



THE PROBLEMIST SUPPLEMENT

ISSUE 192
SEPTEMBER 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* tournaments, so that publication here is equivalent to publication in the main magazine.

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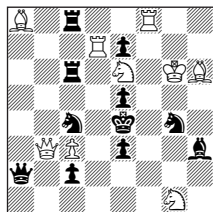
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CELEBRATING UNTO HEINONEN, by David Shire

I recently had cause to revisit the November 2022 issue of our magazine in search of a Yosi Retter #2. There I inadvertently found a short note recording the deaths not only of Yosi, but also that of Unto Heinonen. I thought that this fabulous Finnish composer deserved better and so I have collected a few diagrams together by way of a tribute. I regret very much that this is a restricted review; **UH** composed works of all genres including all manner of fairy forms in addition to proof games. I will confine myself to those areas in which I have a degree of competence.

In 1 mates are set for self-blocks on e6: 1...Bxe6 2.Qb2, 1...Sxe6 2.Sd5 and 1...fxe6 2.Qf2. Three tries guard e6 to establish the possibility of these mates becoming threats. 1.Re5? (>2.Sd5,Qf2) 1...Bxe6! 1.Bd5? (>2.Qf2,Qb2) 1...Sg6 2.Rf5 but 1...Sxe6! 1.Bf5? (>2.Qb2,Sd5) 1...fxe6! Thus far a cycle of double threats – we will discover that **UH** was very fond of cycles and other patterns. **1.Rg7!** (>2.Rxf7) 1...Bxe6 2.Qb2, 1...Sxe6 2.Sd5 and 1...fxe6 2.Qf2. A beautiful presentation! We should note that wRg5 can make further enticing tries: 1.Rxh5? (>2.Sg4) 1...Bxe6/fxe6 etc but 1...Rg8! Also 1.Rg4? (>2.Bg7,Rf4) 1...hgx4 2.Sxg4 and 1...Sxe6 etc but 1...Sg6! Similar play develops when the wR goes further down the g-file. I wonder if Unto considered adding bPg4 to make this more convincing?

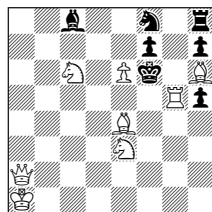
2 Unto Heinonen
1 Pr Olympic Ty Nice
1974



#2

clearly detected across phases **A**, **C** and **D**. Equally a double-threat Dombrovskis is apparent across **A**, **B** and **C** with 1...Ke6 refuting threats of 2.Qxd7/Bxe4 and generating them as mates in other phases. Finally a cyclic Le Grand is found in 1.Bxe7? (>2.Bf7) Ke6 2.Qxd7, 1.Se5? (>2.Qxd7) Ke6 2.Bxe4 and 1.Sd6! (>2.Bxe4) Ke6 2.Bf7. I think it will be best if the reader sets this position on his board and analyses how these effects are achieved. This sensational combination with a mere 15 units will then be properly appreciated.

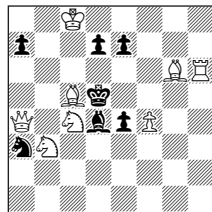
1 Unto Heinonen
4 Pr Olympic Ty Lucerne
1983



#2

The pattern in 2 is reciprocal change generated by interference unpins of wSe6. 1.Qb5? (>2.Qd5) 1...Sd6 2.Sg5, 1...Sf6 2.Sc5 and 1...Sc~ 2.Qd3 but 1...Sb2! **1.Se2!** (>2.Sg3) 1...Sd6 2.Sc5, 1...Sf6 2.Sg5 and 1...Rxf8 2.Bxc6. What a delicious mechanism! I delight in how d3 is controlled after 1.Qb5? Sd6 and particularly how f4/f3 are controlled after 1.Se2! Sf6. A master has been at work!

3 Unto Heinonen
3-4 Pr Suomen
Tehtävänäiekat 40 JT 1975



#2

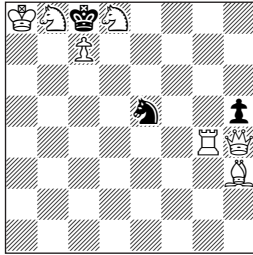
continued on p.396

ORTHODOX ORIGINALS, edited by Abdelaziz Onkoud

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

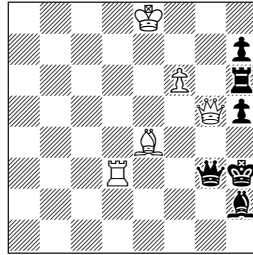
PS4120 has set dual avoidance mates that are disrupted in two tries. In PS4121 White's first moves have a feature that is shared by Black's refutations. A hint may be needed for solvers who attempt PS4125. A black royal battery will be set up, but how can the squares around the white king be controlled?

PS4118 Rainer Paslack (Germany)



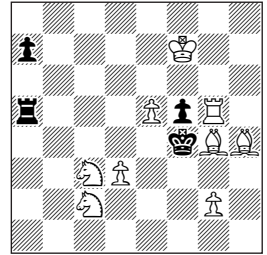
#2 vv

PS4119 Kabe Moen (USA)



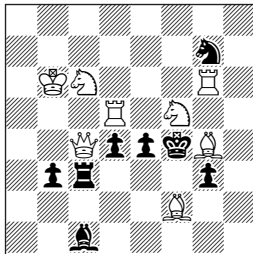
#2

PS4120 Miroslav Svítek (Czech Republic)



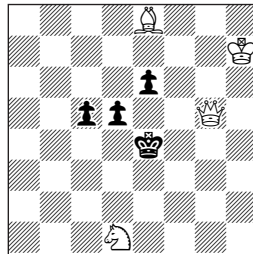
#2* vv

PS4121 Daniil Yakimovich (USA)



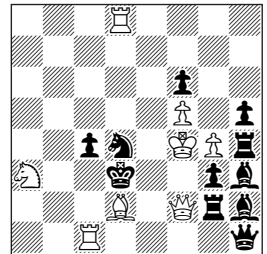
#2 vv

PS4122 Petrašin Petrašinović (Serbia)



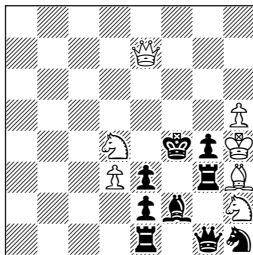
#4

PS4123 Brian Chamberlain



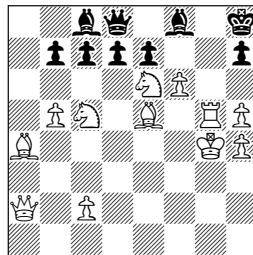
S#2

PS4124 Waldemar Tura (Poland)



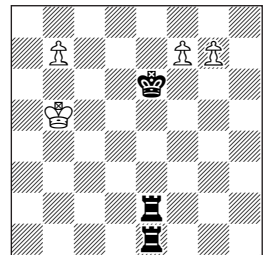
S#3

PS4125 Aleksey Gasparyan & Béla Majoros (Armenia / Hungary)



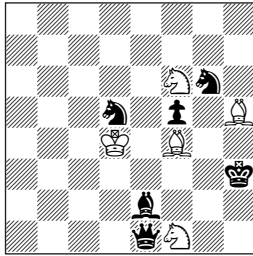
S#12

PS4126 Evgeny Gavryliv (Ukraine)



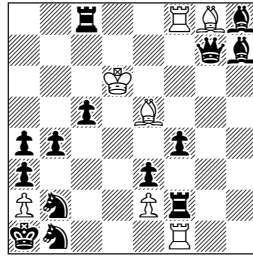
H#2 2 solutions

PS4127 Gerold Schaffner (Switzerland)



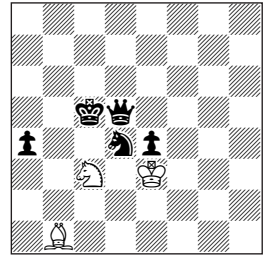
H#2 2 solutions

PS4128 Mykola Vasyuchko & Mykhailo Galma (Ukraine)



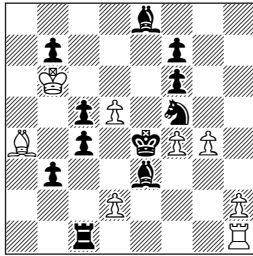
H#2½ 2 solutions

PS4129 Stephen Taylor



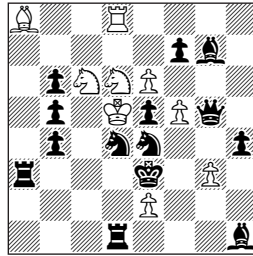
H#3 2 solutions

PS4130 Abdelaziz Onkoud (France)



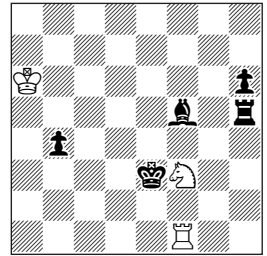
H#3 2 solutions

PS4131 János Csák (Hungary)



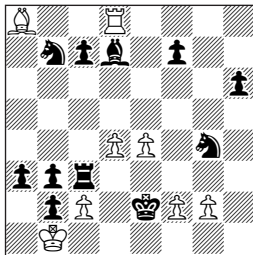
H#3 2 solutions

PS4132 Alexander Fica & Stephen Taylor (Czech Republic / UK)



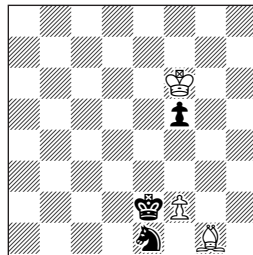
H#3 2 solutions (b) ♖f5

PS4133 János Csák (Hungary)



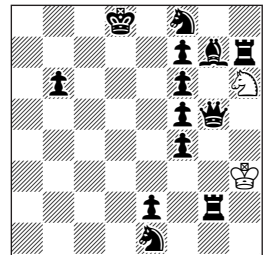
H#3½ (b) ♘c7

PS4134 Stephen Taylor



H#5½ (b) Se1>f3

PS4135 Ljubomir Ugren (Slovenia)

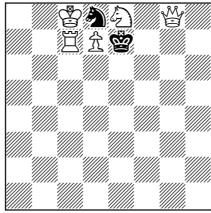


H#7 2 solutions

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

Send solutions and comments to the Editor by 1st February 2025.

PS4046

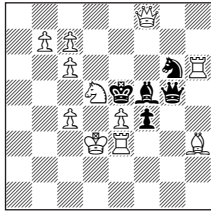


#2

SOLUTIONS (March)

PS4046 (Moen) 1.Ra7! (-) S~ 2.d8Q; 1...Sf7 2.d8S. Not easy for a miniature. b7 is a critical square over which the wR must pass – else 1.Rb7? Sxb7 2.d8Q? Sxd8! Enjoy also 1...Sf7!? 2.d8S and 1.Qg6? (>2.Qf6) 1...Kf8 2.Qg7, but 1...Sf7! Kabe’s everlasting jewel! (B.P.Barnes). Complete block with set dual 1...Sb7,Sd6 2.d8Q/S, which is eliminated by the key (G.Foster). A beautiful miniature. The underpromotion finish against 1...Sf7 is pleasing. A lot of play for seven pieces (B.Price). Beautiful simple problem (S.Pantos). 1.Qg6? looked good but fails to 1...Sf7! White’s only other move is with the rook (A.Bradnam). A waiting key, promotions to Q and S for discovered mate, in a miniature. The double check or pin mate by promoting to Q is a necessary response to 1...Sb7/Sc6/Se6, as the bS can disrupt the attack of the wR from these squares. From f7, the bS cannot stop the check of the wR, so promotion to Q is not required. Instead, after 1...Sf7 White must promote to S in order to defend the e6 square (B.O’Malley).

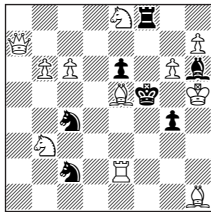
PS4047



#2

PS4047 (Yakimovich) 1.c8Q? (>2.b8Q) Qd8 2.Qcxf5; 1...Qe7! 1.b8Q? (>2.c8Q) Bc8 2.Qb2; 1...Qd8 2.cxd8S; 1...Qe7! **1.c8S!** (>2.Qd6) Bxc8 2.b8Q; 1...Qd8,Qe7 2.Qxf5; 1...Qf6 2.Qxf6; 1...Ke6 2.exf5; 1...Bxe4+ 2.Rxe4; 1...Sxf8,Se7 2.b8Q. Changed mates, threat reversal, underpromotions (Composer). Feints by 1.b8Q? and 1.c8Q? both answered by 1...Qe7! but underpromotion 1.c8S! sees the return of 2.b8Q after 1...Bxc8 (and 1...Se7/Sxf8). A clever concoction with a flight-square (BPB). Cleverly positioned queens battle it out (SP). The threat of one try is the other try, and vice versa. There are changed mates for 1...Qd8 in the tries and the solution. Each try is a promotion to queen, where a promotion instead to bishop allows for an additional defence: 1.b8=B? is stopped by both 1...Qe7 and 1...Bc8, while 1.c8=B? is stopped by both 1...Qe7 and 1...Qd8. The key is a knight promotion, and we get a bonus knight promotion as a mate in one of the tries. My favourite line is in the try play: 1.b8=Q Bc8 2.Qb2, with the bB stopping the second promotion while inadvertently clearing the line for the wB to guard e6 (BOM).

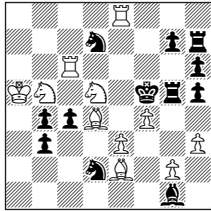
PS4048



#2

PS4048 (Tarnawiecki & Einat) 1.Qa1? (>2.Be4) 1...S2e3! (2.Sd4+ Kxe5!). 1.Qc7,Qb8? S4e3! (2.Sd6+ Kxe5!). 1.Qg7? Be3! (2.Sg7??). 1.h8Q? Be3! (2.Sg7+ Kxe5!). **1.Qa5!** (>2.Be4) S2e3 2.Sd4; 1...S4e3 2.Sd6; 1...Be3 2.Sg7; 1...Sxe5 2.Qxe5. A tour-de-force of *cyclic refutation* – 1.h8Q? etc. is an interesting addition – but the shadow of H.Ahues 2-3 Pr ADS Ty 1949 [see G on p.350 of January issue – Ed.] hangs heavily over this inspiration (BPB). The wBe5 has to be defended somehow, and none of the three diagonals work. That leaves the rank (BP). White wants to threaten 2.Be4, but this move blocks the wR’s defence of the wBe5, so first the e5 square must be protected another way. The (pericritical) tries show three attempts by the wQ to defend the wBe5, twice offering the wQ for sacrifice. The refutations are all different moves to the e3 square, blocking the wR’s defence of both e5 and e4, and using interference between the wQ and wSs to advantage. There is a fourth try, 1.h8Q? which is not entirely thematic, and similar to the try 1.Qg7?. The solution is yet another way for the wQ to (sacrificially) defend the bishop (BOM).

PS4049

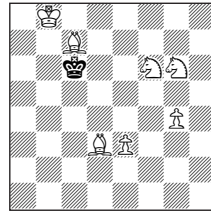


#2

PS4049 (Shire) 1.Se7+? Ke4 2.Sd6?? and 1.Sd6+? Kg6 2.Se7???. 1.Bf3? (>2.Se7) g6 2.Sd6; 1...Sxf3 2.e4; 1...Bxe3! Also 1.Bxg7? (>2.Sd4) Se5 2.Rxe5; 1...Sf6 2.Rxf6; 1...Sf3 2.e4; 1...Bxe3! **1.Bxh5!** (>2.Sd6) Se4 2.Se7; 1...Rg6 2.Bxg6; 1...Rhx5 2.g4. An orthogonal setting of the matrix I used for the white half-pin that appeared in the Championship section in November’s TP. I regret that the position is heavy and not very elegant (Composer). Exactly the type of problem I would *not* like to encounter in a solving competition! White has so many plausible tries – and it is astounding that after checks 1.e4+, 1.Sd6+ and 1.Se7+ White is left flat-footed. Very clever in its complexity! (BPB). The desired mates of 2.Se7 and 2.Sd6 each close the line of a wR, leaving e4 or g6 undefended. If the wK were tucked away somewhere, then executing both of these knight moves in either order would mate Black, as one wS then covers e4 (and f7) and the other covers g6 (and d5). In the diagram, however, one of these wSs gets pinned after the bK flees to e4 or g6. The try, 1.Bf3, guards the e4 square, thereby threatening 2.Se7, while the key, 1.Bxh5, guards the g6 square, thereby threatening 2.Sd6. The try, 1.Bxg7, vacates d4, thereby threatening 2.Sd4. Black’s failed defences against this try are thematic, as now the bSd7 closes the line of the wRs with 1...Se5/Sf6, leaving e4/g6 unguarded by White (BOM).

PS4050 (Tarnawiecki & Dowd) 1.Se4! (-) Kd5 2.Kc8 Kc6/Ke6 3.Se7/Bc4; 1...Kd7 2.Be4 Kc6/Ke8 3.Se5/Sf6. Black is not going to win, but White's key to grant two flight-squares makes the solver work! (BPB). Chasing down lone black king with knight and bishop moves (SP).

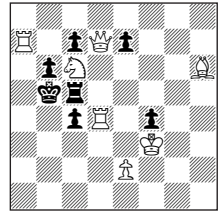
PS4050



#3

PS4051 (Lyubashevsky & Makaronez) 1.Bf8! (-) e6 2.Rxc4 (>3.Rb4) Rxc4/Kxc4 3.Sd4/Qd3; 1...e5 2.Re4 c3/Rxc6/Rd5 3.Rb4/Rxe5/Qxd5,Sd4; 1...R~ 2.Rd5+ Rxd5 3.Qxd5; 1...Rxc6 2.Bxe7 (>3.Rd5) c3 3.Rb4. Apart from the out-of-play wB, a lot of interest happens in this most commendable three-mover! (BPB). Key move not difficult to spot, but the contrasting variations after moves of the e-pawn more than compensate; a dynamic R sacrifice offered to K or R after 1...e6, and a subtle wait after 1...e5 (2.Rxc4? e4+!) showing the reason for the ideal location of wK (B.E.Chamberlain). Consecutive zugzwangs after 1.Bf8 and 1...e5 2.Re4. The zugzwangs occur after different numbers of moves, which means that 1...c3 2.Rb4# must initially be a short mate (GF).

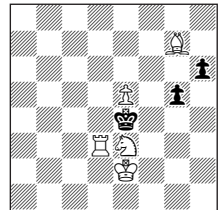
PS4051



#3

PS4052 (Aliovsadzade) 1.Ra3? Kd4 2.Ra5 Kc3 3.Rb5 Kd4 4.e6+ Ke4 5.Rb4; 1...Kf4! **1.e6!** Kf4 2.Rd4+ Kg3 3.Be5+ Kh3 4.Rd1 ~ 5.Rh1. Change of play (Composer). Rauf is treading some often original paths of his own, but I am puzzled by this one (BPB). Easy because the king's range is limited (H.Oikawa).

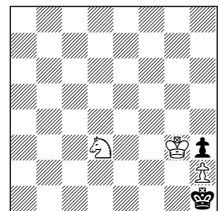
PS4052



#5

PS4053 (Lambrinakos) 1.Kf2! (>2.Se5 Kxh2 3.Sg4+ Kh1 4.Kf1 h2 5.Sf2#) Kxh2 2.Sc5 Kh1 3.Se4 Kh2 4.Sd2 Kh1 5.Sf1 h2 6.Sg3. With its generous key-move, and two remarkable lines by the wS, I'm willing to bet that Petros has found something original in 5-piece form. Excellent! (BPB). Adorable miniature (HO). Standard endgame win after 1.Kf2 Kxh2 2.Sc5 (C.C.Lytton). Single-line miniature ending in an ideal mate. Twice, the bK is forced to the h2 square, making it impossible to move the bPh3, and so gaining a tempo for White to reposition the wS. Finally, the bP is forced to h2, self blocking the bK for the mate. The wS route from e4 to f1 must be via 4.Sd2, as otherwise 4.Sg3 is stalemate (BOM). Michael McDowell cites Miroslav Havel, *Zlatá Praha* 1918, 8/8/7S/8/6S1/5K1p/8/7k, #6, 1.Sh2!, in which both mates occur in variations.

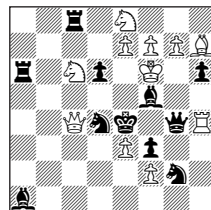
PS4053



#6

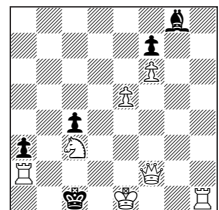
PS4054 (Chamberlain) Set 1...d5 2.Qc2+ Sxc2# 1.Sb4! (>2.Qe6+ Sxe6#) d5+ 2.Sd6+ Rxd6#; 1...Sf4 2.Bxf5+ Qxf5#; 1...Sxe3 2.Rxg4+ Sxg4#; 1...Rxc4 2.Sxd6+ Rxd6#; 1...Rc5,Ra5 2.Bxf5+ Rxf5#. Very different play from basically the same matrix as my PS4029 in January (Composer). Quite remarkable play, both in quantity and quality! Well done, Brian! (BPB). Two star variations by unpinned bQ and Sd4, and set 1...d5 2.Qc2+ Sxc2# (CCL). Some combination of the pins against the bSd4, bBf5 and bQg4 is exploited in each variation (BOM). White's forcing moves look to be Qe6 and Sd6. Moving wS from c6 relieves it from guarding d4 and e5 (AB). It would be nice to have another mating move on f5, but 1...Rxc4 2.Bxf5+? Sxf5+ 3.Kc6! (GF).

PS4054



S#2

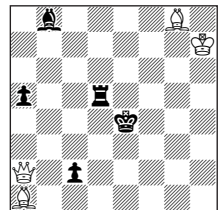
PS4055



S#8

PS4055 (Kozziura) 1.Rh8 Bh7 2.Ra1+ Bb1 3.Rb8 a2 4.Sd5 c3 5.Qf4+ Kc2 6.Rb4 Kd3 7.Qd2+ cxd2+ 8.Kd1 Bc2#. A long journey by wRh1 and an unexpected zugzwang finale with mate by black bishop (GF).

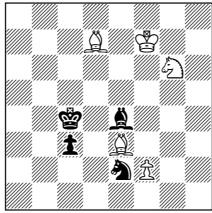
PS4056



H#2 4 solutions

PS4056 (Joksimović) 1.Rg5 Qc4+ 2.Kf5 Be6#. 1.Rf5 Be5 2.c1=R Qe2#. 1.Rd2 Qf7 2.Kd3 Qf3#. 1.Rd3 Bd4 2.Bf4 Qd5#. With all solutions led by the bR, I find the four solutions mesmerising. Wow! (BPB). Symmetrical bR play leads to varied mates (C.M.B.Taylor). Black's king and rook move to the same squares – f5 and d3 (HO). Two pairs of solutions: one pair has self-blocking keys by the wR, the other has distant self-blocking keys, also by the wR. I like the underpromotion line vacation, 2.c1=R in one solution, and the need for the proactive 1.Rd3 in another solution – as the wB blocks the wQ from guarding the d3 square (BOM).

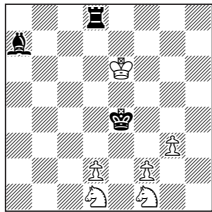
PS4057



H#2 (b) Pc3>d6

PS4057 (Vasyuchko & Galma) (a) 1.Bc2 Bc6 2.Kd3 Se5#. (b) 1.Bc6 f3 2.Kd5 Be6#. Model mates with different bK flights. Nicely done (BPB). Good varied play (CMBT). In (a) it was easy to get bK trapped at d3. Similarly in (b) bK trapped with bB and bP (AB). Distant self-blocks ending in model mates. The bB, already positioned to self block once the bK moves, needs to pass through the bK's destination square on B1 to make a different self-block. In part (a), B1 can be seen as a tempo move, as there is set play: 1...Ba4 2.Kd3 Se5#. Black has no pure waiting move, so 1.Bc2, transforming the mating net, is required. The self-blocking bSe2 from part (a) also guards against a would-be cook in part (b), where we have 1.Kd5 Se7+ 2.Ke5 f4+, followed by 3.Sxf4, foiling the mate. Alternatively, this bS could be replaced with a bP, and the position shifted up one rank, thus denying the wP its two-square move (BOM).

PS4058

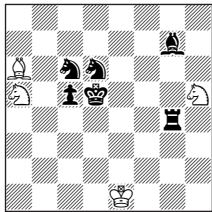


H#2 2 solutions

PS4058 (Petković) 1.Bxf2 Sh2 2.Rd4 Sxf2#. 1.Rxd2 Sb2 2.Bd4 Sxd2#. Very fine unity – for two perfect model mates. A masterpiece (BPB). Black critical unblockings and blocks, with wSs moving and capturing in tandem. Great fun! (CMBT). Beautifully done (SP). Ideal mates, with self blocks on d4 and a sacrificial capture of a wP to help a wS recapture on the same square for mate. The wSs exchange functions, as to the bB and bR (BOM).

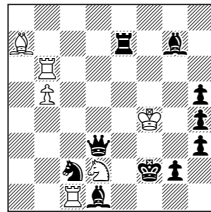
PS4059 (Onkoud) 1.Rd4 Sc4 2.Se4 Sf4#. 1.Bd4 Bc8 2.Se5 Sf6#. Again, a faultless combination of two pure model mates. Like the previous problem (PS4058), the bR and bB both block d4 (BPB). Beautiful matched play by both sides, as all the right squares are blocked or unguarded (CMBT). Model mates with active self blocks and line closures. In one solution, the move 2.Se5 self-blocks, but also closes the line of the bBd4, so that it cannot defend the f6 mating square. Similarly, in the other solution, the self-blocking 2.Se4 closes the line of the bRd4, so that it cannot defend the f4 mating square. In both solutions, the bB/bR first moves through the square that will be occupied by a bS (BOM).

PS4059



H#2 2 solutions

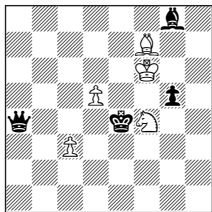
PS4060



H#2 (b) Sd2>h2

PS4060 (Tar) (a) 1.Be2 Re6+ 2.Qd4+ Se4#. (b) 1.Re1 Rxc2+ 2.Qe2 Rf6#. Not easy sequences. A magician at work! Rather wonderful the way in which wRc1 assumes new life in (b) (BPB). Complex play with much going on (CMBT). Two pin mates (epaulette mate and battery mate). wRb6 blocks the line of bR in (a), and bB in (b) (HO). Very clever (SP). Pin mates, with numerous interesting effects along the way: self-blocks, line closings, discovered checks, a line opening, a cross check, and a hideaway. Most of the moves are dual purpose e.g. B1 is a self block, but also opens the line for the wRc1 in (a) and finds a hideaway for the bR in (b). Tough, but rewarding to solve (BOM).

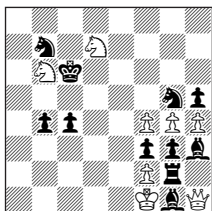
PS4061



H#2½ 2 solutions

PS4061 (Onkoud) 1...Kg7 2.Kf5 Sd3 3.Qg4 Bg6#. 1...Ke7 2.Ke5 Bg6 3.Bxd5 Sd3#. Spell-bound by the technical expertise of AO to reverse the order of White's 2nd and 3rd moves for nothing less than model mates! (BPB). Very nice: wK entices bK forward so that his pieces can give different mates from the same squares (CMBT). The wB and wS exchange functions while making the same moves in each solution (W2 in one solution equals W3 in the other). Model mates. W2 repositions the wB/wS to guard squares around the bK, while also opening the line for the bB/bQ to self block with B3 (BOM).

PS4062

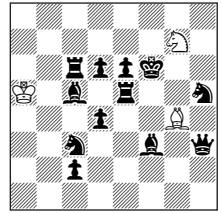


H#3 4 solutions

PS4062 (Velikhanov) 1.Bxf2 Qg1 2.Bxb6 Qxb6+ 3.Kd5 Sf6#. 1.Bxg4 Qh3 2.Bxd7 Qxd7+ 3.Kc5 Sa4#. 1.Kb5 fxg3 2.Bxb6 Qg1 3.Ka6 Qxb6#. 1.Kc7 gxh5 2.Bxd7 Qh3 3.Kd8 Qxd7#. Zilahi. Performance of Many-Ways theme with black bishops. Alternating moves of the white queen. Change of function of the white queen on squares b6 and d7. Change of function of white knights (Composer). Difficult, distinctive for the immediate occupation of vacated squares, and (almost) four model mates. Bold work! (BPB). Complex HOTF, with wQ making the same pairs of moves at different stages (CMBT). Roles of wQ/S reversed dependent upon whether Black or White opens the prison doors (f2/g4) to free the wQ. Zilahi when bBs capture the Ps (BEC).

PS4063 (Ugren) 1...Sxe6 2.Be4 Bd1 3.Kxe6 Bxc2 4.Kd5 Bb3# 1...Bxe6 2.Se4 Sxh5+ 3.Kxe6 Kb5 4.Kd5 Sf4# 1...Bxf3 2.Rf5 Se8+ 3.Ke5 Sf6 4.Sf4 Sd7#. LU's problems are rarely less than difficult – I envy his talent – but I wondered if this might be better for having just the two solutions in which a model mate is delivered by the sole, remaining white piece? (BPB). Complex play with heavy black force; bQ functions as bB (CMBT). The two solutions with play on the same square (e6 and e4) are well composed (HO). The unit that self-blocks e4 must be chosen carefully. In the first solution 2.Be4 clears the way for 2...Bd1, while in the second solution 2.Se4 unguards b5 to allow a later 3...Kb5 (GF).

PS4063



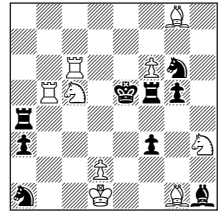
H#3½ 3 solutions

A SELECTION OF LATVIAN TWO-MOVERS (Part II)

by David Shire

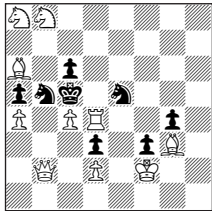
10 1.Sf2! (>2.Sfd3). Two flights are granted and 3 self-blocks occur on the flight squares. 1...Kd4 2.Se6, 1...Kf4 2.Bh2, 1...Rf4 2.Sb3, 1...Sf4 2.Sg4 and 1...Rd4 2.Scd3. Finally 1...Rxf6 2.Se6 gives a fourth self-block variation. Despite the publication of Dombrovskis' 1 Pr *Probleemblad* 1958, the seminal problem demonstrating his eponymous theme, AD's output during his early career was for the most part strictly traditional.

10 Alfreds Dombrovskis
3 Pr Latvian Sports
Committee 1958



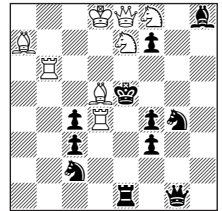
#2

11 Imants Draiska
1 Pr Estonian Ty 1956



#2

12 Imants Draiska
4 PI 5th Latvian Ch. 1957



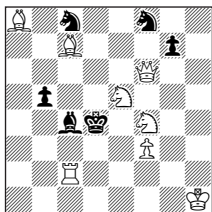
#2

Others were experimenting more extensively with try play ideas, one of whom was Imants Draiska. **11 Set** 1...Sb~ 2.Qb6, 1...Sxd4! 2.Qa3, 1...Se~ 2.Sd7. **1.Rd6!** (-) 1...Sb~ 2.Qa3, 1...Sxd6! 2.Qb6, 1...Se~ 2.Rxc6, 1...Sxc4! 2.Sd7, 1...Kxc4 2.Qc3 and 1...Kxd6 2.Qxe5. No virtual play here but instead a very fine, eye-catching mutute with reciprocal black correction – clearly a favoured motif of the times!

In **12** there is no provision for 1...Kxd4 and self-blocks on d4 lead to the dual mates 2.Bb8,Sd7. Post-key a transformation occurs. **1.Be4!** (>2.Sf5) 1...Kxd4 2.Re6 (d3 is now guarded), 1...Qxd4+ 2.Sd5, 1...Sxd4 2.Seg6, 1...Bf6 2.Rb5 (2.Sc6??), 1...Sf6 2.Sc6. These four self-blocks are nicely differentiated and a fifth completes the variation play: 1...Rxe4 2.Rd5. Again, a very traditional problem with no white pawns!

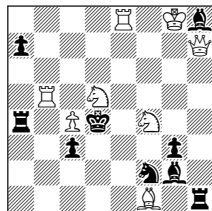
However, a certain modernism is found in **13**. We had noted before that authors were seeking new Rukhlis mechanisms – here is another! Two self-blocks are set: 1...Rxc4 2.Se2 and 1...Be5 2.Se6. **1.Qc7!** (>2.Qe5) 1...Rxc4 2.Qxc4 and 1...Be5 2.Qxe5. Also 1...Sd3 2.Se2, 1...Se4 2.Se6 and 1...Bxd5+ 2.Rxd5. This is very neatly done but reference was made to “no wPs” in the preceding problem and I wonder why **ID** opted for wPc4 rather than bSb1. (bPg3 appears to be an unnecessary addition.)

15 Imants Draiska
1 Pr Latvian Sports
Committee 1958



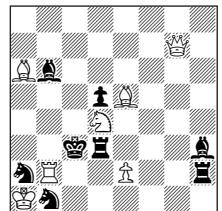
#2

13 Imants Draiska
6 PI 5th Latvian Ch. 1957



#2

14 Imants Draiska
2 Pr Latvian Sports
Committee 1952

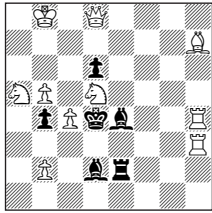


#2

With **14** we definitely move into the realm of virtual play. Set 1...Rxd4 2.Qg3 and 1...Bxd4 2.Qc7. 1.Qh6? (>2.Rb3) 1...Rxd4(Re3) 2.Q(x)e3, 1...Bxd4 2.Qc6, 1...Sc1 2.Qxc1 but 1...Sd2! **1.Qf8!** (>2.Rc2) 1...Rxd4 2.Qf3, 1...Bxd4 2.Qe5, 1...Rd2 2.Rb3, 1...Sb4 2.Qxb4, 1...Sa3 2.Qxa3 and 1...Rxe2 2.Sxe2. A Zagoruiko with a fine balance of play between try and key! However, the thematic mates following self-pins are concurrent and the play suffers somewhat from symmetry.

No such criticism can be made of Draiska's superb **15**. To cover the e3/c5 flights White threatens mate on the g1-d4 diagonal. 1.Qxg7? (>2.Qg1) 1...Ke3 2.Sg4, 1...Kc5 2.Sed3, 1...Sd6 2.Bb6 but 1...Sg6! 1.Qh4? (>2.Qf2) 1...Ke3 2.Sg2, 1...Kc5 2.Sfd3 but 1...Sd6! **1.Qg5!** (>2.Qg1) 1...Ke3 2.Se6, 1...Kc5 2.Sc6 and 1...Sd6 2.Bb6. The various ambushes of the wQ behind the wSs create

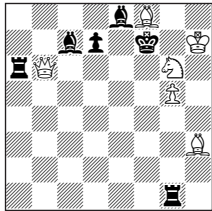
16 Voldemārs Mačs
3 Pr Latvian Sports
Committee 1954



#2

prompted by rear removal. So happy that I have a serious fear it may be wholly anticipated." I read these words in the *Selected Chess Problems by Colin Sydenham*. 1.Bc5? (>2.Rf8) 1...d6! (2.Qf2??) 1.Bb4? (>2.Rf8) 1...Bd6! (2.Qb3??) **1.Ba3!** and now 1...d6 2.Qf2, 1...Bd6 2.Qb3 and 1...Rxa3 2.Qf6. Colin's commentary must have been written about a decade ago when already he was unwell and I did not have the heart to inform him that his fears were justified...

18 Voldemārs Mačs
Padomju Jaunatne 1949



#2

a wonderful Zagoruiko. I recall as a young lad working through this diagram in Hugh Alexander's *Sunday Times* column and marvelling.

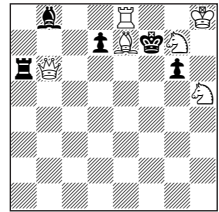
The Zagoruiko following bK flights was a furrow ploughed by other Latvian composers. Consider **16** by Voldemārs Mačs – remember that name! Set 1...Ke5 2.Qf6 and 1...Kc5 2.Qb6. These mates are eliminated when White threatens 2.Qxd6# by moving wSd5. 1.Sc7? guards e6. 1...Ke5 2.Qh8 (2.Sc6? Bxc6!) and 1...Kc5 2.Se6 but 1...Bf4! **1.Se3!** closes e2-e4 and guards c4/c2. 1...Ke5 2.Rxe4 and 1...Kc5 2.Sb3. 1...d5 2.Qxd5 and 1...Kd3 2.Qxd6 (threat). The flight-giving key creates a suitable climax to this well crafted problem.

When I first encountered **16** I was reminded of a two-mover by Colin Sydenham. Of **17** Colin wrote "a happy conjunction of favourite themes; self-interfering tries, B + P Grimshaw and mates prompted by rear removal. So happy that I have a serious fear it may be wholly anticipated." I read these words in the *Selected Chess Problems by Colin Sydenham*. 1.Bc5? (>2.Rf8) 1...d6! (2.Qf2??) 1.Bb4? (>2.Rf8) 1...Bd6! (2.Qb3??) **1.Ba3!** and now 1...d6 2.Qf2, 1...Bd6 2.Qb3 and 1...Rxa3 2.Qf6. Colin's commentary must have been written about a decade ago when already he was unwell and I did not have the heart to inform him that his fears were justified...

18 1.Bc5? (>2.Sh8) 1...d6! 1.Bb4? (>2.Sh8) 1...Bd6! **1.Ba3!** 1...d6 2.Qf2, 1...Bd6 2.Qb3, 1...Rxa3 2.Qf6 and 1...Be5 2.Sxe5. In order to support the wQ, CPS required 3 minor pieces and a wR. Not only does Voldemārs dispense with the wR but he also effortlessly generates a by-play variation. And how I love that wS to the corner threat! Pure artistry on the chess board and constructed over 40 years before **17**.

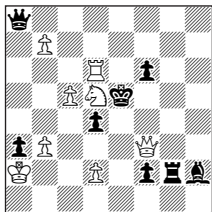
Much has been made of the fresh wind blowing from the British Isles to the continent of Europe during the decade or so covered here in the history of the Latvian #2. The geopolitical situation contributed to our ignorance of similar stirrings in Latvia, that country of immense chess culture and talent!

17 Colin Sydenham
Comm, Portuguese
Chess Federation 1990



#2

4 Kauko Väisänen &
Unto Heinonen
Pr Suomen Tehtäväniekat
1997-98 (v)



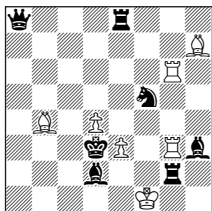
#2

CELEBRATING UNTO HEINONEN (continued from front cover)

Amazingly the outstanding collaboration **4** does not appear in the FIDE Album; it deserves to be more widely known. 1.Sc3? (>2.Qxf6, Qe4) dxc3 2.d4 but 1...f5! 1.Sxf6? (>2.Qe4, Sd7) 1...Qxb7! 1.Sb6? (>2.Sd7, Sc4) 1...Qa4! 1.Se3? (>2.Sc4, Qf5) dxe3 2.d4 but 1...f1Q! 1.Se7? (>2.Qf5, Sc6) 1...Qc8! 1.Sb4? (>2.Sc6, Sd3) 1...Qa6! **1.Sf4!** (>2.Sd3, Rd5). The tries comprise a continuous chain of double threats leading to a flight-giving key, a spectacular climax to this task. 1...Kf5 2.Rd5 (model!) and 1...Bxf4 (self-block) 2.Qd5! The wS wheel is completed by 1.Sc7? (>2.Rd5, Re6) 1...Qg8! and this provides a continuing link in the chain of double threats... The fact that the key phase is not ideally the *final* link in the chain may explain the omission from the album. However, this is a genuine task with the five bQ refutations providing extra unity.

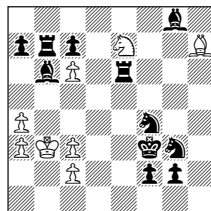
Unto's helpmates provide an endless source of solving pleasure. Consider **5**.

5 Unto Heinonen
1 Pr Thema Danicum
56th TT 1993



H#2 3 solutions

6 Unto Heinonen
1 HM Probleemblad 2004



H#3 (b) Pf2>g4

We all gain satisfaction when we are able to resolve a problem; clearly the battery will deliver the mates, so perhaps this should prove to be straightforward? 1.Sxd4 R3g4 2.Sc6 Re6#, 1.Sg7 d5 2.Se6 R6g4# and 1.Sh6 Be7 2.Sg4 Rc6#. I am inspired by the means by which the three black line pieces controlling the battery are neutralised and also how the squares c3, c4 and e3 are covered in the course of the solutions. A quite perfect piece of machinery!

In **6** the clues are all there; the black batteries pointing at the wK that is itself surrounded by a cage of wPs. (a) 1.Re2+ Kb2 2.Bb3! Sg6 3.Be3 Se5# and (b) 1.Bf2+ Ka2 2.Rb3! Sf5 3.Re3 Sd4#. Complete

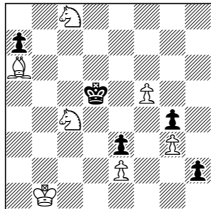
analogy; B1 moves critically cross the e3 square and B2 moves anticipate possible checks at B3 – two Grimshaws! The solver is directed but here the appreciation of the final tableaux is a more important criterion than difficulty!

No demonstration of Unto's can exclude what is possibly his most famous masterpiece. If readers are familiar with 7, I am sure that a revisitiation will not prove irksome! 1.Ke4 e8S 2.Bd5 (self-block + anticipatory interference) Kc8 (waiting) 3.Rd4 Sxd6#, 1.Bf7 (self-block + anticipatory interference) e8B 2.Kc6 Bxc6 (waiting) 3.Qd5 Bd7#, 1.c5 e8R 2.Kc6 Re7 (waiting) 3.d5 Rxe6# and 1.Kc4 e8Q 2.Qd5 Qd7 (waiting) 3.c5 Qxa4#. White minimal (black maximal!), AUW, bK star, blocks on the square vacated by the K, model mates... how does he do it? However, those B2 waiting moves are the abiding memory for me - extraordinary!

One H#4 must suffice; 8 was entered for a theme tourney stipulating that the motivation for B1 should be to enable a wK tempo move at W3. With that signpost I suggest you cover up the solution and try to solve... 1.Sg7! e3 2.fxe3 Sg6 3.Kd3 Kh7! 4.Rc3 Sf4# and 1.Rf7! b4 2.axb4 Sc6 3.Kc4 Kg8! 4.Bc3 Sa5#. Note how each B1 move also gives up control of the mating square and do savour the analogous roles enacted by the white and black pawns.

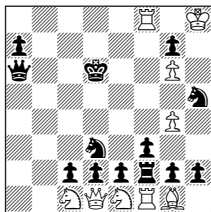
UH was also enthusiastic about the potential of series movers, a form I enjoy because I can have a decent stab at solving the shorter ones! 9 is a good example. Blockers need to be organised around the bK and so bPg4 and bPe3 must be free to promote. (a) 1.h1S 2.Sxg3 3.Se4 6.g1S 7.Sxe2 8.Sd4 10.e1S 11.Sd3 12.Sdc5 Se7#. The simple twinning device heralds a transformation. (b) 1.h1B 2.Bf3 3.Bxe2 4.Bc4 6.e1B 7.Bxg3 8.Be5 11.g1B 12.Bc5 Bb7#. It is a real joy that the three S promotions and the three B promotions have been engineered in solutions of equal length. Two model mates emerge in a supremely elegant Meredith.

9 Unto Heinonen
1 Pr *StrateGems* 1998



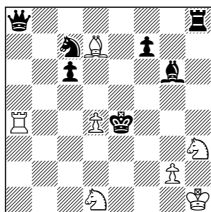
Ser-H#12 (b) Sc4>c2

11 Unto Heinonen
1 HM *Probleemblad* 2003



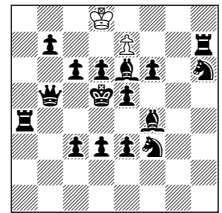
Ser-H=23

13 Unto Heinonen
The Problemist 1987



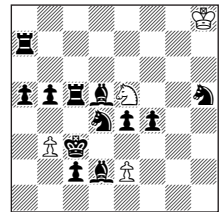
H#2 (b) -Sc7 (c) & -Qa8 (d) & -Rh8 (e) & -Pf7 (f) & -Bg6

7 Unto Heinonen
1 Pr *Die Schwalbe* 1989



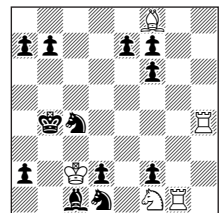
H#3 4 solutions

8 Unto Heinonen
1 Pr *Helledie-50 JT*
Thema Danicum 2002-04



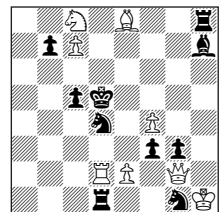
H#4 2 solutions

10 Unto Heinonen
1 Pr *StrateGems* 2001



Ser-H=31

12 Unto Heinonen
1 Pr *Tehťäväniekka*
2017-18



H#2 (b) -Qg2 (c) & -Rd2 (d) & -Be8 (e) & -Sc8

Promotions predominate in Unto's series problems. 10 and 11 were sourced from the 2001-03 Album. These are lengthy help-stalemates which I could not possibly solve but their solutions blew me away. 1.a1R 2.Ra4 3.Ba3 4.Sdb2 5.d1R 6.Rd6 (unpinning) 11.exf1R 12.Rb1 13.f1R 14.Rf5 15.Rfa5 20.f1R 21.Rff5 22.Rfb5 27.f1R 28.Rff5 29.Rfc5 (unpinning) 30.Rda6 31.b6 Rxb1=. Six promotions to bR!

11 1.hxg1B 2.Bh2 3.g1B 4.Rg2 5.f2 6.fxe1B 7.Bh4 8.e1B 9.Beg3 10.Sf2 11.Qe2 16.a1B 17.Baf6 18.Ke5 (unpinning) 19.dxc1B 20.Bh6 21.c1B 22.Bcg5 13.Kf4 (self-pinning) Qxe2=. An extraordinarily precise sequence with the 7 bB promotions outdoing the 6 bR promotions of the previous problem and with greater economy of time!

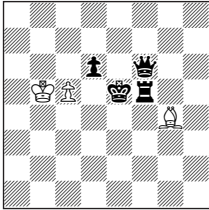
I am somewhat in awe of the creativity of this man. For us lesser mortals I will end with two H#2s demonstrating the striptease theme... and the composer's genius. Note that the twinning is continuous i.e. each twin is formed from the previous position. 12 (a) 1.Rg8 2.Qxg3 2.Be4 Qxg8# (b) 1.fxe2 Rxe2 2.c4 Re5# (c) 1.Sc6 exf3 2.Rd4 Bf7# (d) 1.Rd8 cxd8Q+ 2.Kc6 Sa7# (e) 1.Rb8 cxb8Q 2.Ke4 Qe5#. As we travel along the striptease sequence, the white piece that has just given mate is removed. This is a unifying element and it is important that there are no redundant white pieces in any of the mates.

13 (a) 1.Sd5 Be6 2.Se3 Sdf2# (b) 1.Qa6 g4 2.Qd3 Bxc6# (c) 1.Re8 Sf4 2.Re5 d5# (d) 1.f5 Be6 2.f4 Shf2# (e) 1.Bf7 Be8 2.Bd5 Bg6# (f) 1.c5 Ra5 2.cxd4 Bf5#.

In each solution the black unit that has moved twice to block a square in the bK field is then removed for the subsequent twin. Apart from the wK, all the white units move in the full course of the solution and only ...Be6 is repeated. Moreover, all the mates are models! 13 employs only 14 units and all the elements are readily understood. I invite the reader to study how the successive solutions are made possible by the ongoing twinning process. The consequence of this is a work of supreme limpidity; such great art reveals the master. (I must give thanks to Kari Valtonen from whose tribute to UH I have sourced the majority of these diagrams.)

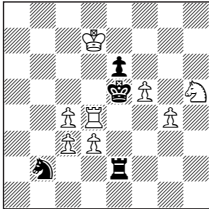
FAIRY SOLUTIONS (March)

PS4064F



H#3 (b) Pd6>d5
Einstein Chess

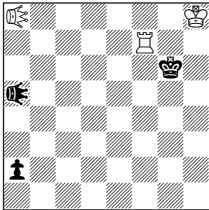
PS4065F



#2 White Sentinels
(max 5P)

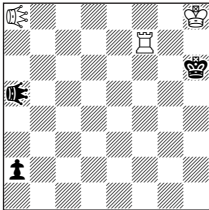
PS3920F (March 2023), with added mirror mates (Composer). Complete exchange of B and R roles in ODT of check lines (CCL). White sacrifices Be5 and Re4 in each line of this Zilahi featuring Black's corresponding pieces that

PS4067F



H#3 Moose

PS4067F version G.Foster



H#3 set play
 Moose

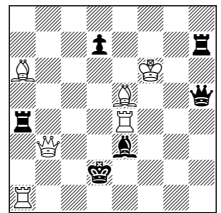
PS4064F (Rice) (a) 1.Kd5 cxd6=S 2.Ke5 Kc5 3.Qe6=R Bxf5=R#. (b) 1.Qe6=R c6 2.Kd6 Kb6 3.Rfe5=B Bf5=S#. Same mating move with the B becoming a different unit in the two lines of play and thus mating the bK on different squares (Composer). Promoted/demoted white bishop gives mate on the same square (HO). Part (a) has a nice tempo switchback by the bK, with 1.K~? failing as wPc5 would be pinned. Other black units cannot make the switchback due to Einstein effects (G.Foster). Einstein Chess gives Kaleidoscopic effects which I find difficult to visualise (C.C.Lytton).

PS4065F (Postance) 1.Rd6? (>2.Rxe6) Sxc4! 1.Rf4? (>2.d4) Sxd3! (1...Rd2,Re4 2.R(x)e4; 1...Sxc4 2.Rd4(+wPf4)). **1.fxe6!** (>2.Rd5) 1...Sxc4 2.Rd6(+wPd4); 1...Sxd3 2.Rf4(+wPd4). Shows the *Vladimirov* theme using Sentinels (Composer). Mate with the pawn that appears (HO). After the key the refutations are met by the white first move they had defeated. Incidentally, the condition could be given as "Sentinels 5/0" (GF). The refutations and associated tries become the defences and associated mating moves of the solution: Tries: 1.A? but 1...a! and 1.B? but 1...b! Solution: 1.C! 1...a 2.A#; 1...b 2.B#. Note that the above schematic is overly simplistic, as in the tries the wR does not create Sentinel pawns when it moves from d4, but in the solution, after Black has been induced to capture a wP, the wR *does* create Sentinel pawns. 1.Rf4? is very tempting, but 1...Sxd3 also guards f4, so that the bS can capture the Sentinel pawn after 2.Rd4(+wPf4)+ (BOM).

PS4066F (O'Malley) 1.Rf4 Bxf4 2.Bxf4+ Rxf4#. 1.Bd4 Rxd4 2.Rxd4+ Bxd4#. Inspired by Geoff's PS3920F (March 2023), with added mirror mates (Composer). Complete exchange of B and R roles in ODT of check lines (CCL). White sacrifices Be5 and Re4 in each line of this Zilahi featuring Black's corresponding pieces that exchange roles in an elegant, economical open setting (B.E.Chamberlain). Captures of each other's pieces on the fourth rank (HO).

PS4067F (Jelliss) 1.Kh6 Rf5 2.Mg6 Mb1 3.a1B+ Re5#. Black's final move unguards b1, blocks a1, and checks the wK – forcing an accurate battery opening (Shankar Ram). Lovely single-liner with humble black Moose blocked by promotion of bPa2 to the only piece that cannot upset the mate, with cross-check to boot. Thanks, George! (CCL). The solution is attractive and witty, but I can't help feeling, with due respect to George, that there should be more for the solver to work on. If the bK stands on g5 (this makes no difference to George's solution), then part (b) could be Pa2>c2: 1.c1M Mb4 2.Mh5 Ma6 3.Kh6 Rf6#, with another nice-looking mate. Admittedly the bMa5 could equally well be a bP, but I don't think this matters too much. A greedy composer might suggest a further possibility. (c) bK>b8: 1.a1R Mc7 2.Mc8 Mg8 3.Ra8 Rb7#, with another mate dependent on Moose-play. I'm in two minds about this, as the switch of the bK to a completely different part of the board is not an ideal twinning method. In any event, I hope George won't object to my suggestions regarding his already nice problem (J.M.Rice). The problem can stand as a single-solution, because the cross-check mate after an accidental check to the wK is a fine idea that any twin can't hope to equal in terms of strategy! However, I've noticed something truly remarkable. If the bK stands on h6 then it is still a H#3, but with the cross-check solution as set play! [See diagram, with set play 1...Rf5 2.Mg6 Mb1 3.a1B+ Re5# and solution 1.a1R Mb4 2.Rh1 Ma6 3.Rh5 Rf6#, which has similarities to JMR's Pa2>c2 twin.] (GF).

PS4066F



HS#2 2 solutions

PS4068F (Räican) 1.f3 Bc8-b6xg1+ 2.Ke1-f2xg1 c5 3.Qe1 c5-f2xe1S 4.f4 Se1-g3xf1 5.Rh1-f2xf1. Faux castling, Ceriani-Frolkin (Composer). Faux-castling, fairy fashion, fantastic find! (BEC). 1.f4? would leave White without a tempo on move 4 (GF). CCL was not able to solve this, but he thought that the solution might end with 4...Bc8-b6xg1+ 5.Ke1-f2xg1. It turns out that these moves can be played much earlier, even though they seem to confine wRh1!

PS4069F (McDowell) 1.Qa6+? Ke6 2.Qe2; 1...Kg6! 1.Qc4? (>2.Qe2) Rd3 2.Qxc2; 1...Kg8! **1.Qh3!** (>2.Rc4) 1...Rd3+ 2.Qxc2; 1...Rd4+ 2.Qc3; 1...Rd6+ 2.Qa3; 1...Rd7+ 2.Qa4. An attempt to compose an AntiKings two-mover in Good Companions style (Composer). Key allows 4 anti-checks with wQ finding shelter behind mobile bR each time. wPh3 stops cook 1.Qh3+ Ke6 2.Rg4 (CCL). This was an exercise in hiding the queen. The key suggested itself in the absence of any other move that brought the queen's scope out of the black king's range. The only defences are "checking" moves by Rd8, all of which allow the queen to "cross-check" by clearing the b-file and mate by using the d-file rook as a shield. I appreciated the introduction to AntiKings (BP). The key is excellent in that it introduces the checks. Whether or not the problem shows cross-checks is an interesting topic for debate. Good use is made of wRh4 which makes the threat and also stops cooks (GF). A non-checking key allows Black to respond with 4 different checking defences, each inadvertently providing a hideaway for the wQ. In the tries, the refutations ensure the bK is observed by the wQ, but also put the bK one move away from being observed by the wRh4. The wQ must be restrained to avoid undesired solutions e.g. without the bPc2, 1.Qc8+ Ke6 2.Qc1, or without the wPh3, 1.Qh3+ Ke6 2.Rg4 would be possible. This problem was enjoyable to solve and explore (BOM).

Brian Chamberlain's original alongside commemorates the recent British General Election. The units represent the leaders of the two principal Parties – Keir Starmer (K + S) and Rishi Sunak (R + S). In Patrol Chess, a unit may only capture or check when observed by a friendly unit. In Checkless Chess, a check may not be given unless it is mate. *Solution is at bottom of page.*

FAIRY DEFINITIONS (for originals on p.400)

Madradi: A unit (not K) when observed by a similar enemy unit is paralysed, and can neither move, capture nor check, but may paralyse in turn.

Ghost Chess: A captured unit is reborn as an uncapturable unit ("Ghost") on the capture square after the capturing unit vacates it.

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

Half-in Chess: The side to play may move the opposing side's pieces but not its own. As with All-in chess, pawns retain their normal direction of movement and all pieces retain their normal moving and capturing powers; they also retain their normal checking powers – even though the notional capture of a king on the move following a check could never actually occur. (See article on p.348 of *The Problemist*, May 2024.)

Danger Circle: A unit (including K) threatened in the orthodox manner can also move to its home square, if empty, or capture an enemy piece occupying its home square.

Reflexmate: Like a selfmate, with the condition that either side must mate in one move if possible.

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

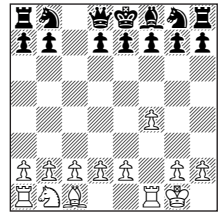
Vertical Cylinder: The board is imagined to be wrapped vertically around a cylinder, so that the "a" and "h" files are adjacent to each other. In PS4141F, the wBa1 can move to f4, and the wBh1 to d5.

Knightmate: A king is replaced by a royal knight, and knights by non-royal kings. Promotion to non-royal king is therefore allowed, but not to knight.

Solution of Brian Chamberlain problem (above)

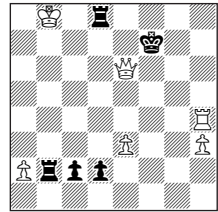
(a) 1.rRf7 Sd4 2.Sg7 Sf5# (b) 1.rRd7 Sc3 2.Sc7 Sd5#. Over the two parts, the royal rook occupies 4 different squares on the 7th rank, yielding 2 solutions, using just 4 units, thus signifying the date of the Election – 4/7/24!

PS4068F



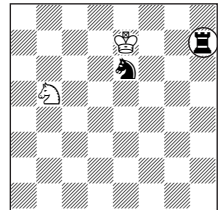
PG 4.5 Make&Take

PS4069F



#2 AntiKings

Brian Chamberlain
Commemoration of 2024
General Election



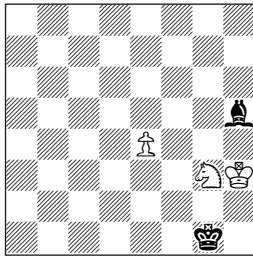
H#2 (b) rRh7>a7
Patrol Chess
Checkless Chess
Royal ♖h7

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)

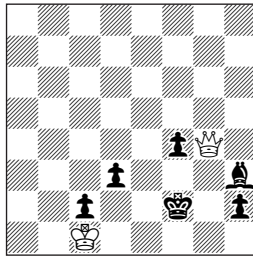
Seven originals this time, all with fairy conditions or boards. Jacques demonstrates a condition used in the last R.I.F.A.C.E meeting of French composers. Chris continues exploring his new brain child. Brian's reflexmate has a blend of Madrasi and Chinese effects. Ken's dedication is picture-perfect! Watch out for the ghosts in Kivanç's helpmate! Brendan gives an easy introduction to the vertical cylinder for newcomers. There is an exchange of roles in Paul's proof game. *Fairy definitions are on p.399.*

PS4136F Jacques Rotenberg
(France)



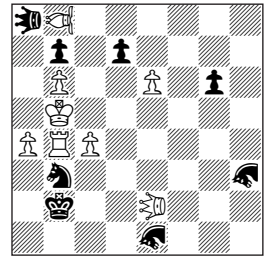
H#2½ 3 solutions
Danger Circe

PS4137F Chris Tylor



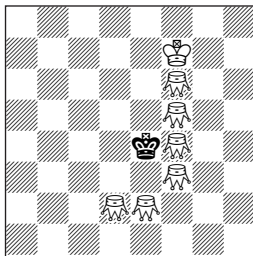
H#2 2 solutions
Half-in Chess

PS4138F Brian Stephenson



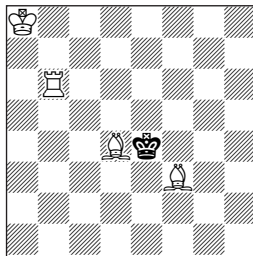
R#2 Madrasi
Leo Vao Nao

PS4139F Ken Cameron
dedicated to Christopher Jones



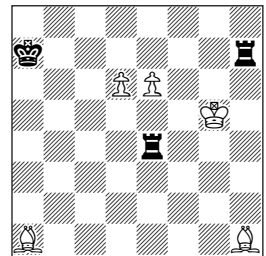
H#3½ 2 solutions
Grasshopper

PS4140F Kivanç Çeşle
(Türkiye)



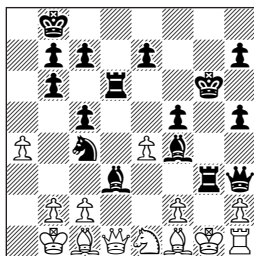
H#2 2 solutions (b) Rb6>g2
Ghost Chess

PS4141F Brendan O'Malley
(Canada)



H#2 2 solutions
Vertical Cylinder

PS4142F Paul Răican
(Romania)



PG 20.5 Knightmate

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.

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Printed by Lavenham Press, Suffolk