice work from an old friend from FIDE Problem Commission days! (BPB). After bB moves, W2 selected according to which of d3,d5 the bB still guards. Piquant (C.C.Lytton). Took me a long time to realise that bB retains the guard that bPe6 or bQ lose! (SP). Very logical (BOM).

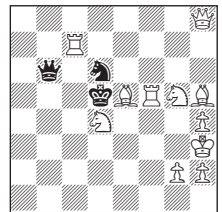
PS3983



S#2

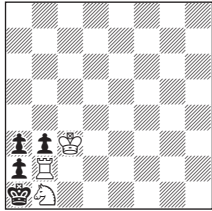
**PS3984** (Bowden) 1.Qg8+! Sf7 2.Bxf7+ Qe6 3.Sb3! Qxf7 4.Qd8+ Qd7 5.Qa8+ Qc6 6.Qg8+ Qe6 7.Qf7 Qxf7 8.Bg3+ Qxf5#. Not easy to spot the quiet W3 move which anticipates 5...Qc6 by substituting guard of flight c5 for the defence of f5; the subsequent bQ Rundlauf on a parallelogram path is very entertaining. I had lots of fun looking at the interesting possibilities that this matrix generates (BEC, who sent in 3 versions).

PS3984



S#8

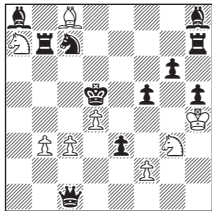
PS3985



H#2 2 solutions

**PS3985** (Tar) 1.axb1S+ Kxb3 2.a2 Rxa2#. 1.axb2 Sd2 2.b1B Sxb3#. At first sight, unremarkable, but wrong! With two under-promotions, it's a Zilahi theme example [see PS3977] with likely record economy (BPB). A rare miniature Zilahi with underpromotions (BEC). Nice miniature with reciprocal capture and Zilahi theme (R.Lazowski). Minimalism beautifully executed (SP). With so few moves available this was relatively simple and just required deciding to what piece the pawns should be promoted (AB). Underpromotions in a miniature setting, resulting in economical mates, where all black and white units not required for the mating position are captured during the solution. The bPb3 is captured in both solutions, so why is it there? To prevent 1.axb2 Sa3 2.b1R Sc2#—a stopped cook with another underpromotion! (BOM).

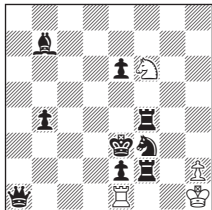
PS3986



H#2 4 solutions

**PS3986** (Onkoud) 1.Qa3 fxe3 2.Qd6 c4#. 1.Rb6 Ba6 2.Rd6 Bc4#. 1.Be5 Se4 2.Bd6 Sf6#. 1.Rd7 Sc6 2.Rd6 Se7#. Four model mates after four different black self-blocks on d6. What makes the problem exceptional is that these are not just 'add on' solutions: almost all the black force is necessary to overall soundness. A unified 4-solution helpmate made to look easy when it is not! (BPB). Four different black pieces self block on d6, and four different white pieces mate. This seems a simple idea, but to successfully compose it is another thing. There are unguards, a line vacation, and a dual-avoiding line obstruction. The wBc8 must continue to guard e6, and so can only mate from c4 – it must wait for the bRb7 to move, so this rook must be the self-blocking piece. The wPc3 cannot mate until the bQ moves away from guarding the c4 square, so the queen must be the self-blocking piece. The wSg3 must continue to guard e4, and so can only mate from f6 – this requires the bBh8 to unguard f6, so the bishop must be the self-blocking piece. The wSa7 must continue to guard c6, and so can only mate from either b4 or e7. 1.Rb6 Sc6 does not work, as the knight blocks the rook's route to d6. Therefore, the wSa7 must mate on e7, and the bRh7 must unguard this square, so this rook must be the self-blocking piece (BOM).

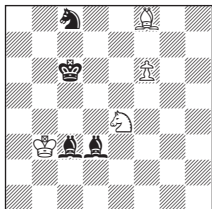
PS3987



H#2½ 2 solutions

**PS3987** (Milewski) 1...Rd1 2.Sg1+ Rd5 3.Kf3 Rd3#. 1...Rg1 2.Se1+ Rg2 3.Kf3 Rg3#. Began to see orthodox #3 *Brede* theme (cross-check, unpin and self-pin) sequences, but analogy soon breaks down. Still, entertaining and not unrelated fireworks! (BPB). Attractive play, with wR needing to be unpinned twice before mating bK from opposite directions. Repeated B3 looks OK here (C.M.B.Taylor). Self-pin and unpin of wR. Interesting (HO). After using wR to mate at d3, the same idea occurred by using wR to mate from g3 (AB). The wR is pinned twice and unpinned twice. In the starting position, the wRe1 is pinned by the bQa1. After the wR relocates to the d/g-file, the bSf3 unpins the wR, but with a discovered check from the bBb7. The wR interposes against the check, and so is pinned a second time. The bK moves to f3, previously vacated by the knight, again unpinning the wR, which then delivers mate. True, there is the repeated move 3.Kf3, but I think this problem is ingenious (BOM).

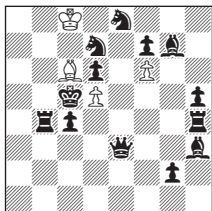
PS3988



H#3 2 solutions

**PS3988** (Taylor) 1.Be5 Kb4 2.Kd5 Sc3+ 3.Kd4 Bc5#. 1.Kb5 Kxc3 2.Ka4 Bb4 3.Bb5 Sc5#. Without recourse to twinning (could make things a shade easier?), there are mates by wS and wB on the *same* square. Surely a major achievement? (BPB). The three white pieces play to the same three squares in both solutions, but no piece lands on the same square twice. The mating square is c5 in both solutions. The bSc8 is a cookstopper against mates ending with 3...Bd8/Bc7 where the bK is on a5. The wPf6 ensures that only 2...Sc3+ is available, otherwise 2...Sf6+ also works in one solution (BOM).

PS3989



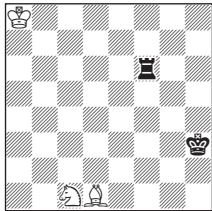
H#3 2 solutions

**PS3989** (Ugren) 1.Rg4 fxg7 2.Sf8 gxf8S 3.Qd4 Sd7#. 1.Qe7 fxe7 2.Sef6 e8Q 3.Bg4 Qe3#. The wPf6 is bundled forward for promotion to wQ and wS for mates that exploit a *Grimshaw* interference made at g4 (BPB). wP promotes to S/Q before mating on the square originally occupied by the corresponding black piece (CMBT). Colour-swapping phoenix theme with a switchback element ending in model mates. In one solution, the bRh4 closes a line of the bBh3, both to prevent a check and to unguard the d7 mating square, and the bQ self-blocks on d4. In the other solution, the bBh3 closes a line of the bRh4 and the bSe8 closes a line of the bBg7, in both cases to stop the pieces from interposing on d4 against the mate. Even better, in one solution, the bSd7 moves to f8 and is captured by the wP, which promotes to knight (matching the piece it captured) and then mates on d7,

the starting square of the bS. In the other solution, the bQe3 moves to e7 and is captured by the wP, which next promotes to a queen (again, matching the piece it captured) and then mates on e3, the starting square of the bQ. Amazing! (BOM).

**PS3990** (Ugren) 1.Sb3 Kxb3 2.Kf3 Rxc2 3.Ke2 Rxa2 4.Kd1 Rb2 5.Be2 Rb1#. 1.d1B Kxc1 2.e2 Kd2 3.Qe3+ Kxe3 4.Kh5 Kf4 5.Bg6 Rh3#. Including the freeing of the initially pinned wR, wily but diverse machinations have the rook mate at b1 and h3. It's another *minimal* addition to LU's impressive haul (BPB). Good wR minimal with interesting and contrasting play (CMBT).

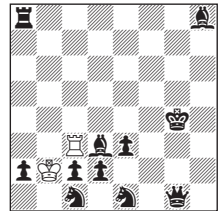
PS3991



H#6

**PS3991** (Joksimović) 1.Rb6 Se2 2.Kg4 Ka7 3.Kf5 Kxb6 4.Ke6 Sd4+ 5.Kd7 Sc6 6.Kc8 Bg4#. Delayed active black sacrifice. 1...Se2 closes the line required for the mating move. Ideal mate (Composer). Far from easy to see that 1.Rb6!! is a prospective sacrifice to permit an advance of the wK by 3...Kxb6: a bR self-block seemed much more likely. An outstanding 5-piece problem! (BPB). bR must sacrifice itself rather than blocking, while bK races to the back rank for a simple mate. The try 1.Rc6?, intending ...Sxc6, fails because bK cannot quite get through (CMBT).

PS3990



H#5 2 solutions

### GRANDMASTER VIKTOR – A BIRTHDAY TRIBUTE by David Shire

Last month Viktor Chepizhny celebrated his 90th birthday! This is an appropriate moment for us to celebrate the life's work of this wonderful composer. What follows is a totally inadequate, personal selection of his problems; I content myself with the thought that interested readers can search the databases to unearth further treasures!

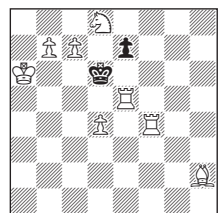
The first problem book I acquired was John Rice's *ABC of Chess Problems*. There I discovered 1. 1.Rf8? (-) 1...Kd7 2.Rd5, 1...Kxc7 2.Rxe7 but 1...e6! **1.Rf7!** (-) 1...Kd7 2.Rxe7, 1...Kxc7 2.Rd5 (pin-mate) and 1...e6 2.c8S. The 1960s was the decade of the half-battery but here we have the additional twist of reciprocal change after the flights of the bK. In the actual play wPc7 both promotes *and* guards d8. A lovely find!

I found **2** in my battered second hand copy of a FIDE Album and was astonished by the authorship. **1.Sb1!** (>2.Sc3) 1...Rh7+ 2.Bg7, 1...Bf2+ 2.Bd4, 1...Kxb1+ 2.Ba3 and 1...Rxb1 2.Qa3. Two set checks are provided with mates but the surprise for solvers is a key that grants a flight to the bK and a third check to the wK, resulting in a pair of mates on the same square. I can visualise **VC** and the hugely imaginative David Bronstein having fun together. I choose this beautiful sub-Meredith to exemplify Viktor's contacts with the *game*; he was a part of the "64" team and became an editor of chess literature publishing important tournament books and collections of games. Those who build bridges between OTB players and the problem community are invaluable!

**3** In addition to collaboration, an emphasis on the miniature was a strong Soviet tradition. Set 1...Ka2 2.Qa6. 1.Rd1? (>2.Qxb1) 1...e4 2.Qa6 but 1...Ka2! **1.Qg1!** (-) 1...e4 2.Ra3 and 1...Ka2 2.Qa7. The forcing try fails whereas the waiting key succeeds. A classic demonstration of the white half-pin and a fine use of space.

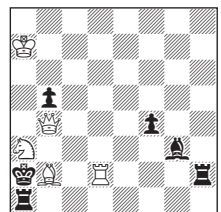
**4** Almost three years after taking over the originals column from Barry, I was delighted to publish Viktor's first contribution to the "new man". I struggled to translate his accompanying letter but it was clearly welcoming and supportive. 1.R~? (>2.Qf7,Qg8) 1...Rxa3! 1.Rd3? (2.Qf7, not 2.Qg8?) 1...Qxf5 2.Qg8, 1...Rxa3 2.Rd6, 1...Kxf5 2.Rd5, 1...Re6 2.Qxe6, but 1...Rf6! **1.Re3!** (>2.Qg8, not 2.Qf7?) 1...Bxg5 2.Qf7, 1...Rxa3 2.Re6, 1...Kxg5 2.Re6 and 1...Re6 2.Rxe6. The wR corrects by closing the lines of the wBs. This fine construction

1 Viktor Chepizhny  
1 PI 4th USSR Team  
Championship 1963



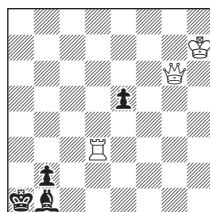
#2

2 David Bronstein &  
Viktor Chepizhny  
Gudok 1982



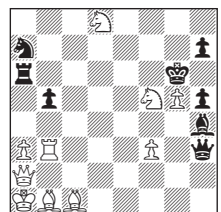
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3 Viktor Chepizhny  
1 Pr Nikolaev-200 JT 1989



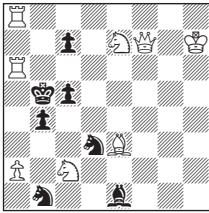
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4 Viktor Chepizhny  
2 HM *The Problemist*  
2000-II



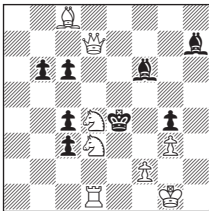
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**5 Viktor Chepizhny**  
1-2 Pr Moscow Ty 2000



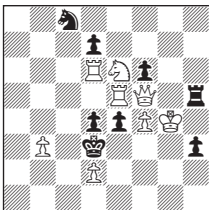
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**6 Viktor Chepizhny**  
1 Pr Pushkin-200 MT 2000



#2

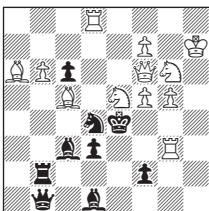
**8 Viktor Chepizhny**  
1 Pr Y.Vladimirov-80 JT 2015



H#2 4 solutions

Our last diagram demonstrates how the half-battery has evolved since **1** was published. The d4 flight suggests a threat of 2.Qxd6. 1.Se4? Kxd4 2.Sxc6, 1...Sb~ 2.Qxc6 but 1...Be7! 1.Sxg4? Kxd4 2.Sf3, 1...Sb~ 2.Bf3 but 1...e5! **1.Se7!** Kxd4 2.Sxe6 and 1...Sb~ 2.Qxe6. A 3x2 Zagoruiko with mates on the same square in each phase! Just marvel at the means by which this has been engineered!

**3 Julius Buchwald**  
2 Pr Skakbladet 1949



#2

demonstrates Sushkov threat avoidance, a gesture I appreciated for this was my favourite theme at the time.

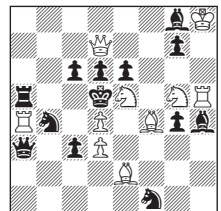
At around the turn of the century Viktor “retired” and this resulted in a burst of creative energy. When I first analysed **5** I was amazed by how much interest could be created with a mere 15 units. 1.Qe6? (>2.Ra5,Rb8) 1...c6! 1.Qd5? (>2.Sd4) 1...b3 2.a4 but 1...Be3! 1.Qb3? (>2.a4) 1...Sc3 2.Sa3 but 1...Sb2! 1.Bxc5? (>2.Ra5) 1...Kxc5 2.Qd5, 1...Sxc5 2.Sd4 but 1...b3! **1.Sxb4!** (>2.Rb8) 1...Kxb4 2.Qb3, 1...S/Bxb4 2.a4 and 1...cxb4 2.Ra5. I will not bore you with labels; just admire the mechanisms which enable various white moves to repeat across the phases. Wonderful!

**6** Set 1...cxd3 2.Re1 and 1...Bxd4 2.Qxc6. 1.S3~? (>2.Re1) Bg5 2.Qe6 but 1...Bxd4! (2.Qxc6? Ke5!). 1.Se5!? (>2.Re1) 1...Bxe5 2.Qxc6, 1...Kxe5 2.Qe6 but 1...Bg5! 1.S4~? (>2.Qxc6) Bg8 2.Qf5 but 1...cxd3! (2.Re1? Kf3!). **1.Sf3!** (>2.Qxc6) 1...gxf3 2.Re1, 1...Kxf3 2.Qxg4 and 1...Bg8 2.Qf5. A fine study in white correction and a reminder of Russian culture! I recall those Friday night BCPS lectures in Pushkin House back in happier times.

**VC** has composed many #3s, often with Valentin Rudenko as partner. I have no expertise in this field so I will just quote one which impressed me greatly when I encountered it in our magazine. The black half-pin and the wPa7 demand attention. Set 1...Bxg7 2.a8Q (>3.Qa2) and 2...Rg2?? is illegal. Also 1...Rxg7 2.a8S (>2.Sxc7) when 2...Be5?? is illegal. 1.a8Q? (>2.Qa2#) 1...Rg2! 1.a8S? (>2.Sxc7#) 1...Be5! The key dismantles the half-pin! **1.Rh7!** (2.Bxf7+ Kxf7 3.g8Q) so Black must capture wPg7! 1...Bxg7 2.a8S (>3.Sxc7) Be5 3.Bxf7 and 1...Rxg7 2.a8Q (>3.Qa2) Rg2 3.Bxf7. Reciprocal change! The impeccable logic coupled with the signposts made for particularly satisfying solving... and I often struggle with #3s.

**VC** has composed helpmates throughout his career but he expanded his interest in later life. One example must suffice. **1.Rxf5 Rxe4 2.Kxe4 Rxd4#** (2.Sc5? Rxc5!). **1.fxe5 Qxe4+ 2.Kxe4 Sc5#** (2.Rxd4? exd4!). **1.Sxd6 Sxd4 2.Kxd4 Rd5#** (2.Qxe4? Sxe4!) and **1.dxe6 Rxd4+ 2.Kxd4 Qxe4#** (2.Rd5? exd5!). The capture of two white pieces in each pair of solutions allows the bK access to the square on which he is mated with dual avoidance effects. Experts will label the themes involved; I am simply left in awe at the execution of the concept! It is wonderful to observe **VC** composing with such power at the age of 80!

**9 Viktor Chepizhny**  
1 PI Moscow  
Championship 1999



#2

Viktor, on behalf of the BCPS I salute you and thank you wholeheartedly for the immense pleasure you have given us over the decades!

**JULIUS BUCHWALD’S EARLY YEARS IN THE USA** (cont. from p.353)

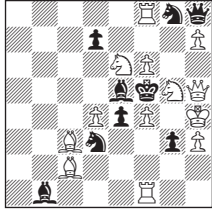
**JB** was always one to seek maximum effects. Mike Prcic recalls that he was able to save 6(!) units when economising a Buchwald #2 with no loss of thematic content. Having spent hours on a composition and achieving a sound setting, **JB** was ready to move on. I too got the distinct impression that he showed little appetite for polishing...

Tries with common error were becoming vogue when **3** was published. 1.Sxc6? (>2.Qe5) 1...Sxf5! (2.Qxc6??), 1.Sg4? (>2.Qe5,Re3) 1...Sf3! (2.Rg4??) and 1.Sc4? (>2.Qe5,Re3) 1...Sc2! (2.Bxd3??). Three tries obstruct white pieces



that are required for mating duties. The key appears to have the same weakness... **1.Sxd3!** (>2.Qe5) 1...Sd~ 2.Re3, 1...Sxf5!? 2.Qxc6, 1...Sf3!? 2.Rg4 and 1...Sc2!? 2.Sxf2! (2.Bxd3??). This nicely elevates the actual play but the inevitable downside is the dual after 1...Se2. Since this defence does not correct the primary error it is not so serious. Black correction works well in this scheme but I questioned the necessity for 21 units; the setting alongside saves four.

**4 Julius Buchwald**  
1 Pr *Ajedrez Español*  
1946



#2

Sometimes **JB's** problems might possibly be improved by the *addition* of a unit – consider **4**. The strategy of this fine work is simply magnificent! **1.d5!** (>2.Sf3). First, two Schiffmann defences: 1...Sxf4 2.Sxe4 (2.Sf3? Sxh5!), 1...Bxf4 2.Sf7 (2.Sf3? Bg5!). Second, 1...Bxf6 2.Sd4 (pin-mate), 1...Qxf6 2.Sg7 (pin-mate). Finally 1...e3 2.fxe5 (half-pin mate) and 1...dxe6 2.Sxe6 yields a fourth battery mate. However, in my opinion 1...Qg7 2.Sxg7 seriously devalues 1...Qxf6 2.Sg7. Moreover, the dual 1...Qxh7 2.Sxh7,Qxh7 is quite gratuitous. Both concerns can be addressed by the simple expedient of a wPg6 when an unequivocal fifth battery mate emerges. (The crude try 1.dxe5? (>2.Sd4) is of interest because the subsequent play gives one changed mate and one transferred mate: 1...Sxf4 2.Rxf4, 1...dxe6 2.Sf7

but 1...Sf2!) I have mixed feelings about these perceived flaws. Buchwald was enormously prolific; had he spent undue time searching for the *Letziforms* we would have been denied diagrams that have given so much pleasure.

We have discovered in the preceding problem that **JB** was extremely partial to battery play. **5** is a lucid example. **1.Sf6!** (>2.Sd7) 1...Sxf6 2.Rh4, 1...Sb6 2.Rf3, 1...Bxf6 2.Re4 and 1...Be6 2.Rf5 (1...Sf5 2.Qxf5). The author could portray limpidity as well as complexity!

In like fashion **6** is extremely elegant and economical – the key pins two white units that are subsequently unpinned. **1.Kf8!** (>2.Kg7) 1...Rg5 2.Qe8, 1...d6,Bb2 2.e8Q, 1...Rxf7+ 2.Kxf7, 1...Bxe7+ 2.Kxe7 and 1...d5 2.Qxf5. Solvers delight in diagrams such as these!

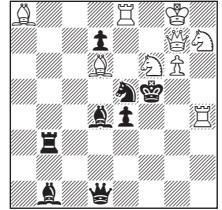
More battery play in **7** with the added bonus of dual avoidance. **1.Bh8!** (>2.Sg7). Theme A defences ensue on e5. 1...Re5 2.Sbd4 (2.Sed4??), 1...Sde5 2.Sed4 (2.Sbd4??), 1...Sce5 2.Sxd6 (2.Sed4,Sbd4?) and 1...Be5 2.Qd3. 1...Sxf6+ 2.Qxf6 and 1...Bf4 2.Rxf4 complete the roll of mates. Excellent differentiation of the mates!

In **8** the key takes an unprovided flight; it is further signposted by the potential line of pin along the 4th rank and the bP plugs. However, it takes its place in the 1945-55 Album so let us discover why. **1.Sxe4!** (>2.Se~) 1...Sb2 2.f8Q, 1...Se5 (self-block) 2.Rf6, 1...Sd2 2.Se3, 1...Se3 2.Rf2, 1...Sb6 2.Qe6 and 1...Sd6 2.Qd7. The three pairs of analogous variations demonstrate the theme of the 7th WCCT to perfection. 1...dxe4 2.Bxe4, 1...Qd4 2.Sxd4 and 1...Bxg5+ 2.R/Sxg5. Sadly this will remain a controversial problem; one that would benefit from the stipulation “the key is made”!

**9** features changed black correction. Set 1...S~ 2.Qd2, 1...Se4!? 2.Qd3 and 1...Sxc4 2.Sxc4. **1.Qc7!** (>2.Qxc5) 1...S~ 2.Rh3, 1...Se4!? 2.Sg4 and 1...Sf5!? 2.Qe5. A beautiful presentation!

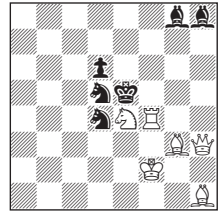
Reports suggest that Buchwald was a rather withdrawn man; almost certainly this is explained by his life experience. However, he was befriended by his fellow émigré, Eric Hassberg, and they

version of 3



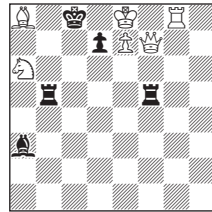
#2

**5 Julius Buchwald**  
*Chess Correspondent*  
2 Pr Meredith Ty 1948



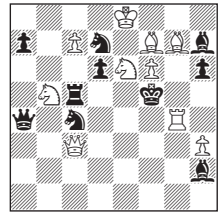
#2

**6 Julius Buchwald**  
*South African Chess*  
*Player* 1947 (v)



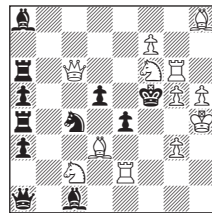
#2

**7 Julius Buchwald**  
1-2 Pr *Enroque!* 1946



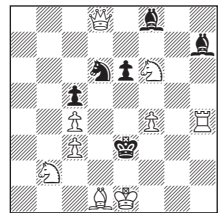
#2

**8 Julius Buchwald**  
*Pr British Chess*  
*Magazine* 1946



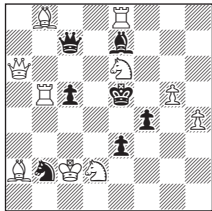
#2

**9 Julius Buchwald**  
1 Pr *American Chess*  
*Bulletin* 1946



#2

10 Julius Buchwald & Eric Hassberg  
HM Die Schwalbe 1949



#2

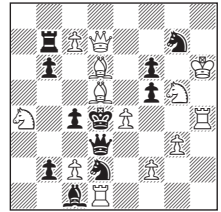
combination of half-pin and half-battery! 1945 was long before the gold rush of half-battery problems that took off in the 1960s. Now I think we would prefer a setting with a try by wBd6 and this can be achieved by removing bRb7 for 1.Bf4? (>2.B5~) but 1...Qa3! (2.exf5?). We are deprived of a post-key variation but a further self-obstructing try might be enhancing. What do readers think? Buchwald composed three-movers, more-movers, end-game studies, helpmates and self-mates. He composed with distinction to the end of his life. Indeed he won 1st Prize for a #9 published in 1970, the year of his death.

Buchwald tried his hand at a number of occupations to make a living; in America he became a stamp dealer. However, his cultural life was varied and intense. We are enriched by his contributions to the problem world.

collaborated. 10 1.Sxc5! (>2.Qf6). Both wSc5 and bBe7 are now pinned... 1...Sc4 2.Scb3 (2.Se6? Bc5!). This star variation could be construed as variant of the Rupp theme in which the key pins a white piece and a black piece, both of which are unpinned to effect after an ensuing defence. 1...Qd6 2.Se6 (2.Scb3? Ke6!) and 1...Kd4 2.Sf3, 1...Kf5 2.Qe6. Perhaps the set f5 flight and the strong 1...exd2 combine to give the game away but it is not immediately obvious that White must grant a second flight.

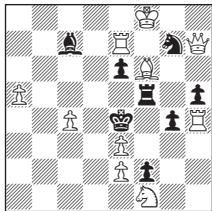
11 1.Bg8! (>2.Bf4) 1...Qxe4 2.Sf3, 1...Sxe4 2.c3. The half-pin line generates two double pin mates following Schiffmann defences. 1...Qa3 2.exf5, 1...Rxc7 2.Bxc7 and 1...Se8 2.Se6, 1...fxg5 2.Qxg7. These last two defences explain why 1.Be6? Se8! and 1.Bf7! fxg5! fail. 1.Bc6?, Bxb7? are simply refuted by the unblocking 1...c3! A splendid

11 Julius Buchwald & Eric Hassberg  
American Chess Bulletin 1945



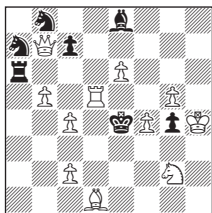
#2

A Julius Buchwald  
1 Pr Magyar Sakkvilág 1947



#3

B Julius Buchwald  
1 Pr American Chess Problemist 1949



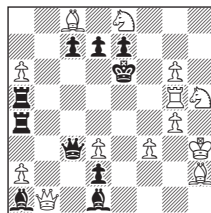
#3

David Shire's article dealt with Julius Buchwald's twomovers, but Buchwald's three-movers were just as impressive, as the following problems will show.

A 1.Kg8! unpins wBf6 to threaten 2.Bd4 (>3.Sd2) Bxa5 3.Sg3. There follows 1...Bf4 2.Rxg4 (>3.Rxf4) hxg4 2.Qh1, which is mate because 1...Bf4 has closed the bRf5's line to f3, allowing the wQ to safely unpin it while giving mate. Similar strategy is shown in 1...Be5 2.Rxe6 (>3.Rxe5) Sxe6 2.Qb7. This is the Gamage theme, which is usually seen in twomovers, but is here extended by white and black second moves that clear two units from the wQ's line. By-play: 1...e5 2.Bg5 (>3.Sd2,Sg3). 1...Bb6 2.axb6 (-) 2...Se8 3.Rxe6; 2...e5 3.Rxe5.

B has some subtle play. 1.c3! makes three threats: 2.Bxg4 (>3.Rd4), 2.Be2 (>3.Re5) and 2.Rd4+ Kf5 3.Qe4. After 1...Sac6 only 2.Bxg4 works, as 2.Be2? Sd7! guards e5. Similarly 1...Sbc6 requires 2.Be2, as 2.Bxg4? Sxb5! guards d4. The separation of threats is completed by 1...Sxb5 2.Rd4+ (2.Be2? Sxc3!). Other defences on c6 retain both 2...Sd7 and 2...Sxb5 as possibilities, thus defeating all threats. The wK becomes involved in 1...Rc6 2.Kg3 (>3.Bc2) and 1...Bc6 2.Kxg4 (>3.Bc2,Bf3,Rd4). The play is completed by 1...c6 2.Qh7+ Bg6 3.Qxg6.

C Julius Buchwald  
1 Pr Magasinet 1948-1



#3

Rxc6 fails as capture of the wQ rules out 3.Qd5??, while 1...Rc4 2.Sxc7+? Rxc7 3.Sf4 fails because Black has 3...Kf6! The fact that the wSs share control of the f6 square is thus a vital constructional point.

FAIRY DEFINITIONS (for originals on p.364)

Einstein Chess: All units (Ks excluded) change their type when they move, according to a precise pattern. For non-capture moves: Q>R, R>B, B>S, S>P, P remains P. For capture-moves: R>Q, B>R, S>B, P>S, Q remains Q. Ps on 1st/8th rank are allowable and can move 1, 2 or 3 squares.

**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.

**Moose (♁):** Moves on queen lines like a Grasshopper, any distance to reach a hurdle and then a single step beyond it, but deflects 45° either way on passing over the hurdle. The arrival square is adjacent to the hurdle. A Moose on b1 can hop over a hurdle on b3 to a4 or c4, or over a hurdle on d3 to d4 or e3.

**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.

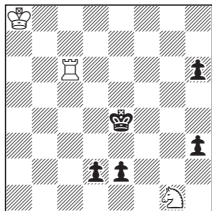
**Anti-Kings:** A king is in check only when it is *not* observed by an enemy unit. Capture of a K is prohibited.

### FAIRY SOLUTIONS (September)

**PS3992F** (Onkoud) 1.Kf3 Rxd4 2.Sb4 Re4 3.Sc2 (Sxc6?) Bxd5 4.b4+ Rxb4#. 1.Kf4 Bxd5 2.Sc6 Be4 3.Se7 (Sxb4?) Rxd4 4.Rc6+ Bxc6#. Exchange of 1st and 3rd black moves. R & B linear circuit. Delayed Umnov. Reciprocal batteries (Composer). Elegant analogous and harmonious ODT (B.E.Chamberlain). Klasinc and circuit by the black R/B (RL). The Klasinc theme occurs when the black R/B leaves b4/c6, a wS moves across that square, then the R/B returns to b4/c6. A wS takes two moves to travel across the thematic square, whereas most instances of the theme have a line piece making just one such move (G.Foster).

**PS3993F** (Bowden) (a) 3.c8Q 4.Qh3 5.Qxe3 6.Kc3 7.Bxe2 8.Qd2+ Qxd2# (b) 1.cxd6 3.d8S 5.Sxf4 6.Kxe3 7.Bxe2 8.Sg2+ Sxg2#. Changed promotions of wP (Shankar Ram). Distinct promotions, with nice mate in part (b). Equal-length lines well contrived (C.C.Lytton). Mate is given by the same type of piece as the promoted piece (HO). Why not shift Pc5 to h7 and remove bPd6, for Ser-S#6? (BEC).

PS3994F



H#3 2 solutions  
AntiCirce

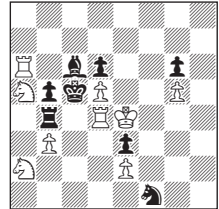
Rg6 2.Kf2 Sxh3+ 3.Ke1 Rg1# does not work here, as the wS is transported to b1 after it captures on move two due to AntiCirce – a nice detail (BOM).

**PS3995F** (Maeshima) 1.Sf3 e5 2.Sxe5 Ba3 3.Sc6 bxc6 4.bxa3 Ba6 5.Bb2 Bc4 6.Bd4 Bb3 7.Bb6 cxb6 8.axb3. Cross-captures doubled in quick time, with captures of (Bf8) and (Bc8) each delayed one move for timing purposes (CCL).

**PS3996F** (Răican) 1.a8=Q Qxe2(Rh1) 2.Kh8 [2.Qc6+? Kxd8(Sg1)?? is an illegal self-check] 2...Qe7 3.Qc6+ Kxd8(Sg1) 4.Rh7+ Qf8#. On the last move, the bQ has 22 possible moves, out of which only one is legal (SR). Easy to predict the final position (HO).

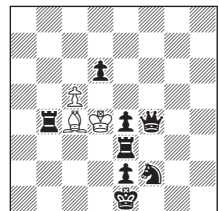
**PS3997F** (Rice) (a) 1.Lg5<>Ld1+ Ke1<>Kf4 2.e2 Pg4<>Pe2 3.g3 Kf3 4.Kf1 Lg5<>Ld1# (b) 1.Pe3<>Pg4 e4 2.Kf4 Lxg4-h5 3.Kf4<>Ke1+ Lxg5-f5 4.Kf2 Kf4<>Kf2#. The same two pieces are interchanged twice, a different pair in each solution (Composer). Both solutions are typical of Messigny. The solution of (a) is especially good (HO). In (a), wPe2 prevents 5.Kf1<>Kf3??. In (b), Black undoes the twinning with 2.Kf4. Messigny is useful when there are Locusts, because it enables those pieces to move without having to make a capture (GF).

PS3992F



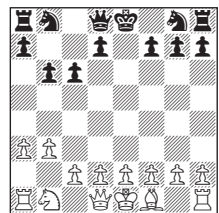
HS#4 2 solutions

PS3993F



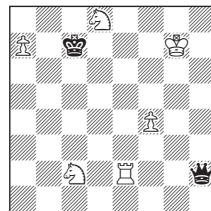
Ser-S#8 (b) Sf2>h4

PS3995F



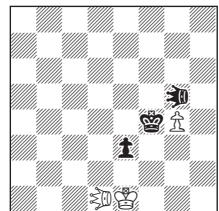
PG 7.5

PS3996F



HS#4 Circe Assassin

PS3997F

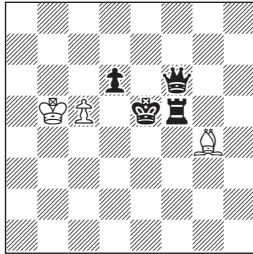


H#4 (b) Kf4>e5  
Messigny ♁♁ Locust

# FAIRY ORIGINALS, edited by N.Shankar Ram

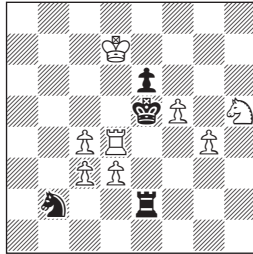
70/A, "Ramanashree", 3rd Main, 3rd Cross, B.H.C.S Layout, Bannerghatta Road, Bengaluru 560076, Karnataka, India (email: nshram@gmail.com)

PS4064F John Rice



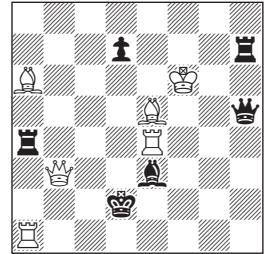
H#3 (b) Pd6>d5  
Einstein Chess

PS4065F Neil Postance



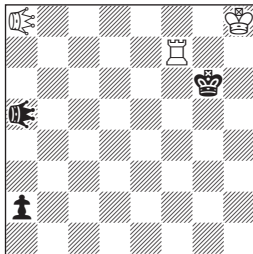
#2 White Sentinels (max 5P)

PS4066F Brendan O'Malley  
(Canada)  
Dedicated to Geoff Foster



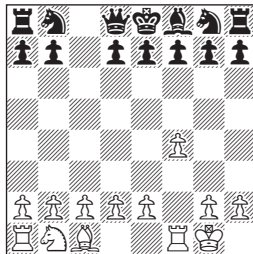
HS#2 2 solutions

PS4067F George Jelliss



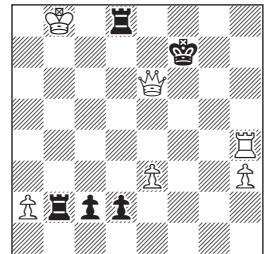
H#3 1 solution Moose

PS4068F Paul Răican  
(Romania)



PG 4.5 Make&Take Chess

PS4069F Michael McDowell



#2 AntiKings

This issue's varied selections are all short, light, and entertaining! Readers are encouraged to solve them. Two different yet related mates by Mr Rice. Neil and Brendan have both worked long and hard to get their final versions. The two Moose in Mr Jelliss's helpmate play an important role. Paul's PG packs in some surprising play. Michael's two-mover is in the style of a bygone era.

**White Sentinels (max 5P):** When a white piece (Ks included but not pawns) moves, a white pawn appears on the vacated square unless that square is on the first or eighth ranks or there are already 5 white pawns on the board. Black moves are normal.

**Make&Take Chess:** A capturing piece must first make a non-capturing step in the manner of the piece to be captured before capturing normally as part of the same move. Exceptions: Pawns may not go to the 1st or 8th rank before capturing; A piece cannot first move to the 1st or 8th rank and then capture a pawn.

*Other fairy definitions on pp.362-363*

*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/](http://www.theproblemist.org/)

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