

CHESSPROBLEMS.CA BULLETIN

ISSUE 3 (SEPTEMBER 2014)

Contents

	Page
1 Originals	73
2014 Informal Tourney	73
2 Chess Chat	75
with Adrian Storisteanu	75
3 Articles	79
Arno Tüngler: Series-Castling Length Records	79
4 2013 Award	80
by Ivan Skoba	80
Section 1	80
Section 2	83
5 ChessProblems.ca TT6	87
6 Selected Compositions	88
Series Retractors	88
72. f-Thematurnier	90
Rex-Solus Challenge 2014	91
Messigny 2012 Fairies Award	93
7 Last Page	95
Canadian Chess Chat	95

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ChessProblems.ca Bulletin Issue 3



Isolated Pawn
[Watercolour, ©Elke Rehder, <http://www.elke-rehder.de>. Reproduced with permission.]

ChessProblems.ca's annual Informal Tourney is open for series-movers of any type and with any fairy conditions and pieces.

Hors concours compositions (any genre) are also welcome!

Send to: originals@chessproblems.ca.

2014 Judge:

Nicolas Dupont

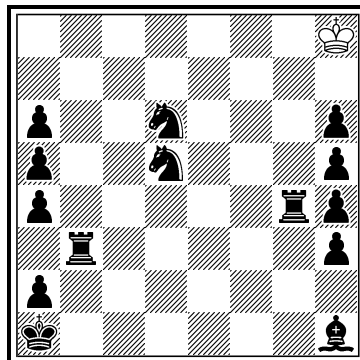
(FRA)

2014 Tourney Participants:

1. Alberto Armeni (ITA)
2. Geoff Foster (AUS)
3. Harald Grubert (DEU)
4. Georgi Hadži-Vaskov (MKD)
5. Joost de Heer (NLD)
6. Emil Klemanič (SVK)
7. Branko Koludrović (HRV)
8. Václav Kotěšovec (CZE)
9. Sébastien Luce (FRA)
10. Dan Meinking† (USA)
11. Karol Mlynka (SVK)
12. Ladislav Packa (SVK)
13. Cornel Pacurar (CAN)
14. Paul Răican (ROU)
15. Adrian Storișteanu (CAN)
16. Jaroslav Štůň (SVK)
17. Pierre Tritten (FRA)
18. Arno Tüngler (DEU)
19. Kjell Widlert (SWE)

T185

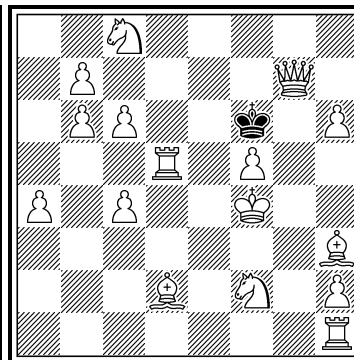
Sébastien Luce
Pierre Tritten



ser-= 50 C+ (1+14)
AntiCirce Couscous

T186

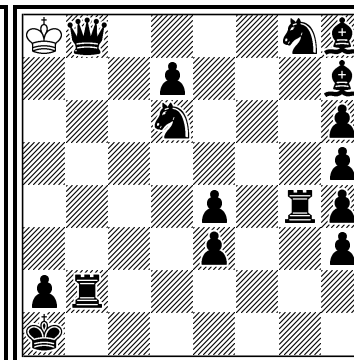
Sébastien Luce



ser-h# 48 C+ (16+1)
Rifle Chess

T187

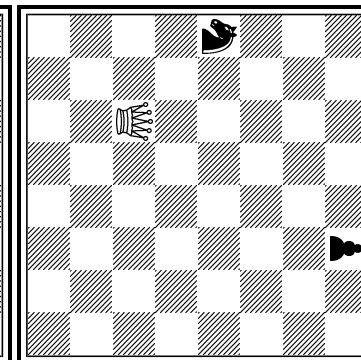
Sébastien Luce



ser-= 46 C+ (1+16)
Rifle Chess

T188

Karol Mlynka



ser-h# 10 C+ (1+2)

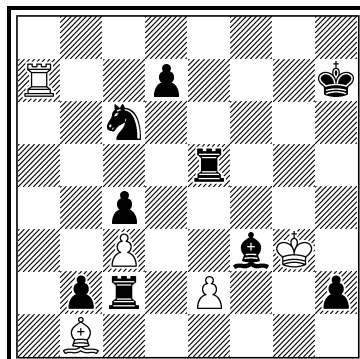
♞ = Locust

♚ = Royal Pawn

♞ = 2,5-Leaper

T189

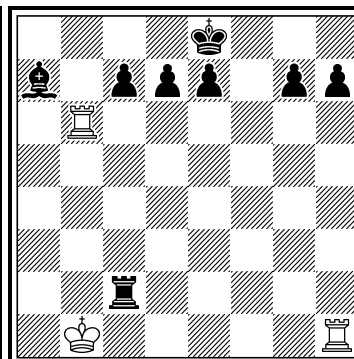
Kjell Widlert



sh# 18 C+ (5+9)
Alphabetic Chess

T190

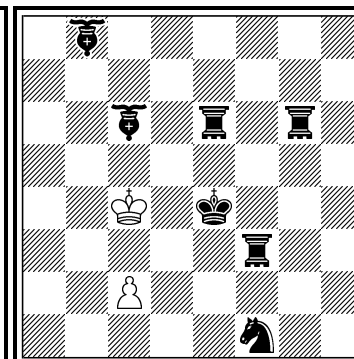
Sébastien Luce



ser-h# 5 C+ (3+8)
Anticirce
2 Solutions

T191

Václav Kotěšovec



sh# 141 C+ (2+7)
Maximummer

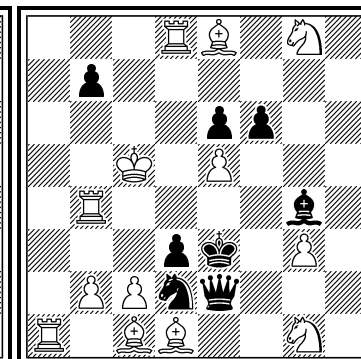
♞ = Rookhopper

♞ = Bishophopper

T192

Paul Răican

after Unto Hainonen

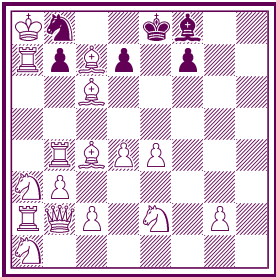


phser-dia 82 (13+8)

ORIGINALS

T192: Q Ceriani-Frolkin, Bc1 and Ra1 circuits, impostor Sg1. (Author)

T192a
Unto Hainonen
Springaren 1996



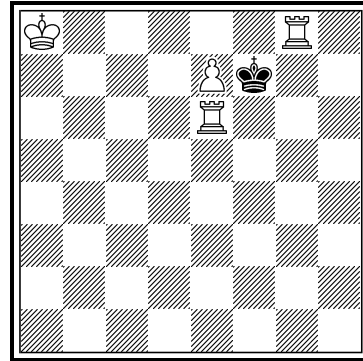
ser-dia 53 (16+6)

1.f4 2.f5 3.f6 4.f×g7 5.g×h8=R 6.R×h7
7.Rh4 8.Rb4 9.h4 10.h5 11.h6 12.h7
13.h×g8=B 14.Bh7 15.Be4 16.Bc6 17.e4
18.Ke2 19.Kd3 20.Kc4 21.Kb5 22.Bc4 23.Se2
24.Qg1 25.Q×a7 26.Q×a8 27.Qa3 28.Qc3
29.a4 30.a5 31.a6 32.a7 33.a8=S 34.Sb6
35.S×c8 36.S×e7 37.Sf5 38.Sd4 39.Sb3
40.d4 41.Bg5 42.B×d8 43.B×c7 44.Kb6
45.Ka7 46.Ka8 47.Ra7 48.Sa3 49.Ra1 50.Ra2
51.Sa1 52.b3 53.Qb2 dia

T193: The 2014 Rex-Solus Challenge theme.

T194: Series Retractor. Black retracts three moves then white stalemates in one.

T193
Georgi Hadži-Vaskov



ser-h= 5*

C+ (4+1)-3b & =1

2 Solutions

(1+2)

T185 (Sébastien Luce & Pierre Tritten):

1.Kh7 2.K×h6(Kh7) 3.Kh6 4.K×h5(Kh7) 6.Kh5 7.K×h4(Kh7) 9.Kh5
10.K×g4(Ka8) 11.Ka7 12.K×a6(Ka7) 13.Ka6 14.K×a5(Ka7) 16.Ka5
17.K×a4(Ka7) 20.Ka4 21.K×b3(Ka8) 29.Kd4 30.K×d5(Kg8) 32.Ke7
33.K×d6(Kb8) 39.Kh2 40.K×h1(Kc8) 44.Kg4 45.K×h3(Kh7) 50.Kc2
=

T186 (Sébastien Luce):

1.K×g7(Kf6) 4.Kh7 5.K×h6(Kh7) 8.Kh4 9.K×h3(Kh4) 13.Kf6
14.K×f5(Kf6) 15.Ke6 16.K×d5(Ke6) 19.Kd8 20.K×c8(Kd8) 23.Kc5
24.K×c4(Kc5) 26.Kb3 27.K×a4(Kb3) 28.Kc2 29.K×d2(Kc2) 31.Ke2
32.K×f2(Ke2) 34.Kg2 35.K×h2(Kg2) 41.Ka6 42.K×b7(Ka6) 48.Kc8
Rh8 #

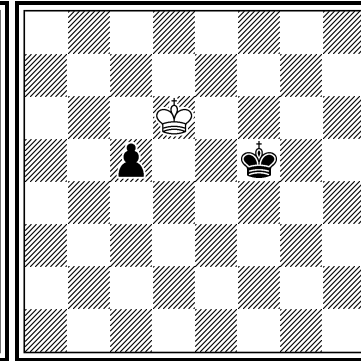
T187 (Sébastien Luce):

1.K×b8(Ka8) 6.Ka3 7.K×b2(Ka3) 9.Kc5 10.K×d6(Kc5) 11.Kd6
12.K×d7(Kd6) 14.Kf7 15.K×g8(Kf7) 22.Ke2 23.K×e3(Ke2) 24.Ke3
25.K×e4(Ke3) 26.Kf3 27.K×g4(Kf3) 30.Kh2 31.K×h3(Kh2) 32.Kh3
33.K×h4(Kh3) 34.Kh4 35.K×h5(Kh4) 36.Kh5 37.K×h6(Kh5) 38.Kh6
39.K×h7(Kh6) 40.Kh7 41.K×h8(Kh7) 45.Kd3 46.Kc2 =

T188 (Karol Mlynka):

I) 1.25e8-c3 2.25c3-h5 3.25h5-c7 4.25c7-a2 5.25a2-f4 6.25f4-a6
7.25a6-f8 8.25f8-d3 9.25d3-b8 10.25b8-g6 Lc6×g6-h6 #
II) 1.25e8-g3 2.25g3-b1 3.25b1-d6 4.25d6-f1 5.25f1-a3 6.25a3-f5
7.25f5-a7 8.25a7-c2 9.25c2-e7 10.25e7-g2 Lc6×g2-h1 #

T194
Cornel Pacurar



T189 (Kjell Widlert):

1.Sc6-e7 4.d4-d3 5.Rc2×e2 6.Re2-e4 8.d2-d1=R 10.Rd8-h8
11.Re5-f5! (11.R-e6-h6? 13.Bc6??) 12.Re4-e6 (Rh4?) 13.Re6-h6
14.Bf3-c6! (Bh5?) 16.Be8-g6 17.Rf5-f7 18.Se7-g8 Ra7×f7 #

T190 (Sébastien Luce):

I) 1.Rc2-h2 2.Rh2×h1[bRh1→a8] 3.0-0 4.Rd8-f8 5.Kc8-d8
Rb6-b8 #
II) 1.Rc2-c6 2.Rc6×b6[bRb6→h8] 3.0-0 4.Kg8-h8 5.Rf8-g8
Rh1×h7[wRh7→h1] #

T191 (Václav Kotěšovec):

1.RHh6 2.RHb6 3.Sh2 4.RHh1 7.Sd1 8.RHc1 12.Sf1 13.RHg1 15.Sg4
16.RHg5 22.Sg2 23.RHg1 25.Sg6 26.RHg7 31.Sb4 33.RHg3 34.BHh2
35.RHg8 37.Sb8 38.RHa8 39.Sa6 40.RHa5 42.Sa2 43.RHa1 44.Sc1
45.RHd1 47.Sg1 48.RHh1 50.Sc1 51.RHb1 58.Sg2 60.RHa1 65.Sa7
66.RHa8 67.Sc8 68.RHd8 71.Sf8 72.RHg8 73.Sg6 74.RHg5 80.Sd1
82.RHe5 83.BHd6 84.RHh5 87.Sh2 88.RHh1 91.Sd1 92.RHc1 95.Sg1
96.RHh1 100.Sg7 101.RHg8 102.Sh5 103.RHh6 107.Sb5 108.BHa4
109.RHc6 111.BHg4 112.RHg3 113.BHh2 114.RHc3 115.RHb3
116.RHh3 117.RHa3 118.RHb6 119.Sa7 120.RHa8 122.Sc3 123.RHb3
124.RHb2 125.Sa2 126.RHa1 128.Sd3 129.RHe3 130.Sb4 131.RHb5
133.Se1 134.RHf1 135.Sf3 136.RHf4 137.BHe5 138.RHf5 141.BHd3
c×d3 #

T192 (Paul Răican):

1.f4 2.f5 3.f6 4.f×g7 5.g×h8=R 6.R×h7 7.Rh4 8.Rb4 9.h4 10.h5 11.h6
12.h7 13.h×g8=B 14.Bh7 15.Be4 16.Bc6 17.e4 18.Ke2 19.Kd3 20.Kc4
21.Kb5 22.Bc4 23.Se2 24.Qg1 25.Q×a7 26.Q×a8 27.Qa3 28.Qc3 29.a4
30.a5 31.a6 32.a7 33.a8=S 34.Sb6 35.S×d7 36.S×f8+ Sd7 37.Sh7
38.Sf6+ Kf8 39.Rh8+ Kg7 40.Re8 41.Sg8+ Sf6 42.Qg3+ Bg4 43.d3!
44.Bh6+ Kg6 45.Bf8 46.Sf4+ Kg5 47.Se6+ f×e6 48.Qh4+ Kf4 49.g3+
Kf3 50.e5+ Se4 51.Qf6+ e×f6 52.Sd2+ Ke3 53.Bc5+ Qd4 54.Bd5
55.Sc4+ Kf3 56.Rf1+ Qf2 57.Be3 58.Bc1 59.Sd2+ Ke3 60.Sf3+ Sd2
61.Sg1 62.Bf3 63.Bd1 64.Re1+ Qe2 65.Rf1 66.R1f4 67.Rfc4 68.d4
69.d5 70.d6 71.d7 72.d8=Q! 73.Qd6 74.Rd8 75.Be8 76.Qb6+ c5
77.Qd6 78.Qd4+ c×d4 79.Kc5 80.Rc3+ d3 81.Ra3 82.Ra1 dia

T193 (Georgi Hadži-Vaskov):

1... e7-e8=R =, 1.Kf7×g8 2.Kg8-f7 3.Kf7-e8 4.Ke8-d7 5.Kd7-c7 e7-
e8=Q =

T194 (Cornel Pacurar):

I) -1.Kf6×Sf5 -2.Kf7×Sf6 -3.Kf8×Bf7 & 1.Bf7-c4 =
II) -1.Ke4×Rf5 -2.b6×Qc5 -3.a7×Qb6 & 1.Qb6-a6 =



[Credit and copyright: Adrian Storisteanu]

Adrian Storisteanu was born in 1956 in Bucharest, Romania, and lives in Toronto, Canada since 1981. Adrian debuted in "*Revista de Șah*" in 1974, while living in Haifa, Israel. He wrote a brief Circe column in the "*Canadian Chess Chat*" in the early 1980s, and a briefer column in "*Apprenti Sorcier*" in the early 1990s. After a long break, he has recently returned to composition.

Adrian, first of all, we are delighted to see that you are composing again! Why the long break?

Interest in chess has been, throughout the years, brief bursts of enthusiasm kept apart by prolonged pauses. I get easily sidetracked and I seem to lose interest quickly. Going back to composition is a full-time hobby.

Problems work primarily on some kind of an abstract, intellectual level. A chess composition never touched me to the extent that poetry music and literature always do. A half-pin cannot compete with a metaphor. Once I wrote Theodor¹, "It seems I lack the patience I had only recently. Along with a feeling of dissatisfaction from failing to create something original (without being able to define what, precisely, is 'original'), it makes me wonder. Is chess, as a mode of expression, so limited (trying, here, to compare with other, remotely familiar, domains)? Is it just me, so weary creatively already?" It is, each time, like this: "Then one day, suddenly, it ends, it changes, I don't understand, it dies, or it's me, I don't understand that either." (Samuel Beckett, quite fittingly in *Endgame*) In such instances the question becomes: So now – what?

Presumably-creative types nurse, I guess, a latent often-difficult-to-qualify need for expression. Being appreciably more inept at everything else, my eventual comebacks to chess are, in the end, inevitable.

(A good break now and then could, generally, be beneficial. Stefan Zweig, clearly not a fan of corner echoes, wrote in *Schachnovelle*: "How impossible to imagine [...] a man of intelligence who, without going mad, again and again, over ten, twenty, thirty, forty years, applies the whole elastic power of his thinking to the ridiculous goal of backing a wooden king into the corner of a wooden board!")

It may seem like yesterday, but it was 40 years ago this fall that your first chess problem was published in "*Revista de*

¹Theodor Tauber – ed.

Șah"! How did your chess composition journey begin?

Like all Romanian kids at the time, I collected stamps, I held both hands behind my back in the classroom, I read "*Cutezători*" every week, listened with the family to Europa Liberă at night, and I played chess. Good old young days (Andrei Codrescu: "We hold the places of our youth unchanged in our minds and stay secretly young that way.")... Only later I became more interested in chess, this was already in Israel. After deciphering with my brother the algebraic notation for a game published in a newspaper (and overcoming the misprints), I started buying *Revista de Șah* regularly. In a second-hand bookstore I stumbled upon Levenfish's excellent "The beginner's chess book". The introduction explained: "De un ajutor neprețuit ne-a fost și ne este experiența pedagogiei șahiste sovietice, din al cărei izvor ne inspirăm neîncetat." Emboldened, I read on, discovered en passant, the castling and promotion rules, studied a few basic endings, and had fun with the problems.

When I established that opening theory was not for me, I turned my attention to problems. The only composition literature in the beginning was the same *Revista de Șah*. Solutions labelled "duble" were so ubiquitous in the helpmates, that for a while I was not entirely clear whether they were defects or features. My first compositions, naturally helpmates featuring echoes, also appeared there. A promising composer, already my second published problem was solidly sound.

You are part of a relatively large group of chess problem composers born in Romania who reached their full chess-composition potential elsewhere – Camil Seneca, Toma Garai, Shlomo Seider, Theodor Tauber, Milu Milescu (Augutstein), to name a few. What can you share with us about your interaction and collaboration with the Romanian chess-problem diaspora?

I do not know about the full potential thing (I know I don't belong in the company you mention). My main composition ties were indeed first with Shlomo Seider, a mentor of sorts (each time I compose a miniature it is an act of betrayal...), then for a long time with Theodor Tauber, and lately with a certain Cornel Pacurar.

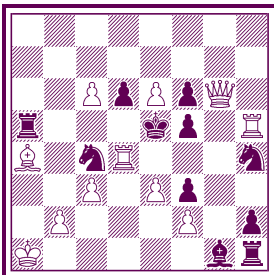
CHESS CHAT

C1

Adrian Storisteanu

The British Chess Magazine 1977

4th Honourable Mention



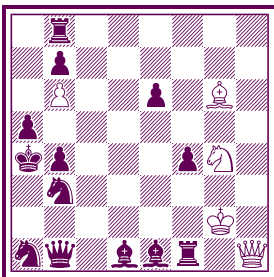
ser-s# 9 C+ (11+11)

C2

Adrian Storisteanu

Die Schwalbe 1980

1st Prize



ser-h# 3 C+ (5+13)

Circe

3 Solutions

It is not a matter of geography. Mostly circumstances, of all kind. The existence of a spiritual domain has a certain weight, a certain 'proximity' to other like-minded individuals, who inspire debate influence nudge gently and generally keep the whole enterprise going (until, of course, the looming next break hits). 1976 (more precisely, a good part of the second half of '75 and the first of '76) was my Year of Ideas – my own *annus mirabilis* (sooner, sweller than Philip Larkin's). It keeps popping up in reference to many of my few compositions, even much later ones. I was then meeting with a group of really extraordinary composers on a weekly basis. Today's electronic instant communications might serve as an approximate, roughly adequate substitute. (It is eminently effective for those who stay up late.)

A common language and a shared culture probably help. Theodor conceded to both a role in the foundation of his remarkable collaboration with Seider. (There is the undeniable advantage of freely switching language mid-sentence or throwing in a random reference obscure to everyone else around, that too.) Fănuș Neagu: "Când bei vin, mi-a zis bătrânul meșter, să mulțumești sticlarilor pentru paharele ce-l luminează și-l fac să vină din vremea prinților de odinioară... Iar eu i-am răspuns: când bei vin cu un prieten, trei foi de flacăra se rup din sângele fiecăruia și ard în bucurie nopți întregi...".

In the "romantic era" of Canadian Fairy Chess (if there ever was one!), you were the Canadian Chess Chat's "Circe Chess" column editor. The other CCC editors were Kenneth Braithwaite – Two-movers, Frank J. Szarka – More-movers, Helpmates and Selfmates, and Frederick M. Mihalek – Fairies. How did it all start and how did it end?

I was new to Canada. A regular column seemed a good idea to improve one's English. Fairies was taken, so I suggested to Frank (we have been corresponding for a while) I will do just circe. (Of course, circe became a front anyway. I was able to muse about other matters related, to widely varying extents, to composition.) It was a new type of undertaking for me, both the writing and the language itself. I became fascinated with clichés (though it did not lead to my own *L'Heure Anglaise*). I embraced them, a mild rebellion against the professed standards. I also adopted quotes extensively (they make up the clever bits in what I write).

A column was also effective in keeping something resembling a contact with the composition world. That was the case earlier, editing the originals in *Shahmat*, with the added advantage that I no longer had to deal with badly-scribbled solutions and add up solver points.

Frank² was something of a problem-magazine Franco. All my correspondence with the authors, in both directions, went through him (once in a while he would mail me the photocopy of a letter addressed to me, sometimes along with a copy of his reply volunteered on my behalf). (Would be nice to have one of those letters addressed "Canadian Cheese Chat" or "Canadian Chess Cat".) I never saw a chess magazine or book sent for review or in exchange for CCC. Everything was late, and chaos reigned. Frank had a lot of enthusiasm, but not much experience with composition. He published everything he received, without any attempt at appraising quality or soundness. As a rule, the solutions, when published at all, had no trace of the author's analysis or comment, similarly the studies he sent for judgement. I know of at least one good problem that simply vanished, mysteriously, on its way to the judge.

All things considered, I am not entirely convinced he enjoyed this job. The refrain was "money-losing proposition" (his printing shop published a few foreign-language newspapers for immigrants, which is what funded the chess part of the operation). He managed to aggravate a lot of composers. When I was preparing the circe originals for judgement, must have been early 1986, I apprised him, in one of our regular phone calls, of the cook found in the problem by Bajtay³ (whose address I didn't have). Frank considered quietly for a few seconds then declared, "He's going to crap out soon". On the basis of this epiphany he decided not to bother writing to inform him. His phone conversations (he called frequently – from Hamilton, the expenses must have added up) were always very colourful. An intriguing character...

It ended, sadly, with Frank's death, though things were not going well for a while beforehand (well, they *never* were).

²Frank J. Szarka – ed.

³József Bajtay (12-11-1902 – 26-04-1988)

CHESS CHAT

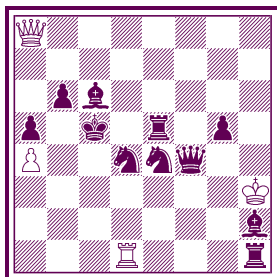
C3

Adrian Storisteanu

Israel Ring Tourney

1974-1988

3^d Prize



ser-h# 4 C+ (4+11)

b) ♖h1→g6

C1)

1.Rd4×h4 2.Qg6-g4 3.Qg4×c4 4.Qc4-a2

5.Ba4-b3 6.Bb3-d5 7.Qa2×a5 8.Rh4-a4

9.Ra4-a2 Bg1×f2 #

C2)

I) 1.Qb1×g6 2.Bd1×g4[+wSb1]

3.Rf1×h1[+wQd1] Qd1-d7 #

II) 1.Bd1×g4 2.Rf1×h1[+wQd1]

3.Qb1×g6[+wBf1] Qd1×a1 #

III) 1.Rf1×h1 2.Qb1×g6[+wBf1]

3.Bd1×g4[+wSb1] Bf1-b5 #

C3)

a) 1.Se4-g3 2.Re5-e1 3.Sd4-e2

4.Qf4-c4 Qa8-f8 #

b) 1.Se4-f6 2.Bc6-h1 3.Sd4-f3

4.Qf4-b4 Qa8-c8 #

Thirty years ago, as you wrote in a memorable column-introduction in *Canadian Chess Chat*⁴, you were sometimes wondering, “particularly before falling asleep on chilly evenings of Canadian summer, what all this fuss about fairy chess”! You confessed at that time that you prefer to take a more poetic approach and view the renaissance of fairy chess as a going back to the roots. Has your view changed since 1984 – the year, not the novel! – and where do you think fairy chess has arrived at this point?

About very few matters I think like I did thirty years ago. But I still view fairy chess in the same magic light, and it remains my favourite playground. Experimentation is at the root of any artistic endeavour.

My so-called articles have always been kindly and generously accepted by *feenschach*. (The first, in 1981, was weirder (orthodoxes, self-blockedheads, “The more you limit, the greater the possibilities”) than what I send in nowadays (thematic weasels, out-of-board experience). At one point they wisely gave up the effort of reinterpreting them into German.) Likewise the occasional irregular original (in a spirit along the same experimental lines, I hope), although the solvers are not always as receptive.

But coming back as an old dog has been, inevitably, a disconcerting experience. “I struggled with the theme and, my best intentions notwithstanding, had no success. I do not possess the right tools (not to mention the talent, etc.). After so long ‘on the outside’ I am watching, from behind the curtain, an overwhelmingly different composition stage. Even Feather, once exclusively into ultra-orthodox helpmates, is now hatching a fauna of fairings. It is as if I landed on another planet. When one’s toolbox contains only circe and, on rare occasions, the stray grasshopper, certain ideas have no chance to get realized. It seems to me that the computer is used *far too well* nowadays, for both testing and composing, and (when I muster the courage to analyse them more closely) many compositions strike me as too artificial and hard to follow...” (This litany will sound familiar to you.)

Here’s Robert Fulford, way back in September 1982, writing in the *Toronto Star* about *The New Criterion*: “And yet, reading the first issue from cover to cover is a melancholy experience. The magazine has a retrospective air, almost the tone of an elegy. Devoted to modernism, it seems to say that modern culture exists mainly in the past. What we have now is denatured and limp, the sad or frivolous hangover of the once-heroic avant-garde. [...] The theme sounds again and again: The past was better than the present; we have lost our way.”

About a year or so ago, you told me that you were preparing an anthology of your chess compositions and shared with me some brief but very interesting excerpts. How is the work progressing?

It is just a personal-use notebook, a Lab Notes, an attempt to be organized and keep the chess stuff (problems, articles, a few letters and such) all in one place. Therefore, a work-in-progress (and in-draft, ideal for tinkering). An anthology is out of the question, it would entail something to anthologize (the better problems in there are mostly others’, antecedents or thematically related). Putting it together was a war of attrition, first with WordPerfect then with just Word. At the same time, an eye-opening exercise. I realized how little composing I have done, and how much talking. (The technical term is low signal-to-noise ratio.)

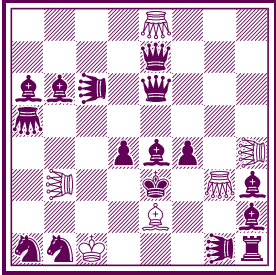
Every branch of art, science, or technology has at any given time its own geniuses who carry it forward. It is comforting to know that there are plenty of serious, talented, and disciplined composers around to advance our art. Having realized I’m not one of them, I decided I might as well have some fun.

My composition is mostly a hit-and-miss affair, the true emblem of the amateur. (I like the *nonlectures* notion of e e cummings, many of mine are *nonproblems*.) Talented artists also claim to be facing similar predicaments. “If I knew where the good songs came from I would go there more often.” (Leonard Cohen)

⁴ *Canadian Chess Chat*, May-August 1984 – ed.

CHESS CHAT

C4
Adrian Storisteanu
Problemblad 1990
1st Honourable Mention



h#2 C+ (6+16)
 Circe
 2 Solutions
 ♟♟ = Grasshopper
 ♞♞ = Lion

- C4)**
 I) 1.Q×h4(Llh8) opens f8-c5 Llh8-b2
 2.Qee7! closes it back for Llb2×b6(Bf8)#
 II) 1.Q×b3(Llb8) opens c8-h3 Llb8-h8
 2.Qee6! closing it back for Llh8×h3(Bc8)#

Exchange of roles between like pieces, anticipatory opening and (preemptive) closing of lines. (Author)

You are an inventor with ten patents in your portfolio, all assigned to IBM. Have you ever considered inventing a new fairy condition?!

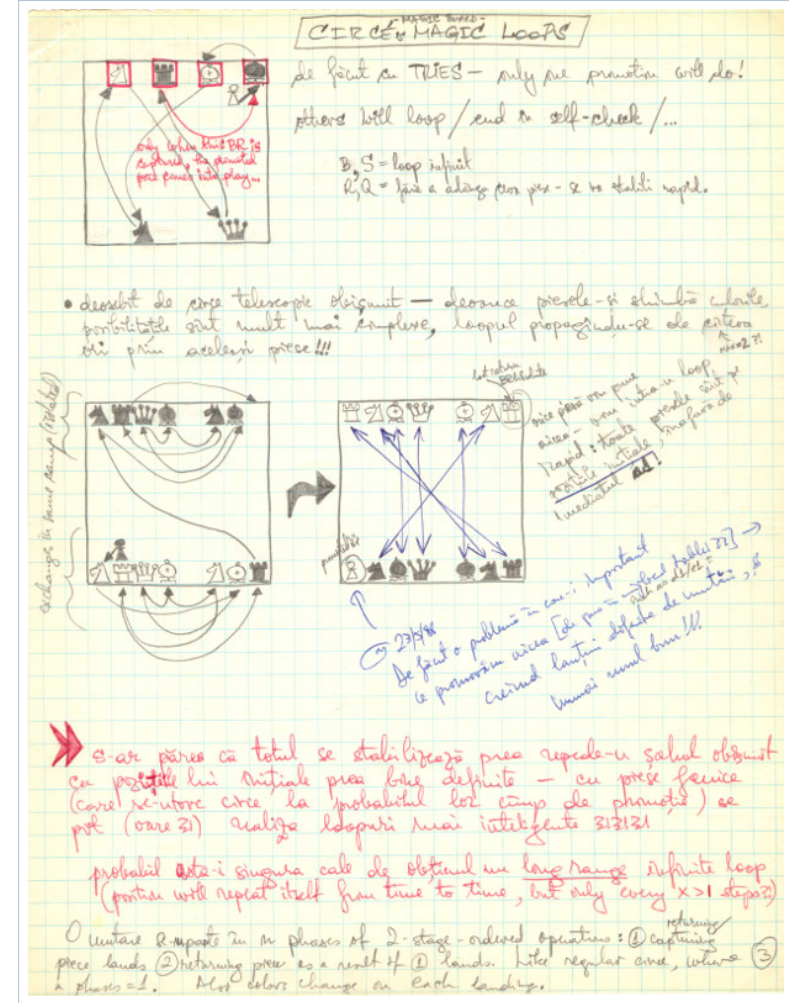
There are always ideas, certainly. The secret is being able to do something worthwhile with them. I doubt we are, right now, in any desperate need for new fairy forms. To paraphrase Robertson Davies, you can hardly throw a stone in the street without hitting somebody who has invented a fairy condition.

With Take and Make, Give and Take, and Shake and Bake already taken, so to speak, I'm presently considering Take Back and Make, a move-scoped blend of retro and forward play. I was amused to find my name alongside "magic board" in Hilmar Ebert's CHESSWOR^LD Project. I used that stipulation purely for convenience, there were too many scattered magic squares in play to mention individually.

In the 1980s I looked into an extension of telescopic circe, working name "circe loops", viz. the continuation of the captures chain regardless of the colour of pieces encountered on the rebirth squares. I tried them out on a magic board, the pieces continuously changing colours in the course of a single move. But beyond a few impressive chains, there wasn't much scope for actual problems. I am sure others have tried this or something similar in the meantime. My only significant finding may well be, in the end, "loopul își schimbă părul, da' năravul ba", which only works, if at all, in Romanian anyway.

Adrian, thank you for kindly sharing your thoughts and experiences with us!

(An e-mail chat is more bearable – and editably revisable – than a real-time interview (though I wouldn't go so far as to actually recommend it). Nabokov said (or, more likely, wrote), "I think like a genius, I write like a distinguished author, and I speak like a child." He insisted on getting interview questions in writing and answering in the same manner. A young Swedish journalist I know completed the above just as wisely: "I'm also pretty bad at making sense when I speak, and usually end up saying, 'Well, as you hear, this is why I have to write'". Back to Nabokov: "Even the dream I describe to my wife across the breakfast table is only a first draft.")



[Circe Magic Loops, Adrian Storisteanu – Notebook]

Toronto, September 2014

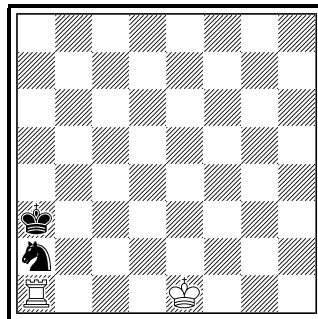
Series-Castling Length Records – by Arno Tüngler

As I mentioned in my previous article “King-Size Series Length Records” (*ChessProblems.ca Bulletin*, Issue 2, June 2014), for unknown reasons series stipulations having “castling” as goal were not included in the record hunt initiated by the late Miloš Tomašević. However, problems with this goal had already been published at the end of the 1980s. **0-0-1** is still the length record for 4 units – just 2 moves! Cornel and I tried to find records for the two stipulations – series-castling (ser-0-0) and series-help-castling (ser-h0-0) – for the different numbers of total force and those were included in a short article published in the September 2011 issue of “*König & Turm*”, the specialized “fanzine for lovers of castling matters” published by Hanspeter Suwe. In the December 2012 issue of the same magazine seven new records were published, and in this article I would like to present seven new length records in the direct category. Please note that six of these are not fully computer-tested, so you may find cooks here... Please see the up-to-date full table of records at <http://LengthRecords.ChessProblems.ca>.

And here is a challenge for all *Bulletin* readers: find new ser-0-0 and ser-h0-0 length-records with normal force and the first overall length records with promoted force in both categories! Send your compositions to *Cornel Pacurar* by November 30, 2014. New records will be published in *Issue 4*.

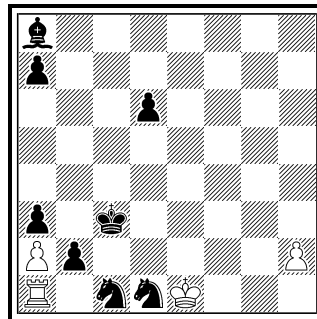
Arno Tüngler

0-0-1
Manfred Rittirsch
Problemkiste VII/1989



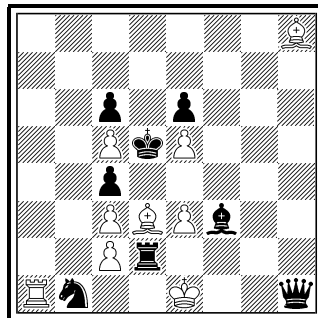
ser-h0-0 2

0-0-2
Arno Tüngler
Original



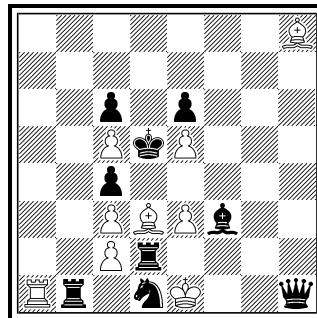
ser-0-0 27

0-0-3
Arno Tüngler
Original



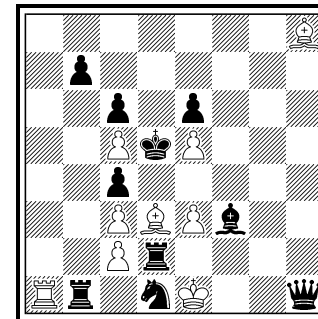
ser-0-0 39

0-0-4
Arno Tüngler
Original



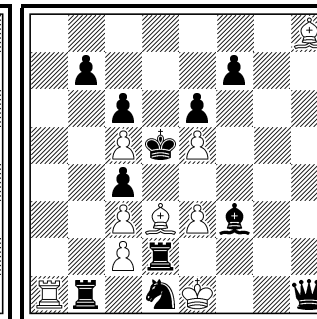
ser-0-0 41

0-0-5
Arno Tüngler
Original



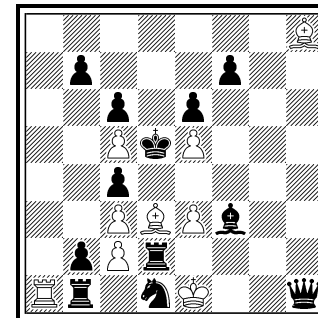
ser-0-0 42

0-0-6
Arno Tüngler
Original



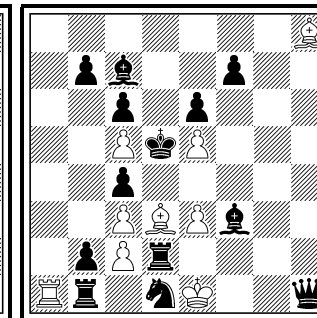
ser-0-0 43

0-0-7
Arno Tüngler
Original



ser-0-0 44

0-0-8
Arno Tüngler
Original



ser-0-0 45

0-0-1: 1.Ka3-b3 2.Sa2-b4 0-0-0

0-0-2: 1.h2-h4 5.h7-h8=S 7.Sf7×d6 9.Sc8×a7
12.Sb6×a8 15.Sc4×a3 16.Sc2 21.a7-a8=R 23.Rd8×d1
24.Rd1×c1 26.Rb1×b2 27.0-0-0

0-0-3: 1.Bd3-f1 8.Bc1×d2 16.Bf2-g1 27.Ba2×b1
38.Bd3-e2 39.0-0-0

0-0-4: 1.Bd3-f1 8.Bc1×d2 16.Bf2-g1 27.Ba2×b1
39.Be2×d1 40.Bd1-e2 41.0-0-0

0-0-5: 1.Bd3-f1 8.Bc1×d2 16.Bf2-g1 22.Bc8×b7
28.Ba2×b1 40.Be2×d1 41.Bd1-e2 42.0-0-0

0-0-6: 1.Bd3-f1 8.Bc1×d2 16.Bf2-g1 20.Bg6×f7
23.Bc8×b7 29.Ba2×b1 41.Be2×d1 42.Bd1-e2 43.0-0-0

0-0-7: 1.Bd3-f1 7.Ba3×b2 9.Bc1×d2 17.Bf2-g1
21.Bg6×f7 24.Bc8×b7 30.Ba2×b1 42.Be2×d1
43.Bd1-e2 44.0-0-0

0-0-8: 1.Bd3-f1 4.Bd8×c7 8.Ba3×b2 10.Bc1×d2
18.Bf2-g1 22.Bg6×f7 25.Bc8×b7 31.Ba2×b1 43.Be2×d1
44.Bd1-e2 45.0-0-0

2013 Tourney Participants:

1. Alberto Armeni – 5 (ITA)
2. Nicolas Dupont – 1 (FRA)
3. Geoff Foster – 2 (AUS)
4. Ján Golha – 1 (SVK)
5. Joost de Heer – 2 (NLD)
6. Jozef Holubec – 1 (SVK)
7. Branko Koludrović – 2 (HRV)
8. Václav Kotěšovec – 5 (CZE)
9. Dan Meinking† – 0.5 (USA)
10. Daniel Novomeský – 1 (SVK)
11. Cornel Pacurar – 1 (CAN)
12. Paul Răican – 2 (ROU)
13. Mečislovas Rimkus – 1 (LTU)
14. Zoran Sibinović – 3 (SRB)
15. George P. Sphicas – 4 (USA)
16. Arno Tüngler – 4.5 (DEU)

2013 Judge:

Ivan Skoba (CZE)

I would first like to thank Cornel for inviting me to judge this tournament. It was a special opportunity to evaluate long series-movers with special stipulations, fairy units, and conditions. I must confess that I did not initially understand all of them, hence I learned and studied them gradually. Essentially, most of the entries are present in my final ranking. Some known names can perhaps have an influence on me, but please take the judgement as my subjective opinion, as it includes the problems I like most.

16 authors (Alberto Armeni, Nicolas Dupont, Geoff Foster, Ján Golha, Joost de Heer, Jozef Holubec, Branko Koludrović, Václav Kotěšovec, Dan Meinking†, Daniel Novomeský, Cornel Pacurar, Paul Răican, Mečislovas Rimkus, Zoran Sibinović, George P. Sphicas, and Arno Tüngler) from 13 countries (Australia, Canada, Croatia, Czech Republic, France, Germany, Italy, Lithuania, Netherlands, Romania, Serbia, Slovakia, and USA) participated in the 2013 tournament, with a total of 36 entries. The complete list can be found at <http://Originals.Chessproblems.ca>. This is a small, but insignificant, decrease relative to the previous two years.

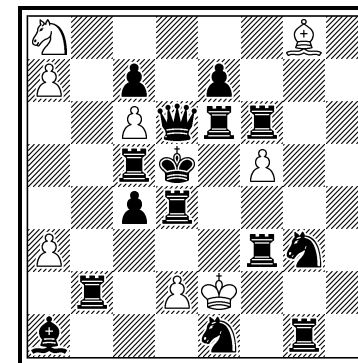
The tournament had a significant number of length-records problems (tasks), which you will find in **Section 1**. Above all, we can see a new trend – series-movers with fairy stipulations (Circe, Anticirce, PWC, Ghost Chess, Madrasi, Alphabetic Chess, Maximummer, Take&Make, Anti-Take&Make) and fairy pieces (Leo, Kangaroo, Grasshopper, Bishopopper, Rookhoper, Antelope, Locust). I must admit that I put a lot of effort to understand some of them, and I hope this did not affect my evaluation. These problems are included in **Section 2**.

In each section I have awarded a large number of problems. This may seem a little unfair given the difference in the number of entries in each section. But in **Section 1** (Series Records & Long-movers) it is necessary to reward each new length record. In spite of that, I did not include entries T156 and T157, which seem to me too simple and, moreover, I am not convinced that their length is high enough (i.e. a record). Admittedly, I could be mistaken...

Section 1: Series Records & Long-movers (15) (HC65, T127, T128, T134, T140, T146-T149, T152-T158)

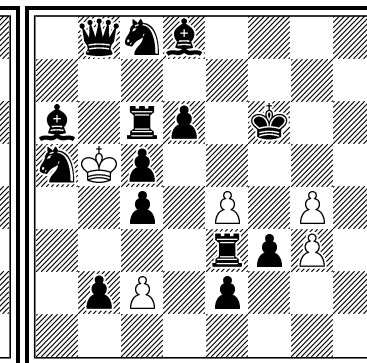
It is a thankless task to create a length-record problem. In the beginning it is easy, especially if a particular record was not yet established. Later on, if somebody breaks your record, you usually discover that there is no way to improve its construction. The only choice then is to look for a new or previously unused mechanism. You spend many sleepless nights, and if you are not successful (which is not unusual), you despair. Only finding a new position with a longer solution can take away that feeling of desperation. But who can be successful? If you look at the list of authors of length-record problems, you will find names that are repeated more often. You notice the immense ingenuity and tenacity of these authors, the ability to delve deep into the core of the problem. And how about the fact that some problems are not very original and repeat known mechanisms? Never mind, it is after all a record, and each new record makes us forget about the previous one.

T140
Arno Tüngler
ChessProblems.ca 2013
1st Prize Section 1



ser-Ze3 208

T128
Paul Răican
ChessProblems.ca 2013
2nd Prize Section 1
dedicated to Arno Tüngler



C+ (8+15) ser-sF 124

b) ser-!F 123

C+ (5+14)

2013 AWARD

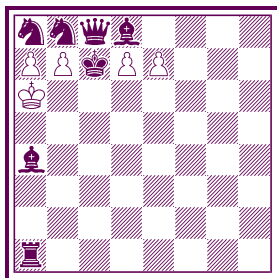
T140 – Previous record: 176 moves (T122 *ChessProblems.ca*, 4.01.2013).

T128 – Previous records: ser-sF 121 moves / 20 units and 123 moves / 21 units, ser-!F 122 moves / 19 units.

T127 – Previous record: 156 moves (HC67 *ChessProblems.ca*, 17.01.2013). Current record: 202 moves (HC76 *ChessProblems.ca*, 26.05.2013)

T152 – Previous record: 142 moves (T134 *ChessProblems.ca*, 1.03.2013).

T146:
Michel Caillaud
The Problemist 1994



ser-s# 4 C+ (5+7)

1.a7×b8=R 2.d7×c8=B 3.b7×a8=Q 4.e7-e8=S + Ba4×e8 #

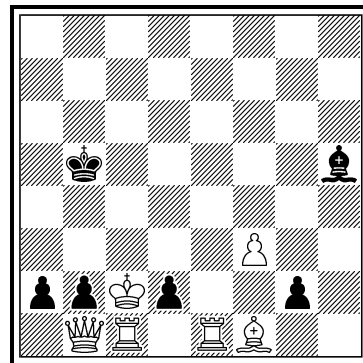
1st Prize – T140, Arno Tüngler. An extraordinary achievement: 208 moves, with no fairy units or conditions! This is now the overall length record with promoted force for all series-mover stipulations.

1.Kd1 8.Bc2 9.d3 11.Kc3 12.Bb3 14.Ka4 25.Bb5 29.Kc8 38.Bd7 40.Ke8 51.Bf7 53.Kg7 54.Bg6 56.Kg5 58.Bg4 60.Kh3 68.Bc2 70.Kh2×g1 72.Kh3 80.Bg4 82.Kg5 84.Bg6 86.Kg7 87.Bf7 89.Ke8 100.Bd7 102.Kc8 111.Bb5 115.Ka4 126.Bb3 128.Kc3 129.Bc2 131.Kc1 133.Be2 135.Kd1×e1 137.Kc1 139.Bc2 141.Kc3 142.Bb3 144.Ka4 155.Bb5 159.Kc8 168.Bd7 170.Ke8 181.Bf7 183.Kg7 184.Bg6 186.Kg5 188.Bg4 190.Kh3 199.Be2 201.Kg2×f3 203.Ke1 204.f5×e6 206.Bc2 208.Ke3 Z

2nd Prize – T128, Paul Răican. New series-self-pin and series-auto-pin move length records for 19 units.

a) 1.Ka4 2.c3 20.K×d8 39.K×a5 59.K×c6 80.K×a6 103. K×c4 123.Ka3 124.g5+! K F (124.e5+? R×e5!)
 b) The first 123 moves of a)

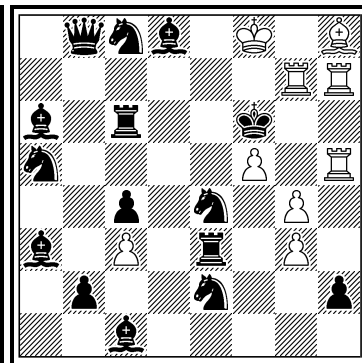
T146
Cornel Pacurar
ChessProblems.ca 2013
 3rd Prize Section 1



ser-h!= 4 C+ (6+6)

3rd Prize – T146, Cornel Pacurar. Full AUW in series-help-auto-stalemate in four moves, with a decreasing force of the promoted officers (QRBS). In view of the article “Seriesmovers

T127
Branko Koludrović
Arno Tüngler
ChessProblems.ca 2013
 1st Hon. Mention Section 1



ser-sZh1 171 C+ (9+15)

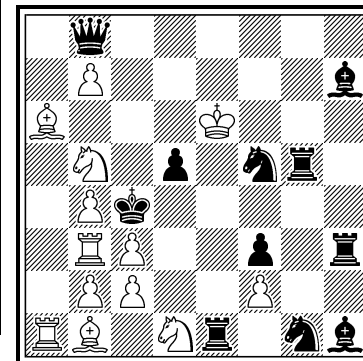
with AUW: Shortest and Longest” by George P. Sphicas, this is probably only the second ever series-mover with full AUW by the moving side in 4 moves (with no fairy elements)! The only other known example is a series-selfmate, also with 12 units (see left-hand side).

1.g×f1Q 2.a×b1R 3.b×c1B 4.d×e1S+ Kd1! =

1st Honourable Mention – T127, Branko Koludrović & Arno Tüngler. New (at the time of publication) overall series-self-target-square move-length record with promoted force. The combination of two known mechanisms is seen here for the first time.

1.Kg8 3.Rh3 7.Kh4 9.Rh7 11.Kh6 13.Rg5 24.Ka2×a3 35.Kh6 37.Rh3 39.Kh4 41.Rg5 48.Ke8×d8 55.Kh4 57.Rh7 59.Kh6 61.Rg5 74.Ka4×a5 87.Kh6 89.Rh3 91.Kh4 93.Rg5 101.Kd7×c6 109.Kh4 111.Rh7 113.Kh6 115.Rg5 129.Ka5×a6 143.Kh6 145.Rh3 147.Kh4 149.Rg5 159.Kd5×c4 160.Kd5 165.c7×b8Q 166.Qb8×c8 167.Qc8×c1 168.Qc1×e3 169.Qe3×e2 170.Qe2×e4 171.Qb1 h1 z

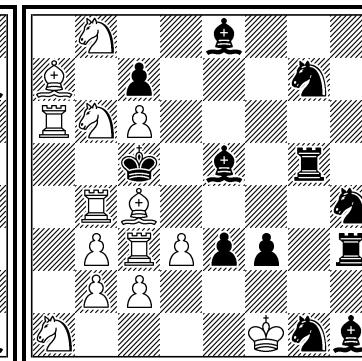
T152
Arno Tüngler
ChessProblems.ca 2013
 2nd Hon. Mention Section 1



ser-sF 156 C+ (13+11)

2nd Honourable Mention – T152, Arno Tüngler. New series-self-pin overall length record with promoted force.

HC65
Dan Meinking†
Arno Tüngler
ChessProblems.ca 2013
 3rd Hon. Mention Section 1



ser-!F 152 C+ (14+12)

2013 AWARD

HC65 – Participated in the 2013 informal tourney replacing T124. Previous record: 140 moves (*feenschach* I-III 2009).

T153 – Previous record: 78 moves (*feenschach* IX 2006).

T154 – Previous record: also 61 moves but with 22 units (T4 *ChessProblems.ca*, 2.04.2010).

T147 – Previous record: 114 moves (*StrateGems* 57, 2012).

7.Ka2 9.Ra5 11.Ka4 13.Rb3 16.Ka1 17.Ba2 21.Kd2×e1 25.Ka1 26.Bb1 29.Ka4 31.Ra1 33.Ka2 35.Rb3 44.Kf6×g5 53.Ka2 55.Ra5 57.Ka4 59.Rb3 62.Ka1 63.Ba2 69.Kf1×g1 75.Ka1 76.Bb1 79.Ka4 81.Ra1 83.Ka2 85.Rb3 96.Kg4×h3 107.Ka2 109.Ra5 111.Ka4 113.Rb3 116.Ka1 117.Ba2 124.Kg1×h1 131.Ka1 132.Bb1 135.Ka4 137.Ra1 139.Ka2 141.Rb3 152.Kg4×f3 153.Kg2 154.f4 155.Kh2 156.Se3+ Sf5×e3 F

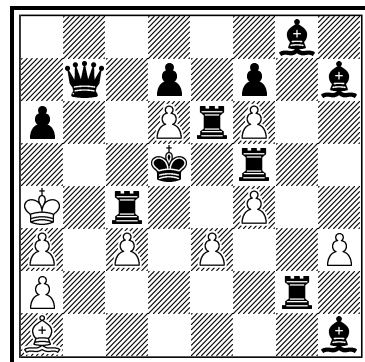
3rd Honourable Mention – HC65, Dan Meinking[†] & Arno Tüngler. New overall series-auto-pin move-length record (promoted force).

8.Ka5 10.Ra2 12.Ka3 14.Rb4 26.Kh6×g5 38.Ka3 40.Ra6 42.Ka5 44.Rb4 53.Kf1×g1 62.Ka5 64.Ra2 66.Ka3 68.Rb4 82.Kg4×h3 83.Kh3×h4 96.Ka3 98.Ra6 100.Ka5 102.Rb4 112.Kg1×h1 122.Ka5 124.Ra2 126.Ka3 128.Rb4 142.Kg4×f3 144.Ke4×e5 148.Kd8×c7 152.Ka5-a4 !F

T153

**Branko Koludrović
Arno Tüngler**

ChessProblems.ca 2013
4th Hon. Mention Section 1



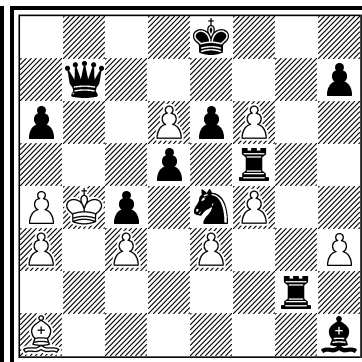
ser-x 83

C+ (10+12)

T154

Arno Tüngler

ChessProblems.ca 2013
5th Hon. Mention Section 1



ser-x 61

C+ (10+11)

4th Honourable Mention – T153, Branko Koludrović & Arno Tüngler. New series-capture overall length record with promoted force. All the black pieces stand on white squares. It takes a long time to capture Pd7. There are more than 60 moves without a capture or pawn move. Long series-movers usually use several well-known mechanisms. Here we see the white bishop repeatedly

closing lines of queens and rooks.

1.Ka5 14.Bb4 16.Kb3 18.a5 19.a4 20.Ka3 32.Bb2 36.Kd1 40.Bf2 42.Kf3 43.Bg3 45.Kh4 56.Bg5 60.Kf8 69.Be7 71.Kd8 82.Bc7 83.Kd8×d7 x

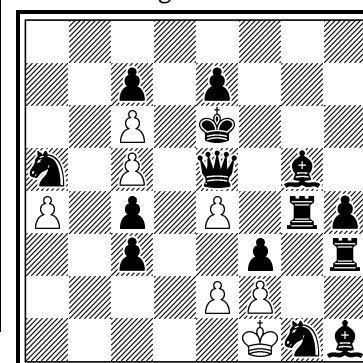
5th Honourable Mention – T154, Arno Tüngler. New series-capture overall length record. Similar to the previous entry, White can only capture Ph7. Known cooperation of king and bishop.

1.Ka5 2.Bb2 3.Bc1 4.Bd2 5.Be1 6.Bh4 7.Bg5 8.Bh6 9.Bf8 10.Be7 11.Bd8 12.Bb6 13.Kb4 14.a5 15.a4 16.Ka3 17.Bd8 18.Be7 19.Bf8 20.Bh6 21.Bg5 22.Bh4 23.Be1 24.Bd2 25.Bc1 26.Bb2 27.Ka2 28.Kb1 29.Kc1 30.Kd1 31.Bc1 32.Bd2 33.Be1 34.Bf2 35.Ke2 36.Kf3 37.Bg3 38.Kg4 39.Kh4 40.Be1 41.Bd2 42.Bc1 43.Ba3 44.Bc5 45.Bb6 46.Bd8 47.Be7 48.Bf8 49.Bh6 50.Bg5 51.Kh5 52.Kh6 53.Bh4 54.Be1 55.Bd2 56.Bc1 57.Ba3 58.Bc5 59.Bb6 60.Bc7 61.Kh6×h7 x

T147

George P. Sphicas

ChessProblems.ca 2013
Commendation Section 1
dedicated to the Memory of
Dan Meinking



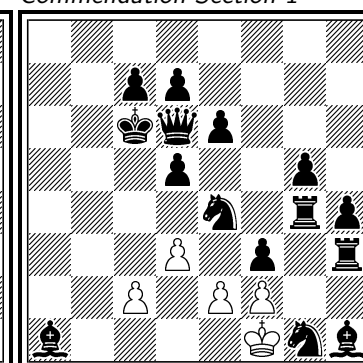
ser-lxz 117

(7+14)

T148

George P. Sphicas

ChessProblems.ca 2013
Commendation Section 1



ser-lxz 110

(5+15)

Commendation – T147, George P. Sphicas. New ser-lxz length record.

20.K×g4 41.K×g1 63.K×h3 86.K×h1 109.K×f3 110.Kg4 111.f4 112.f×e5 113.K×g5 116.Kd4 117.e3 !xz

2013 AWARD



Commendation – T148, George P. Sphicas. Minor promotion (S).

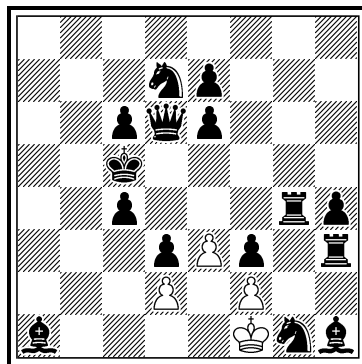
18.K×g4 37.K×g1 57.K×h3 78.K×h1 99.K×f3 100.Ke3 103.f×e6
105.e8S 106.S×c7 108.Sc3 109.Kd4 110.e3 !xz

T149

George P. Sphicas

ChessProblems.ca 2013

Commendation Section 1



ser-lxz 106 (4+15)

Commendation – T149, George P. Sphicas. Minor promotion (R).

117.K×g4 35.K×g1 54.K×h3 74.K×h1 94.K×f3 95.Ke4 100.f8R
102.R×d7 103.R×d6 104.Rd4 105.Ke5 106.e4 !xz

Section 2: General Series-Movers (21)

(T123, T125, T126, T129-T133, T135-T139, T141-T145, T150, T151, T155)

Originally I intended to award entry T145 (Jozef Holubec) a Honourable Mention. Ambitious problem! Knight circuit. Rundlauf – the black knight returning to its starting square – at first glance in order to remove Pc2. However, it appears that the presence of white Pc2 on the board is unnecessary, and without it the problem is still correct. This fact made the problem unsuitable for the honorary mention I planned. The white pawn c2 would have been justified in case the black knight broke the

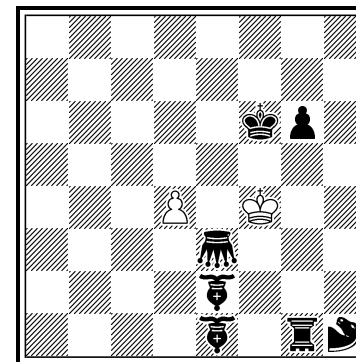
c8-g5 line, unparalysing black Qc8 and as a result checking white Kc1. It seems to me that the position offers more possibilities. My recommendation to the author is to revisit it.

T133

Václav Kotěšovec

ChessProblems.ca 2013

1st Prize Section 2




ser-h# 205 C+ (2+7) pser-s# 15 (2+5)

BlackMaximumber

 = Grasshopper

 = Rookhopper

 = Bishophopper

 = Antelope

1st Prize – T133, Václav Kotěšovec. The Antelope is a 3,4 hopper, its moves five-squares long ($5 = \sqrt{3^2 + 4^2}$). It has a maximum of three available squares on the chessboard, therefore in cooperation with other pieces it takes quite a lot of moves to relocate. During the solutions we find several interesting moments. Black units on squares c6 and b5 limit the mobility of antelope f2 (blocking pieces are RHe6 and BHb5), so the remaining units may make moves shorter than 5. This will be repeated again after 157.Gf5, when squares f5 and g4 are blocked (by Gf5 and BHg4), and antelope ANc1 cannot move. The mate picture is not too evident from the initial position. One could think of others, but the path to them is even longer, if not impossible.

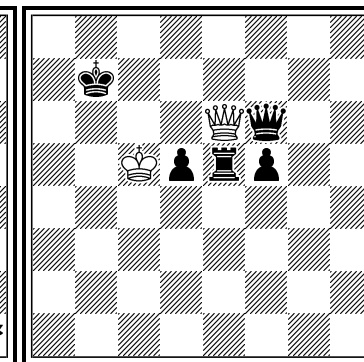
1.RHg7 2.ANe5 3.ANa2 4.ANd6 5.ANg2 6.ANc5 7.ANf1 8.ANb4
9.BHa5 10.ANf1 11.ANc5 12.ANg2 13.ANd6 14.ANh3 15.ANe7

T150

George P. Sphicas

ChessProblems.ca 2013

2nd Prize Section 2



2013 AWARD



16.Ge8 17.ANa4 18.Ge1 19.ANd8 20.ANg4 21.ANc7 22.RHb7
 23.ANg4 24.ANc1 25.ANf5 26.ANb8 27.ANe4 28.ANa7 29.ANd3
 30.ANg7 31.RHh7 32.ANc4 33.ANf8 34.ANb5 35.BHa6 36.ANf2
 37.ANc6 38.ANg3 39.ANd7 40.RHc7 41.ANa3 42.ANe6 43.Ge7
 44.ANa3 45.ANd7 46.ANh4 47.ANe8 48.ANb4 49.Ga3 50.ANf7
 51.ANc3 52.RHc2 53.ANf7 54.ANb4 55.ANe8 56.ANh4 57.ANd7
 58.ANg3 59.Gh3 60.ANd7 61.Gc8 62.Gc1 63.Gg5 64.ANg3
 65.ANc6 66.RHc7 67.ANg3 68.ANd7 69.ANh4 70.ANe8 71.ANb4
 72.ANf1 73.ANc5 74.Gb5 75.ANf1 76.ANb4 77.ANe8 78.ANh4
 79.ANd1 80.ANg5 81.Gh5 82.ANc2 83.RHc1 84.ANg5 85.ANd1
 86.ANh4 87.ANd7 88.ANa3 89.ANe6 90.ANh2 91.ANd5 92.Gc5
 93.ANg1 94.ANc4 95.ANf8 96.ANb5 97.ANe1 98.ANh5 99.ANd2
 100.BHe1 101.ANh5 102.ANd8 103.ANg4 104.ANc7 105.ANf3
 106.ANb6 107.ANe2 108.BHf1 109.ANh6 110.ANd3 111.ANg7
 112.ANc4 113.BHb5 114.ANg1 115.ANd5 116.ANh2 117.ANe6
 118.ANa3 119.ANd7 120.ANg3 121.ANc6 122.ANf2 123.RHc6
 124.Ge3 125.Gg5 126.Ga5 127.BHg3 128.BHe5 129.BHd7
 130.ANb5 131.ANe1 132.ANh5 133.ANd2 134.Ge1 135.ANh5
 136.ANd8 137.ANg4 138.BHh3 139.ANc7 140.ANf3 141.ANb6
 142.ANe2 143.ANa5 144.ANe8 145.ANb4 146.Ga5
 147.ANe8 148.ANh4 149.ANd7 150.BHc8 151.ANa3 152.ANe6
 153.ANb2 154.ANf5 155.BHg4 156.ANc1 157.Gf5 158.BHe6
 159.ANg4 160.ANc7 161.ANf3 162.ANb6 163.ANe2 164.ANa5
 165.ANd1 166.ANg5 167.ANc2 168.Gb1 169.RHc1 170.ANg5
 171.Gh7 172.ANd1 173.ANh4 174.ANd7 175.ANg3 176.ANc6
 177.RHc7 178.Gb7 179.ANf2 180.ANb5 181.ANf8 182.ANc4
 183.ANg7 184.RHh7 185.ANd3 186.RHa7 187.ANh6 188.ANe2
 189.ANb6 190.ANf3 191.Gg2 192.ANc7 193.ANg4 194.ANc1
 195.ANf5 196.ANb2 197.Ga2 198.Gf7 199.RHg7 200.ANf5
 201.ANc1 202.ANg4 203.ANd8 204.ANa4 205.ANe7 d×e5 #

2nd Prize – T150, George P. Spichas. Logical parry-series self-mate in miniature. White cannot play 1.Qb6+? immediately, because black does not have to play 1... Qxb6#, but can instead refute white's plan with 1... Kc8! The foreplay brings the black king to a6, and then after Qb6+ the selfmate is forced. The solution is peppered with other tries.

Try: 1.Qb6+? Not forced is 1... Qxb6#?? 1... Ka8? is shorter 2.Qe6 4.Kc7 5.Qc8+ etc, but try is defeated by 1... Kc8! and white loses control.

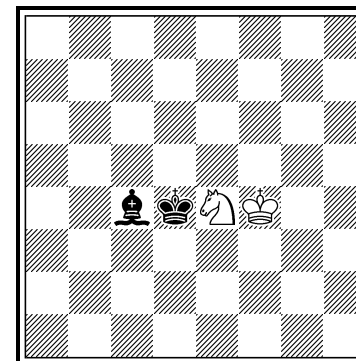
Try: 1.Qd7+? Ka6?? 3.Qb6+ 1... Ka8? is shorter 2.Qe6 4.Kc7 5.Qc8+ etc, but try is defeated by 1... Kb8! , which needs one

move longer: 2.Qe6 4.Kd7 6.Qc8+ Ka7 7.Kc7 8.Qb8+ etc.
 Solution: 1.Kd6 2.Kd7 3.Qd6 4.Qc7+ Ka8 (if 4... Ka6 5.Kc8 6.Qb7 etc or 5.Qb8 6.Kc7 7.Qb7) 5.Qc8+ Ka7 6.Kc7 7.Qb8+ Ka6 8.Qb7+ Ka5 9.Qc6 10.Qd6 12.Kc5 13.Qb8 14.Qb4+ Ka6 15.Qb6+ Qxb6#
 After 7... Ka6 it is premature to try to return to c5, e.g. 9.Qe6?? 11.Kc5 12.Qb6+, since Qe6 is check.

T155

Ján Golha

ChessProblems.ca 2013
 3rd Prize Section 2



psr-h# 5

Take&Make Chess

Anti-Take&Make

2 Solutions

C+ (2+2)

2 Solutions

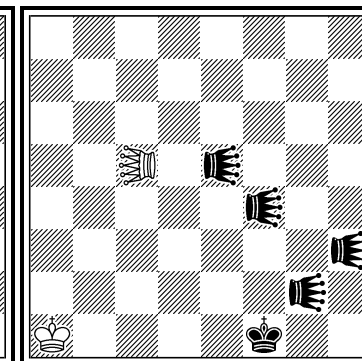
♔ = Kangaroo-Lion

♘ = Kangaroo

T125

Václav Kotěšovec

ChessProblems.ca 2013
 1st Hon. Mention Section 2



ser-h# 22

C+ (2+5)

3rd Prize – T155, Ján Golha. Perfect analogy of the solutions. I do not mind an initial capture. Due to the Take&Make and Anti-Take&Make conditions, the key-move is more meaningful.

I) 1.Kd4×f6[+wSg5] 2.Kf6×f7[+wSe6] 3.Bc4×g5[+wSf8]+
 Kf4×h6[+bBe7] 4.Be7×h7[+wSg6] 5.Kf7×h8[+wSf8] Sf8×g6[+bBg8]#
 II) 1.Kd4×d6[+wSc5] 2.Kd6×d3[+wSe6] 3.Bc4×g5[+wSd4]+
 Kf4×c1[+bBf6] 4.Bf6×b3[+wSc2] 5.Kd3×a1[+wSd4] Sd4×c2[+bBa2]#

1st Honourable Mention – T125, Václav Kotěšovec.

Exemplary cooperation between king and kangaroos to create the checkmate. Analogy of the solutions, both in their course and in the final positions. Echo and ODT.

2013 AWARD



I) 1.Ke2 2.Kd3 3.Kc4 4.Kb5 5.KAa5 6.KAd5 7.Kc6 8.KAb7
9.KAa8 10.Kd5 11.KAe4 12.KAf3 13.Kc4 14.KAb4 15.KAa4
16.Kc3 17.KAb3 18.KAa3 19.KAd6 20.KAe7 21.Kb4 22.Ka3
KALf8#

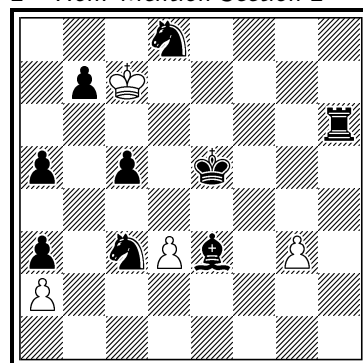
II) 1.Kf2 2.Kg3 3.KAh2 4.Kh4 5.KAh5 6.KAh6 7.Kh3 8.KAh2
9.KAh1 10.Kg4 11.Kf5 12.Ke5 13.KAd6 14.KAc7 15.Ke4
16.KAd5 17.KAc6 18.Kd3 19.KAd2 20.KAd1 21.Kc2 22.Kc1
KALc8#

T135

Paul Răican

ChessProblems.ca 2013

2nd Hon. Mention Section 2



aser-reflex= 34

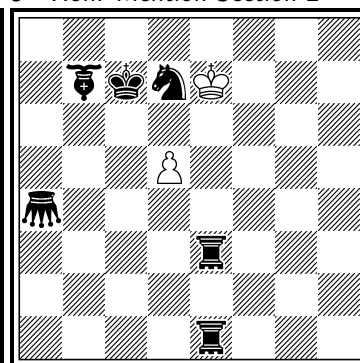
Circe

T132

Václav Kotěšovec

ChessProblems.ca 2013

3rd Hon. Mention Section 2



(4+9) ser-h# 123

C+ (2+6)

BlackMaximummer

♞ = Grasshopper

♖ = Rookhopper

♗ = Bishophopper

2nd Honourable Mention – T135, Paul Răican. 6 anti-parry moves, final stalemate with each square around the white king covered twice (except for the squares close to the black king, who is the one guarding them). Long dance of the white king.

1.Kb8 2.Ka7 3.Ka6!+ b6 7.Kc6!+ Se6 8.Kb7 9.Ka6 10.K×a5!+
(Pa7) b5 11.Kb4!+ c4 12.Kb3!+ c×d3(Pd2) (and now the black
Knight c3 must be brought to g8) 13.K×c3(Sb8) 14.Kb4
15.Kc5!+! Sd4 16.Kb4 17.Ka5 18.Ka6!+ S8c6 19.Kb7
20.K×c6(Sg8)!+ Se6 21.K×b5(Pb7) 22.Kc4 23.K×d3(Pd7)
27.Kg5!+ Sf4 30.Kf2!+ B×d2 33.Kg5 34.g4 Be1 =

3rd Honourable Mention – T132, Václav Kotěšovec.

By searching for a placement of the black pieces in a checkmate position, we find the final diagram. The solution shows a beautiful interplay of grasshoppers (such as the carousel from the 13th to the 19th move) basically until the 55th move, when a black knight comes into play. A very long break follows, then its exemplary cooperation continues. It is unbelievable that somebody can discover such a problem. Probably only the computer can do that. The human mind cannot solve this task! The only static unit is the black king, a result of the BlackMaximummer condition.

1.Ge8 2.BHe4 3.BHc6 4.RHe4 5.Sf6 6.Gb5 7.RHe8 8.Ge5 9.Gb8
10.RHa8 11.RHe8 12.Gf8 13.Gf5 14.RHf8 15.Gc5 16.RHf5 17.Gf8
18.RHc5 19.Gf5 20.BHe4 21.RHc8 22.RHf8 23.Gc5 24.Gc8
25.RHb8 26.Gg8 27.Gc4 28.RHg8 29.Gc8 30.RHb8 31.Gh8
32.RHa8 33.Ge5 34.Ge8 35.RHf8 36.RHf5 37.RHf8 38.RHc5
39.RHc8 40.Gb8 41.RHg8 42.RHa8 43.Gh8 44.Ge5 45.RHh8
46.Gb8 47.RHa8 48.Gd6 49.Gg6 50.BHh7 51.BHf5 52.Ge4 53.Ge8
54.RHf8 55.Sh5 56.RHf4 57.RHd8 58.RHd4 59.RHc4 60.RHc8
61.Gb8 62.Gd6 63.Gf8 64.RHg8 65.Gf4 66.Gb8 67.Gh8 68.Gc3
69.Gc8 70.Gg4 71.RHg3 72.RHh4 73.Ge6 74.Gc4 75.RHb4 76.Gc8
77.Gg4 78.Ga4 79.Sf6 80.Se8 81.Sd6 82.Sb7 83.RHb8 84.Sc5
85.Sa6 86.Ga7 87.Gd7 88.BHc8 89.Gd4 90.Sb4 91.RHb3 92.RHh3
93.Ga4 94.Sa2 95.Ga1 96.Sb4 97.Sc2 98.Se1 99.Gf1
100.Sc2 101.Sb4 102.Sa2 103.Sc1 104.Gb1 105.Se2 106.Sf4
107.Sh5 108.RHh6 109.Sg7 110.RHg8 111.RHb8 112.Se8 113.Sd6
114.RHc6 115.Sc4 116.RHc3 117.Sb2 118.Sa4 119.Sc5 120.RHc6
121.Sa4 122.Sb6 123.Gb7 d6 #

4th Honourable Mention – T141, Daniel Novomeský.

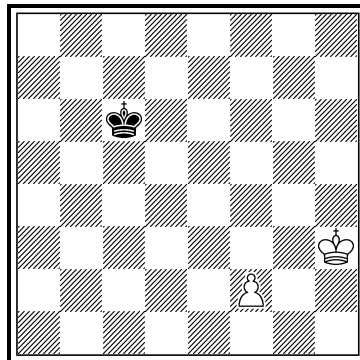
Fairy fireworks (Sentinelles, PionAdvers, MaximumWhite 8, MaximumBlack 3) provide, in twins, three equally long ways to the target auto-stalemate. The first two phases with their eye-catching promotions do not match the third, where the solution does not contain the promotion I expected.

a) 1.Kh2[+bPh3] 2.Kg3[+bPh2] 3.Kh4[+bPg3] 4.Kh4×h3[+bPh4]
5.Kg2 6.Kh1 7.f2×g3 8.g3×h4 9.h5 10.h6 11.h7 12.h8R 13.Rg8
14.Rg3 15.Rg2[+bPg3] !=
b) 1.d7 2.d8B 3.Bc7 4.Bh2[+bPc7] 5.Bg3[+bPh2] 6.Be1[+bPg3]
7.Kg2 8.Be1×g3 9.Kh3[+bPg2] 10.Kh3×h2[+bPh3] 11.Kg1
12.Bg3×c7[+bPg3] 13.Bb8 14.Bb8×g3 15.Bh2[+bPg3] !=
c) 1.Kg3[+bPh3] 2.Kf3[+bPg3] 3.Ke3[+bPf3] 4.Ke3×f3[+bPe3]

2013 AWARD

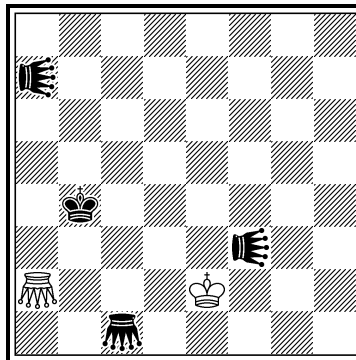
5.Ke4 6.Kd4 7.f2×e3 8.Kc5[+bPd4] 9.e3×d4 10.Kb6[+bPc5]
11.d4×c5 12.Ka7[+bPb6] 13.c5×b6 14.Ka8[+bPa7] 15.b6×a7
!=

T141
Daniel Novomeský
ChessProblems.ca 2013
4th Hon. Mention Section 2



ser-!= 15 C+ (2+1)
Sentinelles PionAdvers
MaximumWhite 8
MaximumBlack 3
b) ♖f2→d6 c) ♔c6→c8

T126
Václav Kotěšovec
ChessProblems.ca 2013
1st Commendation Section 2



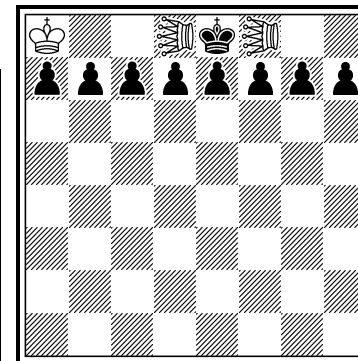
ser-h# 20 C+ (2+4)
PWC
3 Solutions
♟♞ = Grasshopper
♟ = Kangaroo

1st Commendation – T126, Václav Kotěšovec. In comparison with the content of the problem T125, this one is extended by a third solution. The entry would certainly be more compact with only two solutions (echo and ODT). The third solution doesn't fit in, and a fourth solution to match it is missing. It is only a matter of time to find out whether the condition PWC will allow for a fourth solution. I hope the author composes that problem soon.

I) 1.Kb3 2.K×a2(Gb3) 3.Kb1 4.Ga1 5.Kc1 6.Gd1 7.Kc2
8.G×b3(Gd1) 9.Kc3 10.Gd3 11.KAb3 12.Kc4 13.Gb5 14.Kc5
15.Kb6 16.KAb7 17.Kc7 18.Kb8 19.Ka8 20.Gb8 Gf3 #
II) 1.Kc5 2.Gc6 3.Kd5 4.KAb7 5.Kc5 6.Gc4 7.Kb4 8.Kb3
9.G×a2(Gc4) 10.Ka3 11.Ga4 12.KAa2 13.Kb3 14.Gc2 15.KAf2
16.KAb2 17.KAb1 18.Ka2 19.Ka1 20.Ga2 Gf1 #
III) 1.Kc3 2.Gc4 3.Gf1 4.Gd3 5.KAb3 6.Kd4 7.Gd5 8.G×a2(Gd5)
9.K×d5(Gd4) 10.Kc5 11.KAe3 12.KAb6 13.Kb4 14.KAb7 15.Kb3

16.KAb2 17.KAb1 18.Kc2 19.Kc1 20.Gc2 Ga1#

T137
Joost de Heer
ChessProblems.ca 2013
2nd Commendation Section 2

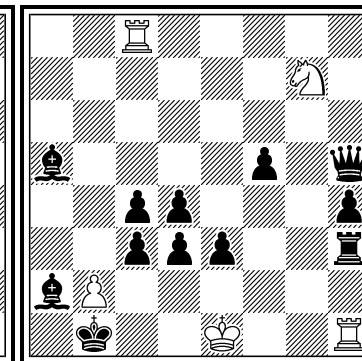


ser-h= 40 C+ (3+9)
Alphabetic Chess
♟♞ = Locust

2nd Commendation – T137, Joost de Heer. 8-fold Excelsior with Locust promotion. A humorous discovery.

5.a1L 10.b1L 15.c1L 20.d1L 25.e1L 30.f1L 35.g1L 40.h1L Kb8 =

T139
Alberto Armeni
ChessProblems.ca 2013
3rd Commendation Section 2



pser-h# 4 C+ (5+12)
Take&Make Chess

3rd Commendation – T139, Alberto Armeni. Valladao. The first parry-move (white pawn moves from the 2nd row) allows a black Take&Make move after the en-passant capture. On the contrary, the second parry-move (after the rook promotion) brings a white capture (white Take&Make). The third and final Take&Make move is again made by black. Checkmate by white castling follows. Interesting idea and realization.

1.c2+ b4 2.c4×b4 3.c1R+ Sg7×h5-d1 4.Rc1×d1-b2 0-0 #

Special Commendation – T151, Geoff Foster. If we follow the final positions, in each pair of solutions the black king is pushed into another corner of the board, as required by the theme of the ChessProblems.ca TT4 (Wenigsteiner series and parry-series four-corner echoes). But the individual solutions are unbalanced and harmony is lacking. All the same, admirable!

2013 AWARD

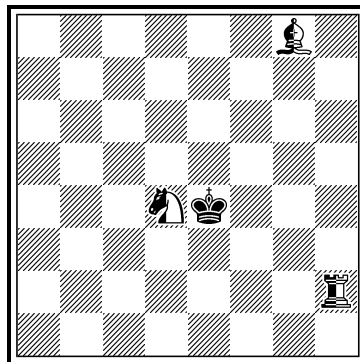
We are very grateful to Ivan for his hard work in making this thorough award, which remains open for 3 months and becomes final on December 31st, 2014. Please address claims of anticipation or unsoundness to Cornel Pacurar at originals@chessproblems.ca

T151

Geoff Foster

ChessProblems.ca 2013

Sp. Commendation Section 2



ser-h# 3 C+ (0+1+3) pser-h# 6 C+ (2+5)

Take&Make Chess

Circe Take&Make

b) ♖h2→d2 c) + ♗g8→f1

d) + ♖d2→c7

2 Solutions

a) 1.nSf3 2.Ke4×g1[+nSg5] 3.Kg1×h8[+nRa2]
nBg8×b2[+nRa8]#, 1.Ke4×c6[+nSe6] 2.nBg8×f4[+nSc7]

b) 1.nRd1 2.Ke4×c2[+nSe2] 3.Kc2×h1[+nRd8]
nRd8×h7[+nBd5]#, 1.nRd2×f3[+nSb3] 2.Ke4×c3[+nRf7]
3.Kc3×a1[+nSd2]
nBg8×f6[+nRa7]#

c) 1.Ke4×b3[+nSf3] 2.nSf3×d7[+nRa2] 3.Kb3×a8[+nRe2]
nBf1×e4[+nRa2]#, 1.Ke4×b3[+nSc2] 2.Kb3×a1[+nSb4]

d) 1.Ke4×f3[+nSe2] 2.nBf1×f4[+nSg3] 3.Kf3×h1[+nSe2]
nBf4×c6[+nRh7]#, 1.Ke4×e6[+nSb5] 2.nSb5×f7[+nRc4]
3.Ke6×h8[+nSg5] nBf1×d4[+nRc8]#

Special Commendation – T1444, Alberto Armeni. Simple, funny, smart.

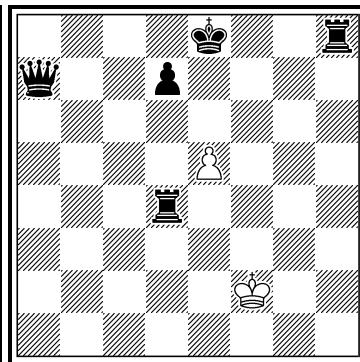
1.Rdh4+ Kf3 2.R4h7 3.0-0+ Ke4 4.d5+ e×d6 ep. 5.Qe7+ d×e7
6.Kh8 e×f8Q#

T144

Alberto Armeni

ChessProblems.ca 2013

Sp. Commendation Section 2



ChessProblems.ca TT6

(Cornel Pacurar 50-JT – 20.02.2015)

Required are compositions of any length and with any stipulation using exactly two Neutral pawns, one white and one black royal units. All fairy conditions are allowed.

Tourney director: Adrian Storisteanu

Submissions by email to: TT6@ChessProblems.ca

Submission deadline: February 20th, 2015

Judge: Cornel Pacurar

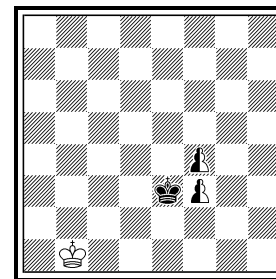
Examples:

1. Cornel Pacurar

Problemiste.fr 2012

Section III – Miniatures

Prize



h#2 C+ (1+1+2)

PWC AntiSuperCirce

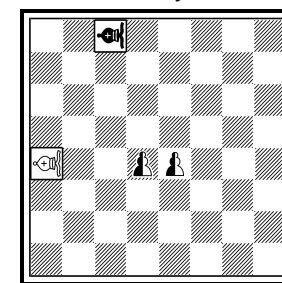
2 Solutions

♙ = Neutral Pawn f3, f4

2. Cornel Pacurar

12th Tzuica TT, 2014

4th Prize, Fairy Section



hs#3 C+ (1+1+2)

ParrainCirce

AntiSuperCirce

b) ♖a4→a8 +c)

♙c8→a6 +d) ♖a8→f8

♖♙ = Royal Eagle a4, c8

♙ = Neutral Pawn d4, e4

1 I) 1.Ke3×f3 [+nPe3][bKf3→h8] nPe3×f4 [+nPe3][nPf4→d4] 2.nPd4×e3
[+nPd4][nPe3→a1=nQ]+ nQa1×d4 [+nPa1=nB][nQd4→f7] #
II) 1.Ke3×f4 [+nPe3][bKf4→a8] nPe3-e4 2.nPe4×f3 [+nPe4][nPf3→h1=nQ]+
nQh1×e4 [+nPh1=nB][nQe4→c7] #

2 a) 1.rEAa4-d5 nPe4-e3 2.nPe3×d4[nPd4→h8=nQ]+ nQh8-e5 [+nPa1=nB]+
3.nBa1×e5[nBe5→h3]+ nBh3-g2 [+nQd4]# b) 1.nPe4-e5 nPe5×d4[nPd4→f1=nR]
2.nRf1-f5 [+nPd8=nS] rEAa8-e4 3.rEAa8×f5[wrEAf5→g5] nSd8-e6 [+nRg3]#

c) 1.rEAa8-f5 nPd4-d3 2.nPd3×e4[nPe4→a8=nQ]+ nQa8-d5 [+nPh1=nB]+
3.nBh1×d5[nBd5→f1]+ nBf1-h3 [+nQf7]# d) 1.nPd4-d5 nPd5×e4[nPe4→g1=nR]
2.nRg1-g5 [+nPe8=nS] nRg5-g7 3.nSe8×g7[nSg7→h8] nSh8-g6 [+nRf5]#

ChessProblems.ca TT6 URL:
<http://TT6.ChessProblems.ca>

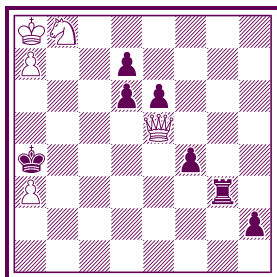
Related Popeye bug: Bug 156

SELECTED COMPOSITIONS

Retractor: In a Retractor problem there are two phases: the retro phase (or retroplay) and the forward phase. In the retro phase, the two sides alternatively take back (retract) their moves. White begins. In the forward phase, there is a stipulation to satisfy. A typical full Retractor stipulation is "White retracts his last move and then mate in one". One way to look at retractors is to consider they are fairy problems where the moves happen to be retractions. These problems have a retro-flavour because only legal last moves can be retracted, but they also have the usual, forward, combinatorial flavour because you have to pick the right retraction, the one that will allow e.g. to mate in one.

Series Retractor: In the retro phase, White or Black retracts a series of moves.

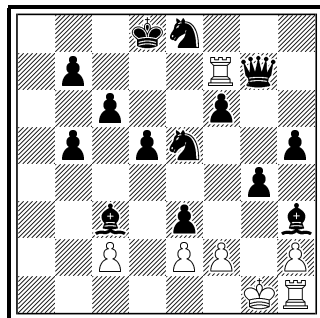
Cornel Pacurar
Paul Răican
Messigny 2013
2nd Prize



-8w & +z5 (5+7)
Circe Assassin

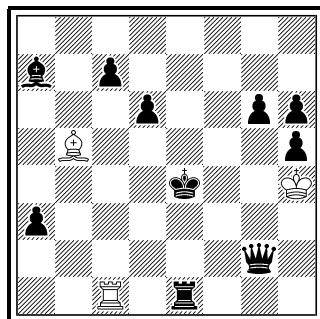
Series Retractors

SC3
Wolfgang Dittmann
0-0 1980
1st Prize



-29w & #1 (7+14)

SC5
Peter Wong
feenschach 1991-92 (v)
1st Prize
G59 FIDE-Album 1992-1994



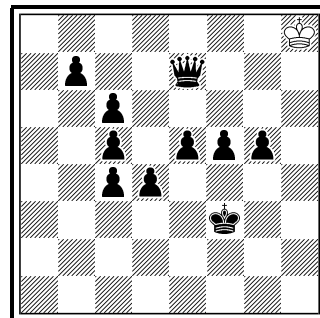
-13w & #1 (3+10)

Circe Rex Inclusive
b) ♙a7→b1

SC3 (Wolfgang Dittmann): -1.Rf8-f7... -9.Rg2-g3 -10.Kf1-g1
-11.Rg3×Rg2 -12.Rf3-g3... -15.Rd2-d4 -16.Ke1-f1... -18.Kc1-d1
-19.Rd1-h1 -20.0-0-0 -21.Rd4×Rd2... -29.Rf7-f8 & 1.Ra1-a8#

SC4 (Peter Wong): -1.Kg8-h8 -2.Kf8×Sg8 -3.Ke8×Bf8 -4.Kd7-e8

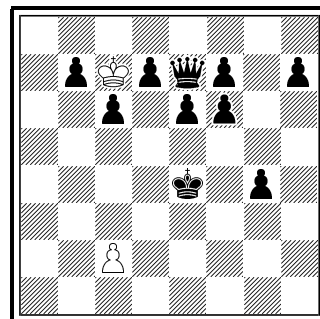
SC4
Peter Wong
Problem Observer 1990
1st Prize



-25w & #1 (1+10)

Circe Rex Inclusive

SC6
Peter Wong
Phénix 1992
1st Prize
G60 FIDE-Album 1992-1994



-22w & #1 (2+10)

Circe Rex Inclusive
2 Solutions

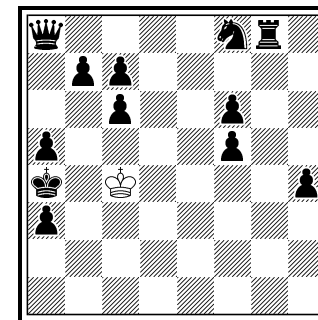
-5.Kc8×Sd7 -6.Kb8×Bc8 -7.Ka8-b8 -8.Kb8×Ra8 -9.Kc7-b8
-10.Kd6-c7 -11.Kd5-d6 -12.Ke4-d5 -13.Kf4×Re4 -14.Kg4×Bf4(Bf8)
-15.Kh5×Rg4(Ra8) -16.Kg6-h5 -17.Kf7-g6 -18.Ke8-f7
-19.Kf7×Be8(Bc8) -20.Kg6×Sf7(Sg8) -21.Kh5-g6 -22.Kh4-h5
-23.Kh3-h4 -24.Kh2-h3 -25.Kg1-h2 & 1.Kf2#

SC5 (Peter Wong): a) -1.Rc5-c1 -2.Rc8×c5(c7) -3.Rh8×Bc8
-4.Rg8×Rh8 -5.Re8×Sg8 -6.Re5-e8 -7.Rf5×Re5 -8.Rf3×Bf5
-9.Re3×Bf3(Bc8) -10.Rd3×Re3(Rh8) -11.Rd5×Sd3
-12.Rd4×Sd5(Sg8) -13.Rc4-d4 & 1.Be8#
b) -1.Rc2-c1 -2.Rc8×c2(c7) -3.Ra8-c8 -4.Rb8×Ra8 -5.Rf8×Sb8
-6.Rf4×Bf8 -7.Rf3×Bf4 -8.Re3×Rf3 -9.Rd3×Se3 -10.Rd4-d3
-11.Rd5×Sd4(Sb8) -12.Re5×Rd5(Ra8) -13.Re8×Be5(Bf8) & 1.Bd3#

SC6 (Peter Wong): I) -1.Kb8-c7 -2.Ka8-b8 -3.Kb8×Ra8 -4.Kc8×Sb8
-5.Kd8×Bc8 -6.Ke8×Sd8 -7.Kf8-e8 -8.Kg7×Sf8(Sb8) -9.Kg6-g7
-10.Kf5-g6 -11.Kf4×Rf5 -12.Kf3-f4 -13.Kf4×Bf3(Bc8) -14.Ke5×f4(f7)
-15.Kd5×Be5 -16.Kd6×d5(d7) -17.Kd7-d6 -18.Ke8-d7
-19.Kd7×Re8(Ra8) -20.Kd6-d7 -21.Kc5-d6 -22.Kc4-c5 & 1.Kd3#
II) -1.Kc8-c7 -2.Kd8×Bc8 -3.Ke8-d8 -4.Kf8-e8 -5.Kg8×Bf8
-6.Kh8×Sg8 -7.Kg7×Rh8 -8.Kg6-g7 -9.Kf5-g6 -10.Kf4×Sf5
-11.Kf3×Rf4 -12.Ke3×Sf3(Sg8) -13.Kd3×Be3(Bf8) -14.Kd4×d3(d7)
-15.Ke5-d4 -16.Kd6×Re5(Rh8) -17.Kd7-d6 -18.Ke8-d7
-19.Kd7×Be8(Bc8) -20.Kd6-d7 -21.Kc5-d6 -22.Kc4-c5 & 1.cd3(d7)#

SC7
Peter Wong
The Problemist 1994
1st Prize

G58 FIDE-Album 1992-1994



-6w & #1 (1+12)

Circe Rex Inclusive

0-position a) +♖d6
b) +♘f7 c) +♙e8

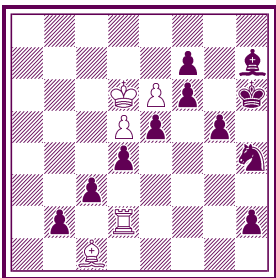
SC7 (Peter Wong):
a) -1.Rd8 -2.Rb8 -3.Rd8×Sb8
-4.Re8×Bd8 -5.Re7×Re8
-6.Re3×Se7(Sb8) & 1.Ra3#
b) -1.Sh8 -2.Sf7×Rh8 -3.Sd6
-4.Se8×Rd6(Rh8) -5.Sg7×Se8
-6.Se6×Bg7 & 1.Sc5#
c) -1.Bd7 -2.Bc8 -3.Bd7×Bc8
-4.Be8×Sd7 -5.Bf7×Be8
-6.Bh5×Rf7 & 1.Bd1#

SELECTED COMPOSITIONS

Retro phase: 1.Qb7×d7 (+bPd7, -wQd7)
2.Qh1-b7 3.Qb7×d7 (+bPd7, -wQd7) 4.Qg2-b7
5.Qb7×d7 (+bPd7, -wQd7) 6.Qf3-b7 7.Qb7×d7
(+bPd7, -wQd7) 8.Qd5-b7

Forward phase: 1.Ka8-b7! Rg3-g5! 2.Qg2-
g4 Rg5-g7 3.Qg4-g6 Rg7-e7 4.Qg6-f7 Re7-e8
5.Qf7×e8 (+bRa8)! +z (C+)

Cornel Pacurar
Vlaicu Crişan
Messigny 2013
3rd Prize

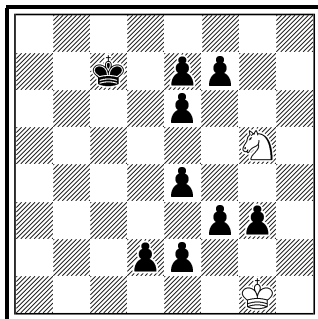


-11w & ×z1 (5+11)
Circe Assassin

Retro phase: 1.Bg6×f7 (+bPf7, -wBf7) 2.Bb1-g6
3.Bg6×f7 (+bPf7, -wBf7) 4.Bc2-g6 5.Bg6×f7
(+bPf7, -wBf7) 6.Bd3-g6 7.Bg6×f7 (+bPf7,
-wBf7) 8.Be4-g6 9.Bg6×f7 (+bPf7, -wBf7)
10.Bf5-g6 11.Bg6×f7 (+bPf7, -wBf7)

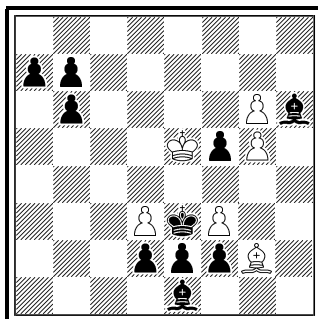
Forward phase: 1.Rd2×h2 (+bPh7, -bBh7)! xz
(C+)

SC8
Peter Wong
The Problemist 1990
Prize
G60 FIDE-Album 1989-1991



-17w & #1 (2+9)
Circe

SC10
Gerald Ettl
feenschach 1995
Prize

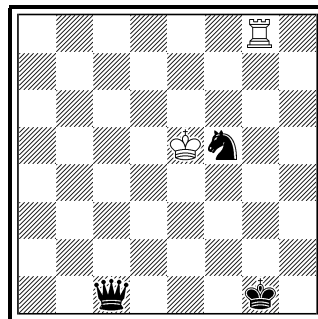


-12b & #1 (6+10)
Circe

SC8 (Peter Wong): -1.Sh7-g5 -2.Sf6-h7 -3.Sg8×f6(f7) -4.Sh6×Sg8
-5.Sf7-h6 -6.Sh8-f7 -7.Sg6×Rh8 -8.Sf8-g6 -9.Sd7×Bf8 -10.Sb6×Sd7
-11.Sc8-b6 -12.Sd6×Bc8 -13.Sb7×Rd6 -14.Sd8×Sb7(Sg8)
-15.Sc6×Rd8(Rh8) -16.Sb8×Qc6 -17.a7×Bb8=S(Bf8) & 1.a8=S#

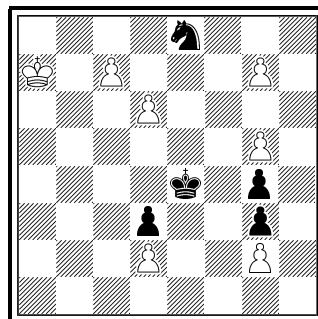
SC9 (Peter Wong): -1.Rf8-g8 -2.Rc8×Bf8 -3.Ra8×Bc8 4.Ra1×Ra8
-5.Rb1×Ba1 -6.Rb7×Rb1 -7.Rc7×Pb7 -8.Rd7×Pc7 -9.Rf7×Pd7

SC9
Peter Wong
feenschach 1990
Prize



-22w & =1 (2+3)
Circe Rex Inclusive

SC11
Branko Koludrović
Hans Gruber
Springaren 2002
2nd Prize



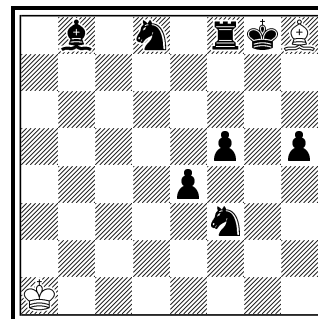
-2b & h=1 (7+5)
b) ♔e4→f4
3 Solutions

-10.Rg7×Pf7 -11.Rh7×Pg7 -12.Rh1×Ph7 -13.Rh2×Bh1(Bc8)
-14.Rb2×Ph2(h7) -15.Rc2×Pb2(b7) -16.Rd2×Pc2(c7)
-17.Rd1×Pd2(d7) -18.Re1×Rd1 -19.Rf1×Be1(Bf8) -20.Rf2×Rf1(Ra8)
-21.Rg2×Pf2(f7) -22.Rg8×Pg2(g7) & 1.K×f5=

SC10 (Gerald Ettl): -1.Bf8-h6 -2.Ba3-f8 -3.Bc1-a3 -4.Ba3×Bc1
-5.Bf8-a3 -6.Bh6-f8 -7.Bf8×Bh6 -8.Bb4×Bf8 -9.Ba3×Bb4
-10.Bc1×Ba3(Bc1) -11.c2-c1=B -12.b3×Pc2 & 1.g×f6(Pf7) e.p.#

SC11 (Branko Koludrović & Hans Gruber):
a)
-1.Kd5×Se4 -2.Kc6×Rd5 & 1.Sf6 S×f6=
-1.Kf5×Re4 -2.Kg6×Qf5 & 1.K×g7 R×e8=
-1.Sf6×Se8 -2.Sd5×Qf6 & 1.S×c7 S×c7=
b)
-1.Sf6×Re8 -2.Sd7×Bf6 & 1.Se5 R×e5=
-1.Sf6×Be8 -2.Sd5×Qf6 & 1.Ke4 Bc6=
-1.Sf6×Se8 -2.Se4×Bf6 & 1.S×d6 S×d6=

SC12
Theodor Steudel
Stella Polaris 1971
3rd Prize

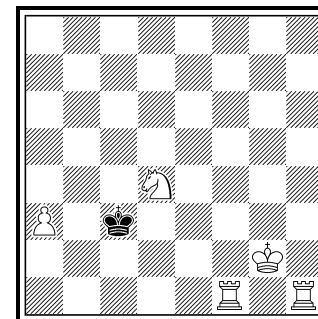


-5w & ser-#7 (2+8)

SC12 (Theodor Steudel): -1.g7×Rh8=B -2.g6-g7 -3.g5-g6 -4.g4-g5 -5.g2-g4 & 1.g2×f3 2.f3×e4
3.e4-e5 4.e5-e6 5.e6-e7 6.e7-e8=Q 7.Qe8-g6#

SC13 (Klaus Wenda): -1.Kg1-g2 -2.Ra1×Ra2(Rh1) -3.0-0
-4.Rc8×Sg8(Rh1) & 1.0-0+ Ra1#

SC13
Klaus Wenda
StrateGems 2002
3rd Prize



-4w & s#1 (5+1)
Anticirce Cheylan

SELECTED COMPOSITIONS

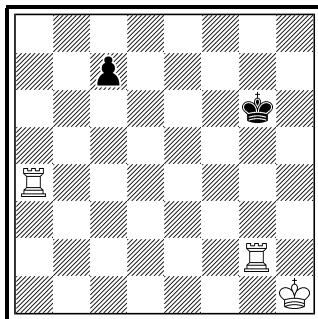
72nd feenschach TT: Required were series help-selfmate move-length records with 5-24 (or more) units (legal position and no promoted force). Series help-selfmates exceeding the overall length record of 196 moves with promoted force (legal position) were also welcome. Closing date was December 31st, 2013 and the tournament director was Thomas Brand. Books or brochures prizes were offered as a reward to all tournament participants who sent at least one actual length record if the total number of such records from all tournament participants was equal or exceeded the total number of records submitted by Arno Tüngler!

Announced in *f-201*, the 72nd feenschach TT was a successful tournament: 7 authors from 7 countries contributed 34 problems. The winner of this interesting "Arno Tüngler vs Rest of the World" challenge was Arno Tüngler with a score of 11 to 8! The participation of *ChessProblems.ca* members (Itamar Faybish, Ralf Krättschmer, Cornel Pacurar, Paul Răican and Ivan Skoba) was very strong, all records other than Arno's being the result of their efforts and *ChessProblems.ca* workshop-based collaboration.

The results of the tournament were published in *feenschach 206* (March/April 2014) and we reproduce here eight of the records demonstrating the basic matrices used, **SC21** being the overall length-record. The full table of records can be seen at <http://LengthRecords.ChessProblems.ca>.

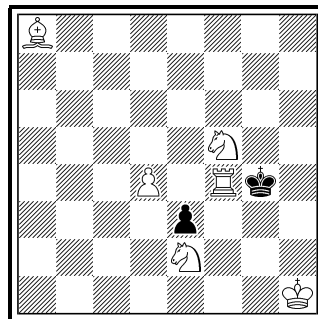
72. f-Thematurnier

SC14
Ivan Skoba
Arno Tüngler



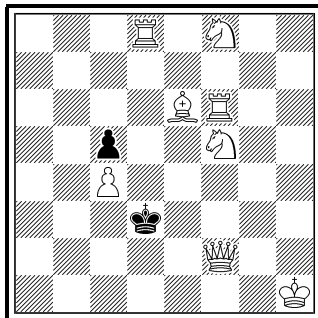
ser-hs# 23 C+ (3+2)

SC15
Itamar Faybish



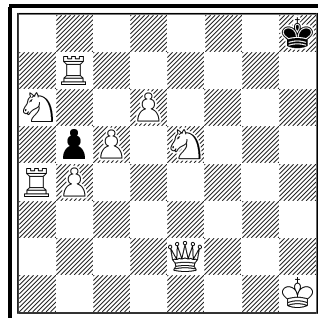
ser-hs# 47 C+ (6+2)

SC16
Cornel Pacurar
Itamar Faybish



ser-hs# 58 C+ (8+2)

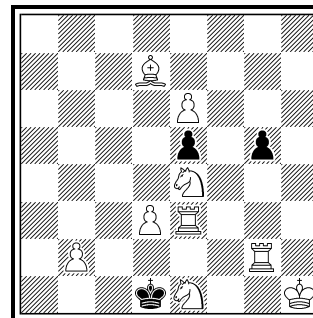
SC17
Cornel Pacurar
Itamar Faybish



ser-hs# 60 C+ (9+2)

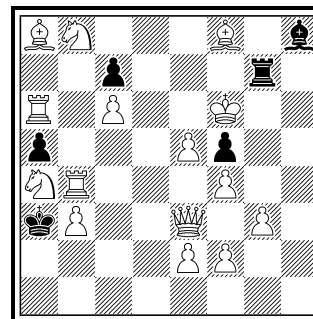
SC14 (Ivan Skoba, Arno Tüngler): 1.Kg6-f5 3.c5-c4 5.Ke4-d3 7.c3-c2 11.Kc1-d1 12.c2-c1=Q 13.Qc1-d2 15.Kc2-d3 16.Qd2-b4 18.Ke4-f5 19.Qb4-g4 22.Kh4-h3 23.Qg4-g3 & 1.Rg2-h2+ Qg3×h2 #
SC15 (Itamar Faybish): 10.Kd3×e2 20.Kg5×f4 31.Ke2-f1 33.e2-e1=Q 34.Qe1-g3 46.Kg4-h3 47.Qg3-g4 & 1.Ba8-g2+ Qg4×g2 #
SC16 (Cornel Pacurar, Itamar Faybish): 6.Kc7×d8 15.Ke5×f6 26.Ke8×f8 37.Ke5×e6 41.Kd3×c4 42.Kc4-b3 45.c3-c2 48.Kc1-d1 49.c2-c1=Q 50.Qc1-d2 58.Kg4-h3 & 1.Qf2-g2+ Qd2×g2 #
SC17 (Cornel Pacurar, Itamar Faybish): 6.Kc8×b7 18.Kb3×a4 31.Kb7×a6 43.Kc3×b4 44.Kb4-a3 47.b3-b2 50.Kb1-c1 51.b2-b1=Q 52.Qb1-c2 60.Kf4-g3 & 1.Qe2-h2+ Qc2×h2 #

SC18
Arno Tüngler



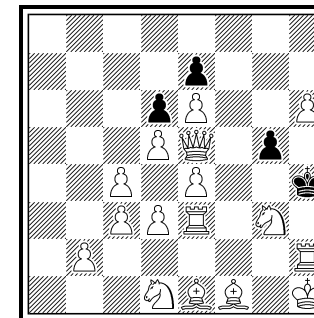
ser-hs# 67 C+ (9+3)

SC20
Arno Tüngler



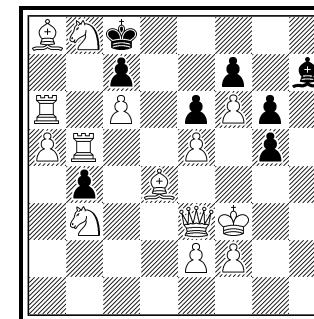
ser-hs# 128 C+ (15+6)

SC19
Arno Tüngler



ser-hs# 128 C+ (16+4)

SC21
Cornel Pacurar



ser-hs# 133 C+ (14+8)

SC18 (Arno Tüngler): 16.Kf4×e3 33.Kd1×e1 51.Ke3×d3 52.Kd3×e4 53.Ke4-d3 56.e3-e2 59.Ke1-f1 60.e2-e1=Q 61.Qe1-f2 63.Ke2-f3 64.Qf2-g3 66.Kg4-h3 67.g5-g4 & 1.Rg2-h2+ Qg3×h2 #
SC19 (Arno Tüngler): 1.Kh4-g4 2.d6×e5 20.Kc1×d1 37.Kf4×e3 55.Kd1×e1 73.Kf4×g3 92.Ke1×f1 112.Ke3×d3 113.Kd3×e4 114.Ke4-d3 117.e3-e2 120.Ke1-f1 121.e2-e1=Q 122.Qe1×e6 123.Qe6-d6 128.e2-e1=R & 1.Rh2-f2+ Kf1×f2 #
SC20 (Arno Tüngler): 14.Kg8×f8 29.Ka3×b4 48.Kc8×b8 69.Kb5×a6 91.Kb8×a8 113.Kb5×c6 114.Kc6-d5 119.c2-c1=Q 121.Qc4×f4 122.Qf4×g3 125.f3×e2 126.e2-e1=B 128.Bc3-d4 & 1.Qe3-f3+ Qg3×f3 #
SC21 (Cornel Pacurar): 5.Kg8-h8 6.Bh7-g8 22.Ka4×b5 38.Kh7-h8 39.Bg8-h7 45.Kc8×b8 51.Kg8-h8 52.Bh7-g8 69.Kb5×a6 86.Kh7-h8 87.Bg8-h7 94.Kb8×a8 101.Kg8-h8 102.Bh7-g8 119.Kb5×c6 120.Kc6-d5 125.c2-c1=Q 127.Qc7×e5 128.Qe5-d6 130.e5×d4 132.d3×e2 133.e2-e1=Q & 1.Qe3-e4+ Qe1×e4 #

SELECTED COMPOSITIONS

The recent *Rex Solus Challenge 2014* (*SuperProblem TT-108* – see *ChessProblems.ca Bulletin Issue 1*, p.19) was totally dominated by members of the *ChessProblems.ca Forums!*

The tournament was very successful: 26 authors participated with more than 200 compositions.

The overall winner was *our* Arno Tüngler, with another incredible performance. As judge Dragan Stojnić noted, “*It was amazing that this composer, alone or with several co-authors, created the longest compositions in 15 sections! The only composer who managed to surpass him was Milomir Babić in the RR section.*” Congratulations!

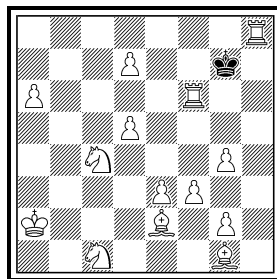
Indeed, there were thirteen winning joint-compositions, all ‘fruits’ of collaborative efforts within the friendly and motivating environment provided by a dedicated *ChessProblems.ca* private workshop.

We are reproducing with great pleasure all sixteen winning compositions.

Rex-Solus Challenge 2014

SC22

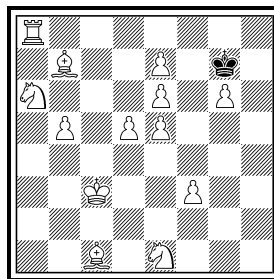
Paul Răican
Arno Tüngler
TT-108, SuperProblem
1st Prize, Q-Q Section



ser-h=36* C+ (14+1)

SC23

Arno Tüngler
TT-108, SuperProblem
1st Prize, Q-R Section

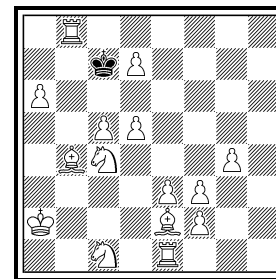


ser-h=29* C+ (13+1)

28.Kc3×b4 34.Ke6-d5 f7-f8=S =

SC26

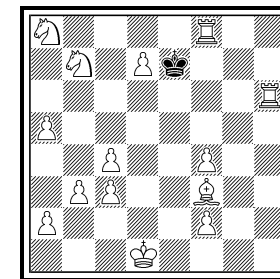
Paul Răican
Arno Tüngler
TT-108, SuperProblem
1st Prize, R-Q Section



ser-h=53* C+ (15+1)

SC27

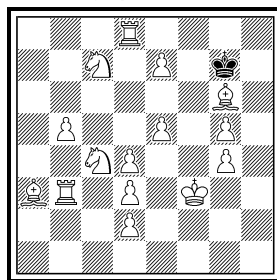
Milomir Babić
TT-108, SuperProblem
1st Prize, R-R Section



ser-h=25* C+ (14+1)

SC24

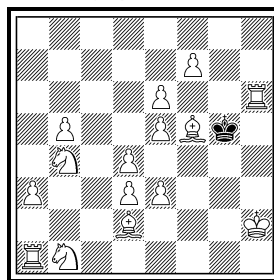
Arno Tüngler
TT-108, SuperProblem
1st Prize, Q-B Section



ser-h=34* C+ (15+1)

SC25

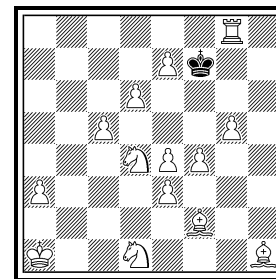
Paul Răican
Arno Tüngler
TT-108, SuperProblem
1st Prize, Q-S Section



ser-h=34* C+ (15+1)

SC28

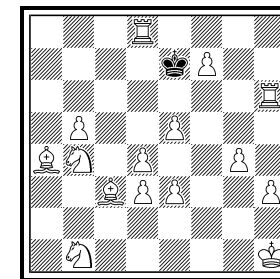
Paul Răican
Arno Tüngler
TT-108, SuperProblem
1st Prize, R-B Section



ser-h=40* C+ (14+1)

SC29

Paul Răican
Arno Tüngler
TT-108, SuperProblem
1st Prize, R-S Section



ser-h=49* C+ (15+1)

SC22 (Paul Răican, Arno Tüngler): 1...d7-d8=Q =, 1.Kg7×h8 3.Kg7×f6 9.Ka7×a6 14.Kc2×c1 28.Kg3×g2 29.Kg2×g1 31.Kf2×e2 33.Kd3×c4 36.Kd6-e5 d7-d8=Q =

SC23 (Arno Tüngler): 1...e7-e8=Q =, 1.Kg7×g6 6.Kf2×e1 8.Kd1×c1 15.Kb6×b7 25.Ke2×f3 27.Ke4×d5 28.Kd5×e6 29.Ke6-d7 e7-e8=R =

SC24 (Arno Tüngler): 1...e7-e8=Q =, 1.Kg7×g6 2.Kg6×g5 11.Kc2×b3 13.Kc2×d3 14.Kd3×c4 19.Kb6×c7 21.Kb6×b5 24.Kd3×d2 34.Kf7-e6 e7-e8=B =

SC25 (Paul Răican, Arno Tüngler): 1...f7-f8=Q =, 1.Kg5×h6 3.Kg5×f5 4.Kf5×e6 12.Kb2×a1 13.Ka1×b1 15.Kb2×a3 26.Ke2×d2

SC26 (Paul Răican, Arno Tüngler): 1...d7-d8=R =, 1.Kc7×b8 3.Ka7×a6 5.Kb5×b4 17.Kg2×f2 18.Kf2×e1 33.Kc2×c1 48.Kf2×e2 50.Kd3×c4 51.Kc4×c5 53.Kd6-e5 d7-d8=Q =

SC27 (Milomir Babić): 1...d7-d8=R =, 1.Ke7×f8 3.Kg7×h6 6.Kf5×f4 12.Kg1×f2 15.Kd3×c3 17.Kb2×a2 18.Ka2×b3 19.Kb3×c4 23.Ka7×a8 25.Kb8-c7 d7-d8=R =

SC28 (Paul Răican, Arno Tüngler): 1...e7-e8=R =, 1.Kf7×g8 10.Ka4×a3 15.Kd2×d1 31.Kh2×h1 33.Kg2×f2 34.Kf2×e3 35.Ke3×d4 40.Kd7-e6 e7-e8=B =

SC29 (Paul Răican, Arno Tüngler): 1...f7-f8=R =, 1.Ke7×d8 8.Kh4×h3 9.Kh3×g4 16.Ka5×a4 28.Kc1×b1 42.Kb3×c3 43.Kc3×b4 49.Ke6-d5 f7-f8=S =

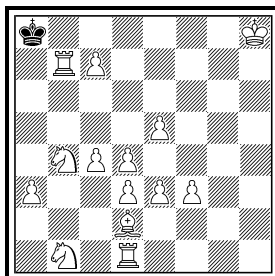
SELECTED COMPOSITIONS

SC31: The same position but with an additional superfluous wPb5 was also found by Milomir Babić and Sébastien Luce (mirrored).

The results of the participating *ChessProblems.ca* Forums members are as follows:

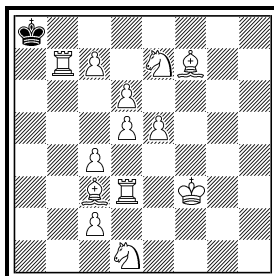
1. Arno Tüngler (I=7.99, II=0.33, III=0.33)
2. Paul Răican (I=4.99, II=0.17, III=0.16)
- ...
4. Ralf Krätschmer (I=1.33, II=5.33, III=2.66)
5. Ivan Skoba (I=0.5, II=0, III=0)
- ...
7. Miodrag Mladenović (I=0, II=4, III=1)
- ...
11. Ján Golha (I=0, II=0.17, III=0.16)
- ...
17. Zoran Sibinović (I=0, II=0, III=0)
- ...

SC30
Paul Răican
Arno Tüngler
TT-108, SuperProblem
1st Prize, B-Q Section



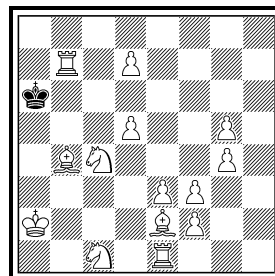
ser-h=49* C+ (14+1)

SC31
Paul Răican
Arno Tüngler
TT-108, SuperProblem
1st – 3rd Prize, B-R Sec.



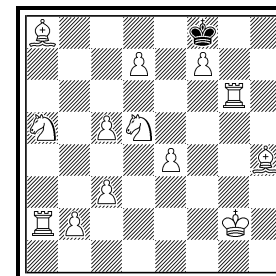
ser-h=28* C+ (13+1)

SC34
Paul Răican
Arno Tüngler
TT-108, SuperProblem
1st Prize, S-Q Section



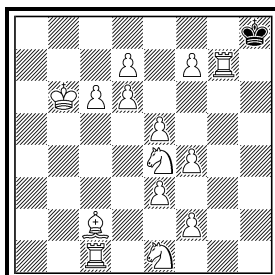
ser-h=53* C+ (14+1)

SC35
Ivan Skoba
Arno Tüngler
TT-108, SuperProblem
1st Prize, S-R Section



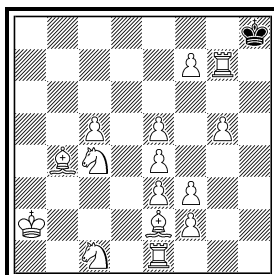
ser-h=36* C+ (13+1)

SC32
Ralf Krätschmer
Arno Tüngler
TT-108, SuperProblem
1st Prize, B-B Section



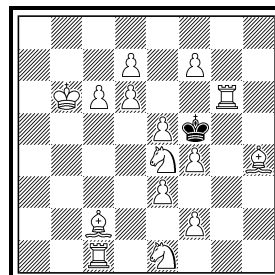
ser-h=44* C+ (14+1)

SC33
Paul Răican
Arno Tüngler
TT-108, SuperProblem
Super Prize, 1st Prize, B-S



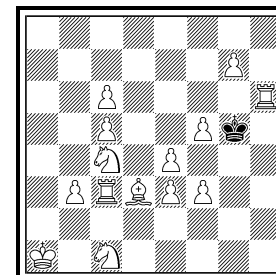
ser-h=57* C+ (15+1)

SC36
Ralf Krätschmer
Paul Răican
Arno Tüngler
TT-108, SuperProblem
1st Prize, S-B Section



ser-h=44* C+ (15+1)

SC37
Paul Răican
Arno Tüngler
TT-108, SuperProblem
1st Prize, S-S Section



ser-h=45* C+ (14+1)

SC30 (Paul Răican, Arno Tüngler): 1... c7-c8=B =, 1.Ka8×b7 11.Ke2×d1 27.Kb2×b1 29.Kb2×a3 43.Ke2×d2 45.Kc3×b4 47.Kc3×d3 48.Kd3×c4 49.Kc4-d5 c7-c8=Q =

SC31 (Paul Răican, Arno Tüngler): 1... c7-c8=B =, 1.Ka8×b7 4.Kc5×c4 10.Kb1×c2 11.Kc2×d3 13.Kc2×d1 15.Kc2×c3 26.Kg7×f7 28.Ke8-d7 c7-c8=R =

SC32 (Ralf Krätschmer, Arno Tüngler): 1... f7-f8=B =, 1.Kh8×g7 10.Kb2×c1 23.Kf1×e1 34.Kb2×c2 36.Kd3×e4 38.Kf3×f2 39.Kf2×e3 40.Ke3×f4 41.Kf4×e5 42.Ke5×d6 44.Ke7-d8 f7-f8=B =

SC33 (Paul Răican, Arno Tüngler): 1... f7-f8=B =, 1.Kh8×g7 7.Kb5×b4 19.Kg2×f2 20.Kf2×e1 35.Kc2×c1 50.Kf2×e2 52.Kd3×c4 57.Ke6×e5 f7-f8=S =

SC34 (Paul Răican, Arno Tüngler): 1... d7-d8=S =, 1.Ka6×b7 13.Kg6×g5 17.Kg2×f2 18.Kf2×e1 33.Kc2×c1 48.Kf2×e2 50.Kd3×c4 53.Kd6-e5 d7-d8=Q =

SC35 (Paul Ivan Skoba, Arno Tüngler): 1... d7-d8=S =, 1.Kf8×f7 2.Kf7×g6 6.Ke5×e4 10.Kb1×a2 11.Ka2×b2 27.Ke4×d5 30.Kd3×c3 36.Kb8-c7 d7-d8=R =

SC36 (Ralf Krätschmer, Paul Răican, Arno Tüngler): 1... f7-f8=S =, 1.Kf5×g6 9.Kb2×c1 18.Kg4×h4 23.Kf1×e1 34.Kb2×c2 36.Kd3×e4 38.Kf3×f2 39.Kf2×e3 40.Ke3×f4 41.Kf4×e5 42.Ke5×d6 44.Ke7-d8 f7-f8=B =

SC37 (Paul Răican, Arno Tüngler): 1... g7-g8=S =, 1.Kg5×h6 7.Kc7×c6 10.Kb4×c3 23.Kd1×c1 36.Kb4×b3 38.Kc3×d3 39.Kd3×c4 45.Kf6-e5 g7-g8=S =

SELECTED COMPOSITIONS

With Nicolas Dupont's permission, we are reproducing in full the *Messigny 2012 Fairies Award*. While the award was included in *Phénix 226*, it was not distributed in electronic form and is less known as a result. Further, only the top two compositions have been posted online (<http://tinyurl.com/qhmr7fo>) and just one of the two is in the *WinChloe* database (No. 506151).

The tourney announcement:

Messigny 2012 Fairy Tourney

Nicolas Dupont

This quick tournament starts Friday 25th May 2012 and ends Sunday evening 27th May 2012. It is open for Parry Series from an initial position to a final position. Two kinds of stipulations are allowed: pser-a→b or phser-a→b.

As far as I know, no problem exists with the pser-a→b stipulation (black resists the white goal to reach the final position), hence it is a new field to investigate. Here is an example with the phser-a→b stipulation (black and white collaborate):

Messigny 2012 Fairies Award

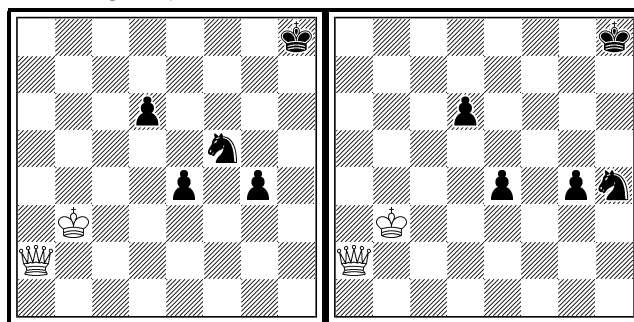
Jugement du concours féérique, Messigny 2012

J'ai reçu cinq entrées (dont une hors délai), ce faible nombre étant compensé par la qualité des œuvres. Il n'était pas facile d'illustrer avec finesse la condition choisie au sein d'un tournoi rapide, je remercie donc vivement les cinq compositeurs qui s'y sont courageusement attelés !

Les stratégies en pser et phser sont très différentes, et les entrées dans ses deux catégories de qualité comparables. J'ai donc décidé de scinder mon jugement en deux parties distinctes.

Michel Caillaud

Prix catégorie pser



pser-A→B 18 (2+5) B (2+5)

1.Rc4 2.Rd5 3.Re6 4.Rf7 5.Da8+ Rh7 6.Dg8+ Rh6 7.Rf6 8.Da2 9.Dh2+ Ch4 10.De5 11.Dg5+ Rh7 12.Dh5+ Rg8 13.Df7+ Rh8 14.Da2 15.Re6 16.Rd5 17.Rc4 18.Rb3

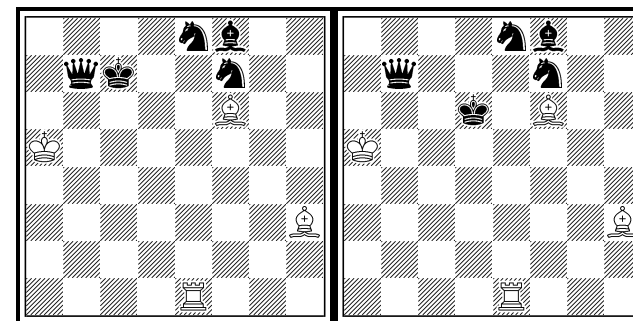
Le principe général suivi par Michel est standard dans les problèmes de type a→b, une transformation minimale entre les positions initiale et finale, mais qui réclame un jeu dense pour y arriver, un peu dans le style des orthoreconstructions.

Ici, pour obliger le Cavalier noir à se déplacer de f5 à h4, il est nécessaire de d'abord déplacer le Roi noir de h8 à h6. Ensuite un premier switchback de la Dame blanche sur a2 permet la transformation de la position. Via un parcours différent, le Roi noir et la Dame blanche regagnent leurs cases initiales. Le jeu de la Dame blanche est à la fois homogène (avec les deux passages sur a2) et pas ennuyeux. Les trois Pions noirs, qui assurent la correction de l'œuvre (du moins si le Roi blanc est positionné en

f7 dans la position initiale), ne sont pas un lourd handicap à mes yeux, bref il s'agit d'un travail très " propre ".

Jacques Dupin

M. d'H. catégorie pser



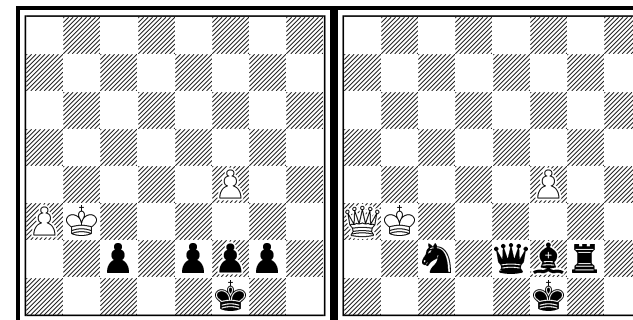
pser-A→B 10 C+ (4+5) B (4+5)

1.Fc3 2.Tc1 3.Fe5+ Rd8 4.Fd4 5.Td1 6.Fb6+ Re7 7.Fe3 8.Te1 9.Fg5+ Rd6 10.Ff6

La transformation entre les positions initiale et finale est aussi minimale dans ce problème aristocratique. La technique utilisée par Jacques est de procéder par échecs doubles afin de fixer le parcours noir. La seule différence entre les deux positions est que le Roi noir va de c7 à d6. En fait son chemin est Rc7-d8-e7-d6. C'est agréable à résoudre, on peut juste regretter le triplet d'acteurs passifs e8-f7-f8, qui ne servent qu'à boucher des cases de fuite royale. J'aurais préféré une utilisation plus " féérique " de ce matériel.

Thierry Le Gleuher

1^{er} Prix catégorie phser

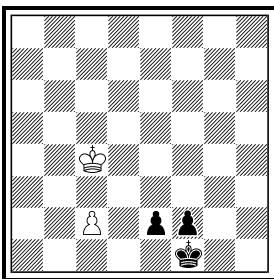


phser-A→B 21 C+ (3+5) B (3+5)

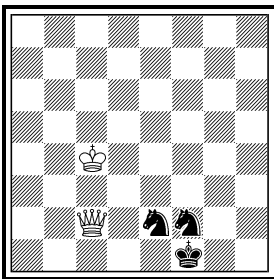
SELECTED COMPOSITIONS

Dan Meinking

*ChessProblems.ca 2011
Commendation*



phser-A→B 16 (2+3)



Position B (2+3)

1.Kd5 2.c4 3.c5 4.c6 5.c7 6.c8=D 7.Dh3+
Ke1 8.Dh1+ f1=S 9.Dh4+ Sg3 10.Db4+
Kf1 11.Db1+ e1=S 12.Db5+ Sd3 13.Kc4
14.Df5+ Sf2 15.Dd3+ Se2 16.Dc2 a→b

Only normal 8x8 board and orthodox pieces
are accepted. No other fairy conditions are
accepted.

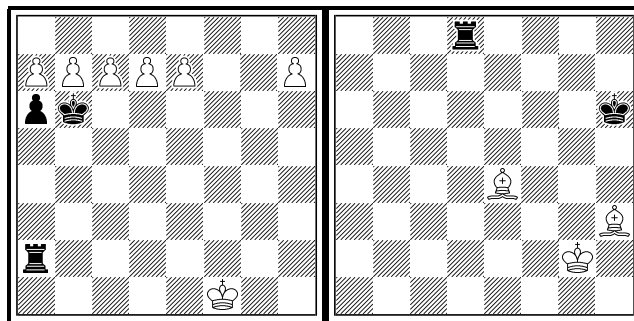
1.a4 2.a5 3.a6 4.a7 5.a8=D 6.Da1+ c1=F 7.Dd4 8.Dd1+ e1=C 9.Dh5
10.Dh1+ g1=T 11.Dh3+ Tg2 12.Dh1+ Re2 13.Dh8 14.Db2+ Cc2
15.De5+ Fe3 16.Dh5+ Re1 17.Dh1+ f1=D 18.Dh4+ Ff2 19.De7+
De2 20.Db4+ Rf1 21.Da3

Une excellente amélioration de l'œuvre de Dan présentée dans le règlement : Les cases occupées sont les mêmes dans la position initiale et dans la position finale, mais ici quatre Pions noirs se transforment en un A UW !

Incroyable qu'on puisse ainsi conduire tout le monde là où il faut, sans dual dans les échecs de la Dame blanche, et avec si peu de chevilles (juste un Pion blanc en fait). La pureté thématique est un de mes critères de jugement favoris, elle est parfaite ici.

Cornel Pacurar

2^{me} Prix catégorie phser



phser-A→B 13 (7+3) B (3+2)

1.h8=D 2.Db2+ T×b2 3.b8=D+ Rc6 4.a8=F+ Rd6 5.c8=F+ T×b8
6.F×a6 7.d8=D+ Re6 8.Fc8+ Rf6 9.Fh3 10.e8=D+ T×d8 11.Dg6+
R×g6 12.Fe4+ Rh6 13.Rg2

Contrairement à l'œuvre de Dan présentée dans le règlement, ici se sont des Pions blancs qui sont proches de la promotion, et pas moins de six ! Les deux Ceriani-Frolkin Dame couplés aux deux Schnoebelen Dame sont parfaitement homogènes et suffisent à un haut classement.

Cornel a ajouté deux promotions en Fou, ce qui fixe le parcours attirant du Roi noir, mais au prix d'un léger déséquilibre de l'ensemble, du moins à mes yeux. On peut considérer que ces promotions en Fou apportent une richesse de jeu supplémentaire, mais on peut aussi préférer (ce qui est mon cas) uniquement les quatre promotions en Dame (deux Ceriani-Frolkin et deux

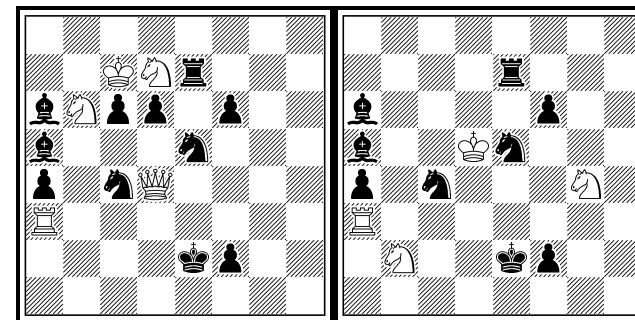
Schnoebelen, c'est très attractif), et un jeu plus explosif des deux Ceriani-Frolkin assurant si possible le même cheminement homogène du Roi noir.

Il est à noter que cette œuvre n'est " que " C+ par parties. Si jamais elle était démolie dans les trois mois avant que ce jugement ne soit définitif, elle serait alors remplacée (mais peut-être aussi reclassée) par une " version de secours " C+, présentant un Ceriani-Frolkin Dame de moins.

Il me reste à présenter l'œuvre reçue hors délai.

Arno Tüngler

*dédié a Messigny 2012
participants*



phser-A→B C+ (5+11) B (4+9)
11 (2 solutions)

1.Db2+ Cd2 2.R×d6 3.Cc4 4.Db5 5.Cb2+ Cec4+ 6.R×c6 7.Dh5+
Cf3 8.Ce5 9.Cg4 10.De5+ Cf×e5+ 11.Rd5
1.Dg4+ Cf3 2.R×c6 3.Ce5 4.De6 5.Cg4+ Cce5+ 6.R×d6 7.Da2+ Cd2
8.Cc4 9.Cb2 10.Dc4+ Cd×c4+ 11.Rd5

Un joli problème, qui respecte parfaitement les canons du multi solutions : elles sont à la fois bien reliées pour justifier le couplage, mais aussi suffisamment distinctes pour éviter la redondance. Il est évident que la seconde solution est intentionnelle, et pas une démolition qu'on fait entrer de force dans l'énoncé !

Il est particulièrement remarquable que, dans chaque solution, ce sont les mêmes natures de pièces qui jouent chaque coup, mais toujours sur des cases différentes, hormis au dernier coup. D'où de multiples échos (dont un échange des Cavaliers noirs différent dans chaque solution), renforçant la cohérence du tout.

Nicolas Dupont

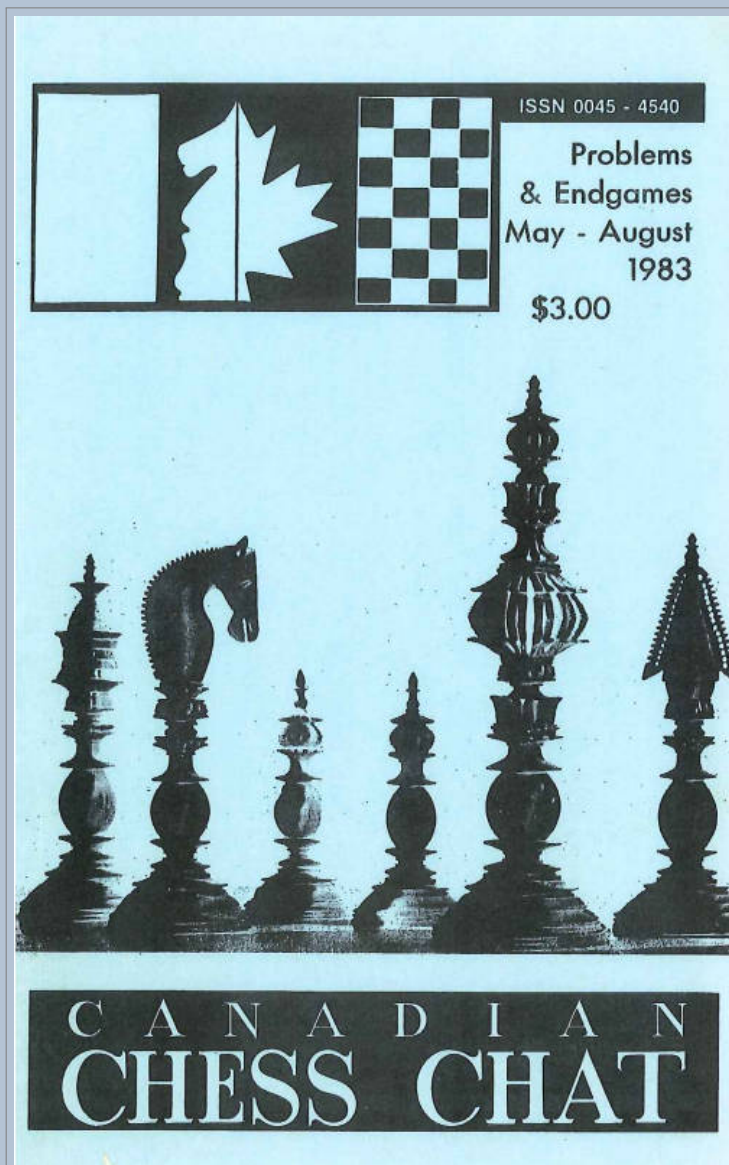
Canadian Chess Chat

[Chess Federation of Canada] (1950–1992) Vol.4, no.6/7 (June/July 1950)–Vol.10 (Dec 1956); New Series Vol.1, no.1 (Jan 1957)–Vol.46, no.1 (Jan 1992). 10 issues yearly (1950–72), bi-monthly (1973–Sept 1975), monthly (Oct 1976–1986), bi-monthly (1988–). *Editors* Include Daniel Alexander MacAdam (1950–June/July 1956), Daniel Abraham Yanofsky (Aug/Oct 1956–June/July 1959), Nathan Divinsky (except for 1965-6, 1972-3), helped by Elod Macskasy, Frank J. Szarka (from no.4/1976), who becomes sole editor-in-chief (no.1/1979–87), Michael Sharpe (1988–). *Publishers* Daniel Alexander MacAdam, Frank J. Szarka (1975–?). Saint John, N.B.; Vancouver, B.C. (?–1974); Hamilton, ON; Montréal, QC. Canada. Illus., 28 cm., later 21 cm. Magazine. General. English. *Note* Typescript. Some combined issues. Later with subtitle “*Official Organ of the Chess Federation of Canada*”. Continues **Maritime Chess Chat** (1947–1950, Vol.1, no.1 (Jan 1947)–Vol.4, no.5 (May 1, 1950), originally titled **Maritime Chess News**), with the same numbering. In Sept 1975 absorbed **Chess Canada**. No longer published.

(Main source: *Chess Periodicals: An Annotated International Bibliography, 1836-2008* By Gino Di Felice)

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ChessProblems.ca Bulletin Issue 3



Left: *Canadian Chess Chat*, Problems & Endgames, May - August 1983 – Cover
Right: Circe Chess column (same issue) – First page.

May - August 1983 – Vol. 36

43



.... do not paint too much after nature. Art is an abstraction ...
— Paul Gauguin
(to Emile Schuffenecker, 1888)

...

It's a real blast. Not that long ago quite ignored, confined to the work of a few guys, damn crazy about it - and yet awfully few, the "fairy" field of the chess composition just cannot be passed by any more. Strangely enough, bellicose minds are still kicking it on every occasion, bubbling and barking loudly over the boards, and fancying its demise, and you name it. Notwithstanding, fairy chess is fine, thank you. Actually, at its very best. A humble proof, as humble as chess problems (in general) are on the Canadian map (so vast in comparison), is the recent introduction of Mihalek's Fairy column in our wee Canadian Chess Chat.

And today, it is my pleasure to welcome you to our brand new Circe Chess Composition Column of C.C.C. (making seven C's in all, whatever that means). After a smooth birth (cheers!), let's hope for a long bright happy life (cheers again!)

Coming on together with the new year of 1968, the circe concept became, only a little bit later, the surely widespread circe "syndrome". The brainchild of the French Pierre Monreal, it was remarkably simple (at a time fairy novelties were, for the most part, rather clumsy), that kind of innovation you ask "how didn't I think about it?" The upshot - remarkably phenomenal.

The circe problem differs from its more orthodox relative in only one respect: a captured piece is immediately restored (as part of the move) to its regular home - sweet - home square, provided that square is empty. For a clear-cut definition, it was agreed the field of return for a pawn is the second (for white) or seventh (for black) rank of the file on which the pawn was captured; that of a rook, knight, and bishop (as to this one, things were clear enough already) - the home field of the same color as that on which the capture took place. Kings, ill-fated, are conclusively checkmated at most, not captured, so they don't count