

CHESSPROBLEMS.CA BULLETIN

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Protection needed pawn
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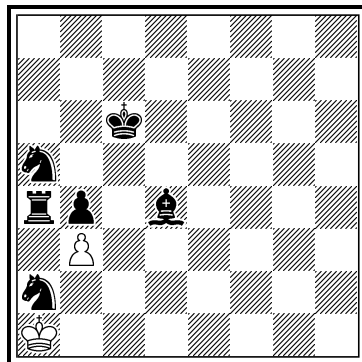
ChessProblems.ca's annual Informal Tourney is open for series-movers of any type and with any fairy conditions and pieces. *Hors concours* compositions (any genre) are also welcome! Send to: originals@chessproblems.ca.

2017 Judge: Paz Einat (ISR)

2017 Tourney Participants:

1. David Antonini (FRA)
2. Alberto Armeni (ITA)
3. György Bakcsi (HUN)
4. Erich Bartel (DEU)
5. Ivan Bryukhanov (UKR)
6. János Csák (HUN)
7. Bernard Delobel (FRA)
8. Oleg Diatlov (UKR)
9. Nicolas Dupont (FRA)
10. Jean-Christian Galli (FRA)
11. Jeff Coakley (CAN)
12. Ján Golha (SVK)
13. Emil Klemanič (SVK)
14. Vladimír Kočí (CZE)
15. Branko Koludrović (HRV)
16. Václav Kotěšovec (CZE)
17. Sébastien Luce (FRA)
18. Karol Mlynka (SVK)
19. Vladislav Nefyodov (RUS)
20. Vito Rallo (ITA)
21. Paul Răican (ROU)
22. Manfred Rittirsch (DEU)
23. Ivan Skoba (CZE)
24. George P. Sphicas (USA)
25. Adrian Sturisteanu (CAN)
26. Jaroslav Štůň (SVK)
27. Pierre Tritten (FRA)
28. Arno Tüngler (DEU)

T351
Arno Tüngler



ser+ 43 C+ (2+6)
Circe

T351 (Arno Tüngler):

1.Ka1-b1 11.Kb8-a8 12.b3×a4 23.Kb1×a2[Sg8] 27.Kd3×d4[Bf8] 31.Kf7×f8 38.Ka6×a5[Sb8] 39.Ka5×b4[Pb7] 43.a7×b8=S +

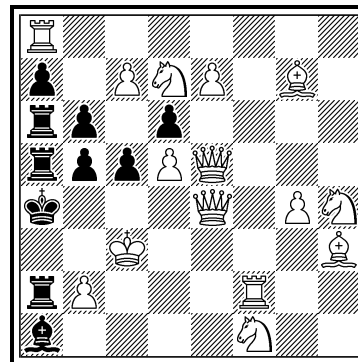
T352 (Branko Koludrović, Paul Răican, Arno Tüngler):

1.c5-c4 2.Ra2×b2 3.Ka4-a3 5.Ra4-b4 7.Ka4-a5 9.Ra4-a2 11.Ka4-a3 13.Ra4-b4 18.Kb7×c7[Pc2] 23.Ka4-a3 25.Ra4-a6 27.Ka4-a5 29.Ra4-b4 35.Kc1-d1 36.d6×e5 42.Ka4-a5 44.Ra4-a2 46.Ka4-a3 48.Ra4-b4 55.Kd6×e7[Pe2] 62.Ka4-a3 64.Ra4-a6 66.Ka4-a5 68.Ra4-b4 76.Ke1×f2 84.Ka4-a5 86.Ra4-a2 88.Ka4-a3 90.Ra4-b4 99.Kf7×g7[Bc1] 108.Ka4-a3 110.Ra4-a6 112.Ka4-a5 114.Ra4-b4 119.Kb1×c1 124.Ka4-a5 126.Ra4-a2 128.Ka4-a3 130.Ra4-b4 142.Kg5×h4[Sg1] 154.Ka4-a3 156.Ra4-a6 158.Ka4-a5 160.Ra4-b4 169.Kf2×g1 178.Ka4-a5 180.Ra4-a2 182.Ka4-a3 184.Ra4-b4 197.Kh4×h3 210.Ka4-a3 212.Ra4-a6 214.Ka4-a5 216.Ra4-b4 224.Ke1×f1[Sb1] 228.Kc1×b1 232.Ka4-a5 234.Ra4-a2 236.Ka4-a3 238.Ra4-b4 243.Kb7×a8[Rh1] 248.Ka4-a3 250.Ra4-a6 252.Ka4-a5 254.Ra4-b4 257.Ka3-a2 & 1.Rh1×a1[Bf8]+ Ka2×a1 z

T353 (Branko Koludrović, Paul Răican, Arno Tüngler):

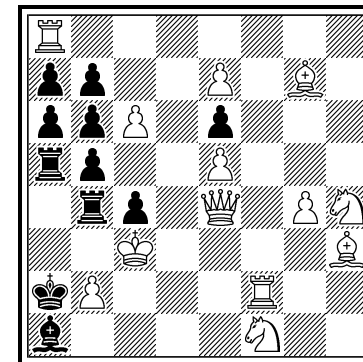
1.b7×c6[Pc2] 2.Ka2-b1 3.Ra5-a2 7.a3×b2 8.Ra2-a6 12.Ka4-a5 14.Ra4-a2 16.Ka4-a3 18.Ra4-b4 25.Kd7×e7[Pe2] 32.Ka4-a3 34.Ra4-a6 36.Ka4-a5 38.Ra4-b4 46.Ke1×f2 54.Ka4-a5 56.Ra4-a2 58.Ka4-a3 60.Ra4-b4 69.Kf7×g7[Bc1] 78.Ka4-a3 80.Ra4-a6 82.Ka4-a5 84.Ra4-b4 89.Kb1×c1 94.Ka4-a5 96.Ra4-a2 98.Ka4-a3 100.Ra4-b4 112.Kg5×h4[Sg1] 124.Ka4-a3 126.Ra4-a6 128.Ka4-a5 130.Ra4-b4 139.Kf2×g1 148.Ka4-a5 150.Ra4-a2 152.Ka4-a3 154.Ra4-b4 167.Kh4×h3 180.Ka4-a3 182.Ra4-a6 184.Ka4-a5 186.Ra4-b4 194.Ke1×f1[Sb1] 198.Kc1×b1 202.Ka4-a5 204.Ra4-a2 206.Ka4-a3 208.Ra4-b4 213.Kb7×a8[Rh1] 218.Ka4-a3 220.Ra4-a6 222.Ka4-a5 224.Ra4-b4 225.Ka5-a4 & 1.Rh1×a1[Bf8]+ b2×a1 z

T352
Branko Koludrović
Paul Răican
Arno Tüngler



ser-hsZa1 257 C- (15+10)
Circe

T353
Branko Koludrović
Paul Răican
Arno Tüngler



ser-hsZa1 225 C- (13+11)
Circe

ORIGINALS

T351: New length record for 8 units and these conditions starting with white king march from corner to corner and almost back. (Author)

T352: New overall Circe record for this stipulation with promoted force. It cannot be fully tested but with a black Berolina pawn on a7 it is C+. (Authors)

T353: New overall Circe record for this stipulation with normal force. It cannot be fully tested but with a black Berolina pawn on a7 it is C+. Probably one of the longest series-movers without promoted pieces! (Authors)

T354: Moves visualization:



T356: Selfblock, underpromotion, bishop does everything. (Author)

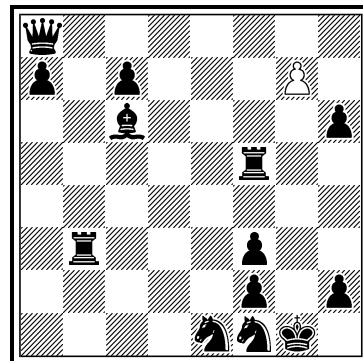
T357: Switchback, selfblock, underpromotion, Umnov pursuit. (Author)

T354

Sébastien Luce

Pierre Trittten

Dedicated to Chris Feather



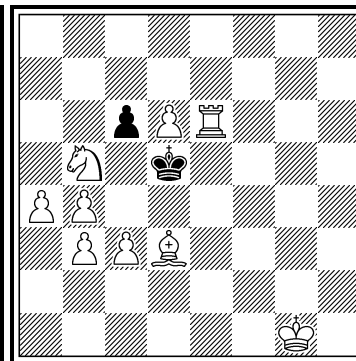
ser-# 29

C+ (1+13)

AntiNewKöko

T355

Vladislav Nefyodov

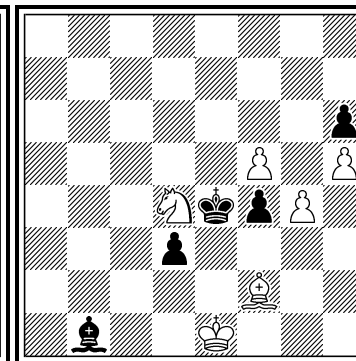


ser-h# 8**

2 Solutions

T356

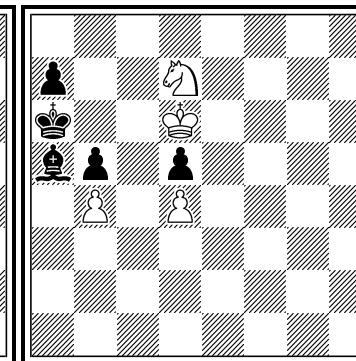
Vito Rallo



ser-h# 14

T357

Vito Rallo



C+ (6+5) ser-h# 9

C+ (4+5)

T354 (Sébastien Luce, Pierre Trittten):

1.g8=S 2.Sf6 3.Se8 4.Sxc7 5.Se8 6.Sd6 7.Sc8 8.Sa7 9.Sc8 10.Sb6 11.Sxa8 12.Sc7 13.Sa6 14.Sc5 15.Sb3 16.Sc5 17.Sd3 18.Sxf2 19.Sd3 20.Se5 21.Sxc6 22.Se5 23.Sc4 24.Se3 25.Sxf5 26.Se3 27.Sc2 28.Sxe1 29.Sxf3 #

T355 (Vladislav Nefyodov):

1... Sc7#, 1... Bc4#

1.cxb5 2.bxa4 3.a3 4.a2 5.a1=S 6.Sc2 7.Sd4 8.Sc6 Bc4 #

1.c5 2.c4 3.cxd3 4.d2 5.d1=B 6.Bh5 7.Be8 8.Bc6 Sc7 #

T356 (Vito Rallo):

1.Bb1-a2 2.Ba2-e6 3.Be6xf5 4.Bf5xg4 5.Bg4xh5 6.Bh5-f3 7.h6-h5 8.h5-h4 9.h4-h3 10.h3-h2 11.h2-h1=S 12.Sh1xf2 13.Ke4-e3 14.Sf2-e4 Sd4-f5 #

T357 (Vito Rallo):

1.Ba5-b6 2.Bb6xd4 3.Bd4-b6 4.d5-d4 5.d4-d3 6.d3-d2 7.d2-d1=B 8.Bd1-f3 9.Bf3-b7 Sd7-b8 #

ORIGINALS

T358: Switchback of kangaroo d6. (Author)

Moves visualizations:



Piece
 G
 KA



x.from
 2
 4
 6
 8

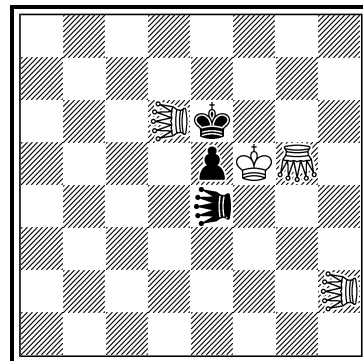
Move number
 30
 25
 20
 15
 10
 5

y.from
 2
 3
 4
 5
 6
 7
 8

T359: C+ VKComposer. (Author)

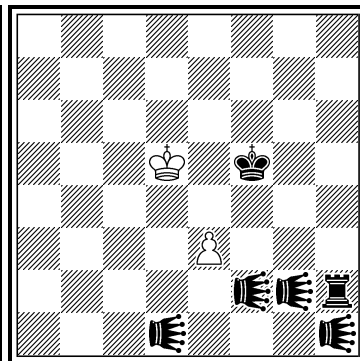
T361: Long grasshopper and moose rundlaufs, in order to reach the final stalemate position where the taboo grasshopper cannot be captured. (Author)

T358
Václav Kotěšovec



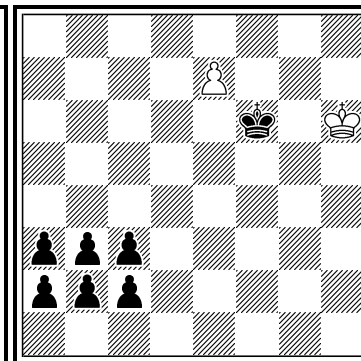
ser== 30 C+ (4+3)
 Madrasi Rex Inclusiv
 ♗ = Grasshopper
 ♘ = Kangaroo

T359
Václav Kotěšovec



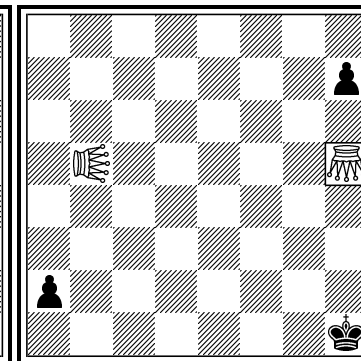
ser-h# 34 C+ (2+6)
 ♗ = Kangaroo 3

T360
Erich Bartel



ser-h# 10 C+ (2+7)
 Couscous Circe
 Black Follow My Leader

T361
Sébastien Luce



ser= 30 C+ (2+3)
 ♗ = Taboo Grasshopper
 ♘ = Moose

T358 (Václav Kotěšovec):

1.KAc7 2.KAf4 3.KAg3 4.Gg2 5.Gd5 6.Gf7 7.KAf8 8.Gf4 9.Gd6 10.KAc7 11.KAf4 12.Gf6 13.Gd4 14.KAc4 15.Gf6 16.KAf4 17.KAb4 18.Gd4 19.KAf4 20.Ga4 21.Gc4 22.Gf7 23.KAf8 24.Gf4 25.Gd6 26.Ga3 27.Gc5 28.KAa3 29.KAd6 30.KAe7 ==

T359 (Václav Kotěšovec):

1.Rh4 2.Re4 3.K3c6 4.K3b7 5.K3f3 6.Rf4 7.K3f6 8.Rg4 9.Rg2 10.K3h1 11.Rf2 12.K3f1 13.Re2 14.Re1 15.K3c1 16.K3g1 17.K3h1 18.Re2 19.Rf2 20.K3f6 21.Rb2 22.Rb7 23.K3a8 24.K3g2 25.Rf7 26.K3f8 27.K3f4 28.Rg7 29.Rg3 30.Kg4 31.K3g5 32.K3g6 33.Kf5 34.Rg4 e4 #

T360 (Erich Bartel):

1.a2-a1=Q 2.a3-a2 3.Qa1-e1 4.a2-a1=B 5.Qe1×e7[+wPd8=Q] 6.c2-c1=R 7.c3-c2 8.Rc1-f1 9.c2-c1=S 10.Rf1-f5 Qd8×e7[+bQd1] #

T361 (Sébastien Luce):

1.TGa5 2.TGc5 3.ELd6 4.TGe7 5.ELf7 6.TGg7 7.ELa1 8.EL×h7 9.ELf6 10.TGe5 11.ELe4 12.ELd6 13.TGc7 14.ELc8 15.ELb6 16.TGa5 17.ELa4 18.ELb1 19.ELa3 20.TG×a2 21.TGa4 22.ELb5 23.TGc6 24.ELd6 25.TGe6 26.ELf7 27.ELe5 28.TGe4 29.ELf3 30.TGg2 =

T362: Four mates given by Q, R, B, S. (Author)

White Sting Chess: Only one time during the solution, white can place on an empty square a piece of the same nature as the last piece which moved. A pawn cannot be placed on the first and last ranks.

T363: Grotesque full army massacre with ideal mate. Good old-fashioned direct series-mate. An exercise in king control. (Author)

T364: The longest 'minimax' series problem. Until now the longest (and most artistic) problem was Unto Heinonen's ser-s=120 (see CPB8). (Author)

T365: Inspired by J. Rotenberg's elegant ser-h=29 tanagra (white Kf3, Se4, black Kh4, Ph5, Central Chess – R27 p.3433, Phénix 47 (Dec. 1996)). (Author)

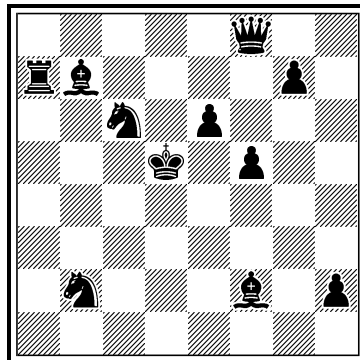
Central Chess: A King can play. Any other piece cannot play unless it is controlled by a piece which can play.

T343: In relation to T343, Joost de Heer points out his ser-h=16, Commendation, StrateGems 2003 (P1242236 in PDB).

T362

Sébastien Luce

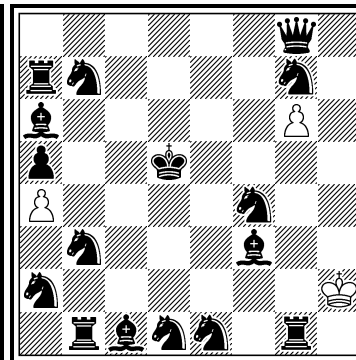
Dedicated to Christian Poisson and Pierre Tritten



ser-h# 5 C+ (0+11)
White Sting Chess
4 Solutions

T363

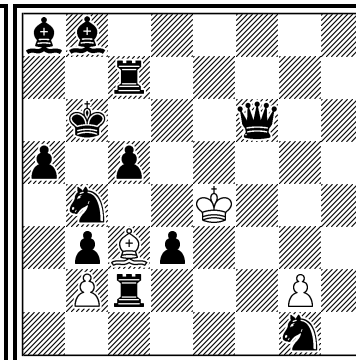
Jeff Coakley



ser-# 62 C+ (3+16)
Black Maximummer
White Minimmummer

T364

Branko Koludrović

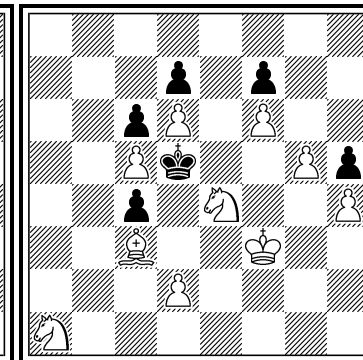


ser-s= 123 C+ (4+12)
Black Maximummer
White Minimmummer

T365

Sébastien Luce

Dedicated to Jacques Rotenberg



ser-h= 71 C+ (10+6)
Central Chess

T362 (Sébastien Luce):

- I) 1.Ke5 2.Kf6 3.Kg6 4.Kh7 5.Qg8 +Qh5 #
- II) 1.Kc4 2.Kb3 3.Ka2 4.Ka1 5.Ra2 +Rc1 #
- III) 1.Ke4 2.Kf3 3.Kg2 4.Kh1 5.Bg1 +Bf3 #
- IV) 1.Kd6 2.Kc7 3.Kb8 4.Ka8 5.Sb8 +Sc7 #

T363 (Jeff Coakley):

- 1.Kxg1 11.Kxa7 12.Kxa6 13.Kxb7 24.Kxe1 29.Kxf3 35.Kxd1 37.Kxb1 38.Kxa2 39.Kxb3 41.Kxc1 44.Kxf4 51.Kxa5 52.Kb5 56.a8=R 57.Rxg8 58.Rxg7 59.Re7 61.g8=R 62.Rd8 #

T364 (Branko Koludrović):

- 1.Ke3 2.g3 3.g4 4.g5 5.g6 6.g7 7.g8=R 8.Rg7 9.Rg6 10.Rg5 11.Rg4 12.Rg3 13.Rg2 14.Rxg1 15.Rf1 16.Re1 17.Rd1 18.Rc1 19.Rb1 20.Ra1 21.Ra2 22.Ra3 23.Ra4 24.Rxa5 25.Ra4 26.Ra3 27.Ra2 28.Ra1 29.Rb1 30.Rc1 31.Rd1 32.Rd2 33.Rxd3 34.Rd2 35.Ke2 36.Ke1 37.Re2 38.Rf2 39.Kf1 40.Kg1 41.Rg2 42.Kh1 43.Kh2 44.Kh3 45.Rg3 46.Rg4 47.Rg5 48.Kh4 49.Kh5 50.Rg6 51.Rg7 52.Rf7 53.Re7 54.Rd7 55.Rxc7 56.Rd7 57.Re7 58.Rf7 59.Rg7 60.Rg6 61.Kh6 62.Kh7 63.Rg7 64.Kh8 65.Kg8 66.Rf7 67.Kf8 68.Ke8 69.Re7 70.Kd8 71.Kc8 72.Kxb8 73.Kxa8 74.Kb8 75.Kc8 76.Kd8 77.Ke8 78.Rf7 79.Kf8 80.Kg8 81.Rg7 82.Kh8 83.Kh7 84.Rg6 85.Kh6 86.Kh5 87.Rg5 88.Kh4 89.Kg4 90.Rf5 91.Kf4 92.Ke4 93.Re5 94.Rd5 95.Rxc5 96.Rd5 97.Re5 98.Kd4 99.Kc4 100.Kxb4 101.Kc4 102.Kd4 103.Ke4 104.Rf5 105.Kf4 106.Kg4 107.Rg5 108.Kh4 109.Kh5 110.Rg6 111.Kh6 112.Kh7 113.Rg7 114.Kh8 115.Kg8 116.Rf7 117.Kf8 118.Ke8 119.Re7 120.Kd8 121.Kc8 122.Rd7 123.Rd6+ Qxd6 =

T365 (Luce, Sébastien):

- 1.Ke6 2.Kf5 3.Kg6 4.Kh7 5.Kg8 24.Kxh4 45.Kg6 46.h4 47.Kh5 48.h3 49.Kh4 50.h2 51.Kh5 52.Kg6 70.Kg1 71.Kh1 Kf2 =

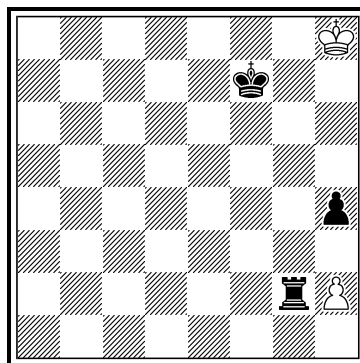
HC193: New length record for 5 units and these conditions. (Author)

HC194: New length record for 4 units and these conditions. Before there were only 10 moves (PDB P1233045) (Author)

HC195: New length record for 13 units and these conditions, one move more than before. (Author)

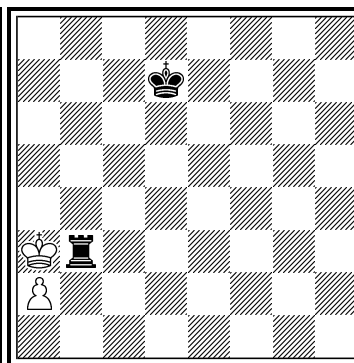
HC196: New length record for 17 units and these conditions. (Authors)

HC193
Arno Tüngler



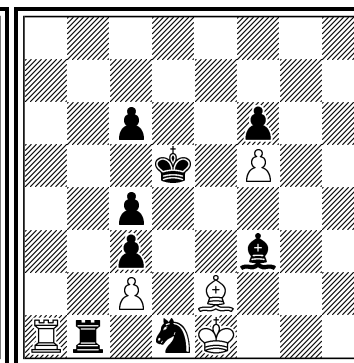
ser-+ 17 C+ (2+3)
Circe

HC194
Arno Tüngler



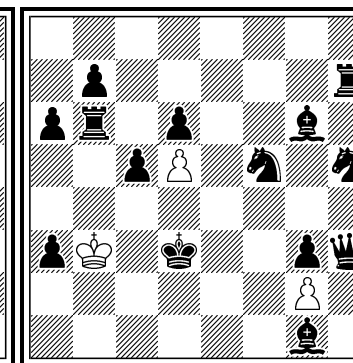
ser-+ 11 C+ (2+2)
Circe

HC195
Arno Tüngler



ser-0-0 29 C+ (5+8)

HC196
Branko Koludrović
Arno Tüngler



ser-+ 123 C+ (3+14)
Circe

HC193 (Arno Tüngler):

1.Kh8-h7 4.Kh5×h4[Ph7] 7.Kh6×h7 12.Kh3×g2[Ra8] 17.h7-h8=S +

HC194 (Arno Tüngler):

1.Ka3-a4 5.Ka7-a8 6.a2×b3 11.b7-b8=S +

HC195 (Arno Tüngler):

1.Be2-f1 13.Ba2×b1 27.Be2×d1 28.Bd1-e2 29.0-0-0

HC196 (Branko Koludrović, Arno Tüngler):

1.Kb3-a4 3.Ka5×b6[Rh8] 13.Kf1×g1[Bf8] 27.Kc8-d8 28.g2×h3 46.Kg5×g6[+bBc8] 63.Kb8×c8 79.Kg4×f5[+bSg8] 98.Ke8×f8 107.Ka4×a3[Pa7] 118.Ke6×d6[Pd7] 119.Kd6×c5[Pc7] 121.d6×c7 122.c7-c8=Q 123.Qc8×d7 +

HC197: *Glasgow Chess*: Pawns are promoted on their seventh (white) or second (black) rank instead of the eighth or first. See *Quartz* TT11 – <http://quartz.chessproblems.ca/>

HC198: Ornamental problem (“L”), evoked by my good friend Ľudovít Lehen, who died three years ago. See the similarity with T350 (CPB12)

Square e6 is empty and available to the black pawn, knight, rook and king. Which of them could play? With black bishop at e7, the solution would be trivial (1.Rd6-e6 2.Be7-d6 Sb6×d7 #).

Solution A is, however, many times longer. Black must promote his pawn to be prepared for checkmate (48.Se6-d4 49.Rd6-e6 50.Be5-d6 Sb6]xd5 #).

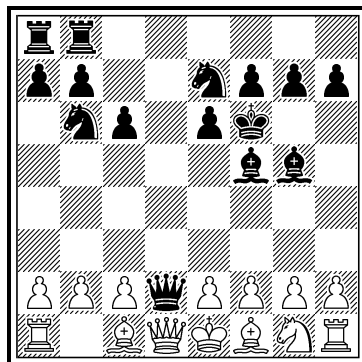
Solution B is longer and black king and pawn (promoted to bishop) return to their initial squares. The sequence of moves from 15 to 47 is the same, but other moves and the checkmate are different. (Author)

HC199: C+ *WinChloe*.

HC197

Paul Răican

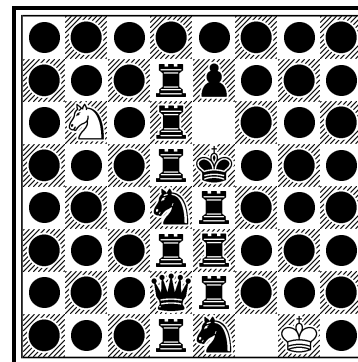
(After G. Donati)



PG 13 (14+15)
Glasgow Chess

HC198

Ivan Skoba



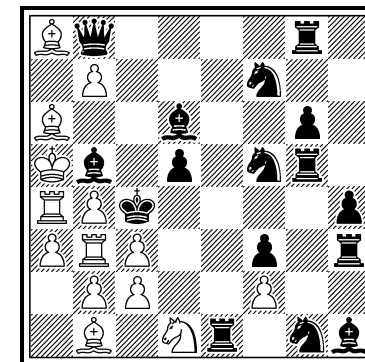
ser-h# 50 C+ (2+13)
b) ♞d4=♞, ser-h# 62
● = Hole

HC199

Branko Koludrović

Paul Răican

Arno Tüngler



ser-sF 159 C+ (14+16)
Vertical Mirror Circle

HC197 (Paul Răican):

1.Sf3 c6 2.Se5 Qa5 3.S×d7 S×d7 4.Sc3 Sb6 5.d4 Bf5 6.d5 e6 7.d6 Be7 8.d7=R! Bg5 9.Rd2 Ke7 10.Sb5 Kf6 11.Sd4 Se7 12.Sf3 Rhb8 13.Sg1 Q×d2+

HC198 (Ivan Skoba):

a) 1.Sd4-e6 2.Ke5-d4 3.Re4-e5 4.Re3-e4 5.Kd4-e3 6.Se6-d4 7.e7-e6 8.Rd7-e7 9.Rd6-d7 10.Rd5-d6 11.Re5-d5 12.e6-e5 13.Sd4-e6 14.Re4-d4 15.e5-e4 16.Rd5-e5 17.Rd4-d5 18.Rd3-d4 19.Qd2-d3 20.Re2-d2 21.Ke3-e2 22.e4-e3 23.Qd3-e4 24.Rd2-d3 25.Rd1-d2 26.Ke2-d1 27.e3-e2 28.Rd3-e3 29.Se1-d3 30.e2-e1=B 31.Rd2-e2 32.Be1-d2 33.Sd3-e1 34.Re3-d3 35.Bd2-e3 36.Re2-d2 37.Kd1-e2 38.Rd2-d1 39.Rd3-d2 40.Rd4-d3 41.Be3-d4 42.Ke2-e3 43.Rd2-e2 44.Rd3-d2 45.Qe4-d3 46.Re5-e4 47.Bd4-e5 48.Se6-d4 49.Rd6-e6 50.Be5-d6 Sb6×d5 #
b) 1.e7-e6 2.Rd7-e7 3.Rd6-d7 4.Rd5-d6 5.Rd4-d5 6.Re4-d4 7.Ke5-e4 8.e6-e5 9.Rd6-e6 10.Rd5-d6 11.Rd4-d5 12.Rd3-d4 13.Re3-d3 14.Ke4-e3 15.e5-e4 16.Rd5-e5 17.Rd4-d5 18.Rd3-d4 19.Qd2-d3 20.Re2-d2 21.Ke3-e2 22.e4-e3 23.Qd3-e4 24.Rd2-d3 25.Rd1-d2 26.Ke2-d1 27.e3-e2 28.Rd3-e3 29.Se1-d3 30.e2-e1=B 31.Rd2-e2 32.Be1-d2 33.Sd3-e1 34.Re3-d3 35.Bd2-e3 36.Re2-d2 37.Kd1-e2 38.Rd2-d1 39.Rd3-d2 40.Rd4-d3 41.Be3-d4 42.Ke2-e3 43.Rd2-e2 44.Rd3-d2 45.Qe4-d3 46.Re5-e4 47.Bd4-e5 48.Rd5-d4 49.Rd6-d5 50.Be5-d6 51.Re6-e5 52.Re7-e6 53.Bd6-e7 54.Rd5-d6 55.Rd4-d5 56.Ke3-d4 57.Re4-e3 58.Re5-e4 59.Kd4-e5 60.Rd5-d4 61.Rd6-d5 62.Be7-d6 Sb6×d7 #

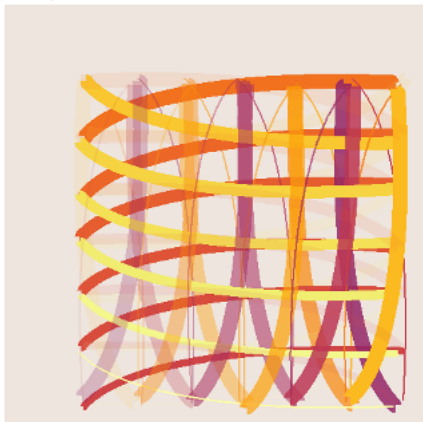
HC199 (Branko Koludrović, Paul Răican, Arno Tüngler):

1.Kb6 2.Ra5 4.a×b5[+Bf8] 5.Ra1 9.Ka2 11.Ra5 13.Ka4 15.Rb3 18.Ka1 19.Ba2 23.K×e1 27.Ka1 28.Bb1 31.Ka4 33.Ra1 35.Ka2 37.Rb3 45.K×f7 47.K×g5 56.Ka2 58.Ra5 60.Ka4 62.Rb3 65.Ka1 66.Ba2 72.K×g1 78.Ka1 79.Bb1 82.Ka4 84.Ra1 86.Ka2 88.Rb3 99.K×h3[+Rh8] 110.Ka2 112.Ra5 114.Ka4 116.Rb3 119.Ka1 120.Ba2 127.K×h1 134.Ka1 135.Bb1 138.Ka4 140.Ra1 142.Ka2 144.Rb3 155.K×f3[+c7] 156.Kg2 157.f4 158.Kh2 159.Se3+ S×e3 F

ORIGINALS

HC200: Moves visualizations:

Aa + Ab



Ba + Bb



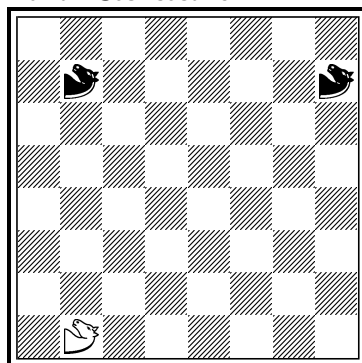
Moves animations:

4x1: <https://goo.gl/yoyE9u>

1x4: <https://goo.gl/HvHt6e>

ChessProblems.ca Bulletin Issue 13

HC200 Adrian Storisteanu



ser=24 Circe C+ (1+2)

b) ♖b1→h1

A) ♖♗ = 1,6 Leaper

B) ♖♘ = 2,5 Leaper

HC200 (Adrian Storisteanu):

Aa) 1.16b1-h2 2.16h2-b3 3.16b3-h4 4.16h4-b5 5.16b5-h6 6.16h6×b7[+b16b1] 7.16b7-c1 8.16c1-d7 9.16d7-e1 10.16e1-f7 11.16f7-g1 12.16g1×h7[+b16h1] 13.16h7-b6 14.16b6-h5 15.16h5-b4 16.16b4-h3 17.16h3-b2 18.16b2×h1 19.16h1-g7 20.16g7-f1 21.16f1-e7 22.16e7-d1 23.16d1-c7 24.16c7×b1 =

Ab) 1.16h1-b2 2.16b2-h3 3.16h3-b4 4.16b4-h5 5.16h5-b6 6.16b6×h7[+b16h1] 7.16h7-g1 8.16g1-f7 9.16f7-e1 10.16e1-d7 11.16d7-c1 12.16c1×b7[+b16b1] 13.16b7-h6 14.16h6-b5 15.16b5-h4 16.16h4-b3 17.16b3-h2 18.16h2×b1 19.16b1-c7 20.16c7-d1 21.16d1-e7 22.16e7-f1 23.16f1-g7 24.16g7×h1 =

Ba) 1.25b1-d6 2.25d6-f1 3.25f1-h6 4.25h6-c4 5.25c4-h2 6.25h2-f7 7.25f7-d2 8.25d2×b7[+b25b1] 9.25b7-g5 10.25g5-b3 11.25b3-g1 12.25g1-e6 13.25e6-c1 14.25c1-h3 15.25h3-c5 16.25c5×h7[+b25h1] 17.25h7-f2 18.25f2-a4 19.25a4-f6 20.25f6×h1 21.25h1-c3 22.25c3-e8 23.25e8-g3 24.25g3×b1 =

Bb) 1.25h1-f6 2.25f6-a4 3.25a4-f2 4.25f2×h7[+b25h1] 5.25h7-c5 6.25c5-h3 7.25h3-c1 8.25c1-e6 9.25e6-g1 10.25g1-b3 11.25b3-g5 12.25g5×b7[+b25b1] 13.25b7-d2 14.25d2-f7 15.25f7-h2 16.25h2-c4 17.25c4-h6 18.25h6-f1 19.25f1-d6 20.25d6×b1 21.25b1-g3 22.25g3-e8 23.25e8-c3 24.25c3×h1 =

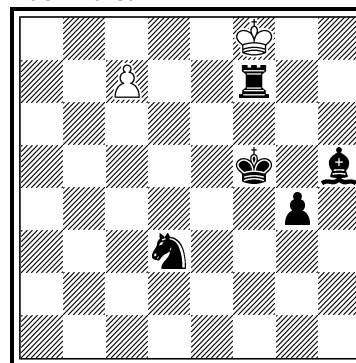
HC201 (Jean-Christian Galli, Paul Răican):

1.Ke8 2.Kd8 3.Kc8 4.Kb7 5.Kc6 6.Kd5 7.Kd4 8.Ke3 9.Ke2 10.Kf1 11.Kg2 12.Kg3 13.Kh4 14.K×h5(Bf8) 15.Kh4 16.Kg3 17.Kg2 18.Kf1 19.Ke2 20.Ke3 21.Kd4 22.Kd5 23.Kc6 24.Kb7 25.Kc8 26.Kd8 27.Ke8 28.K×f7(Rh8) 29.Ke8 30.Kd7 31.c8=Q 32.Qc2 F

HC202 (György Bakcsi):

1.c4-c3 Sa8×c7 2.c3-c2 Sc7×b5 3.c2-c1=R Sb5×d6 4.Rc1-h1 Sd6×f7 5.Rh1-h8 Sf7×h8 =

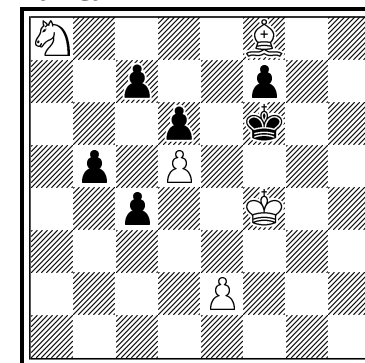
HC201 Jean-Christian Galli Paul Răican



ser-F 32 C+ (2+5)

Vertical Mirror Circe

HC202 György Bakcsi



h= 5 C+ (5+6)

White Must Capture

ChessProblems.ca Bulletin 2016, Series-Movers

*Award by Hans Gruber (D-Regensburg)
International Judge of the FIDE*

List of participating problems

Issue 8, IV/2016 T271-T282, SR14-SR17, GR2-GR13, RB1-RB10, SX-8 [39]

Issue 9, VIII/2016 T283-T302, GR14-GR32 (including GR26a), G2, G5, G6, G11, G12, G14-G20, RB11-RB17, RK13 [60]

Issue 10, XII/2016 T303-T318, TEP5-TEP7, TEP9-TEP15, LLR1-LLR14, RB-18-RB-29, HM-7, HM-15, HM-30, HM-35, HM-36, HSM-37, LB-2-LB-4 [61]

This is an excellent total of $39+60+61=160$ problems. Some series-movers deliberately were published in the “Hors Concours” section, because their authors asked, for various reasons, not to have them included (and judged) in the informal tourney.

Among the problems there were some large sets of rather uniform compositions. In judging them, I faced the difficulty to filter those problems which stood out from the others and had particular esprit. For example, I like the basic idea of showing long series of captures of a white Locust, using either PWC or Enemy Sentinels. This idea is original, amusing, and surprising – but the novelty effect quickly blows out, if you meet it in hundreds of captures in dozens of problems. The judge’s task, then, is to find out whether (and why!) some examples are more memorable than others. It turns out that many solutions show “just sound move sequences” that obviously were detected by computers ... The judge has to be able to elaborate (in his or her verbal description) the essence and depth of the idea. (I am not a strong supporter of plain geometrical patterns, for example when the pieces form the shape of a heart in the diagrammed position.)

I can easily put myself in the position of a composer who perceives a kind of thrill when a new length record is achieved. Judging length records is difficult. Frequently records show small – but quite mindful! – modifications of a previous

record, use well-known constellations, move sequence patterns, (Circe family) rebirths, etc. In some areas, length records are specified according to the number of pieces, or according to specific stipulations or conditions. Such length records offer much more interest for composers than for solvers or judges (e.g. the new “length record for Circe series-helpself-square xy problems with 6 pieces”). It is in particular difficult to break records in areas which already have been intensively investigated. On the other side, the overall originality of such problems tends to be quite small, and some extra merits are needed in order to justify including such problems in the award.

Some composers obviously enjoyed playing with fairy chess effects – I admit that I enjoy a lot the fun provided by such problems. These problems are worth to be published, but they rarely qualify for the award. It is surprising that only a small percentage of series-movers showed strategic effects, although it is well-known since decades that the series-mover offers much strategic potential (see, for example, the 1971 booklet *The Series-Helpmate* by John M. Rice and Anthony Dickins).

In the area of series-movers, the usage of the computer seems to be much less promising than in other areas. The nature of the series-mover, which forgoes the interplay (or counterplay) of both sides, obviously makes it more challenging to find interesting settings just by experimenting with the computer. Only rarely, subtle strategies or ideas emerge from trial and error. The problems mentioned in this award, however, show that nevertheless there still are plenty of good ideas to be found in the series-mover.

One particular move deserves attention: 18.G×e6 [Pe7] in **G18**, CPB9, August 2016. It may be discussed whether (or: under which conditions) this move is playable. There are contradictory interpretations of the priority of conditions: does the Circe rebirth on e7 prioritize the Sentinels birth on g4 – or is it the other way round? The Sentinels limitation of eight pawns per side disallows that both (re)births are played – it is a “religious dogma” whether “birth” or “rebirth” are more valuable... Obviously WinChloe prioritizes the Circe rebirth over the Sentinels birth. I agree with this prioritization, but nevertheless advocate that this should explicitly be mentioned below the diagram, because there is some reason to advance the opposite view.

1st Prize: G12 (Adrian Storisteanu)

1.Gh7↔Ga1 2.Ga7 3.Gc7 4.Gb7↔Gc7 5.Gd7 6.Gd1 7.Ga1↔Gd1 8.Ge1
 9.Gc1 10.Ge3 11.Gd2↔Ge3 12.Gf4 13.Gc7↔Gf4 14.Gg3 15.Gf4↔Gg3 16.Gh2
 17.Ge3↔Gh2 18.Gh3 19.Gh1 20.Gh2↔Gh1 21.Gf4 22.Gg3↔Gf4 23.Ge5
 24.Gf4↔Ge5 25.Gd6 26.Ge5↔Gd6 27.Gc7 28.Gd1↔Gc7 29.Gd7 30.Gb7
 31.Gd6↔Gb7 32.Gb8 33.Gc7↔Gb8 34.Ga7 35.Gh1↔Ga7#

The sheer amount of Messigny Chess changes (15!!) is amazing and amusing. The weak Grasshopper thus gets an enormous mobility. After a long journey through the chicanes the black Gb7 returns to its home place (b7-c7-f4-g3-f4-e5-d6-b7). Certainly a computer find, but a most entertaining one!

2nd Prize: LB-3 (Arno Tüngler)

1.K×c4 [Qd8] 4.K×b7 [Ra8] 8.K×a3 [Pa7] 10.K×c1 [Rh8] 12.K×a1 [Sb8]
 14.K×b3 [Pb7] 16.K×d3 [Pd7] 17.K×c2 [Pc7] 20.K×a5 [Bf8] 26.K×f1 [Sg8]
 28.K×h1 [Bc8] 35.K×e3 [Pe7] 36.K×f3 [Pf7] 37.K×g3 [Pg7] 39.K×h5 [Ph7]
 41.Kg3 45.h×g7%

The task is only to capture any of the black pieces twice. It is bewildering that all 15 black pieces (except the king) have to be captured and reborn on their initial game array squares, before one of them is captured for the second time. Only for the final action is the white pawn coming to life – I like the intention to maximize the number of moves more than (as in the commended LB-4, see below) the idea to minimize the number, but only because the king acts as a soloist.

3rd Prize: G6 (Václav Kotěšovec)

1.Ga3 2.Ga4 3.Ga5 4.Ga6 5.Ga7 6.Ga8 7.Ge8 8.Gc8 9.RGb8 10.Ga8 11.Ga6
 12.Ga5 13.Ga4 14.Ga3 15.Ga2 16.Ga1 17.Gg7 18.Ge5 19.RGf4 20.RGd6
 21.RGg6 22.RGe6 23.RGe4 24.Ge3 25.RGe2 26.Gf2 27.RGg2 28.Gd4 29.Gg7
 30.Ge5 31.Ge2 32.RGd2 33.Gc2 34.RGb2 35.RGg7!=

Elegant and slender: systematic Grasshopper staircases. The usage of the corridor f6 is most subtle.

1st Honourable Mention: HM-36 (Branko Koludrović & Ján Golha)

1.Ka3 11.K×h5 [Ph2] 12.K×h6 13.Kg5 14.h5 20.K×d7 [Bf1] 29.K×h2 31.K×f1
 46.K×b5 65.K×b3 [Sb1] 85.K×c5 [Pc2] 104.K×c2 124.K×d4 [Ra1] 142.Kb7
 Sd6#

This new overall record for Circe ser-h# without promoted force is a remarkable achievement. A pity that the mate is not Circe specific.

2nd Honourable Mention: SR16 (Cornel Pacurar)

-1.Kg4-f4 -2.Kf3×Sg4 [+wSb1, -wQb1] & 1.Ke2 Qd1#
 -1.Ke4-f4 -2.Kf3×Se4 [+wSb1, -wQb1] & 1.Kg2 Qh1#
 -1.Bg6×Sb1 [+wSb1, -bBb1] -2.Bd3×Sg6 [+wSb1, -wQb1] & 1.Ke4 Q×d3 [Bc8]#
 -1.Bf5×Sb1 [+wSb1, -bBb1] -2.Bh3×Sf5 [+wSb1, -wQb1] & 1.Kg4 Qe4#

A rich and diversified retractor. The four solutions (without twinning) present three echoes (plus a completely different solution), but from a different perspective a complex of 2×2 solutions can be found, taking the retracting pieces into account. A pity that the mates are not Circe Assassin specific.

3rd Honourable Mention: T316 (Jaroslav Štůň)

1.e3+ K×d3 2.Kc5 [Pe4]+ K×e4 3.Kb4 [Pf5]+ K×f5 4.Kc3 [Pe6]+ Kf6
 5.e×d5=S+ c×d5=S [Pc4]+ 6.K×c4 [Sd4] 7.S×c6=B [Pd2] 8.K×d5 [Pb5]
 9.Be8=S [Sb3]+ Kf5 10.Sd6=P d×e3=S#

Rich, entertaining, adventurous, full of fairy effects. The systematic walks of the kings permit in a Contra Parrain Circe specific way to play parry moves.

4th Honourable Mention: T294 (Sébastien Luce)

1.c6 2.c5 3.c4 4.c3 5.c2 6.c1=Q 7.Qe3 8.Qe6 9.Qe4 10.Qb1 11.Qb8 12.Qb6 13.b5
 14.Qb4 15.b3 16.Qb2 17.b1=S 18.Qf6 19.Qd4 20.Qd1 21.Qa1 22.Qc1 23.Qc3
 24.Sd5 25.Qf6 26.Sh7 27.Kg8 28.Sd5 29.Qd4 30.Qd6 31.Qf4 32.Sh3 33.Qc1
 34.Qc3 35.Qf6 Kg7=

The cumbersome Hopper family unexpectedly springs to life – an entertaining story.

5th Honourable Mention: G20 (Sébastien Luce)

1.Ga1 2.Gc3 3.Ga1 [Pc3] 4.Ga3 5.Gc1 [Pa3] 6.Gc4 7.Gc2 [Pc4] 8.G×a2 [Pc2]
 9.Gd5 [Pa2] 10.Gb3 [Pd5] 11.Gd3 [Pb3] 12.Gb5 13.Ge5 14.Gc5 15.G×c3 [Pc5]
 16.G×a3 [Pc3] 17.Gd6 18.Gd4 19.G×b2 [Pd4] 20.Gb4 21.Gd6 22.G×d4 [Pd6]
 23.Gb6 24.Ge6 25.G×c4 [Pe6] 26.G×c2 [Pc4] 27.Ga4 28.Gd4 29.G×d6 [Pd4]
 30.Gf6 31.G×c3 [Pf6] 32.Ge5 33.Ge7 34.Gg5 35.G×c5 [Pg5] 36.Ge3 37.Gh6
 38.G×e6 [Ph6] 39.Gg6 40.Gg4 41.G×c4 [Pg4] 42.Ge4 43.Gh4 44.G×f6 [Ph4]
 45.Gc3 46.Ge5# (46. – Kg6 [Ph5]??)

A touch of systematic manoeuvres. A pity that some unused pawns remain on the board, but luckily there is a Sentinels specific effect in the mate.

Commendations (without ranking, in order of publication)

Commendation: T272 (Alberto Armeni)

1.Rf4 2.Rc6+ B×e4-d6 3.Bf5+ K×f5-c2 4.Rd4 S×c6-b6#
1.Rc6+ S×c6-a6 2.Sf6 3.Rg3+ K×f6-e4 4.Rc3 B×h3-e6#
Nice orthogonal-diagonal transformation.

Commendation: T284 (Eric Huber)

a) 1.K×f5 2.Bb4=S [Pc2] 3.S×c2=B 4.Kg5 [Pd2] 5.S×d2=B 6.Kg4 [Pd1]
7.B×d1=R 8.Kf4 [Pc1] 9.B×c1=R#
b) 1.S×f5=B 2.Kg7 [Pf6] 3.B×f6=R 4.Kf7 [Pe6] 5.R×e6=Q 6.Ke7 [Pd6] 7.K×d6
8.Qe3=R [Pd3] 9.R×d3=Q#

The white king is a smart leader in this adventurous fairy story.

Commendation: T286 (Karol Mlynka)

a) 1.Ka4 2.Bc6=S+ B×c6=R 3.Kb5 [Sd7]+ Kc7 4.Sb6=P 5.Ka6 R×b6=Q#
b) 1.B×b7=R+ Kc8 [Bc7]+ 2.Ka6 3.Ra7=B 4.Bb6=S+ B×b6=R+ 5.Ka7 [Sb7]
R×b7=Q#

Chameleon echo, good twinning. I would like to see a bit more Parrain Circe effects.

Commendation: G2 (Sébastien Luce & Adrian Storisteanu)

a) 1.Gd7 2.Ge7 3.Gf7 4.Ge8 5.Ge6 6.Gd6 7.Gc5 8.Gb4 9.Ga3 10.Gb1 11.Gb3
12.Ga2#
b) 1.Ge7 2.Gb1 3.Gh7 4.Gh5 5.Gh4 6.Gh3 7.Gh2 8.Gh1 9.Ga2 10.Gc2 11.Gc1
12.Gc3#

Funny revelry. It is astonishing that completely different mates result from this easy position.

Commendation: T307 (Arno Tüngler)

1.Ka3 6.Ka8 7.Ba7 18.K×h3 [Pa2] 29.Ka8 30.Bb8 36.K×a2 [Ph2] 42.Ka8
43.Ba7 57.K×e1 [Rh1] 71.Ka8 72.Bb8 79.K×a1 86.Ka8 87.Ba7 100.K×f1 [Sg1]
102.K×h1 [Ra1] 103.K×h2 [Pa2] 115.Ka8 116.Bb8 117.Ka7 118.b3+ a×b3
[Pg7]#

I like a lot the play h3-a2-h2-a2-b3 of the white pawn, a very Vertical Mirror Circe specific manoeuvre. Unfortunately, this manoeuvre has already been shown by the author (1st Place Faybish TT-8, Theme C1, IT-TT8-12. CPB11, April 2017, p. 533). This version is much more artistic than the record achievement IT-TT8-12, thus a recommendation is deserved.

Commendation: T312 (Andreas Thoma)

1.Kg8 3.Ke7! 6.f×e1=R [Rh8] 7.Re8 8.Kf8 Kf7#

A tiny problem, but a remarkable strategy in the combination of fairy conditions. This should serve as a model for more and more complex attempts in this area.

Commendation: T313 (Jaroslav Štůň)

a) 1.LO×g4-h5 [Pe2] 2.LO×g5-f5 [Ph5] 3.LO×g6-h7 [Pf5] 4.LO×f5-e4 [Ph7]
5.LO×d3-c2 [Pe4] 6.LO×e4-f5 [Pc2] 7.LO×c2-b1 [Pf5] 8.LO×f5-g6 [Pb1=LO]
9.LO×g3-g2 [Pg6] 10.LO×g6-g7 [Pg2] 11.LO×g2-g1 [Pg7] 12.LO×b1-a1 [LOg1]
13.LO×g7-h8 [Pa1=LO] 14.LO×h7-h6 [Ph8] 15.LO×h5-h4 [Ph6] 16.LO×f2-e1
[Ph4] 17.LO×g1-h1 [LOe1] 18.LO×h4-h5 [Ph1=LO]=

b) 1.LO×g3-h4 [Pf2] 2.LO×g5-f6 [Ph4] 3.LO×g6-h6 [Pf6] 4.LO×h4-h3 [Ph6]
5.LO×g4-f5 [Ph3] 6.LO×f6-f7 [Pf5] 7.LO×f5-f4 [Pf7] 8.LO×f2-f1 [Pf4] 9.LO×f4-f5
[Pf1=LO] 10.LO×d3-c2 [Pf5] 11.LO×f5-g6 [Pc2] 12.LO×f7-e8 [Pg6]
13.LO×g6-h5 [Pe8] 14.LO×e2-d1 [Ph5] 15.LO×f1-g1 [LOd1] 16.LO×d1-c1
[LOg1] 17.LO×g1-h1 [LOc1] 18.LO×h3-h4 [Ph1=LO]=

The 3+2 passive Locust promotions give this nice dedication problem with the geometric feature and the good twinning its distinct character. The two solutions are not deeply intertwined, however.

Commendation: T315 (Zoltán Laborczy & Gábor Tar)

1.Ka7! (1.f6?) 3.K×c5! (3.Kb5?) 4.Kc4 6.f×e7 7.e×d8=R 8.Rd3 11.Kf2
13.R×g4 18.R×h2 20.Re1 22.Kh2 24.Rf5 (roundabout) 25.g4+ h×g3 e.p.#

A busy rook.

Commendation: LLR7 (Jaroslav Štůň)

1.LO×c4-c3 [Pc5] 2.LO×c5-c6 [Pc3] 3.LO×c3-c2 [Pc6] 4.LO×c6-c7 [Pc2]
5.LO×c2-c1 [Pc7] 6.LO×c7-c8 7.LO×f5-g4 8.LO×f3-e2 [Pg4] 9.LO×g4-h5
[Pe2] 10.LO×e5-d5 [Ph5] 11.LO×e4-f3 [Pd5] 12.LO×e3-d3 [Pf3] 13.LO×f3-g3
[Pd3] 14.LO×f4-e5 [Pg3] 15.LO×d5-c5 [Pe5] 16.LO×e5-f5 [Pc5] 17.LO×d3-c2
[Pf5] 18.LO×f5-g6 [Pc2] 19.LO×g3-g2 [Pg6] 20.LO×e2-d2 [Pg2] 21.LO×c2-b2
[Pd2] 22.LO×d2-e2 [Pb2] 23.LO×g2-h2 [Pe2] 24.LO×h5-h6 [Ph2] 25.LO×h2-h1
[Ph6] 26.LO×h6-h7 27.LO×g6-f5 [Ph7] 28.LO×c5-b5 [Pf5] 29.LO×f5-g5
[Pb5] 30.LO×b5-a5 [Pg5] 31.LO×a4-a3 [Pa5] 32.LO×a5-a6 [Pa3] 33.LO×a3-a2
[Pa6] 34.LO×b2-c2 [Pa2] 35.LO×e2-f2 [Pc2] 36.LO×c2-b2 [Pf2] 37.LO×f2-g2
[Pb2] 38.LO×g5-g6 [Pg2] 39.LO×g2-g1 [Pg6] 40.LO×g6-g7 41.LO×b2-a1
[Pg7] 42.LO×a2-a3 43.LO×a6-a7 [Pa3] 44.LO×a3-a2 [Pa7] 45.LO×a7-a8 [Pa2]
46.LO×a2-a1 47.LO×g7-h8 48.LO×h7-h6=

The length is worth a commendation.

Commendation: RB-29 (Arno Tüngler)

1.Ke7 12.K×b1 [Sg8] 25.K×b7 38.K×a2 [Ra8] 52.K×a8 68.K×a4 83.K×b6 [Bf8]
84.Ka5 87.b8=Q 88.Q×f8 89.Qb4+ K×c2%

Not only a new record, but an interesting development of a new scheme. The order of the captures is nicely motivated.

Commendation: LB-4 (Arno Tüngler)

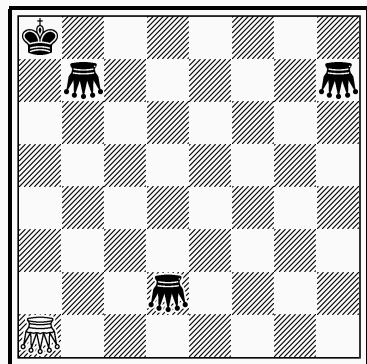
1.K×a6 [Qd8] 2.K×b5 [Ra8] 3.K×b4 [Pb7] 4.K×c3 [Pc7] 5.K×d2 [Rh8] 8.K×a3 [Pa7] 9.K×a2 [Bc8] 10.K×a1 [Bf8] 11.K×b2 [Sb8] 13.K×d3 [Pd7] 14.K×e2 [Pe7] 15.K×f2 [Pf7] 17.K×g4 [Pg7] 18.Kf3 19.B×g2 [Sg8] 20.B×h3 [Ph7] 21.B×d7%

In comparison to the 2nd Prize, here the author aimed to minimize the number of moves. It is a bit disturbing that both the king and the bishop conduct “first time captures”.

1st Prize: G12

Adrian Storisteanu

ChessProblems.ca Bulletin
2016



ser-# 35 C+ (1+4)

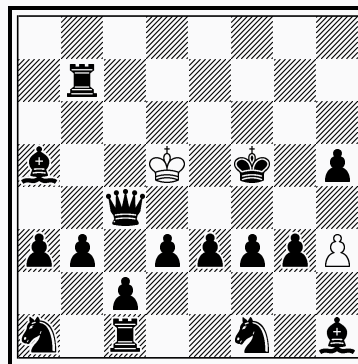
Messigny Chess

=Grasshopper

2nd Prize: LB-3

Arno Tüngler

ChessProblems.ca Bulletin
2016



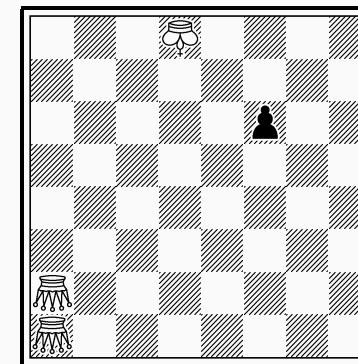
ser-% 45 C+ (2+16)

Circe

3rd Prize: G6

Václav Kotěšovec

ChessProblems.ca Bulletin
2016

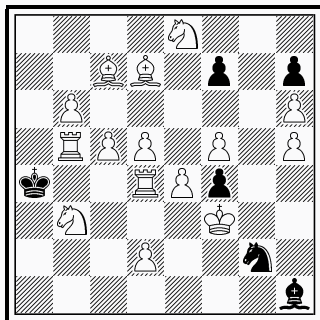


ser-! = 35 C+ (3+1)

=Royal Grasshopper

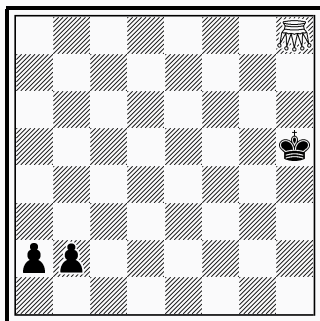
=Grasshopper

1st Honourable
 Mention: HM-36
 Branko Koludrović
 Ján Golha
ChessProblems.ca
Bulletin 2016



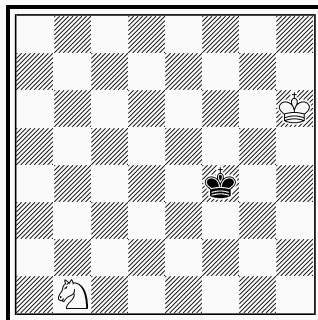
ser-h# 142 C+ (15+6)
 Circe

5th Honourable
 Mention: G20
 Sébastien Luce
ChessProblems.ca
Bulletin 2016



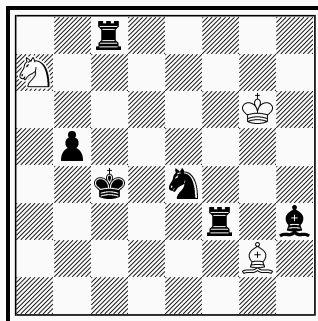
ser-# 46 C+ (1+3)
 Enemy Sentinels
 ♧=Grasshopper

2nd Honourable
 Mention: SR16
 Cornel Pacurar
ChessProblem.ca
Bulletin 2016



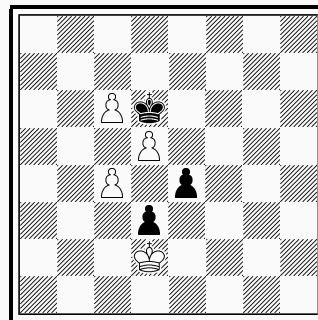
-2b & h#1 C- (2+1)
 4 solutions
 Circe Assassin

Commendation: T272
 Alberto Armeni
ChessProblem.ca
Bulletin 2016



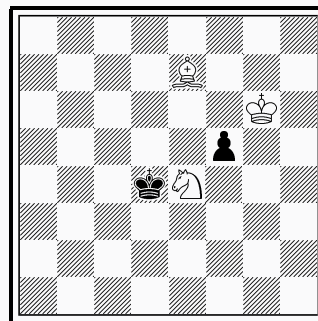
pser-h# 4 C+ (3+6)
 2 solutions
 Take&Make Chess

3rd Honourable
 Mention: T316
 Jaroslav Štůň
ChessProblems.ca
Bulletin 2016



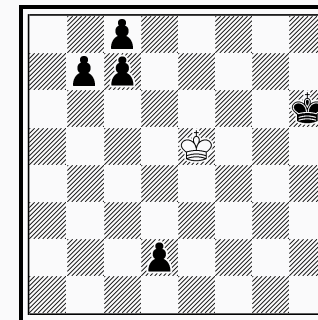
pser-h# 10 C+ (4+3)
 Contra Parrain Circe
 Einstein Chess

Commendation: T284
 Eric Huber
ChessProblems.ca
Bulletin 2016



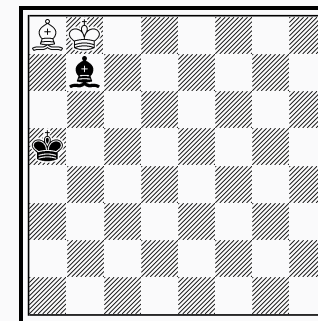
ser-# 9 C+ (3+2)
 b) ♖e4→d6
 Einstein Chess
 Parrain Circe

4th Honourable
 Mention: T294
 Sébastien Luce
ChessProblems.ca
Bulletin 2016



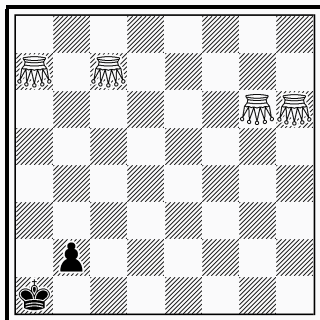
ser-h= 35 C+ (1+5)
 Hopper Chess

Commendation: T286
 Karol Mlynka
ChessProblems.ca
Bulletin 2016



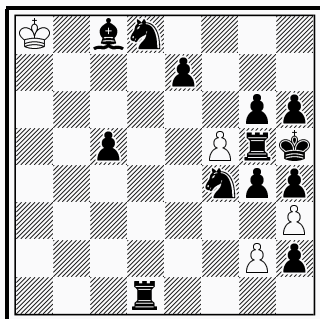
pser-h# 5 C+ (2+2)
 b) ♘a8↔♙b7
 Einstein Chess
 Parrain Circe

Commendation: G2
 Sébastien Luce
 Adrian Storisteanu
ChessProblems.ca
Bulletin 2016
Salute to the Grasshopper



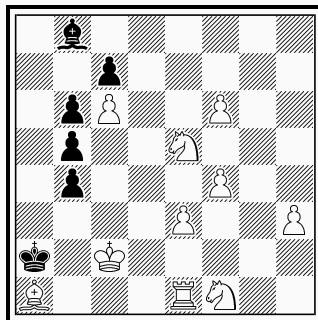
ser-# 12 C+ (4+2)
 b) ♖c7→b7
 ♖=Grasshopper

Commendation: T315
 Zoltán Laborczi
 Gábor Tar
ChessProblems.ca
Bulletin 2016



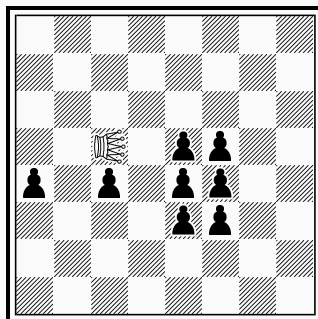
ser-s# 25 (4+13)

Commendation: T307
 Arno Tüngler
ChessProblems.ca
Bulletin 2016



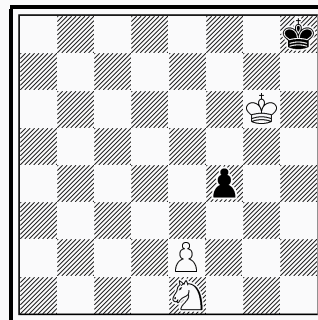
ser-h# 118 C+ (10+6)
 Vertical Mirror Circe

Commendation: LLR7
 Jaroslav Štůň
ChessProblems.ca
Bulletin 2016



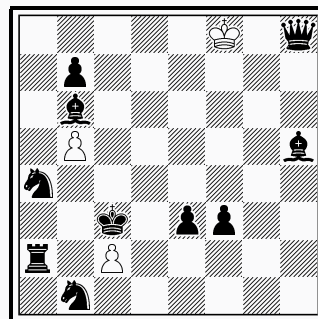
ser-= 48 C+ (1+8)
 Enemy Sentinels
 ♖=Locust

Commendation: T312
 Andreas Thoma
ChessProblems.ca
Bulletin 2016



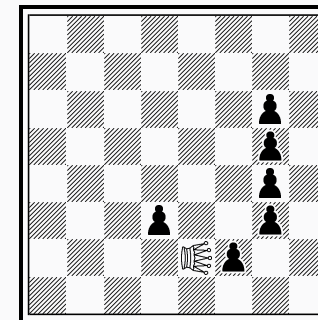
ser-h# 8 C+ (3+2)
 Anticirce
 Black must capture

Commendation: RB-29
 Arno Tüngler
ChessProblems.ca
Bulletin 2016



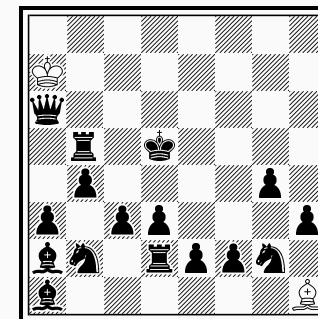
ser-s% 89 C+ (3+10)
 Circe

Commendation: T313
 Jaroslav Štůň
ChessProblems.ca
Bulletin 2016
Dedicated to my son
Jaroslav



ser-= 18 C+ (1+6)
 b) ♖e2↔ ♜f2
 PWC
 ♖=Locust

Commendation: LB-4
 Arno Tüngler
ChessProblems.ca
Bulletin 2016



ser-% 21 C+ (2+16)
 Circe

ChessProblems.ca TT8

New Series Genres Thematic Tournament

Required are compositions with one of the following series stipulations:

ser-h*s
ser-sh
ser-s*h
ser-*sh
ser-*s*h

All fairy conditions checkable with Popeye 4.79 are allowed, but no fairy pieces.

Tourney director: François Labelle (CAN)

Submissions by email to: tt8@chessproblems.ca

Submission deadline: July 1st, 2018

Judge: Nicolas Dupont (FRA)

Examples: See Nicolas's article in this issue (p.601-609).

ChessProblems.ca Bulletin 2015 Tourney

Alberto Armeni informed that his ChessProblems.ca Bulletin 2015 1st Prize (see CPB12, p.547) is cooked in 10 moves and submitted a shorter C+ version.

Opinion by the judge (George P. Sphicas):

The new setting is similar to the earlier one and can be considered a version, in my opinion, but inferior. The composition that earned First Prize had four appealing features: it showed the Valladao theme nicely, included an exelsior, had ideal mate, and had great economy, only 6 men. The corrected version retains the first, but unfortunately the exelsior is gone, the mate is model but not ideal, and the economy is 7 units. Still a miniature, and quite a good problem, but in the opinion of this judge a small downgrade is required. The suggestion is to revise the award as follows: make the corrected version of this 1st/2nd Prize ex aequo, and elevate the earlier 2nd Prize to 1st/2nd Prize ex aequo. All others in the award are not affected.

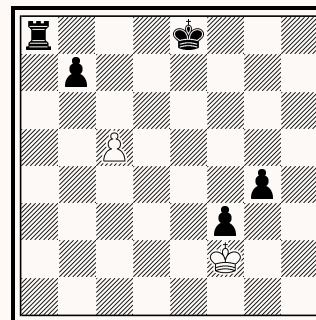
1st-2nd Prize ex ae.:

T259v

Alberto Armeni

ChessProblems.ca

Bulletin 2015



pser-h# 9 C+ (2+5)

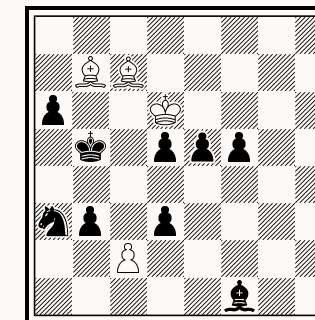
1st-2nd Prize ex ae.:

T250

Kjell Widlert

ChessProblems.ca

Bulletin 2015



phser-s# 8 C+ (4+9)
Circe

T259v: 1.g4-g3+ Kf2-e3 2.g3-g2 3.g2-g1=B + Ke3-d3 4.0-0+ Kd3-c4 5.b7-b5+ c5×b6 ep. 6.Rd8-d4+ Kc4-c5 7.Rd4-d8+ Kc5-c6 8.Bg1-h2 9.Bh2-b8 b6-b7 #

T250: 1.c2-c4+ d5×c4[+wPc2] 2.c2×d3[+bPd7] 3.d3×c4 + Bf1×c4[+wPc2] 4.c2×b3 5.b3×c4[+bBc8]+ Sa3×c4[+wPc2]+ 6.Kd6-d5 7.c2-c3 8.Bb7-c6+ d7×c6[+wBf1] #

ChessProblems.ca Bulletin 2018 Tourney

The judge of the ChessProblems.ca Bulletin 2018 Tourney is Manfred Rittirsch (DEU). In 2018, only two CPB issues will be published: in June and December. To be included in CPB14 or CPB15, originals (as well as any articles) should be received no later than May 15th or November 15th, respectively. No exceptions!

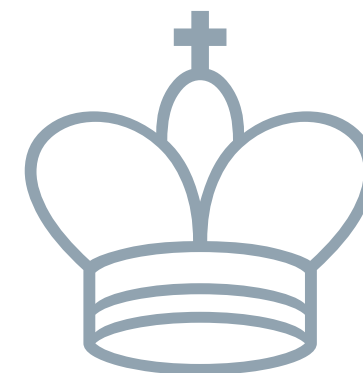
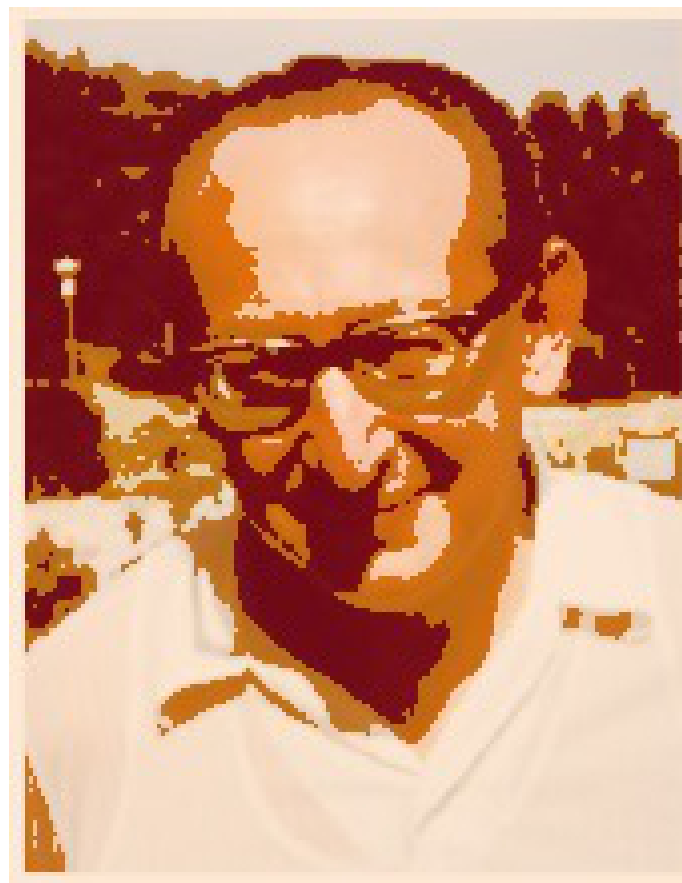
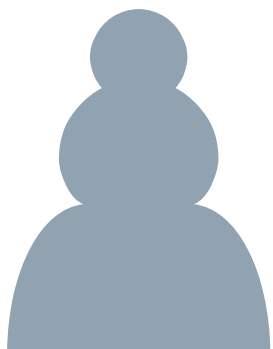
ChessProblems.ca TT6

Due to increased personal and professional obligations, the TT6 tourney award will only be published in CPB14 – apologies for the delay. Our intention is to distribute it via email to all participants prior to its publication in June 2018.

Series-mover Artists: György Bakcsi

by Arno Tüngler

“With ordinary talent and extraordinary perseverance,
all things are attainable”
– Thomas Fowell Buxton



György Bakcsi

Photo credit & copyright: Bedrich Formánek

Prisma processing: Cornel Pacurar

ARTICLES

Arno Tüngler

Series-mover Artists: György Bakcsi

Here is one of my most admired chess composers, the most longstanding – since 1980 – living grandmaster of chess composition. He has composed outstanding problems in various fields of our art, and so, naturally, also a fair amount of series-movers. What makes his compositions so attractive? Almost each piece has wit, a paradoxical idea, a surprising moment, say something unexpected but attractive that shows that the author centers on the idea rather than its actual execution. The six selected series-movers give a hint of his rich work in this realm.

This time we will not see many promotions, although the author was also busy in this area. Already the single-line **GB-1** shows some of his great skill with paradoxical ideas - for the simple block on d4 needed by the pawn-mate, black carries out four consecutive unpins, eliminating most of the heavy white force! Each of the captures (besides arguably the first) has as only motive the unpin of the next capturer. Thus I would really talk about a "logical" series-mover. **GB-2** features an echo pin-mate with skillful twinning, while **GB-3** combines a chameleon echo with the Zilahi of the two white bishops. As often with Bakcsi's problems you do not see full parallel strategy at the same move numbers, but the impression is nevertheless very harmonious.

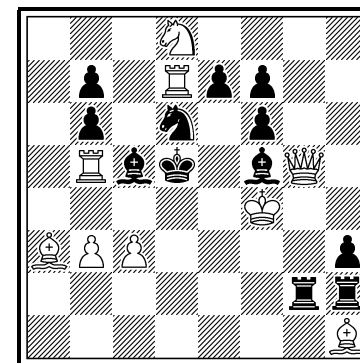
The next problem shows again a Zilahi, of the two white knights. Additionally there is the surprising capture of the strong white queen in both solutions - quite a challenge for a human solver! This leads again to chameleon echo mates of the remaining lonely knight. **GB-5** is a coproduction with his longtime chess companion Laszlo Zoltan, co-author of hundreds of original compositions. Again the theme is clearly visible - corner-to-corner walks of the knights on a1 and h8, capturing each other and opening needed lines along their route. And the final "old" long-mover reminds a bit of some of the subtle Krikheli works. The black king does his long circuit just to help two front pieces of the black batteries to improve their location so that they no longer obstruct the final mate.

György is still quite active and we are happy that he also regularly sends in originals for our Bulletin. *Thank you for your humor and fine taste in your compositions, and we hope that you continue to create them!*

GB-1

György Bakcsi

Schach-Echo 1972



ser-h# 5

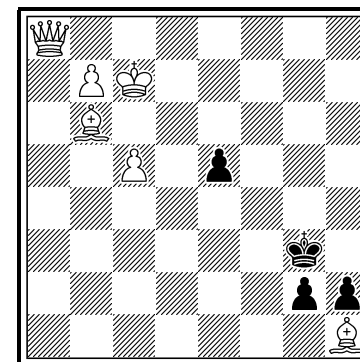
C+ (9+12)

GB-2

György Bakcsi

Thema Danicum 1990

3rd Honourable Mention



ser-h# 5

C+ (6+4)

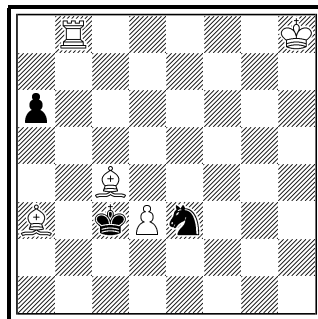
b) ♖b6=♖

ARTICLES



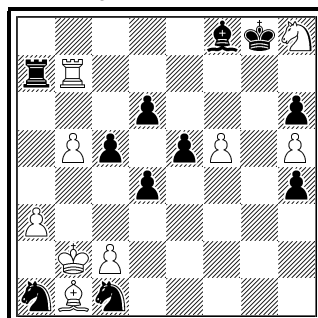
György Bakcsi
Photo credit & copyright: Bedrich Formánek

GB-3
György Bakcsi
Tipografia 1971
1st Prize



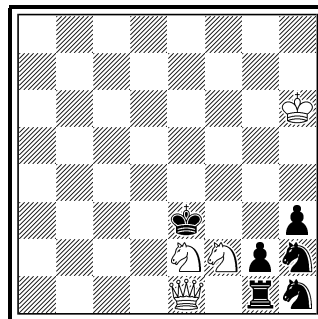
ser-h# 6 C+ (5+3)
♠a6→a5

GB-5
György Bakcsi
Laszlo Zoltan
T. Kardos-70 JT 1991
2nd Prize



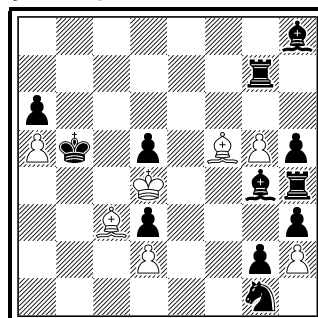
ser-h# 6 C+ (9+11)
Duplex

GB-4
György Bakcsi
Mat-Pat 1990
2nd Hon. Mention



ser-h# 5 C+ (4+6)
2 solutions

GB-6
György Bakcsi
Vizügyi SC 1979
3rd Prize



ser-h# 17 C+ (7+12)

Solutions:

GB-1:
1.Rh2×h1 2.Rg2×g5 3.Bf5×d7 4.Sd6×b5 5.Bc5-d4 c3-c4 #

GB-2:
a) 1.g2-g1=B 2.Bg1×c5 4.Kf2-g1 5.Bc5-f2 Qa8-a1#
b) 1.g2×h1=B 2.Bh1×b7 4.Kg2-h1 5.Bb7-g2 Rb6-b1 #

GB-3:
a) 1.Se3×c4 2.Sc4-b6 5.Ka4-a5 6.Sb6-a4 Ba3-b4 #
b) 1.Se3-c2 2.Sc2×a3 3.Sa3-b5 5.Kb4-a4 6.Sb5-a3 Bc4-b3 #

GB-4:
i) 1.Sh2-f3 2.Sf3×e1 3.Ke3×f2 4.Kf2-f1 5.Sh1-f2 Se2-g3 #
ii) 1.Rg1×e1 2.Ke3×e2 4.Kf1-g1 5.Re1-f1 Sf2×h3 #

GB-5:
i) 1.Sa1×c2 3.Se3×f5 6.Sg6×h8 Bb1-h7 #
ii) 1.Sh8-f7 2.Sf7×d6 4.Se4×c5 6.Sb3×a1 Bf8×a3 #

GB-6:
1.Kb5-a4 7.Kf3-f4 9.Bf3-e4 10.Kf4×g5 11.Kg5-f6 13.Re7-e5
17.Kc6-b5 Bf5-d7 #

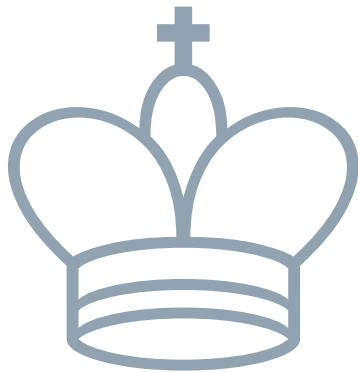
Arno Tüngler
Bishkek, November 4th, 2017

Ordered classification of twelve series genres

by Nicolas Dupont

"Chess is not like life...
it has rules!"

- Mark Pasternak



We need new knights, but without swords
(Cornel Pacurar - Photo, Pixlr, Matter, 2017)

ChessProblems.ca Bulletin Issue 13

Ordered classification of twelve series genres and how to check novelties with Popeye

by Nicolas Dupont

If we ignore the reflex series, which indeed is not discussed in this article, we have 4 already classic series genres (direct, help, self and help-self), as well as 3 lesser-known types. The first section of this article is devoted to recall and illustrate those lesser-known, “semi-classic” series genres. The second section introduces 5 novelties (and the method to check the corresponding problems with Popeye), thus leading to a total of 12 so-to-speak “reasonable” series genres. The third section may be skipped without any harm to the practical use of the novelties – I explain the general theory leading to the classification and, for each case, the chosen stipulation, name, moving side at the beginning, and solution format. The results fit the usual conventions when applied to the classic series genres. Finally, further perspectives are examined in the last section.

Each problem except numbers 15 and 19 was checked with Popeye 4.77. The C+ symbol is omitted under diagrams, only the C? symbol is added for the two non-checked problems (partial verification has been done using Popeye’s $a \Rightarrow b$ stipulation, though).

1 The three semi-classic series genres

The first one is obtained using WinChloe’s stipulation “N white moves then help series” applied to the ser-h1 case (help series of length 1). It is called in this article **help-twice series**, with stipulation format **ser-hh-N**. It means that:

- After N white moves, some black move allows white to then reach the goal.

The name “help-twice” refers to the fact that both sides collaborate after the N white moves.

The second one is obtained using WinChloe’s stipulation “N black moves then direct series” applied to the ser-2 case (direct series of length 2). It is called in this article **help-twice marseillais series**, with stipulation format **ser-h*h-N**. It means that:

- After N black moves, some white move allows white to then reach the goal.

The name “marseillais” refers to the fact that the same side is playing 2 consecutive moves, like in marseillais chess, after the N black moves.

The last one is an invention of mine, named direct-self series in WinChloe and played by white. It is called in this article **auto-self series**, with stipulation format **ser-*s-N**, and is played by **black**. It means that:

- After N black moves, each black move reaches the goal.

The name “auto-self” refers to the fact that the black side forces itself to reach the goal after the N black moves.

There are not many examples in the literature dealing with semi-classic series. For the first one I slightly modified the position to keep only the mandatory pieces, the second one is an easy and clear illustration of the genre, while the last one is selected among the nice problems from my founding article of the genre:

OCS3

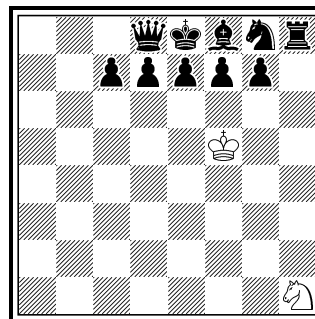
Jean-Christian Galli
Dominique Forlot
Joachim Iglésias
Nicolas Dupont
France-Echecs 2013

OCS1

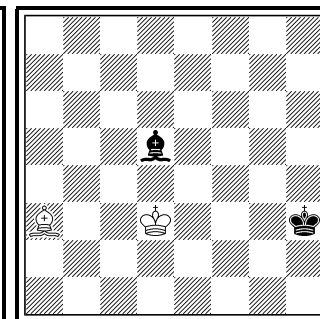
Theodor Steudel
Version Nicolas Dupont
272 Feenschach 1957

OCS2

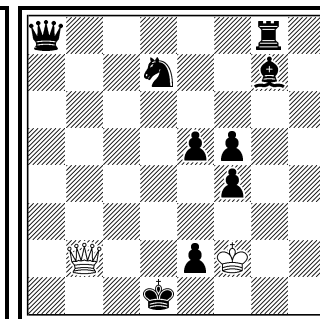
Frank Müller
47 feenschach 1979



ser-hh#10



(2+10) ser-h*h#11



(2+2) ser-*s#11

(2+9)

OCS1) Theodor Steudel:

1.Sf2 2.Sg4 3.Sh6 4.S×g8 5.Sh6 6.Sg4 7.Se5 8.Sg6 9.S×f8 10.Se6 & 1.Rf8 S×g7#

OCS2) Frank Müller:

1.Kg4 2.Kf5 3.Ke6 4.Kd7 5.Kc6 6.Kb5 7.Ka4 8.Kb3 9.Ka2 10.Ka1 11.Ba2 & 1.Kc2 2.Bb2#

OCS3) Jean-Christian Galli, Dominique Forlot, Joachim Iglésias, Nicolas Dupont:

1.Qh1 2.e4 3.Se5 4.Sf3 5.Be5 6.Rg1 7.Re1 8.Sg1 9.f3 10.Bh2 11.f4 & 1.Qg2#, 1.Rf1#, 1.Bg3#, 1.Sh3#, 1.e3#

Note that each solution is written in ‘reset’ form – a new numbering begins after the stipulated length of the problem. Note also that, from a well-known and accepted

convention, the reset move does not have to be unique when defensive. Its diversity is even the theme of the third problem above – showing 5 variations, one for each possible orthodox piece nature (except the king).

2 The five new series genres

They have not been constructed case by case, but came in a natural way from a general theory to be explained in the next section. Since this theory recreates the main properties of the classic full-established series genres, the novelties are interesting at least from a theoretical point of view. This does not imply, of course, that they are also interesting in practice (only the future may answer) but the first illustrating examples are already promising.

2.1 The help-self marseillais series

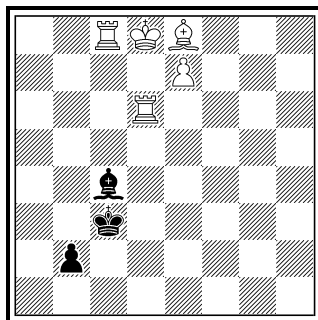
The corresponding stipulation format is **ser-h*s-N**, which means that:

- After N white moves, some black move forces black to then reach the goal.

Let G denote the goal. The corresponding Popeye structured stipulation is:

- sstip white Ns [1a[-1d[G]a]d]

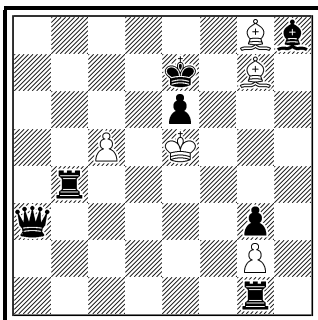
OCS4
Bernard Delobel
Version Nicolas Dupont
France-Echecs 2017



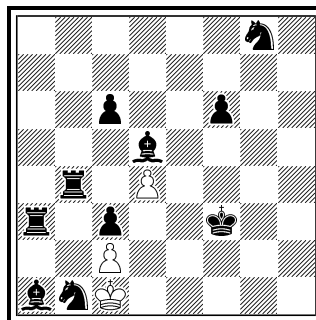
ser-h*s#9

OCS5
David Antonini
Version Jean-Christian
Galli, Nicolas Dupont
Original for CPB 2017

OCS6
Jean-Christian Galli
Original for CPB 2017



(5+3) ser-h*s#15



(5+7) ser-h*sx98 (3+10)

OCS4) Bernard Delobel:

1.Kc7 2.Kb6 3.Ka5 4.Ka4 5.Ka3 6.Ba4 7.e8=R 8.Re1 9.Ra1 & 1.bxa1=B 2.Bb2#

OCS5) David Antonini:

1.c6 2.c7 3.c8=Q 4.Qc4 5.Kf4 6.Bb2 7.Bxa3 8.Kxg3 9.Kf4 10.g4 11.g5 12.g6 13.g7 14.Ke5 15.Qc8 & 1.Rxg7 2.R~#

OCS6) Jean-Christian Galli:

1.Kd1 16.Kxb4 33.Kxb1 51.Kxa3 70.Kxa1 89.Kxc3 90.Kd2 91.c4 92.cxd5 93.dxc6 95.c8=R 96.Rxg8 98.Rf5+ & 1.Ke4 2.Kxd4, Kxf5

The first illustration is very neat with its light diagram position and its couple of under-promotions.

The second example is cleverly using the proximity of ser-h*s to ser-s. Indeed, the former is obtained from the latter by adding a pre-terminal help black move. The diagram position leads to an obvious ser-s#4: 3.c8=Q 4.Bf6+ Bxf6#, the main strategy is to find a way to insert some black move. Note that the black queen whose sole role is to observe square g3 is a weakness, but the rich and elegant content, especially the 2 switchbacks from the white queen and king, are clear compensations.

The third illustration shows that ser-h*s is very useful to establish new length records. The current ser-sx length record for 13 pieces is 94 (see the table in *ChessProblems.ca Bulletin* 12, page 578). Note that the new 98 bound is only one move less than the overall record for 13 pieces.

2.2 The self-help series

The corresponding stipulation format is **ser-sh-N**, which means that:

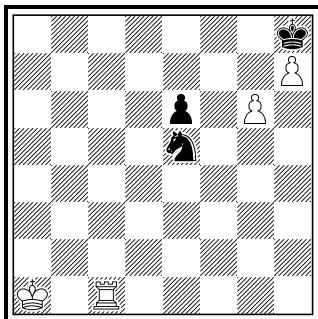
- After N white moves, each black move allows white to then reach the goal.

Let G denote the goal. The corresponding Popeye structured stipulation is:

- sstip white Ns [2da[G]]

OCS7

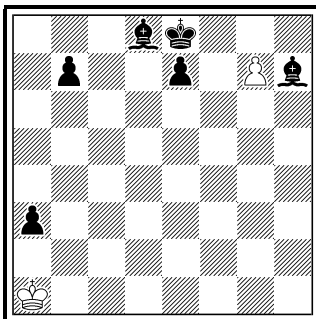
Bernard Delobel
Version Nicolas Dupont
France-Echecs 2017



ser-sh#5
2 solutions

OCS8

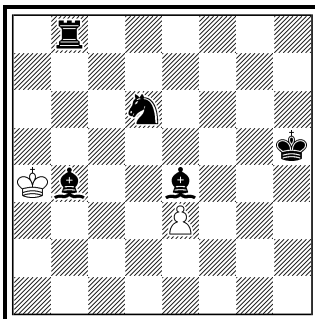
Dominique Forlot
France-Echecs 2017



(4+3) a) ser-sh#11
b) ser-#11

OCS9

Jean-Christian Galli
After Milos Tomasevic
France-Echecs 2017



(2+6) ser-sh#37 (2+5)

OCS7) Bernard Delobel:

- a) 1.Kb2 2.Kc3 3.Kd4 4.K×e5 5.Kf6 & 1.e5 Rc8#
b) 1.Rc6 2.R×e6 3.R×e5 4.Rh5 5.Rh6 & 1.Kg7 h8=Q#

OCS8) Dominique Forlot:

- a) 1.g8=B 2.B×h7 3.Kb1 4.Kc2 5.Kd3 6.Ke4 7.Kf5 8.Kg6 9.Kg7 10.Bc2 11.Ba4+ & 1.b5 B×b5#
b) 1.g8=B 2.B×h7 3.Kb1 4.Kc2 5.Kd3 6.Ke4 7.Kf5 8.Kg6 9.Kg7 10.Bd3 11.Bb5#

OCS9) Jean-Christian Galli:

- 1.Kb3 13.K×b8 26.K×b4 28.K×d6 29.Ke5 30.K×e4 31.Kf4 32.e4 36.e8=R 37.Re6 & 1.Kh4 Rh6#

The first illustration does not show some particular theme, but is clear-cut with its well-differentiated solutions.

The second illustration provides an answer to a quite difficult question: how to define a cook for a ser-sh problem? I choose the convention that such a cook must contain the black move, which implies that the 2 different stipulations are both valid. Note that this convention is shared by WinChloe in the semi-classic ser-hh and ser-h*h settings, as well as by the above structured stipulation from Popeye.

The third illustration is a tribute to the famous series composer Milos Tomasevic. Using a new ending, it equals the 7 pieces direct series length record.

2.3 The self marseillais series

The corresponding stipulation format is **ser-s*h-N**, which means that:

ChessProblems.ca Bulletin Issue 13

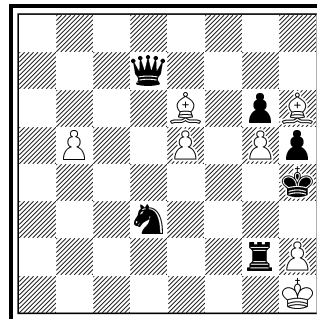
- After N white moves, each black move allows black to then reach the goal.

Let G denote the goal. The corresponding Popeye structured stipulation is:

- sstip white Ns [1d[-1a[G]d]a]

OCS10

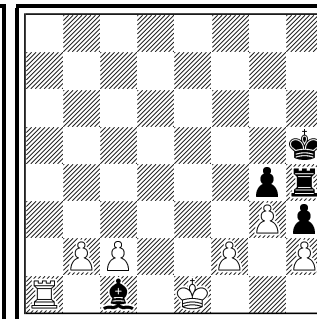
Nicolas Dupont
Bernard Delobel
Original for CPB 2017



ser-s*h#5

OCS11

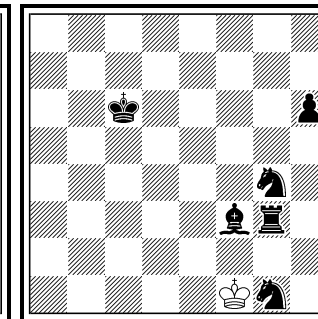
Jean-Christian Galli
Nicolas Dupont
Original for CPB 2017



(7+6) ser-s*h#12

OCS12

Nicolas Dupont
After Theodor Steudel
Original for CPB 2017



(7+5) ser-s*h-circuit-49 (1+6)

OCS10) Nicolas Dupont, Bernard Delobel:

- 1.b6 2.b7 3.b8=R 4.Rc8 5.Rc4+ & 1.Qd4 2.Rg1#, 1.Rg4 2.Sf2#, 1.Sf4 2.Qd1#

OCS11) Jean-Christian Galli, Nicolas Dupont:

- 1.c4 2.c5 3.c6 4.c7 5.c8=R 6.R×c1 7.Rc6 8.0-0-0 9.Kb1 10.Ka1 11.Rb1 12.f4 & 1.g×f3 ep 2.Ra4#

OCS12) Nicolas Dupont:

- 1.Ke1 15.K×g3 31.K×g1 47.K×f3 48.K×g4 49.Kh5 & 1.K~ 2.Kc6 circuit

The first illustration uses the proximity of ser-s*h# to self series. Indeed in ser-s# the white strategy is, generally speaking, to check the black king just before the terminal move, such that each black parry leads to a checkmated white king. The same kind of idea is developed here, where the terminal check from white now forces black to reach a #1 position (instead of a checkmate position in the ser-s# setting). The well-known cyclic change of function theme (between self-pin and checkmate) is moreover performed.

The second illustration shows another possibility – to squeeze the black side, so that it has no other choice to defend than playing a unique legal move, which is useful for black to be able to reach the goal thereafter. The well-known Valladão

theme (promotion, en-passant capture and castling) is performed, with moreover an under-promoted excelsior.

The third illustration uses the “circuit” goal, which indeed is feasible as black plays 2 moves at the end. It is interesting as this goal has been intensively used in the direct series framework, where one of the main aims is to produce, for each number of pieces in the diagram position, the longest possible series ending with a circuit (see the table of records in *ChessProblems.ca Bulletin* 12, page 578, with goal RK). The matrix is already known (probably performed first by Theodor Steudel) modulo the addition of the black pawn h6 – it is unlikely to be maximal in the 7 pieces setting though. Note that it is not enough for white to occupy square h5 in order to force black to perform a circuit. Indeed in such a case, black is playing 1.S~+ and the game is over! This is a particularity of this series genre – black may use any legal method at its first move to preclude reaching the stated goal at its second move. Disallowing the possibility of any second move by using a check on its first move is a valid defense for black! Even more, when the goal is to checkmate, such a terminal move played earlier is considered a valid defense.

2.4 The auto-self-help series

The corresponding stipulation format is **ser-*sh-N**, which means that:

- After N black moves, each black move allows white to then reach the goal.

Let G denote the goal. The corresponding Popeye structured stipulation is:

- sstip black Ns [-2da[G]]

OCS13

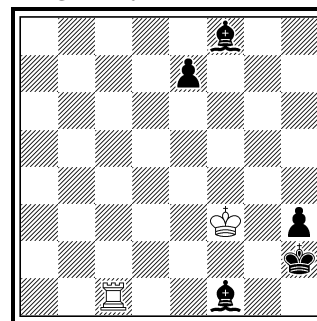
David Antonini

Nicolas Dupont

Version Jean-Christian

Galli

Original for CPB 2017



ser-*sh#7

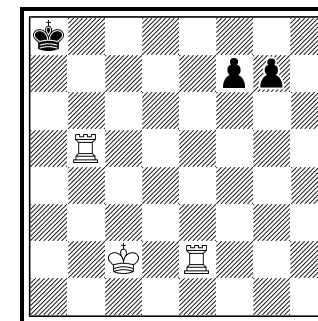
(2+5)

OCS14

Bernard Delobel

Nicolas Dupont

France-Echecs 2017



ser-*sh#21

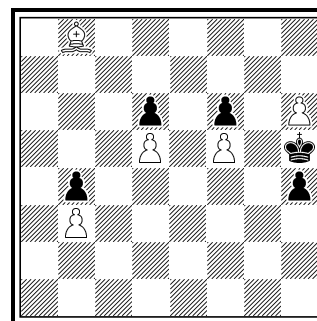
(3+3)

OCS15

Jean-Christian Galli

Version Nicolas Dupont

France-Echecs 2017



ser-*sh#27 C?

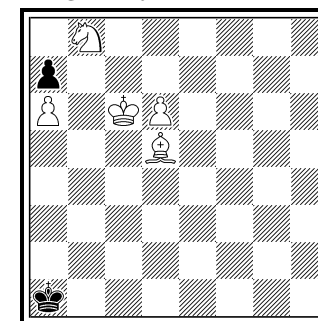
(5+5)

No wK

OCS16

Nicolas Dupont

Original for CPB 2017



ser-*sh[d6]35

(5+2)

OCS13) David Antonini, Nicolas Dupont:

1.Bc4 2.Bg8 3.e6 4.Bb4 5.Be1 6.Kh1 7.h2 & 1.Kg1/Bf7/Bh7/e5 2.Rxe1#

OCS14) Bernard Delobel, Nicolas Dupont:

1.g5 2.g4 3.g3 4.g2 5.g1=B 6.Bb6 7.Kb7 8.Kc6 9.Bc5 10.Kd5 11.Kc4 12.Be3 13.Kd4 14.Ke4 15.Kf3 16.Bf2 17.Kg2 18.Kh1 19.Bd4 20.Bh8 21.f6 & 1.f5/Bg7/Kg1 2.Rb1#

OCS15) Jean-Christian Galli:

1.h3 3.h1=B 4.B×d5 5.Bg8 10.d1=B 11.B×b3 12.Bf7 15.b1=B 16.B×f5 19.Kh8
20.Bh7 25.f1=B 27.Bg6 & 1.B~ 2.Be5#

OCS16) Nicolas Dupont:

1.Kb2 11.K×b8 23.K×a6 25.Kb4 30.a1=B 32.B×d6 34.Ba1 35.Kc3 & 1.Bb2/K~
2.Kd6

The first illustration is easy, but features interesting strategy. There is a try 1.Kh1 2.h2 but 1.Kg1! Thus the Bf1 is too close to the black king to allow the checkmate, and hence Bf1 needs to be replaced by Be1, leading to a change of function theme (between incarceration and pinning) for the two thematic bishops.

The second illustration is very economical with attractive content. The black king is helped by a promoted bishop to reach the opposite corner of the board, where it is checkmated. To prevent the possibility of covering the checkmate after the free move, the promoted bishop is incarcerated on square h8.

The third illustration shows 4 promoted black bishops – two on squares g8 and h7 to be able to checkmate the black king, and two on squares f7 and g6 to prevent the other two bishops from leaving their thematic squares during the free black move. It is not C+ but, with a single white piece able to checkmate, another setting looks impossible.

The fourth illustration is an attempt to get the longest ser-*sh series with 7 pieces, although 35 is probably far from the best possible bound. The goal – reaching a given square, d6 here – is listed in the table of length records (see *ChessProblems.ca Bulletin* 12, page 578, with goal Z).

2.5 The auto-self marseillais series

The corresponding stipulation format is **ser-*s*h-N**, which means that:

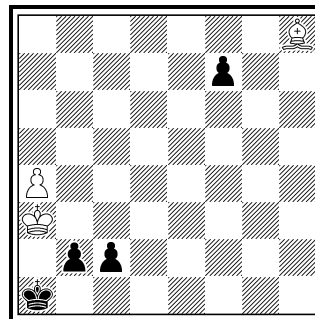
- After N black moves, each black move allows black to then reach the goal.

Let G denote the goal. The corresponding Popeye structured stipulation is:

- sstip black Ns [-1d[-1a[G]d]a]

OCS17

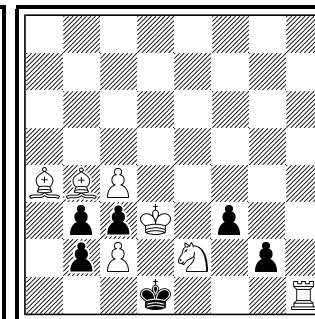
Dominique Forlot
France-Echecs 2017



ser-*s*h#10

OCS18

David Antonini
Original for CPB 2017

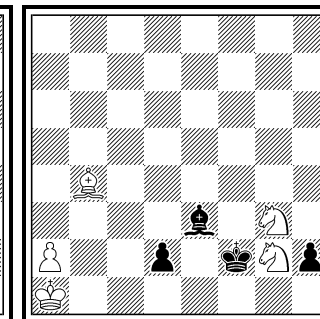


(3+4) ser-*s*h#11

OCS19

Nicolas Dupont
David Antonini

Original for CPB 2017



(7+6) ser-*s*h#21 C? (5+4)

OCS17) Dominique Forlot:

1.f6 2.b1=R 3.Rb2 4.f5 5.f6 6.f7 7.f8=R 9.Rb1 10.c1=B & 1.Bd2/e3/f4/g5/h6
2.Bb4/c5/d6/e7/f8#

OCS18) David Antonini:

1.g1=B 2.f2 3.f1=S 4.Se3 5.S×c2 6.Sa1 7.c2 8.c1=R 9.Rc2 10.b1=Q 11.b2 & 1.Qa2
2.Q×c4#, 1.Qc1 2.Qe3#, 1.Sb3 2.Rc1#

OCS19) Nicolas Dupont, David Antonini:

1.Kf3 2.Kg4 3.Kg5 4.Kf6 5.Ke5 6.Kd4 7.Kd3 8.Kc2 9.Kc1 10.d1=R 11.Rh1 12.Bg1
13.Kc2 14.Kd3 15.Kd4 16.Ke5 17.Kf6 18.Kg5 19.Kg4 20.Kf3 21.Kf2 & 1.K~ 2.Bd4#

The first illustration is clear-cut with its tempo excelsior, 3 promotions, and a nice closure with 5 checkmates along the same diagonal.

The second illustration shows the emblematic AUW theme. The construction is quite heavy but it is unclear whether it might be lightened while keeping such a deep content.

The third illustration is also somehow tricky with its battery construction and double checkmate. It moreover shows an 18 move-long switchback of the black king. Note that David constructed a home-made program to show that there is no other checkmate position than the intended one (with a free pre-terminal move, of course), and hence the problem is surely correct, although not officially C+.

3 The theory

There is no full consensus about what a series is. The more general definition – a sequence of moves where alternation between the two sides is broken at least once – is simple and consistent, but obviously too general to provide any chance for a useful classification.

For the purpose of this article, I follow the general behavior of a classic series genre. Roughly speaking, it begins with a sequence of help moves played by the same side, and ends with a short albeit more complicated other sequence of moves (neither necessarily help nor played by the same side). More precisely, we shall denote by the letter “h” a help move, and by the symbol “*” the pass move.

- **A series is the concatenation of two parts – the so-called “pure part of the series”, and the “closure part of the series”.**
- **The pure part of the series** is the longest sequence $h^*h^*h^*$ etc. which is played at the beginning of the series (it is therefore assumed that the pass move is really played, even if it is virtual).
- **The closure part of the series** consists of the remaining moves played after the pure part is over (with some pass moves eventually included).

Note that the pure part is always of the help type whatever the series genre is, which justifies the use of the letter “h”. Note also that if the closure part begins with the pass move *, then the next move cannot be h, otherwise this *h sequence would have been included in the pure part. Note finally that the direct series is defined by the fact that its closure part is empty.

To be able to classify series genres, some restrictions are needed on the closure part. One of the central ideas behind this article is to allow only a very particular kind of closure part that conforms to the concept described below.

3.1 Reasonable series

When not empty, the closure part is always some sequence of moves symbolized by the already mentioned letter “h” and symbol “*”, but also with the letter “s”, which denotes of course a defensive move. Such a setting is obviously enough to theoretically describe any given series.

As illustrative examples, consider this symbolic notation associated to the 4 classic series genre:

$h^*h^*h[]$	ser-	direct series
$h^*h^*h[h]$	ser-h	help series
$h^*h^*h[s]$	ser-s	self series
$h^*h^*h[hs]$	ser-hs	help-self series

Here the chosen **length of the series**, which is by definition the number of times the letter “h” appears in its pure part, is 3, and the closure part is marked into brackets.

The fundamental fact which is generalized to symbolize (and hence to define) the 8 remaining series genres, is the full equality between the content of the closure part and the associated stipulation in ser format. I thank François Labelle who informed me of this perfect correspondence I never noticed before. For example in the help series ser-h, the pure part is followed by a single help move from the other side, hence the closure part only contains the letter “h”. It is now time to provide the most important definition of this article:

A reasonable series is a series whose closure part contains:

- Neither consecutive nor terminal pass move.
- No sequence *h at the beginning.
- At most 2 letters.
- At most 1 defensive move.

The first rule is obvious, while the reason for the second one has already been given. For the third rule, it is clear that the higher the number of allowed moves in the closure part is, the farther we get from the classic series genres, and the trickier the classification becomes. The 2 letters convention seems a reasonable bound. Finally the fourth rule is to avoid very strange stipulations, almost impossible to be satisfied in practice, e.g. “white is forced to force black to checkmate”.

3.2 Classification of reasonable series

We already know that the direct series corresponds to the empty closure part. When the closure part begins with the letter “h”, we get 5 possibilities [h], [hh], [h^*h], [hs] and [h^*s]. When the closure part begins with the letter “s”, we get 3 possibilities [s], [sh] and [s^*h]. Finally when the closure part begins with the symbol “*”, we also get 3 possibilities [s^*], [s^*h] and [s^*h^*]. Hence a total of 12 reasonable series, as needed. It now remains to justify the choices made for each of the 8 semi-classic or new series genres.

3.2.1 Choice of the stipulation

It seems natural to let the symbols after ser- and the closure part content coincide, like in the classic series genres, also for the remainder 8 non-classic cases. This explains the chosen stipulations in the first and second sections of this article.

As for the number shown at the end of the stipulation, I don't see any reasonable possibility other than the length of the pure part of the series. Indeed the closure part of a series is too floating to lead to another consequent choice. This has a strong impact on the solution format, even for the classic help-self series, as shown later below.

3.2.2 Choice of the name

It is a more difficult task – mainly a matter of taste instead of the result of some theoretical approach. It looks natural to mark “help-twice” when the closure part contains twice the letter “h”. Perhaps “auto-self” is also the correct name when the closure part contains “*s”. Indeed this notation implies that the side which is moving defensively was already on-the-move previously. Finally it looks not so bad to mark “marseillais” when the closure part contains “*” after the first letter. Indeed such a situation implies that the same side is moving twice consecutively in the closure part – a clear link with marseillais chess, as already mentioned in the first section.

3.2.3 Choice of the beginning side

The next step towards the classification is to find a natural manner to decide which side is on-the-move at the beginning of the series. To provide such a method (which should uphold the known choices for classic series genres), I use two important and accepted conventions:

- **A defensive move is played by black.**
- **The terminal move is played by white in help genres.**

Those rules have empty intersection, cover each possibility, and the first one is consistent thanks to the choice of at most 1 defensive move!

The first rule applies to e.g. self genres, while the second rule applies to even help genres whose number of moves is fractional. Those conventions are generalized in my setting:

- **When the closure part of the series contains the (unique) letter “s”, it is a black move.**

- **When the closure part of the series does not contain the letter “s”, the terminal move is played by white.**

In each case, going back to the pure part of the series allows to find which side is moving at the beginning (paying attention to pass moves though).

3.2.4 Choice of the solution format

There is no general consensus, even for the classic help-self series genre. Indeed for a ser-hs-N, the highest number at the end of the solution is sometimes marked N+1 (this is how Popeye is handling this situation for example).

This offset might be considered quite strange, and indeed some composers decide in such a case to not follow convention 3.2.1. Hopefully there is another option, used for example by WinChloe and the PDB server, which I consider is the best one – using a reset solution.

It means that the pure and closure parts of the series are numbered independently and separated by the symbol “&” . This reset trick is used in this article for each series genre except direct, help and self – the only cases where, without a reset, the highest number at the end of the solution is equal to the length of the corresponding pure part.

3.3 Summary

The classification is now over, and summarized in the following table. For the convenience of the reader, as it has been decided which side is moving at the beginning of a given series genre, I replace the symbolized notation $h^*h^*h[]$ by a clearer one using the letter W for a white move (always help) and the letter B (resp. b) for a black help move (resp. a black defensive move). I thank Joachim Iglésias for having told me this interesting notation method.

stipulation	name of the series genre	solution format
ser-	direct	WWW
ser-h	help	BBBW
ser-hh	help-twice	WWW & BW
ser-h*h	help-twice-marseillais	BBB & WW
ser-hs	help-self	BBB & Wb
ser-h*s	help-self-marseillais	WWW & Bb
ser-s	self	WWWb
ser-sh	self-help	WWW & bW
ser-s*h	self-marseillais	WWW & bB
ser-*s	auto-self	BBB & b
ser-*sh	auto-self-help	BBB & bW
ser-*s*h	auto-self-marseillais	BBB & bB

exchanges, and finally to Cornel Pacurar for publishing this article in his excellent *ChessProblems.ca Bulletin*.

Nicolas Dupont
November 15, 2017

4 Further perspectives

As said in the introduction, the reflex series is not discussed in this article, but will probably be in a forthcoming one. It will be shown that in fact some reflex conditions might be naturally defined for several other series genres than the self one, therefore leading to a new family.

Another important concept which will be connected to my theory is parry series (and probably anti-parry series as well). Under certain circumstances, such as a previous checking or auto-checking move, some pass moves are forced to become real moves.

Finally, I plan to investigate how to go back from series genres to alternating genres. They correspond to the case where each pass move is forced to become a real move. Most of the already existing alternating genres will be upheld this way, and some new ones will emerge.

Many thanks to the members of the France-Echecs forum for their valuable efforts to illustrate my new series genres, to François Labelle for hundreds of helpful email

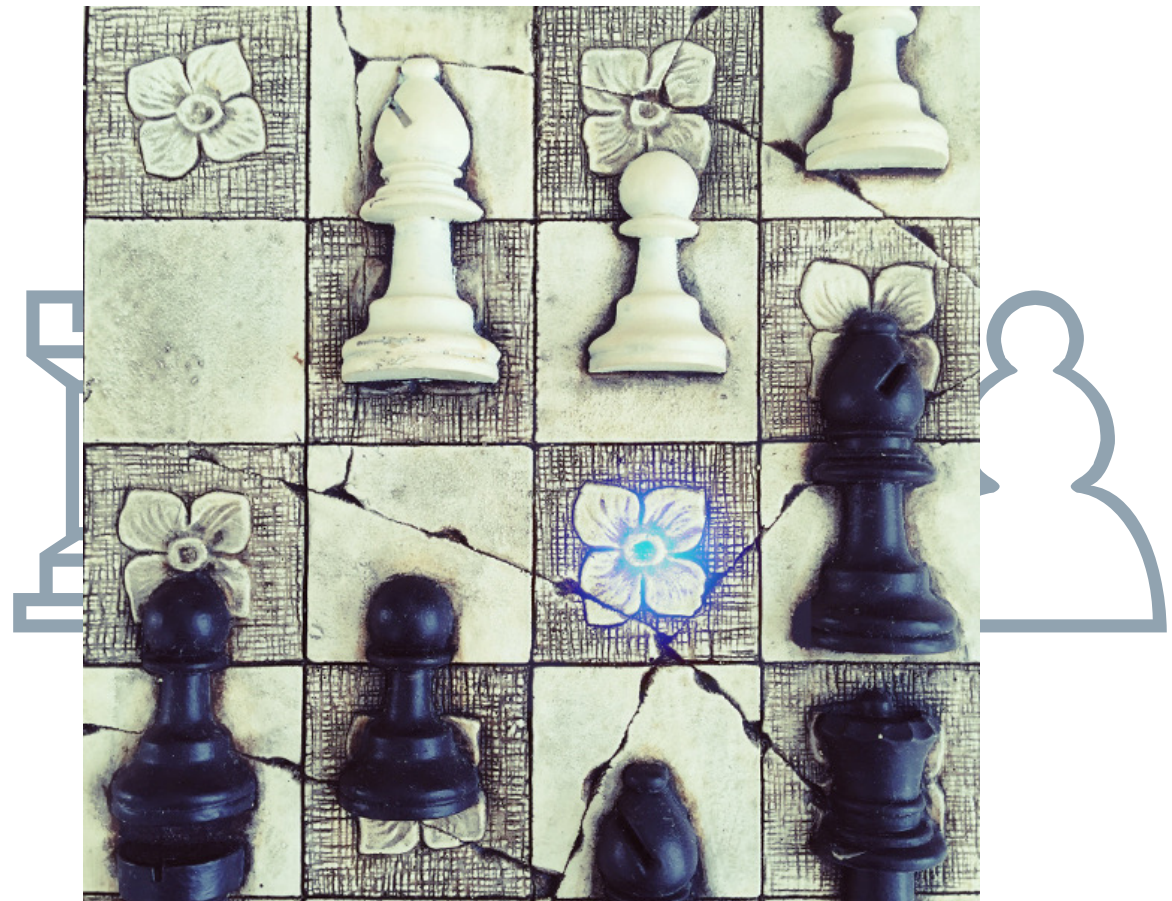
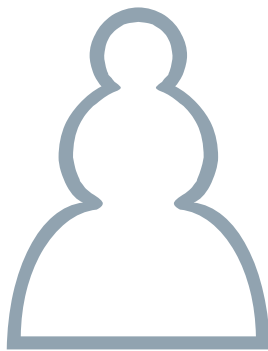


44 – The illusion of limitations
[Cornel Pacurar, RStudio, 2017]
(see page 617 for details)

Welcome to KLAN

by Andreas Thoma and Klaus Wenda

"KLAN:
a new combination of Proca and Høeg retractors."
- Andreas Thoma and Klaus Wenda



On the move
(Cornel Pacurar - Photo, Pixlr, Union, 2017)

Welcome to KLAN

Defensive Retractors of type KLAN with special reference to the AntiCirce condition

by Andreas Thoma and Klaus Wenda

This article is dedicated to those who have never heard about *KLAN*, and are willing to join the KLAN club.

Regarding the genesis of the defensive retractor, its date of birth can be fairly precisely established as the last months of 1923 and the beginning of 1924. About that time the pioneer problems of the Romanian composer Zeno Proca and the Danish composer Niels Høeg were published, along with the definitions of these retro types as formulated by the inventors. The crucial difference between the two types refers only to retractions of capturing moves. In the decades to follow both orthodox types of the defensive retractor only won a relatively small measure of popularity. It was only as late as 2001 that (based on an article by Klaus Wenda in *feenschach*) the new combination of the Proca retractor, and later on of the Høeg retractor, with the condition AntiCirce brought about a revival of the defensive retractor, culminating in a real change on the retro stage. A good 700 examples of both types (with a majority of Procas) have been published between 2001-2018, mostly by Vlaicu Crişan, Wolfgang Dittmann, Paul Răican, Andreas Thoma, Günther Weeth, and Klaus Wenda.

In January 2015 we presented a new combination of Proca and Høeg Anticirce retractors we called KLAN (a cryptogram of KLaus & ANdreas) in an article including several original problems as examples, published on Tom Brand's blog [www.thbrand.de]. An English translation (made by Günther Weeth, March 26th 2015) is available for download on Julia's Fairies [www.juliasfairies.com].

As a rule, white retractions provide substantial technical difficulties in the orthodox Høeg defensive retractor, as a result of Black's ability to add black sacrificial units to the position in order to derail White's strategy. This is prevented on principle in the KLAN type (see definition below), as it is White exclusively who decides on his own uncaptures. As a result of our research we should like to emphasise that many good ideas based on the techniques of black and white uncaptures either escape correct implementation, or demand such a high degree of difficulty and complexity that they fail to appeal to friends of the retro art other than a very small circle of retro experts who may claim to be specialists in the genre. Thus we were inspired by the thought of blending elements of both the Proca and the Høeg defensive retractors into a new type to supplement the classical types, with the following definition:

Defensive Retractor KLAN

A distinction is made between the colours on the move. With White to move it is up to him to decide whether the next move is an uncapture, and (in the affirmative case) what kind of black unit is chosen as the sacrificial unit, so far in analogy to the Proca type. With Black to move it is White, as the opposite colour (in analogy to the Høeg retractor), who decides whether this is going to be an uncapture, and (in the affirmative case) what kind of white unit is chosen as the sacrificial unit.

A possible exclusion of the forward defence must be noted explicitly.

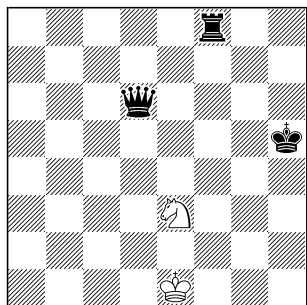
To further clarify: it stands to reason that Black to move still has the right to decide from which square his retro move starts and, in case of uncapture, on which square the white sacrificial unit is placed. This circumstance is quite meaningful, especially in AntiCirce retractors. Yet it is left to White to decide whether an uncapture takes place at all and, if yes, what the white uncaptured unit is.

The gist of it: the KLAN retractor entails a limitation of Black's defensive options (like implied in the Høeg type), combined with a simultaneous preservation of White's strategic power.

A good fifty KLAN AntiCirce retractors published in the last three years have proved that the new condition not only supports a light construction but is also an excellent tool to create profoundly rooted (retroanalytical) strategic content.

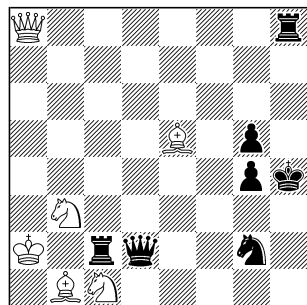
The condition promises to improve the construction of retros in a distinguished and elegant style with designs that should please the observer's eye. So we are convinced that KLAN retractors may to a certain extent attract the attention of lovers of chess problems who do not necessarily claim to be specialists in retrograde analysis. The following modest selection of five problems KLAN1-KLAN5 may serve to support our arguments.

KLAN1
Andreas Thoma
original



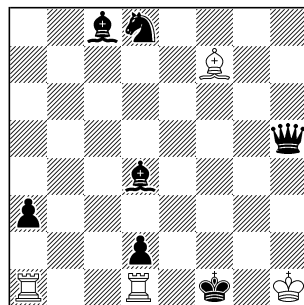
-2 & #1 (2+3)
KLAN retractor
AntiCirce

KLAN2
Andreas Thoma
original



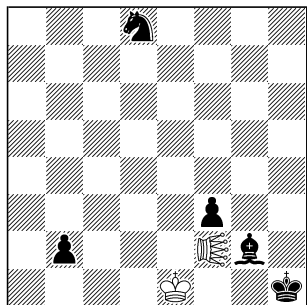
-2 & #1 (6+7)
KLAN retractor
AntiCirce

KLAN3
Andreas Thoma
original



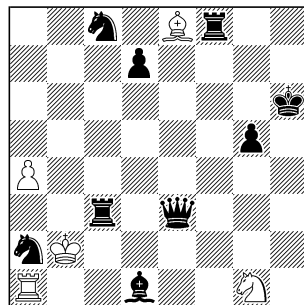
-2 & s#1 (4+7)
KLAN retractor
AntiCirce

KLAN4
Klaus Wenda
original



-2 & s#1 (2+5)
KLAN retractor
AntiCirce
♙ = Leo

KLAN5
Klaus Wenda
original



-5 & s#1 (5+9)
KLAN retractor
AntiCirce

Solutions

KLAN1:

1.Kf6×Pe7→e1 (White decides to take a pawn!) f7×Qe6→e7 (the uncapture of a white unit on e6 is the only way to resolve White's self-check. White is choosing a queen)
2.Sf5-e3 & forward: 1.Q×Q→d1#

KLAN2:

1.Qb8-a8
a) b2×Ra1→h8+ 2.Rc3×g3→a1 & forward: 1.R×R→h1#
b) Ra8×Ra7/a5/a3 2.Bb2-e5 & forward: 1.R×R→h1#
In KLAN White decides on the object of all captures, either by himself or by Black.

KLAN3:

1.Rg4×Rh4→a1 Ba8×Q~→c8+ 2.Qg2-~ & forward: 1.Rd1×d2→a1+ B×Q→c8#
1...Ba8/Bh3×Qg2→c8+ 2.Bg6-f7 (the only move, no white piece else can move legally)
& forward: 1.Rd1×d2→a1+ B×Q→c8#

KLAN4:

1.Kf1×LEg1→e1! LEc8×LEg8→g1+ 2.LEd3×LEg3→g8 & forward: 1.LEb1+ LEc1#
This is an example of the use of fairy units. Recall that captured white fairy units are reborn on the 8th rank, black ones on the 1st rank.
The black leo is uncaptured on the g-line, so it goes to g1.

KLAN5:

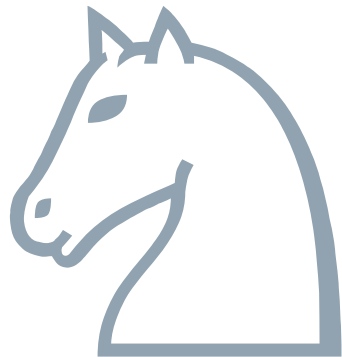
1.Ra1×Qc1→a1! c2-c1Q+ 2.Rb1×Qc1→a1 Qd2-c1+ 3.Ka3-b2 Rh8-f8+ 4.Sb3×Qc1→g1
b2×a1R→h8+ 5.Rg8×Bg7→a1 & forward: 1.Rh8+ B×h8→f8#
...2.Ra1×Qc1→a1? Qd2-c1+ 3.Ka3-b2 Rh8-f8+ 4.Sb3×Qc1→g1?
Qb1-c1+/Rb1×Xb2→h8+! 5.?
3 times uncapture of a black queen!

Andreas Thoma & Klaus Wenda
Groß Rönnau (Germany)/Vienna (Austria), November 2017

Record Breakers V

by Arno Tüngler

Homemade Chess Square: 313 calories.
Calories burnt when composing chess problems, per hour: 90



Record calories on the chessboard (Cornel Pacurar - Photo, Pixlr, 2017)

ARTICLES

The first two new records (**RB-37, 38**) go back to the very start of our series of articles in CPB4 of December 2014, featuring series auto-stalemate tasks. However, the positions in CPB8 in the first "Record Breakers" report are by now really broken. **RB-1** and **RB-2** of that article are history! The new problems are still untestable by the current programs, so please try to cook if you can!

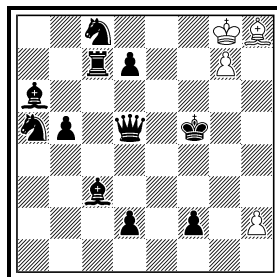
Amazingly, it took 25 years for someone to notice that a position found by Unto Heinonen in 1992 is also good as a four-units record in the series-targetsquare field (**RB-39**.)

And with the next two tasks I am also guilty... My cool explanations in CPB8, p.289 why in DX-25 and DX-30 I reduced the number of moves are not valid anymore. As you see, **RB-41** already had a correct 111 moves in 2006, I just forgot about it... Seemingly I also missed at the same time to publish **RB-40** with the same idea, so it is another original here.

The last three (**RB-42, 43, 44**) are first new ideas for the help-win-a-piece category. More should be possible, including a new overall record with normal force. Please let me know when you found it!

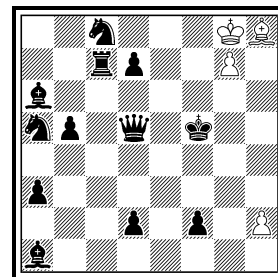
Arno Tüngler
Bishkek, November 30th, 2017

RB-37
Branko Koludrović
Paul Răican
Arno Tüngler
Original



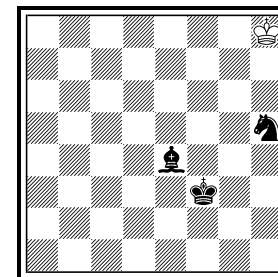
ser-!= 119 (4+11)
Circe

RB-38
Branko Koludrović
Paul Răican
Arno Tüngler
Original



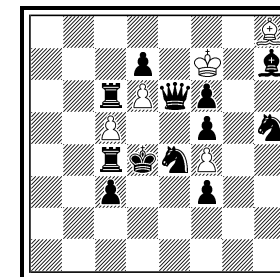
ser-!= 121 (4+12)
Circe

RB-39
Arno Tüngler
Original (after Unto
Heinonen)



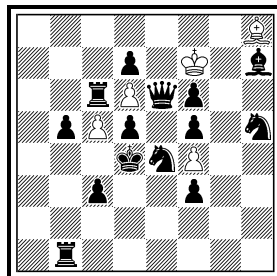
ser-Zg7 27 C+ (1+3)
Circe

RB-40
Arno Tüngler
Original



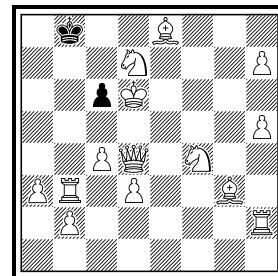
ser-% 93 C+ (5+12)
Circe

RB-41
Arno Tüngler
Problemkiste 2006



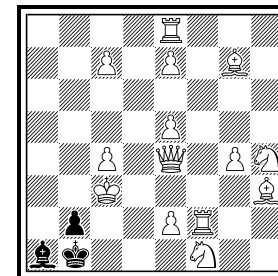
ser-% 111 C+ (5+14)
Circe

RB-42
Branko Koludrović
Paul Răican
Original



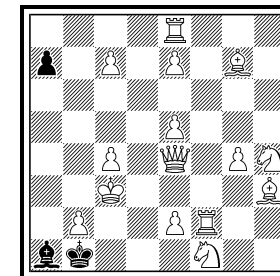
ser-h% 114 C+ (14+2)
Circe

RB-43
Branko Koludrović
Arno Tüngler
Original



ser-h% 124 C+ (14+3)
Circe

RB-44
Branko Koludrović
Paul Răican
Arno Tüngler
Original



ser-h% 128 C+ (15+3)
Circe

RB-37: 1.Kg8-h7 6.Kg3×f2[Pf7] 16.Kd8×c7 30.Kc2×c3[Bf8] 41.Kg8×f8 54.Kb4×a5[Sb8] 71.Kc7×b8 89.Ka5×a6 106.Kd8×c8[Sg8] 118.Kh4-h5 119.h2-h4 !=

RB-38: 1.Kg8-h7 6.Kg3×f2[Pf7] 16.Kd8×c7 31.Kb1×a1[Bf8] 43.Kg8×f8 56.Kb4×a5[Sb8] 73.Kc7×b8 91.Ka5×a6 108.Kd8×c8[Sg8] 120.Kh4-h5 121.h2-h4 !=

RB-39: 1.Kh8-g8 14.Kh4×h5[Sg8] 27.Kf7-g7 z

RB-40: 1.Kf7-f8 2.Bh8-g7 13.Bd8-e7 15.Ke8-d8 26.Ba5-c7 28.Kc8-b7 29.Bc7-b6 31.Ka6-b5 33.Ba5-b4 44.Kh4×h5[Sg8] 55.Ka4-b5 57.Ba5-b6 59.Ka6-b7 60.Bb6-c7 62.Kc8-d8 73.Bf8-e7 77.Kg7×h7[Bc8] 81.Ke8-d8 92.Ba5-c7 93.Kd8×c8 %

RB-41: 1.Kf7-f8 2.Bh8-g7 13.Bd8-e7 15.Ke8-d8 26.Ba5-c7 28.Kc8-b7 29.Bc7-b6 31.Ka6-a5 41.Bc1-b2 44.Kb3-c2 45.Bb2-c1 53.Kh4×h5[Sg8] 61.Kd1-c2 62.Bc1-b2 65.Kb4-a5 75.Bd8-b6 77.Ka6-b7 78.Bb6-c7 80.Kc8-d8 91.Bf8-e7 95.Kg7×h7[Bc8] 99.Ke8-d8 110.Ba5-c7 111.Kd8×c8 %

RB-42: 1.Kb8-a8 2.c6-c5 7.Ka4×b3[Rh1] 14.Kd8×e8[Bf1] 25.Kc1-d1 26.c5×d4 43.Kg4×g3[Bc1] 59.Kb1×c1 74.Kg5×f4[Sg1] 92.Ke1×f1 112.Ke3×d3[Pd2] 113.Kd3×c4[Pc2] 114.d4-d3 c2×d3+ %

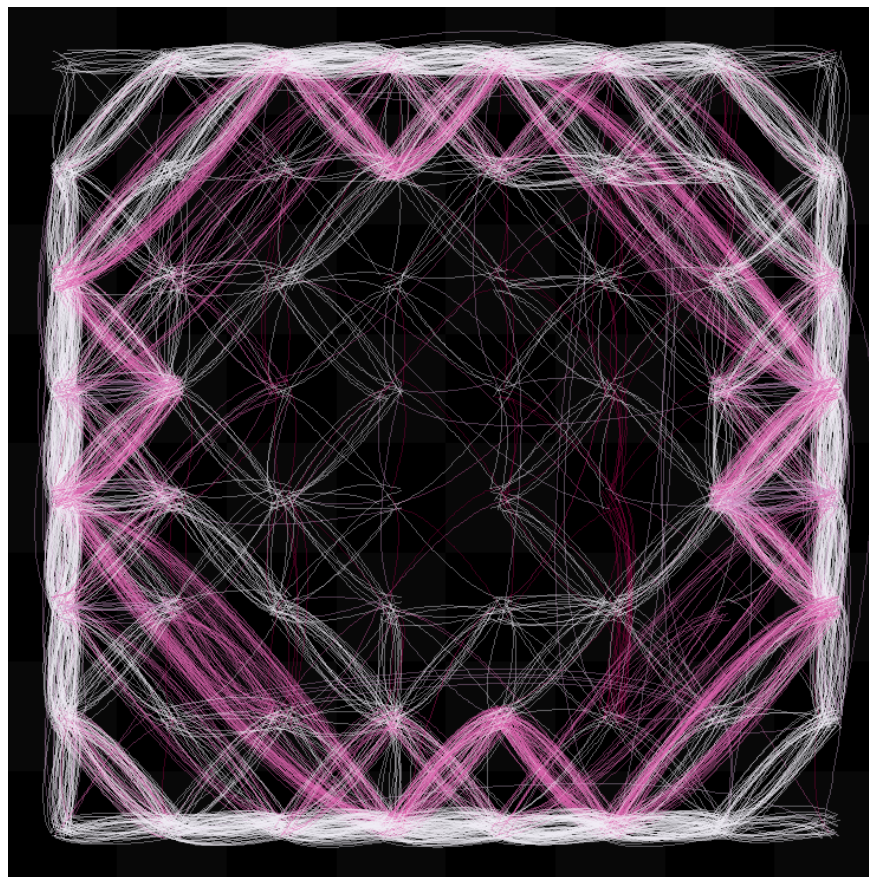
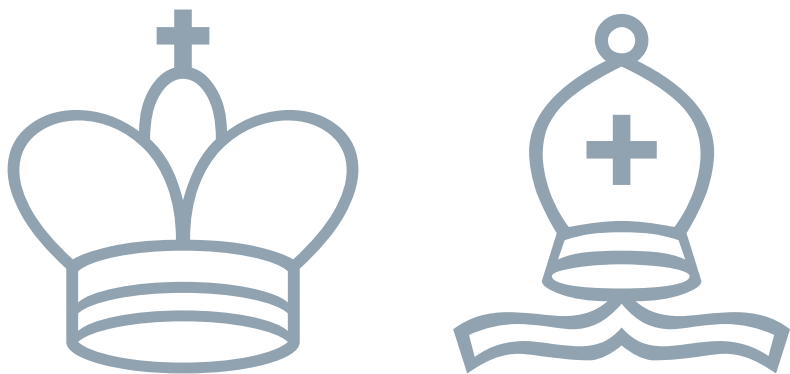
RB-43: 1.Kb1-a2 6.Kb6×c7[Pc2] 16.Ke1×f2 30.Kf7×g7[Bc1] 41.Kb1×c1 55.Kg5×h4[Sg1] 73.Kf2×g1 92.Kh4×h3 110.Ke1×f1[Sb1] 114.Kc1×b1 122.Kd7×e8[Rh1] 123.Ke8×e7 124.Ke7-f8 Rh1×a1 %

RB-44: 1.Kb1-a2 5.a3×b2 10.Kb6×c7[Pc2] 20.Ke1×f2 34.Kf7×g7[Bc1] 45.Kb1×c1 59.Kg5×h4[Sg1] 77.Kf2×g1 96.Kh4×h3 114.Ke1×f1[Sb1] 118.Kc1×b1 126.Kd7×e8[Rh1] 127.Ke8×e7 128.Ke7-f8 Rh1×a1 %

Series-Movers Visualizations (Part II)

by Cornel Pacurar

"You can't depend on your eyes
when your imagination is out of focus."
- Mark Twain



6225 - *Why Dreaming Is Not Enough* (Cornel Pacurar - RStudio, 2017)

Series-Movers Visualizations (Part II)

by Cornel Pacurar

Part two (the final installment) of the *Series-Movers Visualizations* article¹ is structured as follows:

1. Circos visualizations (produced with *Circos*)
 - All length records with normal force (p.619–622)
 - All direct, self, and help series records (p.623–628)
 - All overall records with normal and promoted force (p.629–630)
2. Hilbert curve visualizations (produced with *R*)
 - All overall records (p.631–634)
 - All overall records with normal and – separately – promoted force (p.635)
 - Series mate, capture, self-target-square and help-stalemate per-unit records (p.636)
3. Moves visualizations (produced with *R*)
 - All overall records (p.637–639)
 - All overall records with normal and – separately – promoted force (p.640)
 - All direct, self, and help series records (p.641)
 - All overall records – by piece (p.642–643)
 - All individual overall records with normal and promoted force (p.644–647)
 - All overall records – capture squares (p.648)

As in the first part of the article, the context of the visualizations is the most important series-mover length records data set: the current “398 Zuglängen Rekorde Im Serienzüger” table of records (for convenience, details and an interactive version are included on page 618). While the Circos and Hilbert curve visualizations rely solely on data within the table of records, the moves visualizations presented in this article are, however, based on the actual solutions of overall length records (6,225 moves in total).

¹First part: *Series-Movers Visualizations*, CPB12, p.563-577

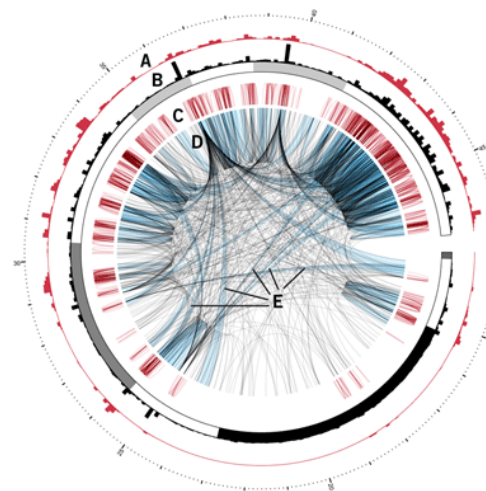
²Krzywinski, M. et al. *Circos: an Information Aesthetic for Comparative Genomics*. *Genome Res* (2009) 19:1639-1645

³<http://mkweb.bcgsc.ca>, <http://circos.ca>

1. Circos visualizations (p.619–630)

Circos² is a software package written in *Perl* (a family of high-level, general-purpose, interpreted, dynamic programming languages) for visualizing data and information, the brainchild of Martin Krzywinski³, Staff Scientist, Bioinformatics, at Canada’s Michael Smith Genome Sciences Centre in Vancouver.

Initially designed for visualizing genomic data (particularly cancer genomics and comparative genomics) and molecular biology, Circos has revolutionized the way the scientific community visualizes genomic alterations. At the same time, Circos can visualize data in any field, creating visualizations with a circular layout – which makes it ideal for exploring relationships between objects or positions.



Circos – Circular genome data visualization

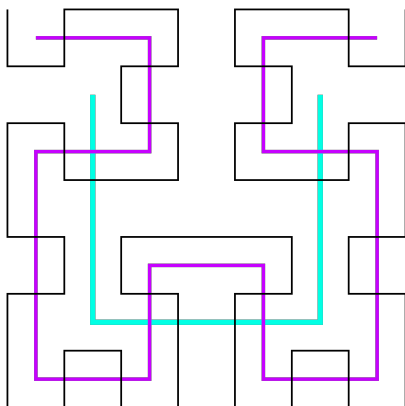
Under the motto *round is the new square*, Circos also fights spreadsheets with its powerful tabular visualization capabilities. In a Circos image, three components encode the information in the table and summary statistics about row and column totals:

- Rows and columns are represented by circularly arranged segments. The angular size of the segment is proportional to the total cell values for the row or column
- Cell values are represented by ribbons that connect the row and column segments
- The outer rings are stacked bar plots that represent relative contribution of a cell to row and column totals

All visualizations employ the *Viridis* colormap and all but the first one (p.619) incorporate labels and ribbon caps. They show the relationship between stipulations and the number of total force (p.619–628: rows = stipulations, columns = number of units, cell values = number of moves) or the relationship between type of force (normal and promoted) and stipulations (p.629–630: rows = stipulations, columns = type of force, cell values = number of moves).

2. Hilbert curve visualizations (p.631–636)

A Hilbert curve is a continuous fractal space-filling curve that folds one dimensional axis into a two dimensional space, maintaining the locality. It was first described by the German mathematician David Hilbert in 1891⁴, as a variant of the space-filling Peano curves discovered by Giuseppe Peano in 1890. Hilbert's article was also the first to include a picture helping to visualize the construction technique.



Hilbert curves – First, second, and third orders

As noted by Aldo Cortesi⁵, “the Hilbert curve is a remarkable construct in many ways, but the thing that makes it useful in computer science is the fact that it has good clustering properties”. In addition to better visualizing clusters (data points in the cluster are close to each other on the Hilbert curve), the Hilbert curve also greatly improves resolution when visualizing data with long axis.

The Hilbert curve visualizations in this article were produced by using *R/RStudio*, and *ggplot2*, *viridis* and *HilbertCurve*⁶ R packages, the last one available on *Bioconductor*⁷ – an open source, open development software project providing tools for the analysis and comprehension of high-throughput genomic data. They are representations of sixth order segments, rectangles, polygons, polygons and points, polygons and segments (p.631–635), and fifth order polygons (p.636).

3. Moves visualizations (p.637–648)

All moves visualizations included in this article were generated using *R/RStudio*, and *ggplot2*, *viridis* and *rchess* packages.

First, all moves of the 44 overall records are visualized – with lines coloured by piece type (p.637), type of force (p.638), stipulation (p.638), capture status (p.638), stipulation type (p.638), departure rank (p.639), departure square (p.639), departure file (p.639), and by arrival square (p.639).

Next, the moves of the 22 normal force and 22 promoted force overall records are visualized, coloured by piece type and by move number (p.640), followed by visualizations of all direct, self and help overall records with normal and promoted force, and all normal force direct series records, coloured by piece type (p.641).

The moves of all piece types for the 44 overall records follow, coloured by piece type (p.642) and move number (p.643). Facets showing separate move-visualizations for all 22 normal force records and 22 promoted force records follow, coloured by piece type (p.644–645) and by move number (p.646–647).

We conclude the article by showing six capture-square related visualizations (p.648).

A final note regarding more complex visualizations: they are, of course, possible – a few are actually included in this very issue. The illustration on page 609 is, again, a visualization of all the moves of the 44 overall records, but with multiple aesthetics: line colour by move number, line width by arrival file, and alpha by arrival rank. Similarly, the two illustrations on page 590 also employ multiple aesthetics: line colour by move number, line width by departure rank, and alpha by departure rank. Curvature, angle and jitter positions can also be modified.

Toronto, December 30th, 2017

⁴Hilbert, D. (1891), *Ueber die stetige Abbildung einer Linie auf ein Flächenstück*, *Mathematische Annalen*

⁵<https://corte.si/posts/code/hilbert/portrait/index.html>

⁶Zuguang Gu, Roland Eils, and Matthias Schlesner, *HilbertCurve: an R/Bioconductor package for high-resolution visualization of genomic data*. *Bioinformatics*, 2016

⁷<http://bioconductor.org/about>

Table of Records as of December 30th, 2017 – with PDB links

Ser	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	PF
#	_	8	16*	22*	28	37	43*	57	65*	72	82	97*	102*	104*	109	120	125*	126		127		128		154
=	_	7	13	20	30	38	50	57	65	74*	82	91	97	104*	116	126				129	138	139		154
!=	_	8	15	23*	33	45	57	64	68	71	82	91	93	101	105	113	114	119						173*
+	_	6	13	19	25	34	45	55*	61*	71*	79*	84	91		98	105	108	110						130*
x	_	10	17*	18	23	24	32	34	36		38	42		50	51	53*	57*		60	61*				83*
Z	7	15	22	34	49	58*	66*	75	78	88*	94*	99*	107	113	115	119	121	124	125	126	128	129		208*
RK	2	13*	21*	32*	38*	50*	63*	71*	73*	82*	87*	93*	96*	111*	112*	113*	117*	118*		121*				136*
PW	_	12	16	23	30	40	53*	60	77	82	92	95	110		112	117		119	123*	127*	129			205
F	_	_	11	20*	28*	35	44	53	64*	72	80*	88	94*	102*	107*	111	116		121		126			166*
!F	_	_	12*	23	34	49*	61	64*	76*	82*	93	98	105	110	111	116	119*	123*	124					152
s#	_	_	_	23	31*	35	42*	46*	55	61*	63*	74	78*	87*	94	106*	122	127	131*					191
s=	_	_	15	23*	31	49*	51*	53*	60*	62*	63*	76*	88	102*	104*	105*	108*	114*	116*					198
s+	_	4	19	23	29	38	51	59	71*	73*	83	88	101	105*	110*	120*	125*	126		127				197
sx	_	8	15	23	34*	45	60	72*		78	89	94	96	109	112*	116	121	125*			126*			199*
sZ	5	12	18	28	39	45	62	72*	73*	80	89	97*	105	110	122	126	128*		131	133*	136	140	144	202*
sF	_	_	6	17*	25	38	46*	58*	74*	82*	94	99	104	108	113	114	121*	124*			125			156*
h#	_	9*	17	24	36*	45	54	57*	62	77*	83*	89*	94	99	112		117	125	126*					153
h=	_	10	21	28*	33	41	49*	55	62	75	79	90	95	99*	103	113	114	118	134	153				161
h+	_	8	11	15	16	22	23		24		25	27	28	32	34	38	39*	42	43*	45	46*			61
hx	_	7	11	18	28*	37	50*	54*	59	70	78*	84	92*	93*	98	107*	114*	116						126*
hZ	2	4	12	20	28*	36	46	60*	76*	82*	84*	90	91	103*	108*	113*	118*	124*		126*	127			205
hF	_	_	12	23*	30	40	55	64	74	76	91	94*	104	110	118	125	126*				127*			136*
Ser	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	PF

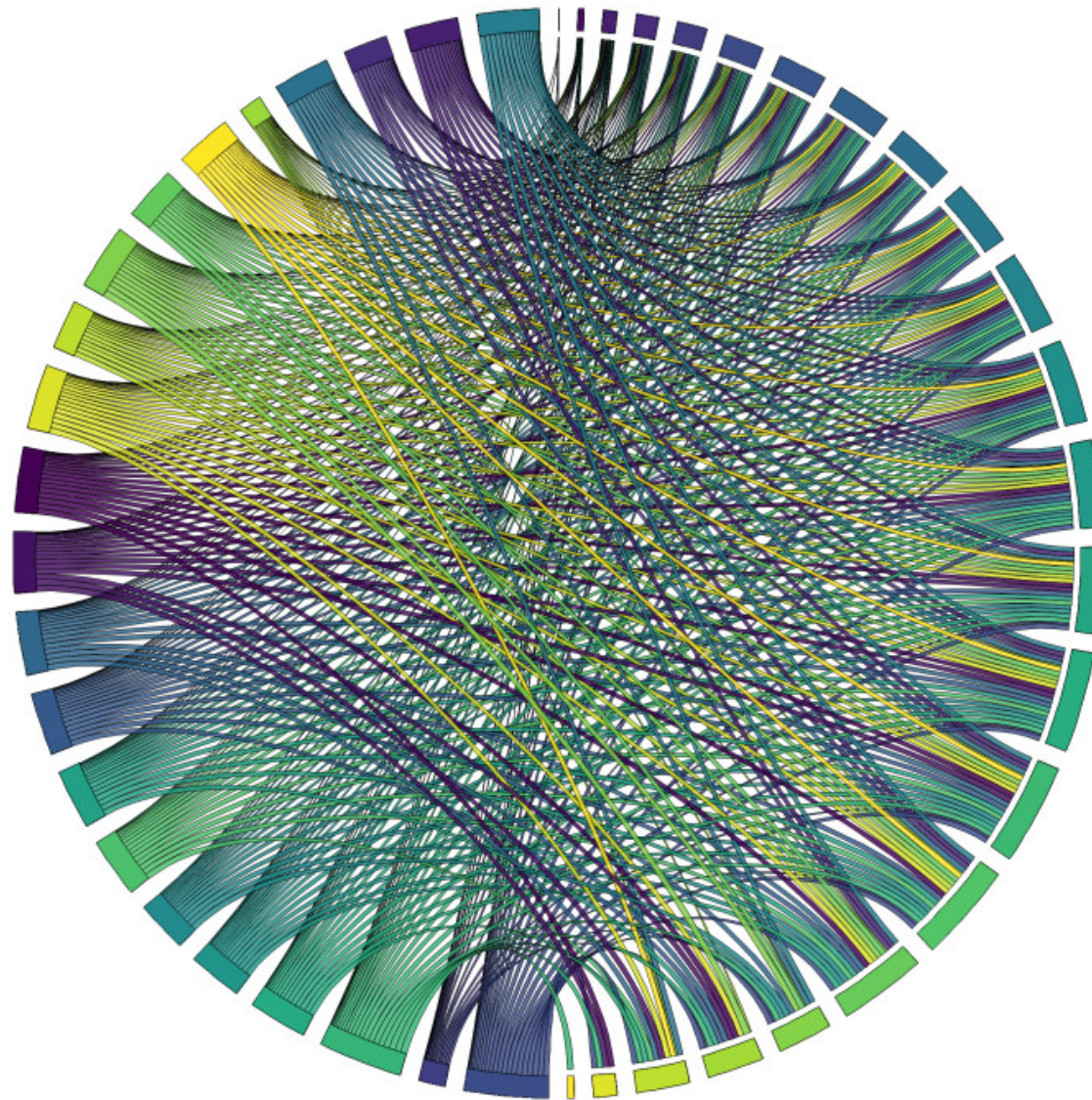
- * King in check in the diagram position
- Records not included in the booklet or discovered after the booklet was published in February 2003
- Overall length records with promoted force

A collection of series-mover length records, prepared by Miloš Tomašević (31.07.1928-23.01.2002) and finalized by Vladan Vučković with help from Radovan Tomašević, Slobodan Šaletić, Erich Bartel and Milan Velimirović, the booklet was published posthumously in Belgrade in February 2003, under the title “398 ZUGLÄNGEN REKORDE IM SERIENZÜGER in Bezug auf die Steineanzahl”. It included all move-length records for the 22 major series-stipulations and different numbers of total normal force, out of which approximately 70% were composed by Miloš Tomašević, either alone or in collaboration with Radovan Tomašević.

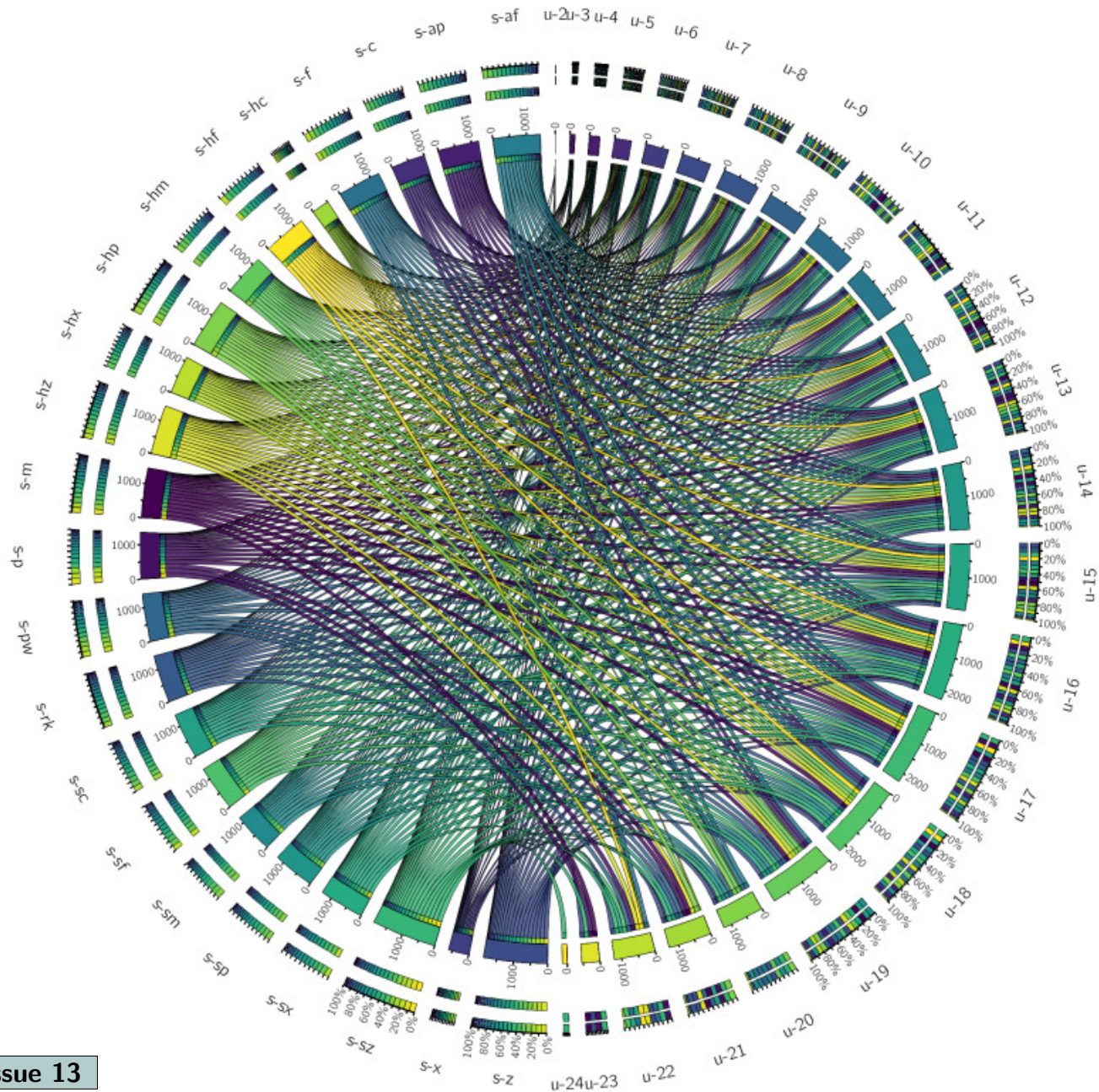
Over the past 21 years, numerous records have been broken, including seven overall length records with normal force. For a list of related articles, please see *Bulletin Issue 10*, page 422.

This interactive table of records is the result of a collaborative effort: Frank Müller (PDB entries), Arno Tüngler (consolidated table in Excel format), and Cornel Pacurar (L^AT_EX typesetting).

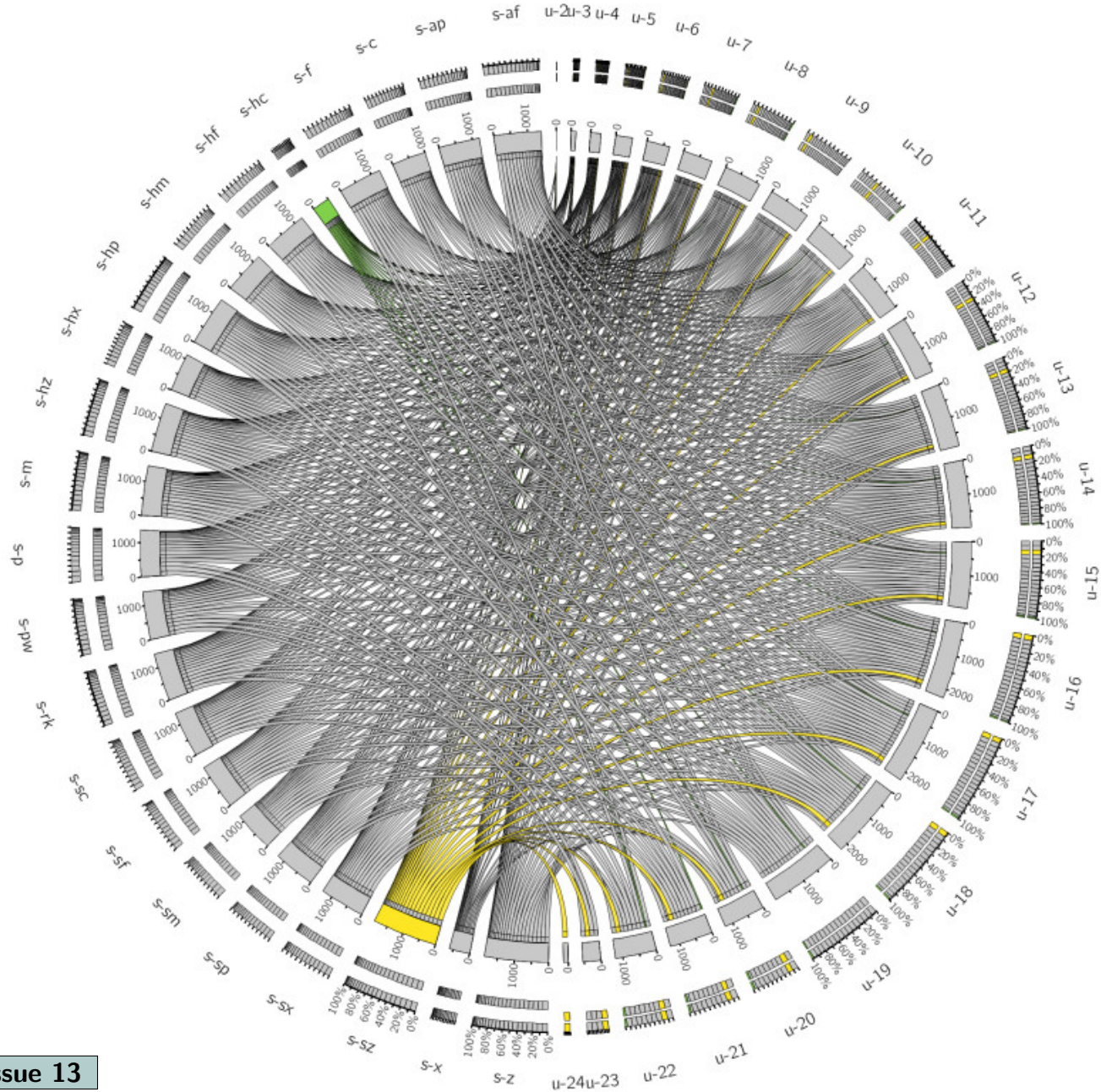
All normal force records. Circos visualization without labels and ribbon caps (*Viridis* colormap).



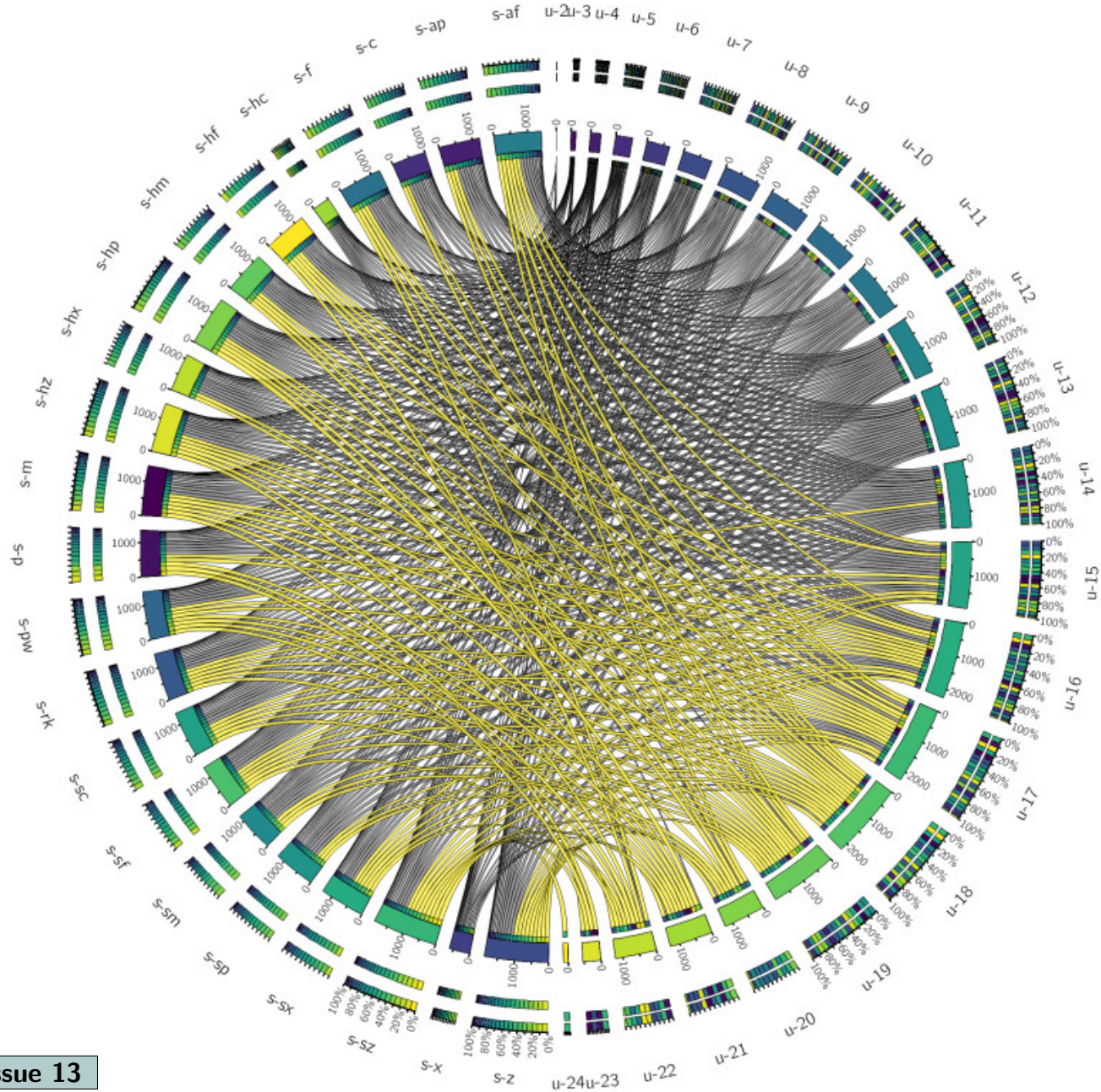
All normal force records. Circos visualization with labels and ribbon caps (*Viridis* colormap).



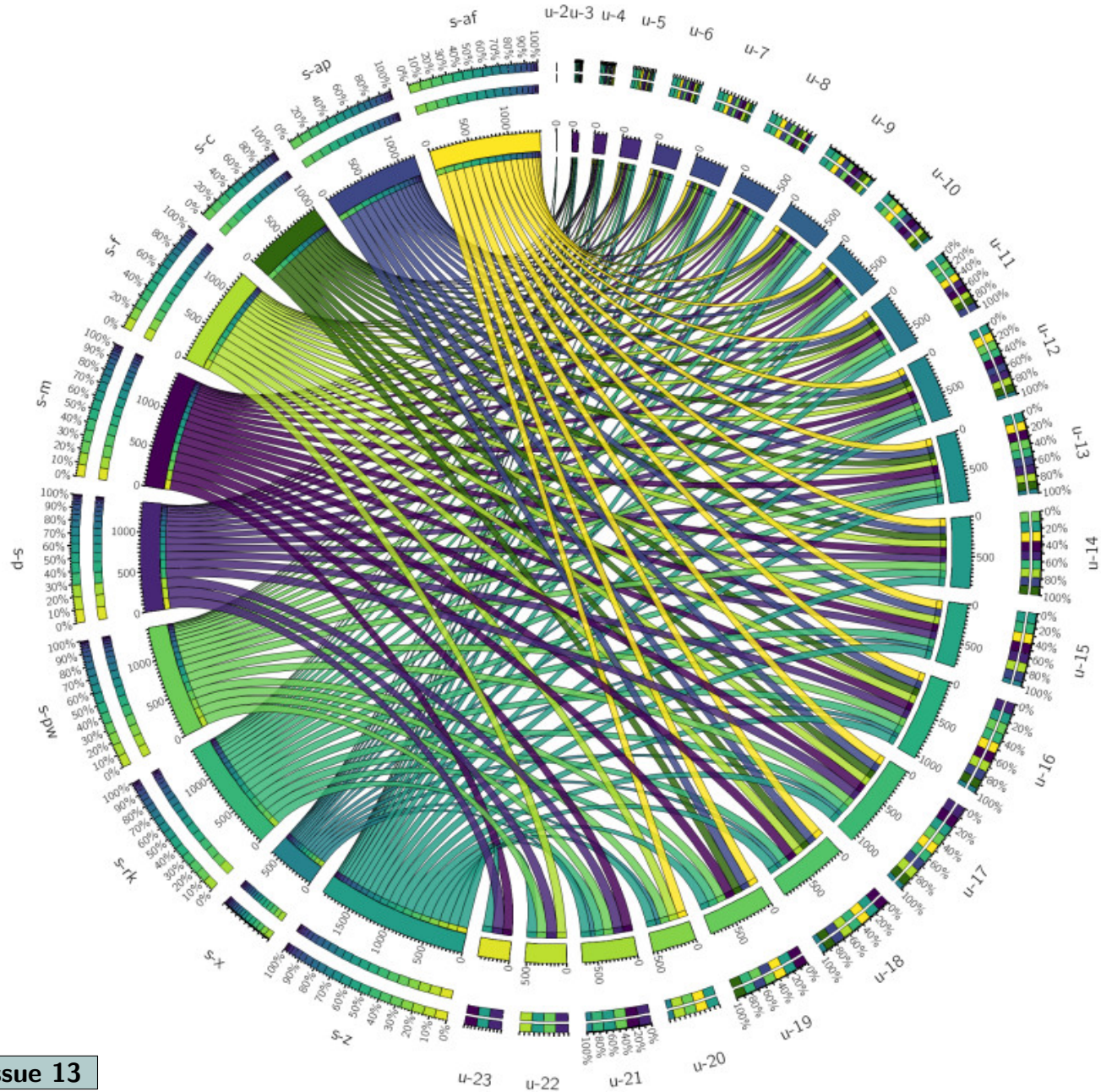
All normal force records. Circos visualization – ser-h+ and ser-sZ highlights.



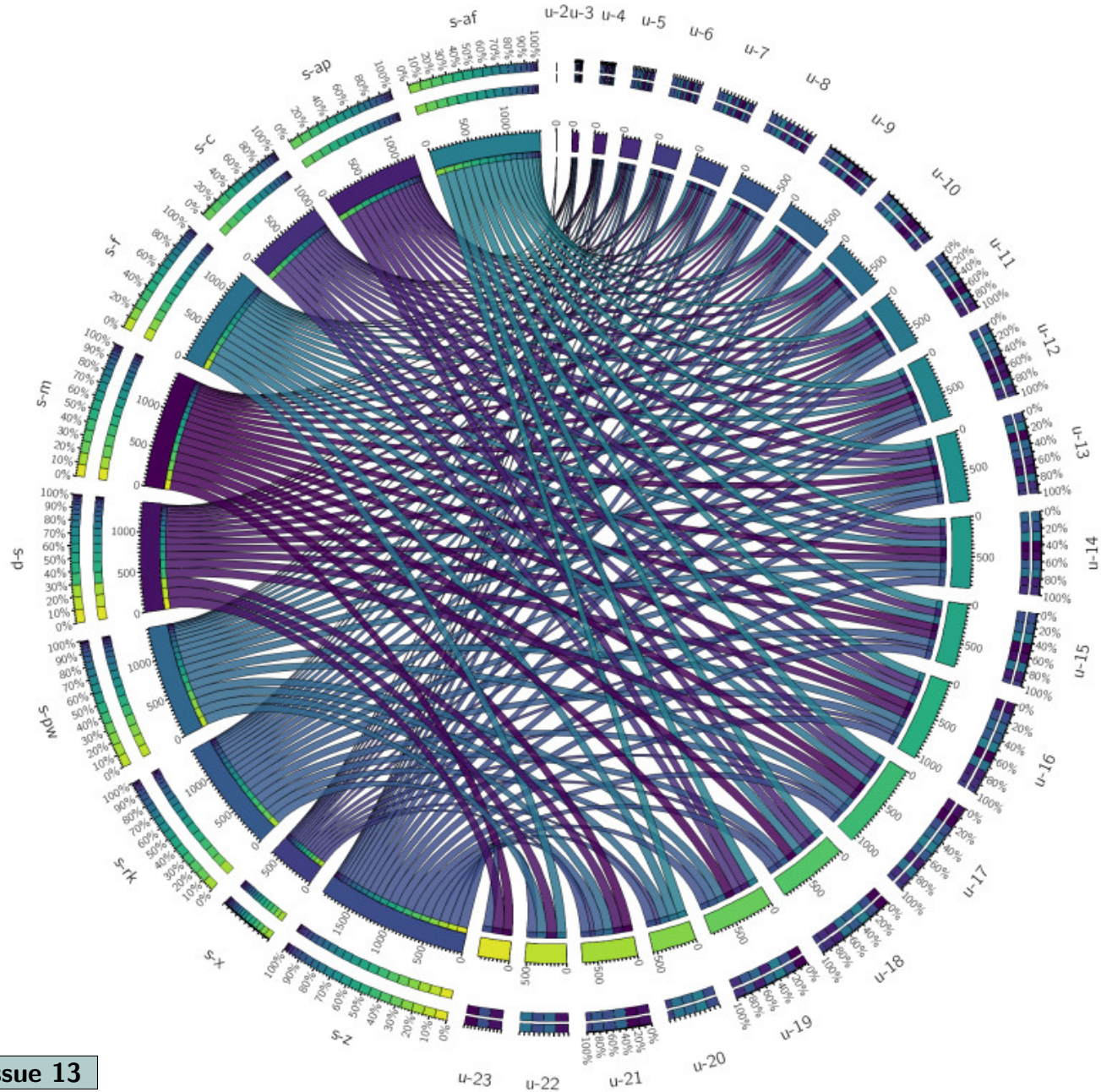
All normal force records. Circos visualization – upper quartile highlights.



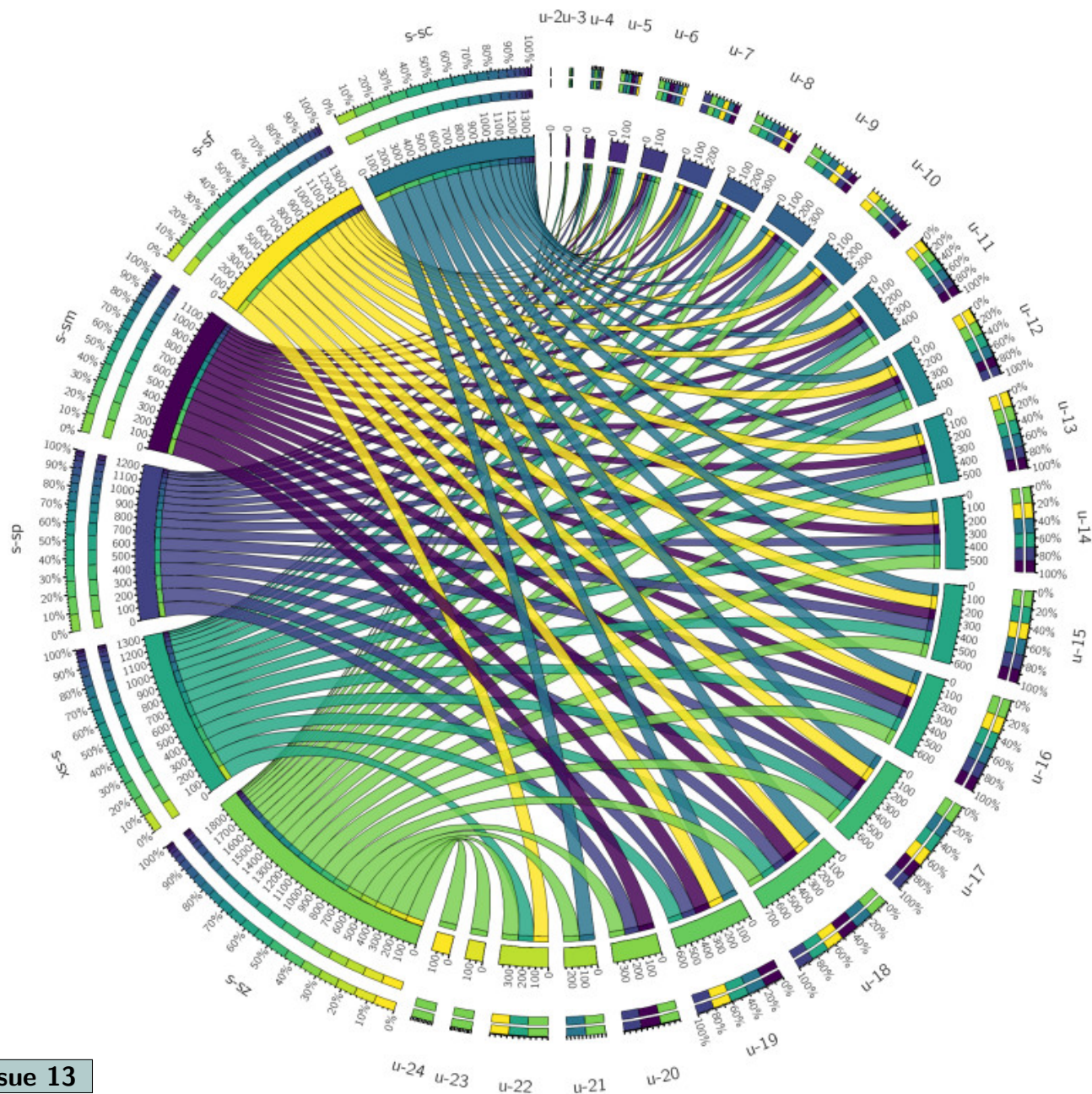
All direct series records. Circos visualization (Viridis colormap).



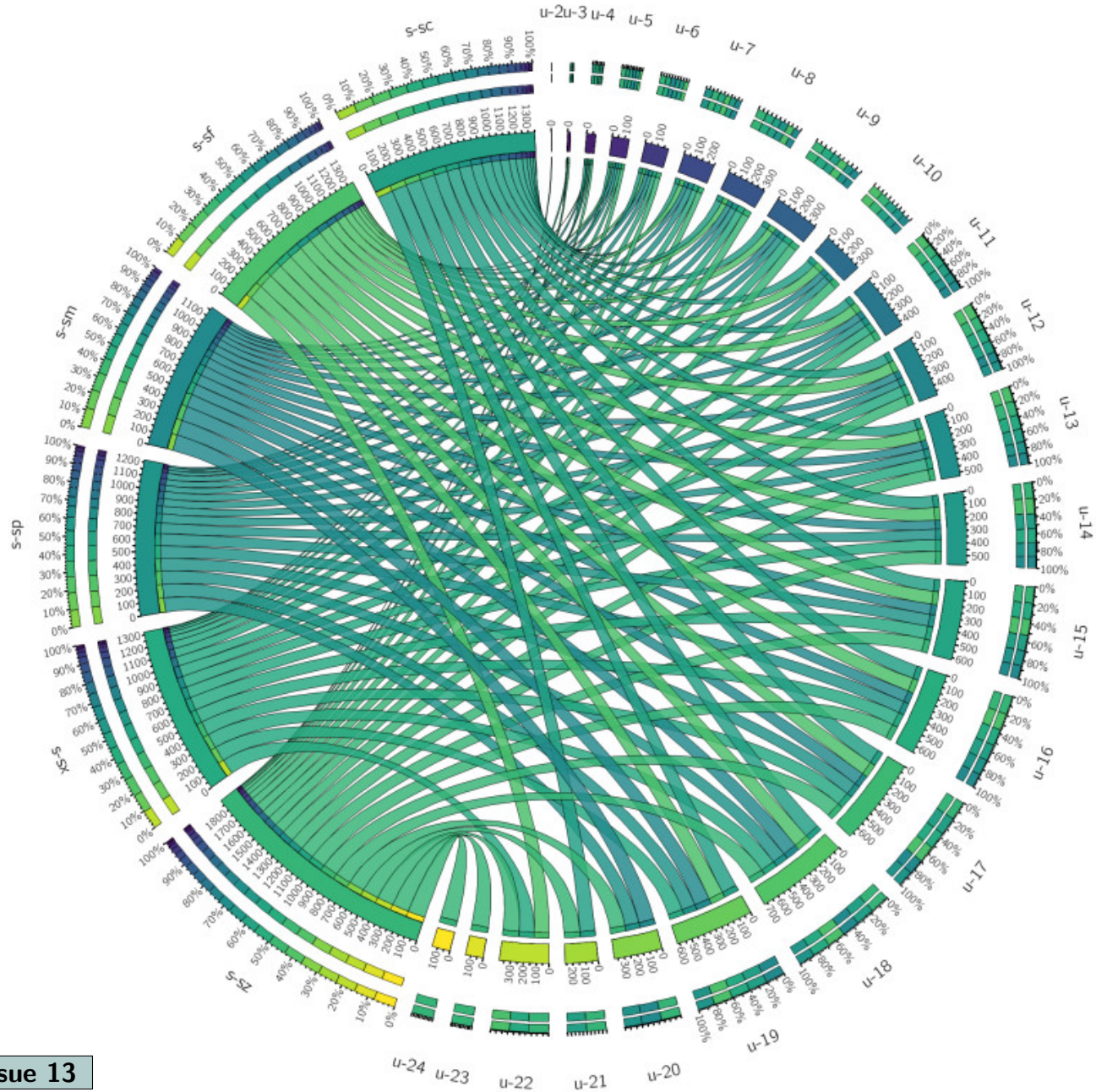
All direct series records. Circos visualization (*Viridis* colormap subset).



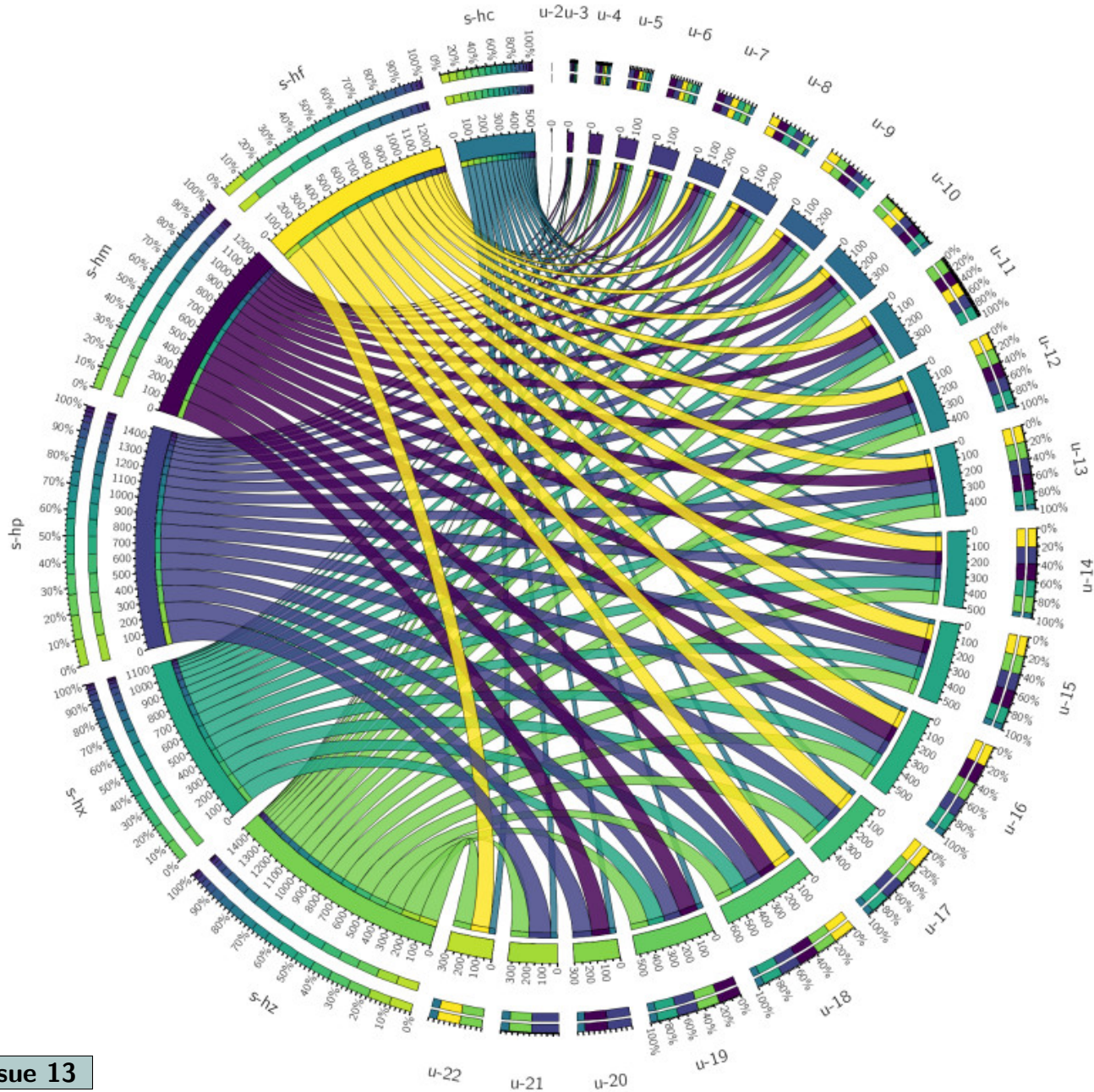
All self series records. Circos visualization (*Viridis* colormap).



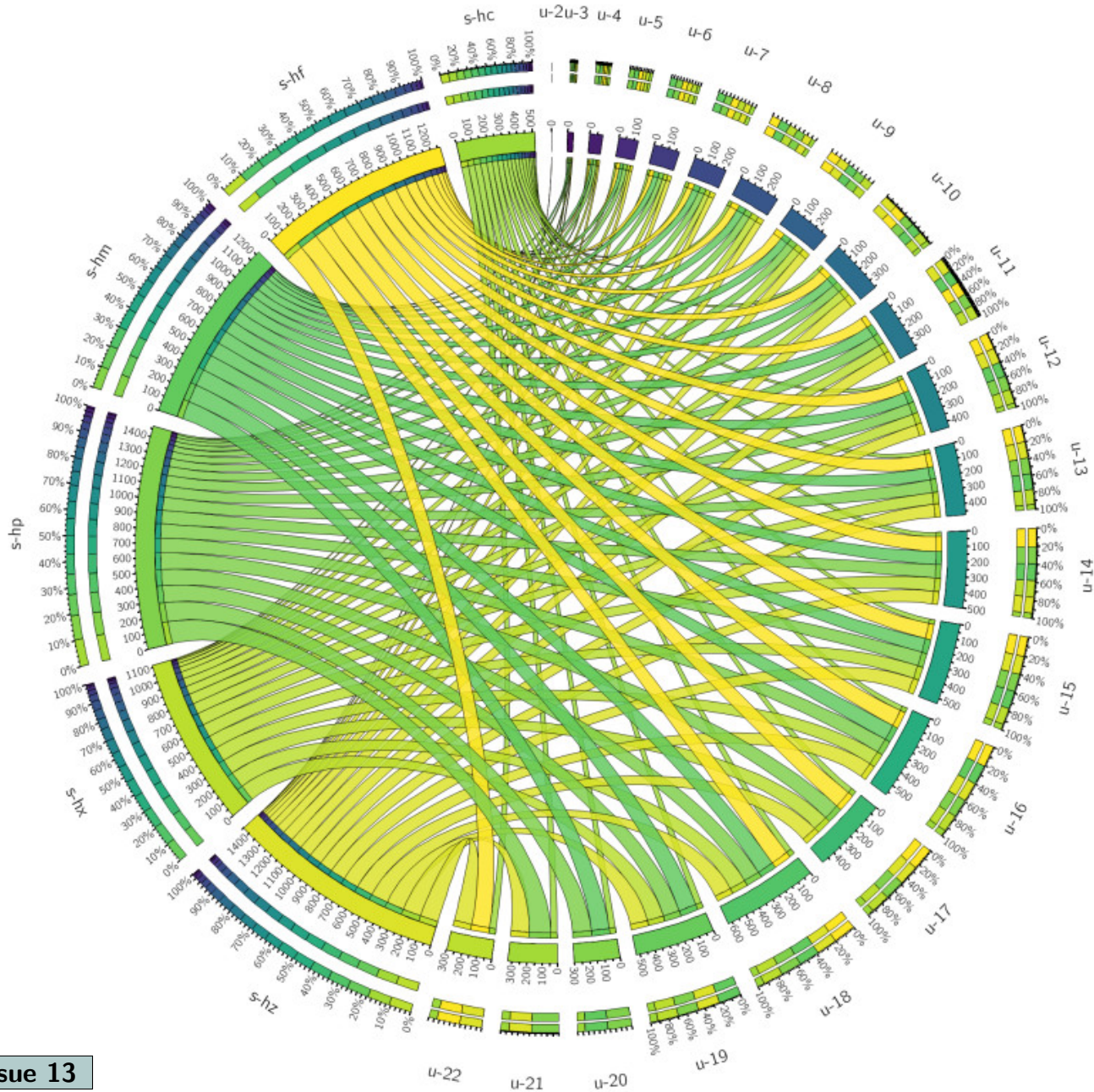
All self series records. Circos visualization (*Viridis* colormap subset).



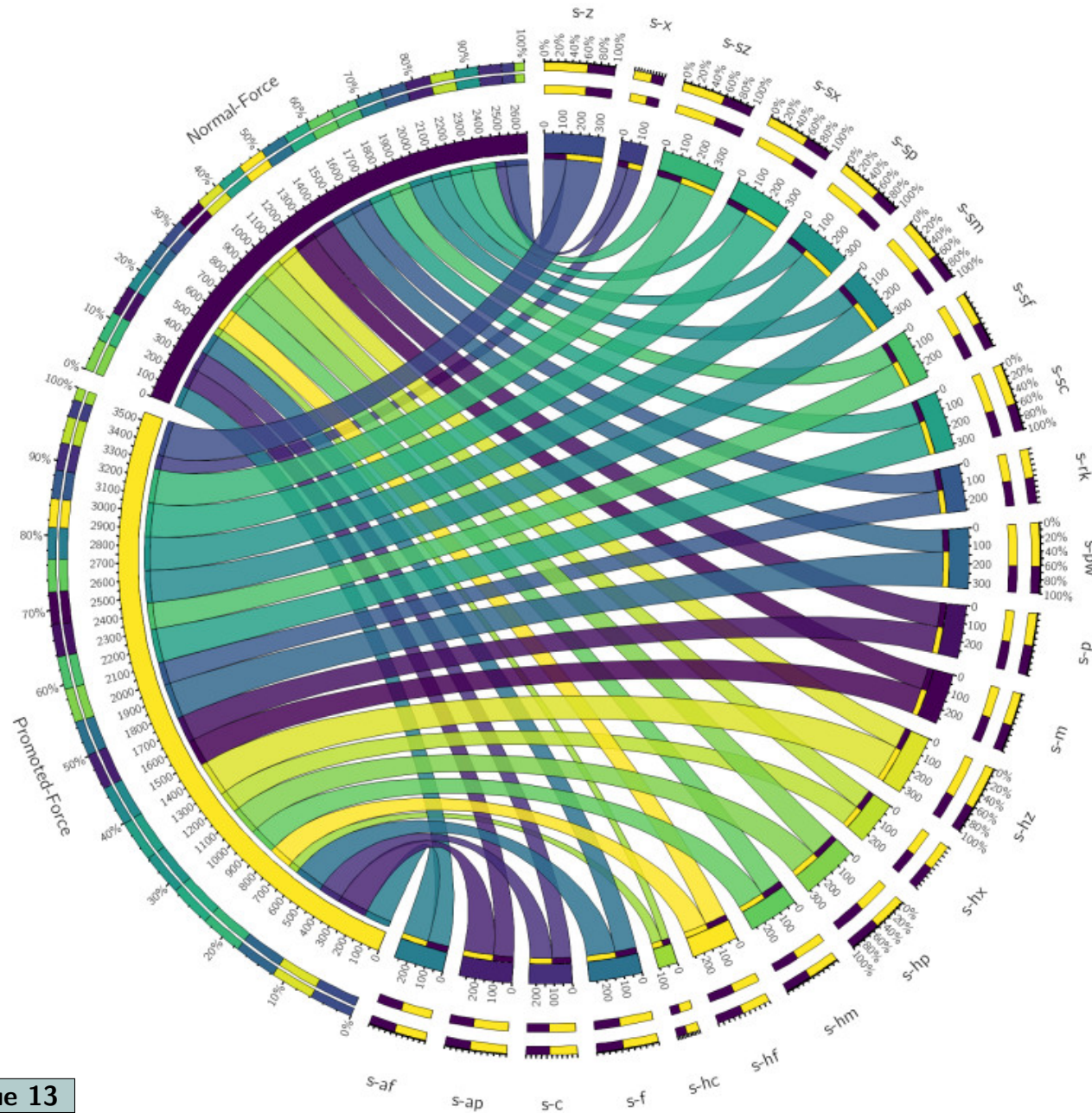
All help series records. Circos visualization (*Viridis* colormap).



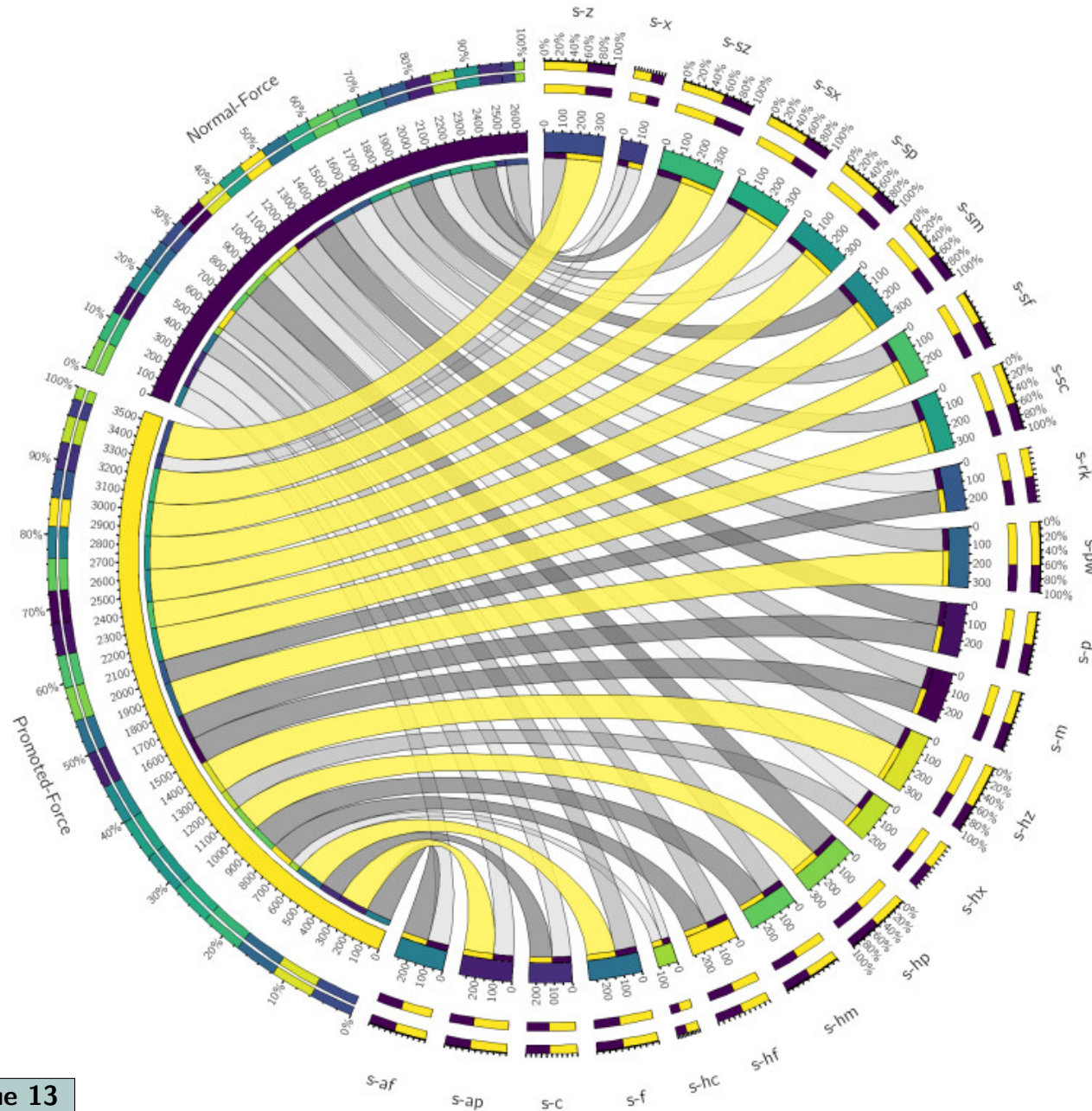
All help series records. Circos visualization (Viridis colormap subset).



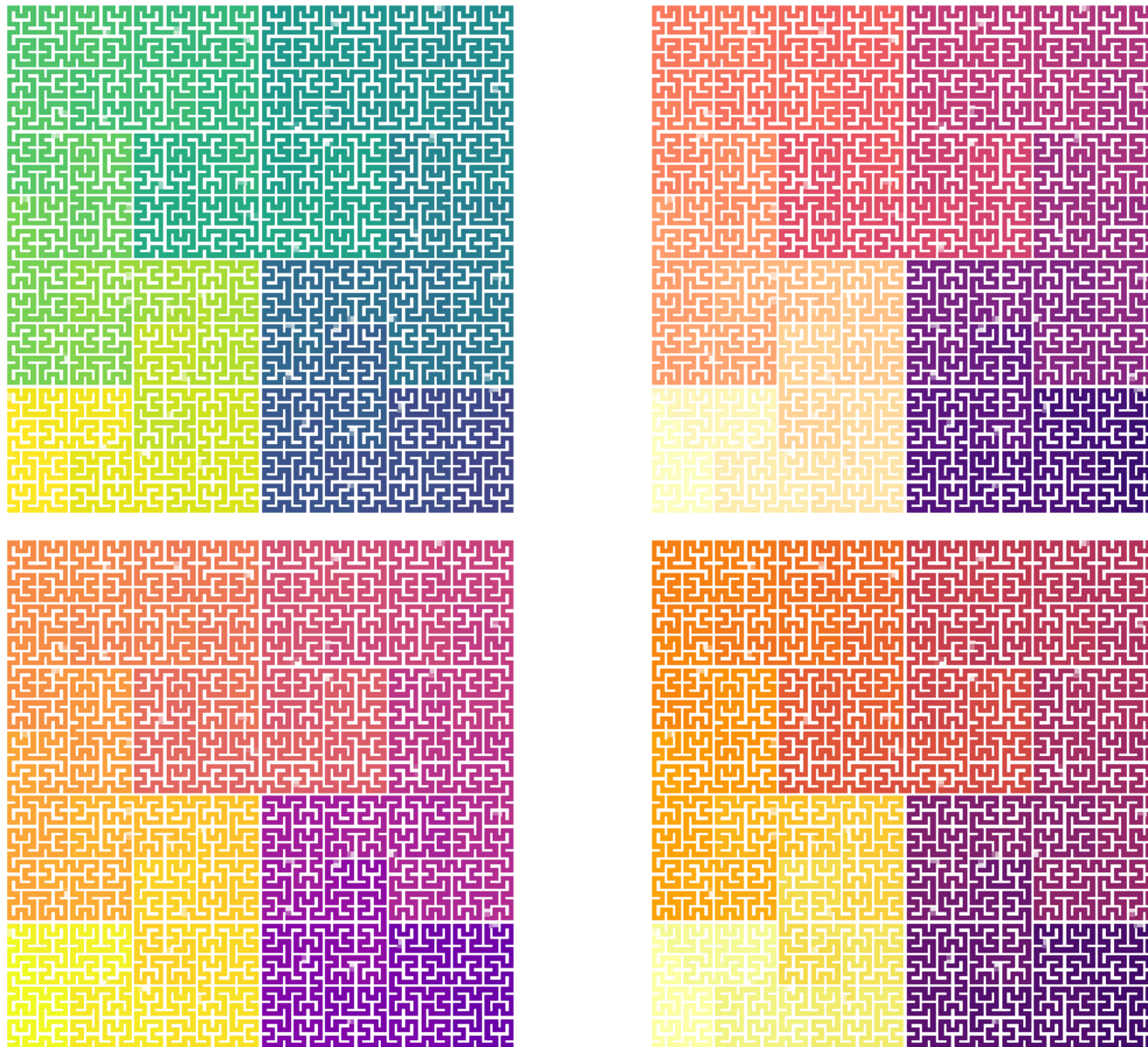
All 22 normal force and 22 promoted force overall records. Circos visualization (*Viridis* colormap).



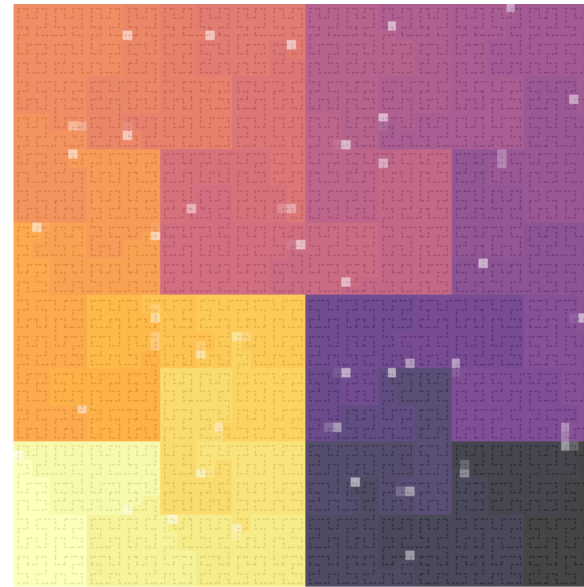
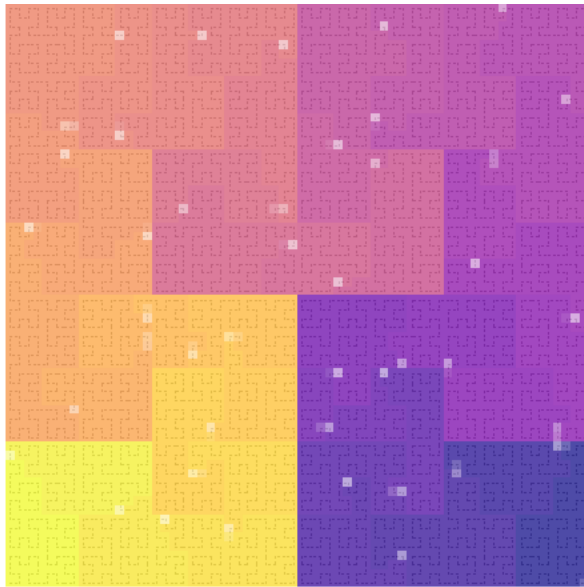
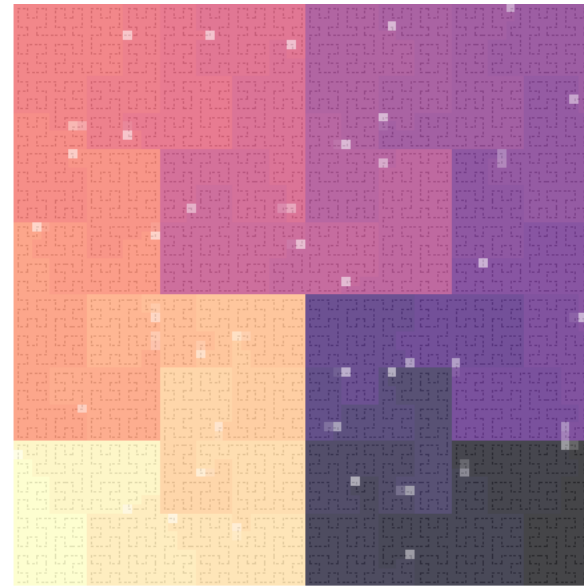
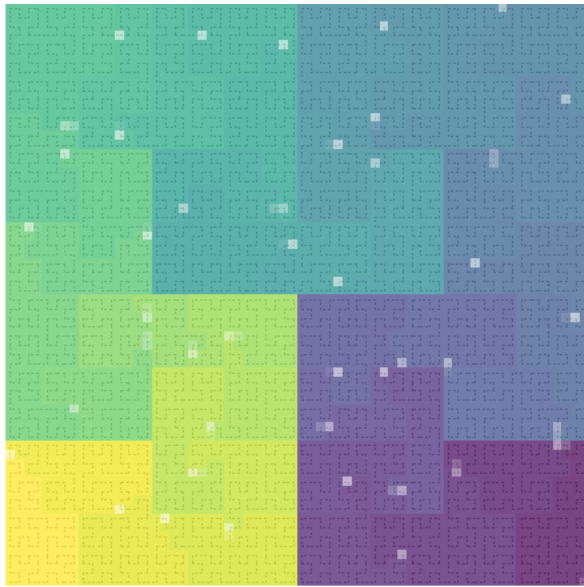
All 22 normal force and 22 promoted force overall records. Circos visualization – quartiles highlights.



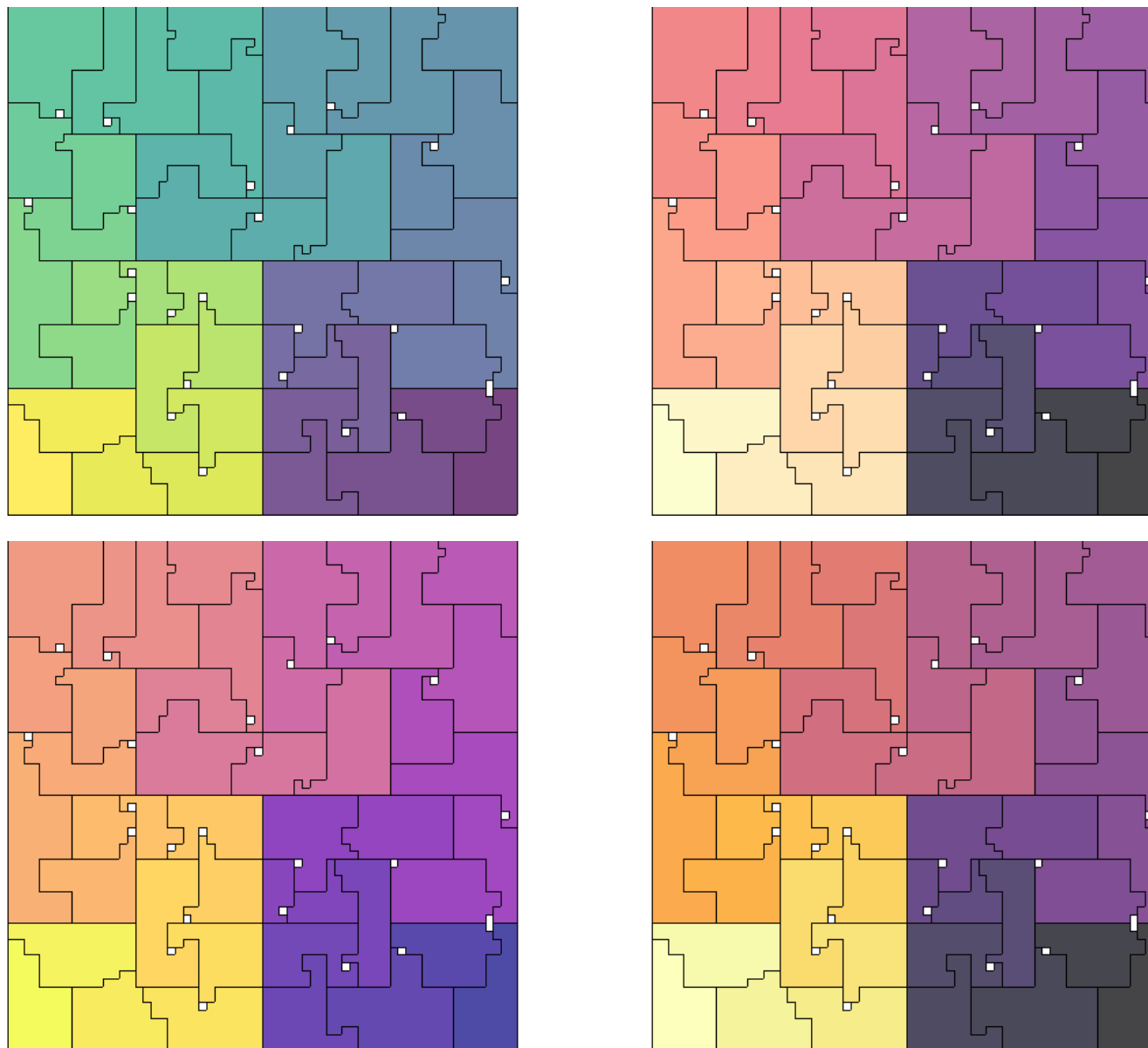
All 44 overall records. Hilbert curve – sixth order segments (from left to right, top row first: *Viridis*, *Magma*, *Plasma* and *Inferno* colormaps).



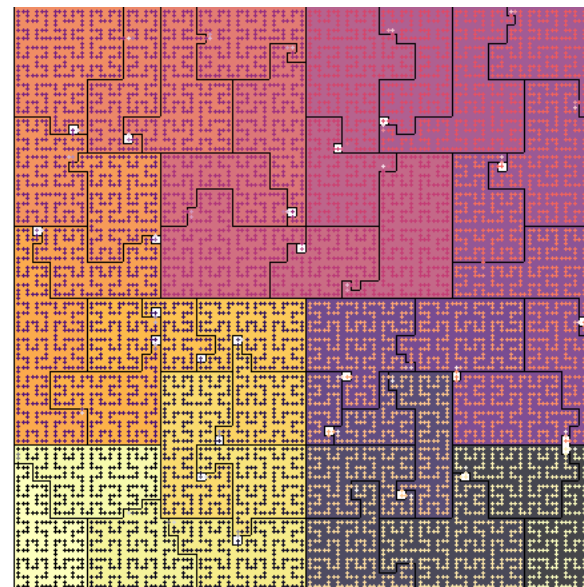
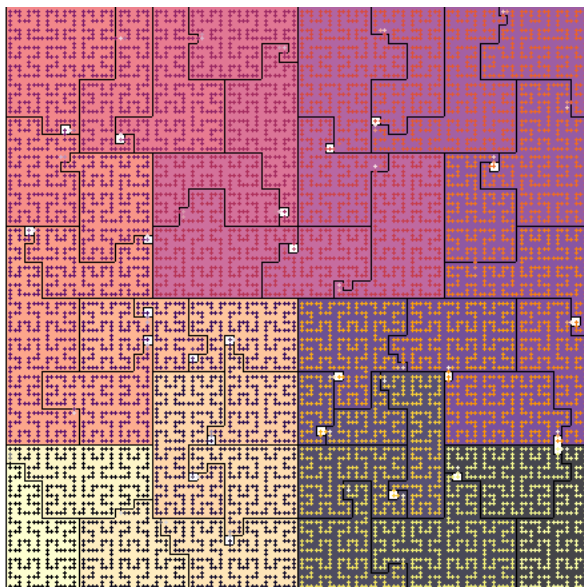
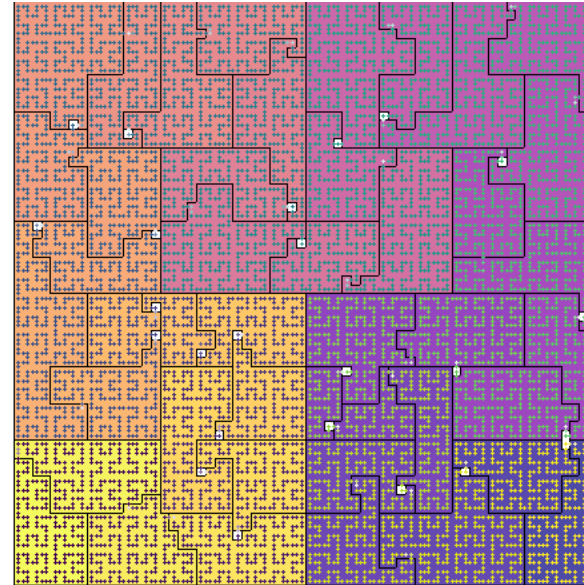
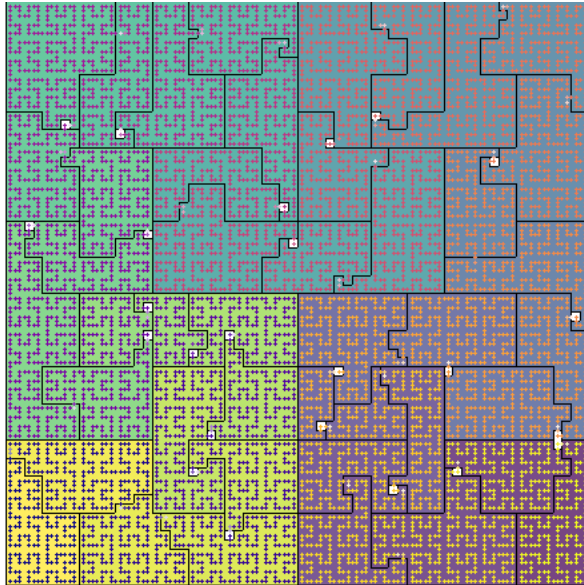
All 44 overall records. Hilbert curve – sixth order rectangles (from left to right, top row first: *Viridis*, *Magma*, *Plasma* and *Inferno* colormaps).



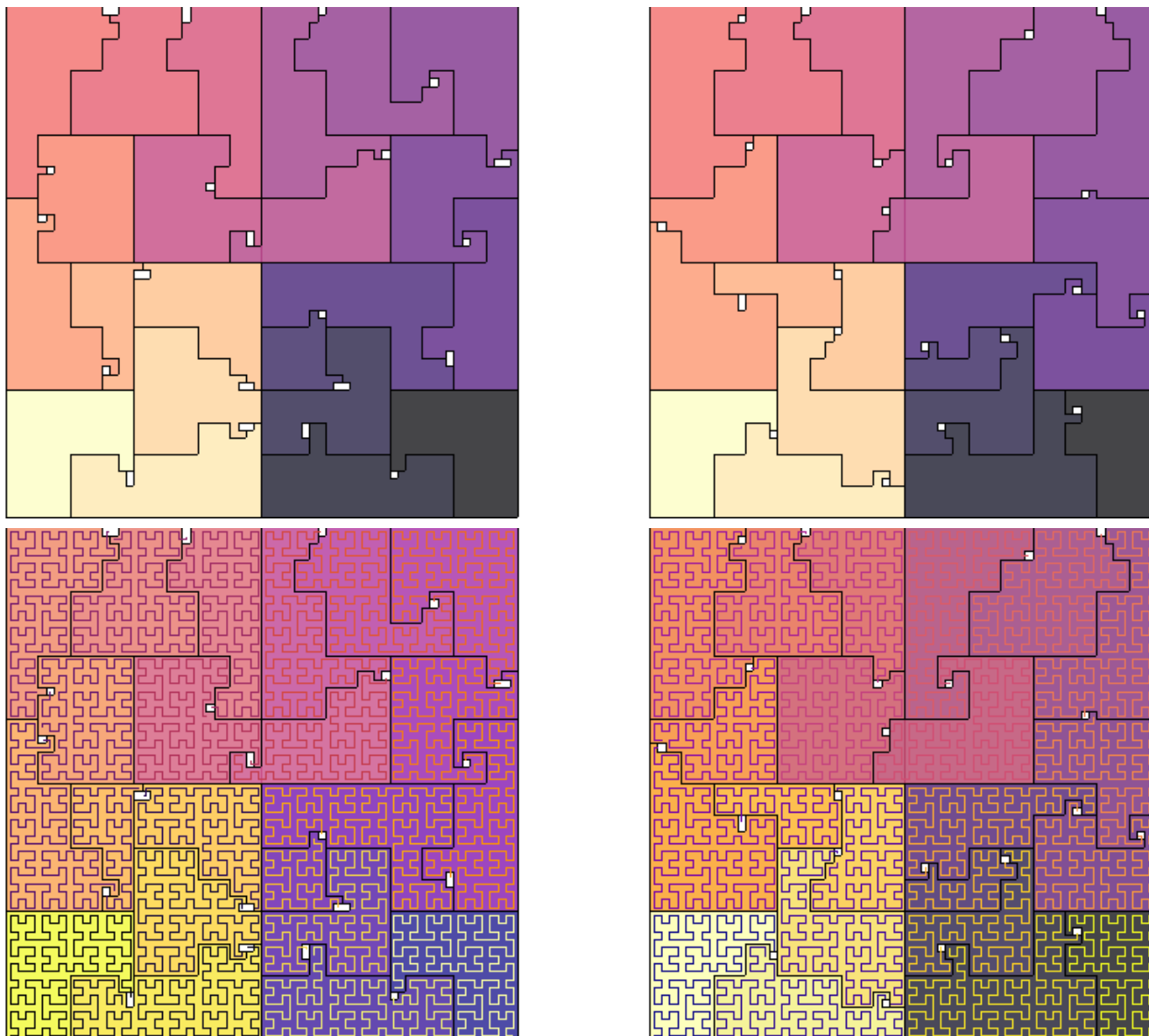
All 44 overall records. Hilbert curve – sixth order polygons (from left to right, top row first: *Viridis*, *Magma*, *Plasma* and *Inferno* colormaps).



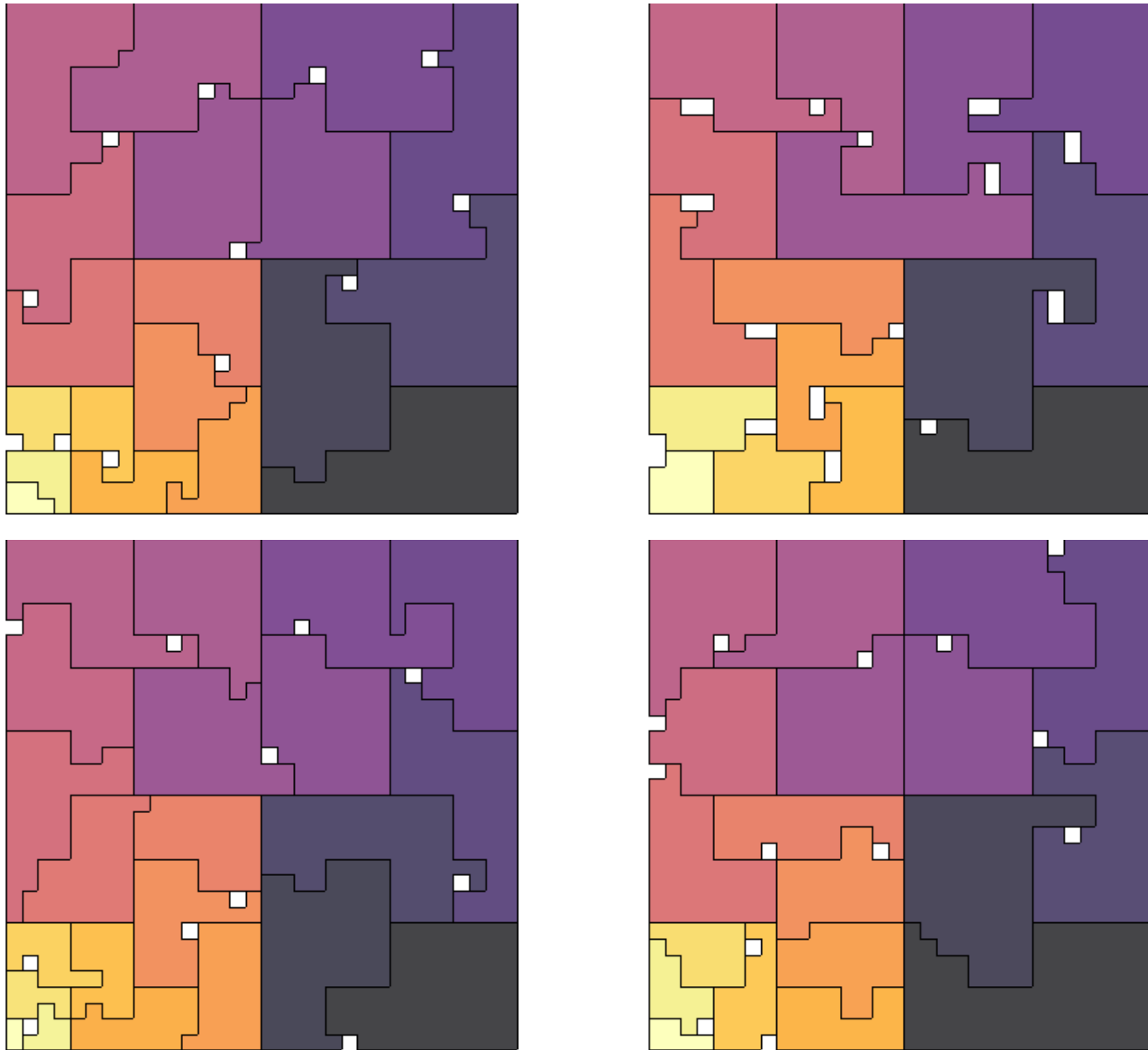
All 44 overall records. Hilbert curve – sixth order polygons and points.
From left to right, top row first: *Viridis* and *Plasma*, *Plasma* and *Viridis*, *Magma* and *Inferno*, *Inferno* and *Magma* colormaps.



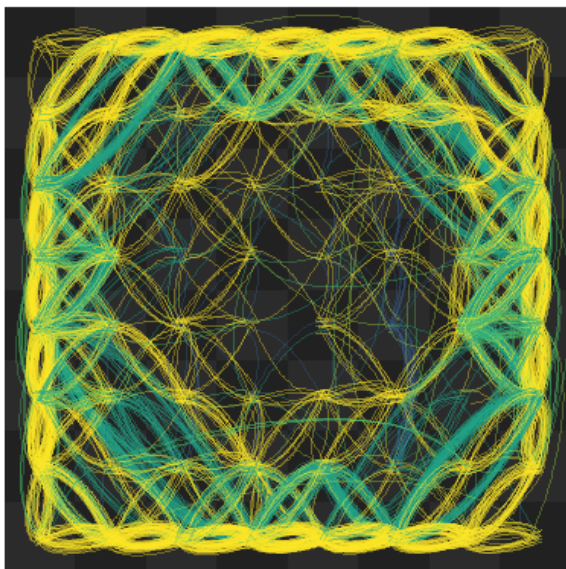
From left to right, top row: all 22 normal force and 22 promoted force overall records. Hilbert curve – sixth order polygons (*Magma* colormap).
Bottom row: all 22 normal force and 22 promoted force overall records. Hilbert curve – sixth order polygons and segments (*Plasma* and *Inferno*, *Inferno*, and *Plasma*).



From left to right (top row first): series- mate, capture, self-target-square and help-stalemate per-unit records. Hilbert curve – fifth order polygons (*Inferno* colormap).



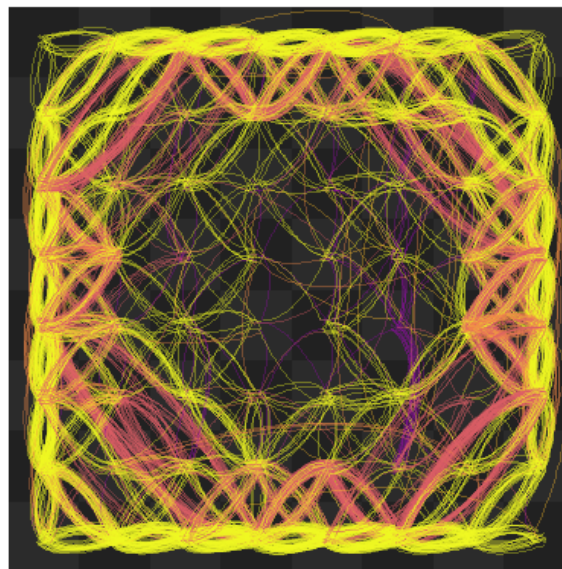
All 44 records, all moves, Viridis



Pieces

- 1. K
- 2. Q
- 3. R
- 4. B
- 5. S
- 6. P

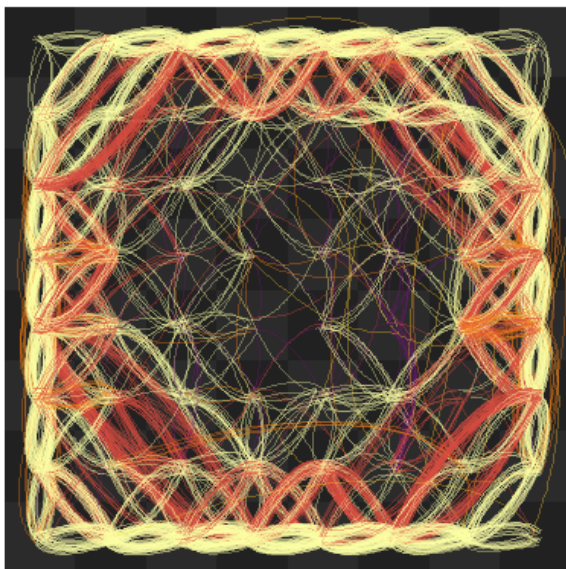
All 44 records, all moves, Plasma



Pieces

- 1. K
- 2. Q
- 3. R
- 4. B
- 5. S
- 6. P

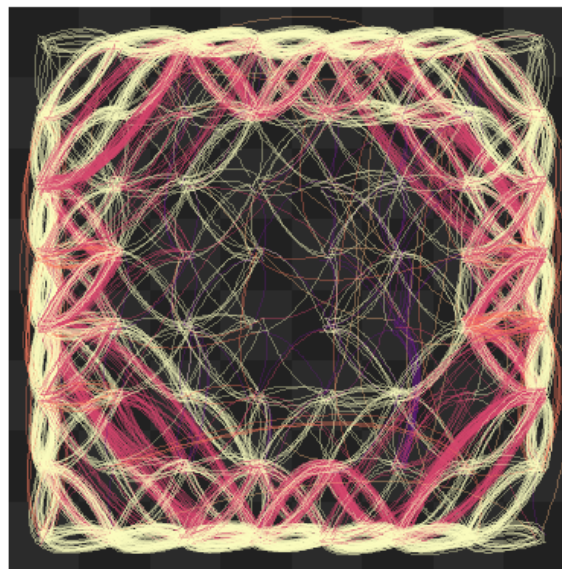
All 44 records, all moves, Inferno



Pieces

- 1. K
- 2. Q
- 3. R
- 4. B
- 5. S
- 6. P

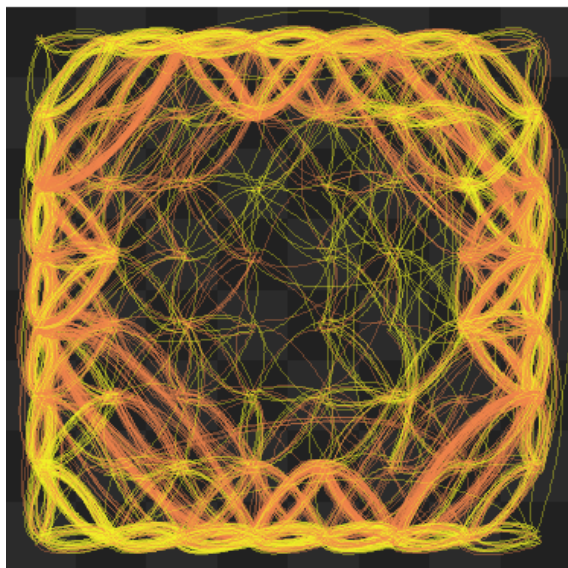
All 44 records, all moves, Magma



Pieces

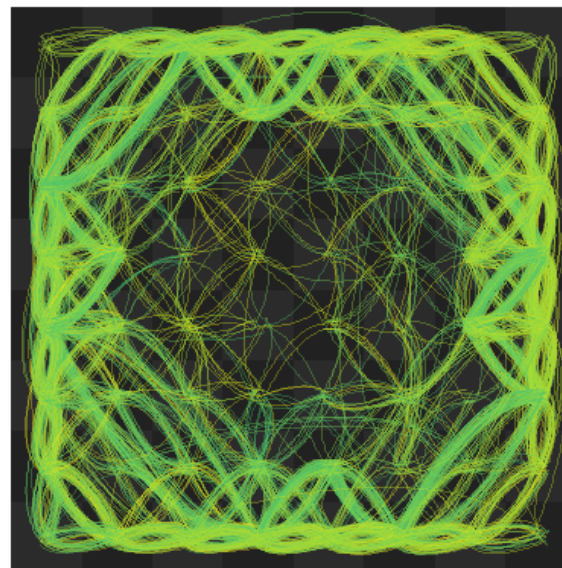
- 1. K
- 2. Q
- 3. R
- 4. B
- 5. S
- 6. P

All 44 records, all moves, Plasma colours by force

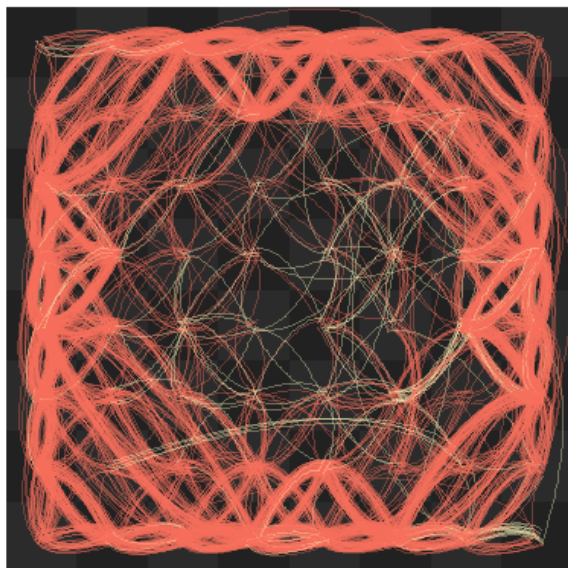


Force
 — normal
 — promoted

All 44 records, all moves, Viridis colours by stipulation

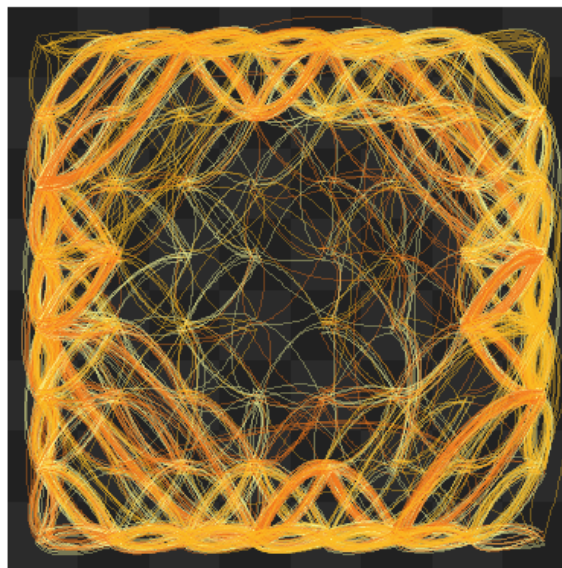


All 44 records, all moves, Magma colours by status



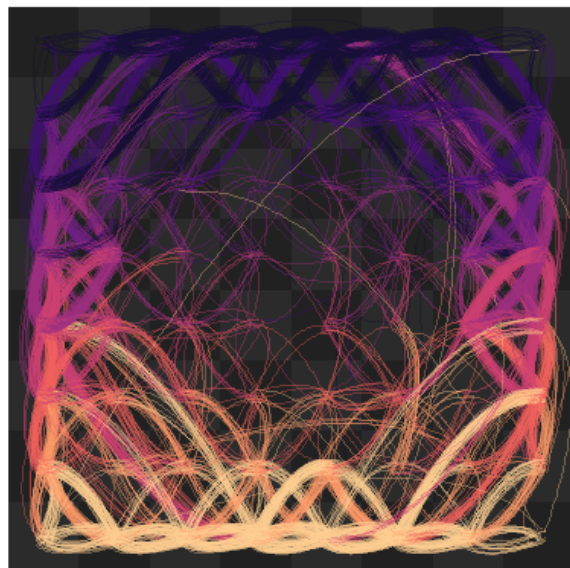
Status
 — capture
 — no capture

All 44 records, all moves, Inferno colours by type



Type
 — direct
 — help
 — self

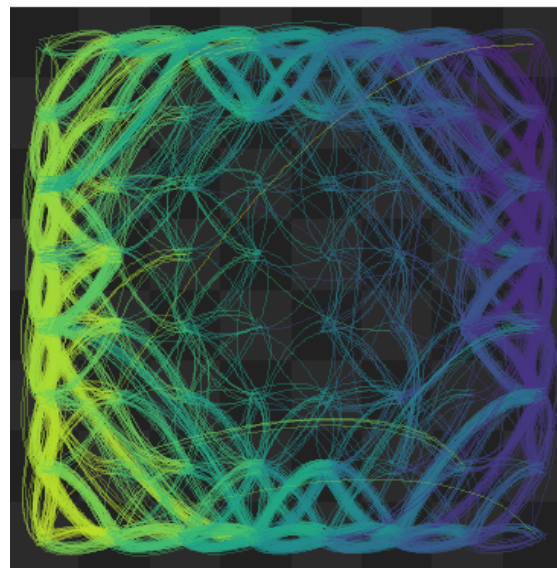
All 44 records, all moves, Magma colours by departure rank



Rank

- 1
- 2
- 3
- 4
- 5
- 6
- 7
- 8

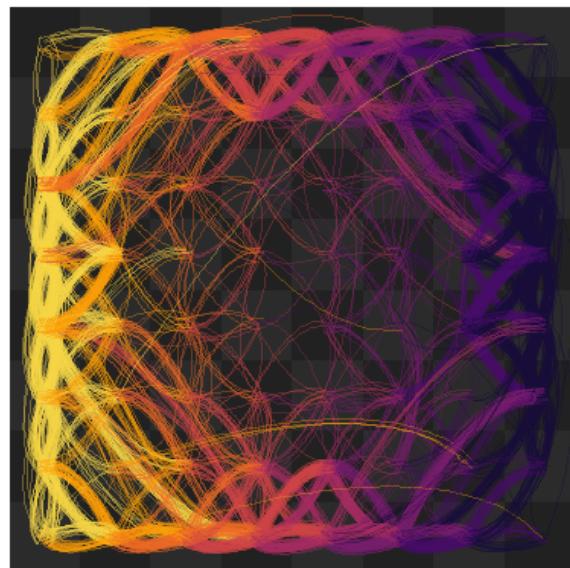
All 44 records, all moves, Viridis colours by departure square



From

- a1 — c1 — e1 — g1
- a2 — c2 — e2 — g2
- a3 — c3 — e3 — g3
- a4 — c4 — e4 — g4
- a5 — c5 — e5 — g5
- a6 — c6 — e6 — g6
- a7 — c7 — e7 — g7
- a8 — c8 — e8 — g8
- b1 — d1 — f1 — h1
- b2 — d2 — f2 — h2
- b3 — d3 — f3 — h3
- b4 — d4 — f4 — h4
- b5 — d5 — f5 — h5
- b6 — d6 — f6 — h6
- b7 — d7 — f7 — h7
- b8 — d8 — f8 — h8

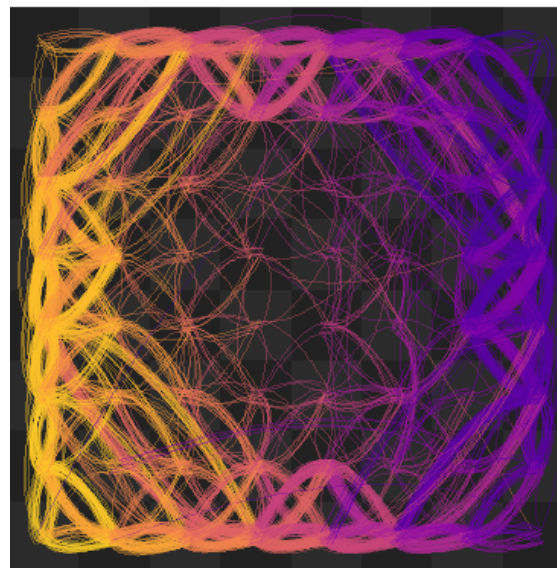
All 44 records, all moves, Inferno colours by departure file



File

- a
- b
- c
- d
- e
- f
- g
- h

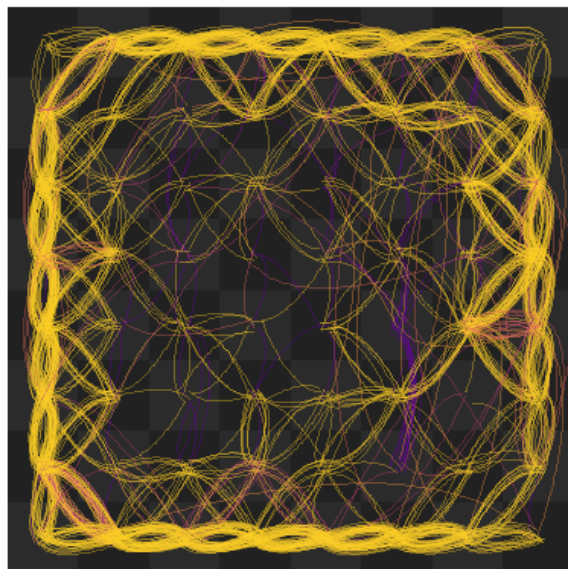
All 44 records, all moves, Plasma colours by arrival square



To

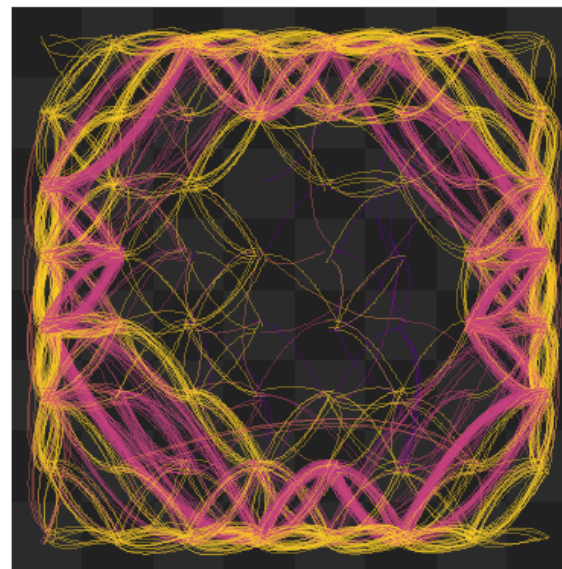
- a1 — c1 — e1 — g1
- a2 — c2 — e2 — g2
- a3 — c3 — e3 — g3
- a4 — c4 — e4 — g4
- a5 — c5 — e5 — g5
- a6 — c6 — e6 — g6
- a7 — c7 — e7 — g7
- a8 — c8 — e8 — g8
- b1 — d1 — f1 — h1
- b2 — d2 — f2 — h2
- b3 — d3 — f3 — h3
- b4 — d4 — f4 — h4
- b5 — d5 — f5 — h5
- b6 — d6 — f6 — h6
- b7 — d7 — f7 — h7
- b8 — d8 — f8 — h8

All 22 normal force records, all moves, Plasma colours by piece



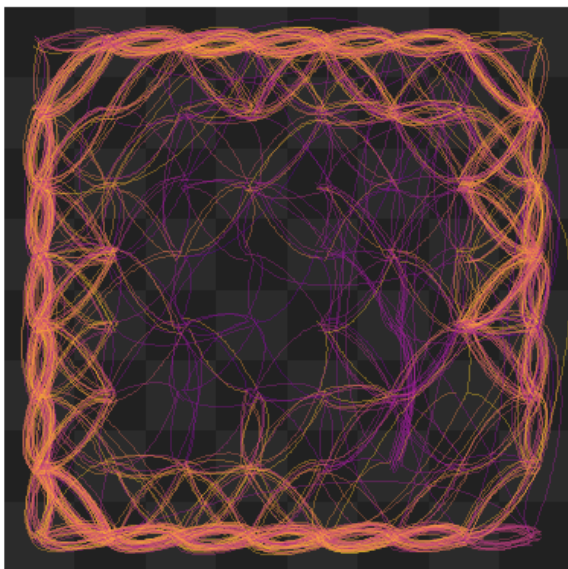
- Pieces
- 1. K
 - 2. Q
 - 3. R
 - 4. B
 - 5. S
 - 6. P

All 22 promoted force records, all moves, Plasma colours by piece



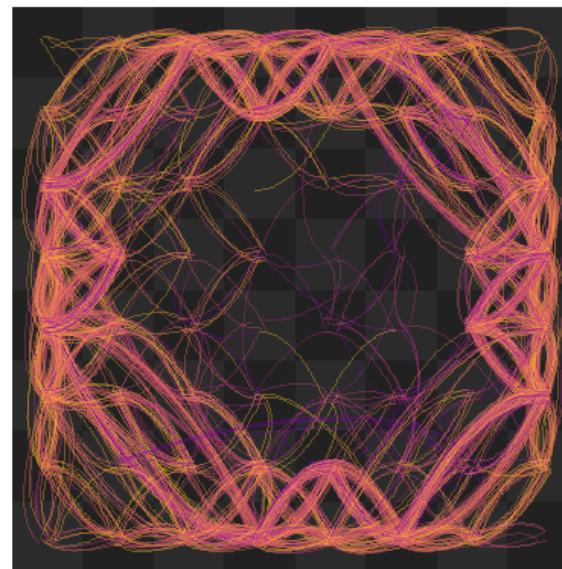
- Pieces
- 1. K
 - 2. Q
 - 3. R
 - 4. B
 - 5. S
 - 6. P

All 22 normal force records, all moves, Plasma colours by move number



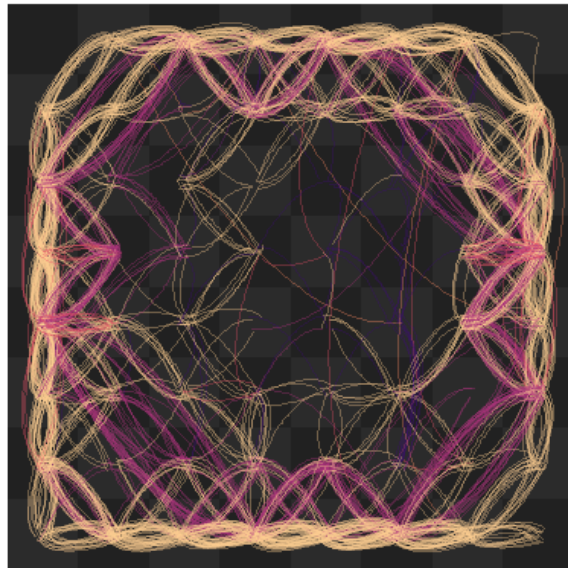
- Move number
- 150
 - 125
 - 100
 - 75
 - 50
 - 25

All 22 promoted force records, all moves, Plasma colours by move number



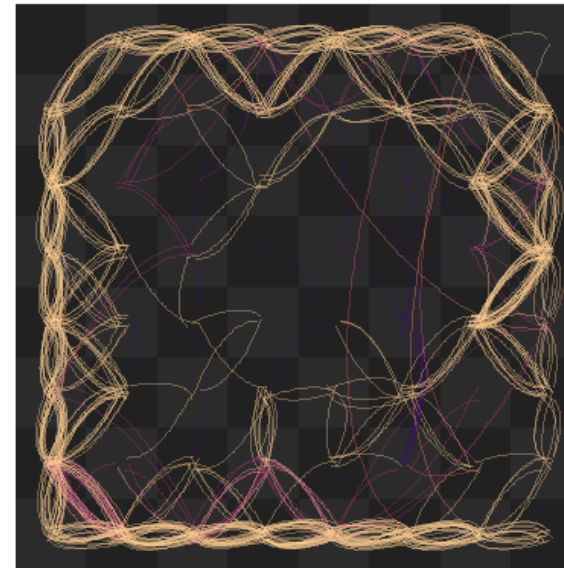
- Move number
- 200
 - 175
 - 150
 - 125
 - 100
 - 75
 - 50
 - 25

All direct records, all moves, Magma colours by piece



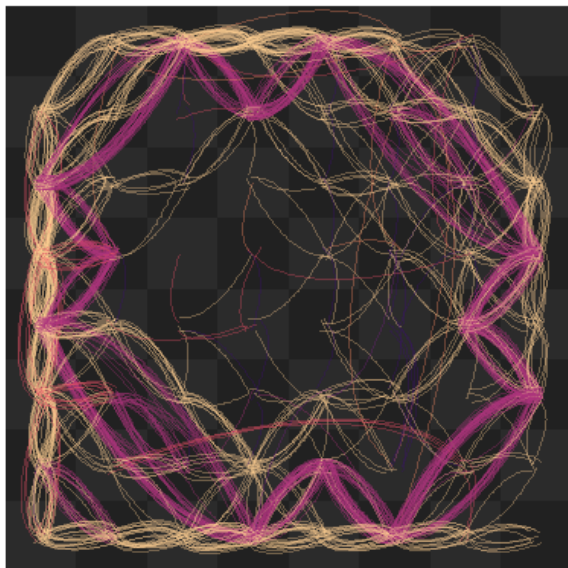
- Pieces
- 1. K
 - 2. Q
 - 3. R
 - 4. B
 - 5. S
 - 6. P

All normal force direct records, all moves, Magma colours by piece



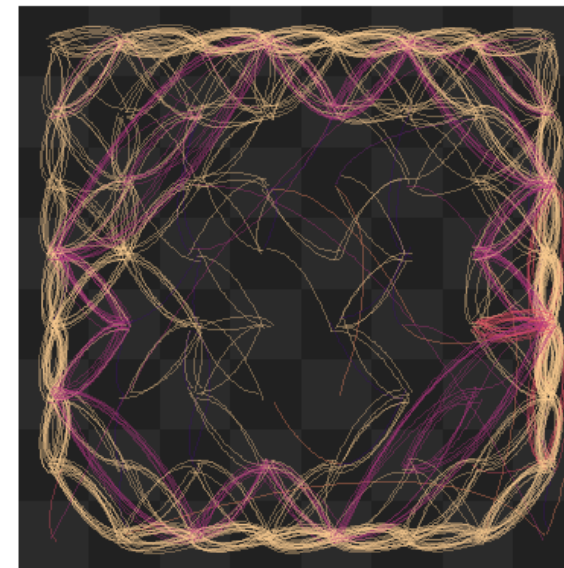
- Pieces
- 1. K
 - 2. Q
 - 3. R
 - 4. B
 - 5. S
 - 6. P

All self records, all moves, Magma colours by piece



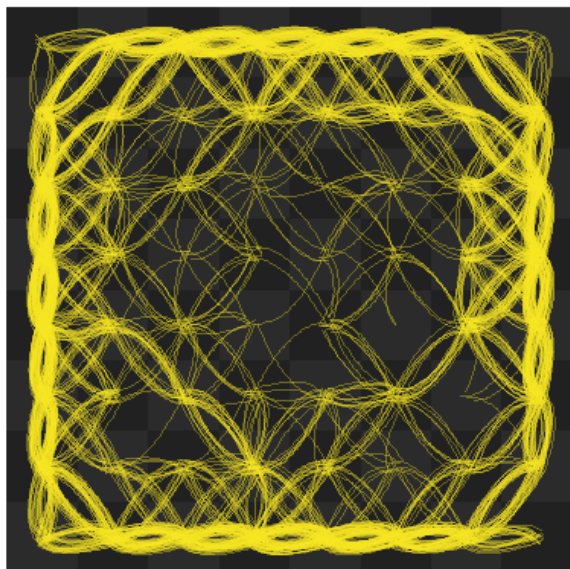
- Pieces
- 1. K
 - 2. Q
 - 3. R
 - 4. B
 - 5. S
 - 6. P

All help records, all moves, Magma colours by piece



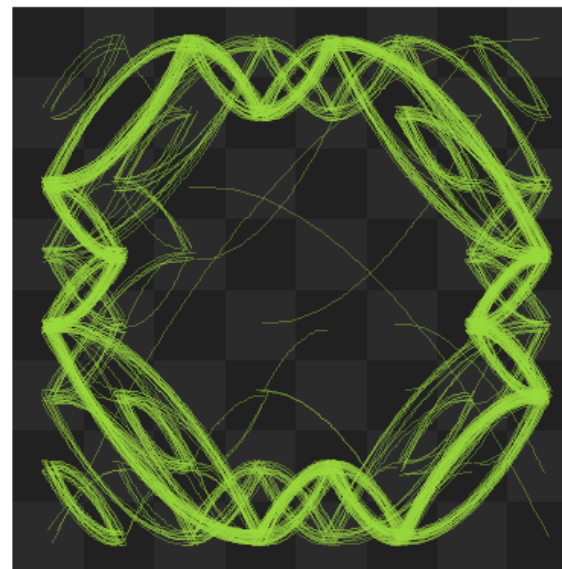
- Pieces
- 1. K
 - 2. Q
 - 3. R
 - 4. B
 - 5. S
 - 6. P

All 44 records, all king moves



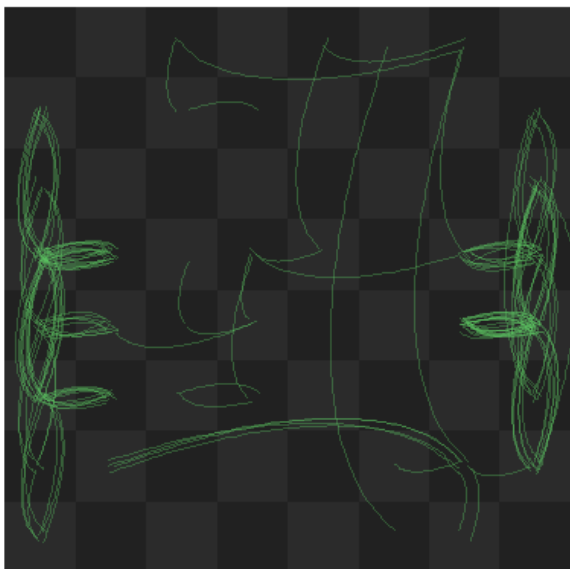
Piece
— K

All 44 records, all bishop moves



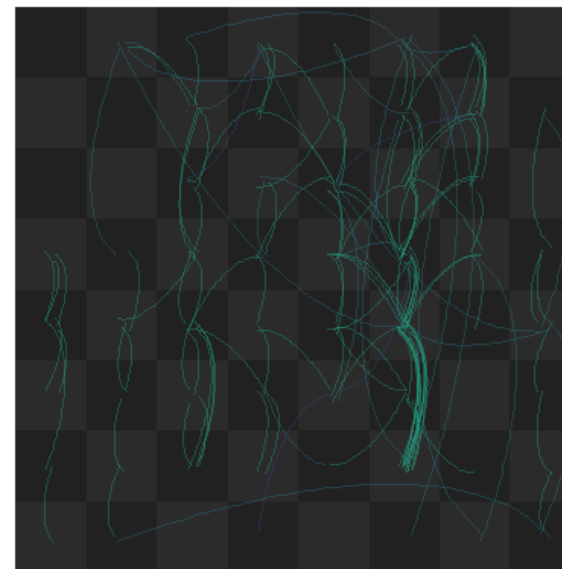
Piece
— B

All 44 records, all rook moves



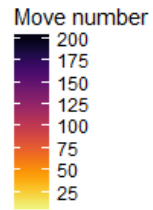
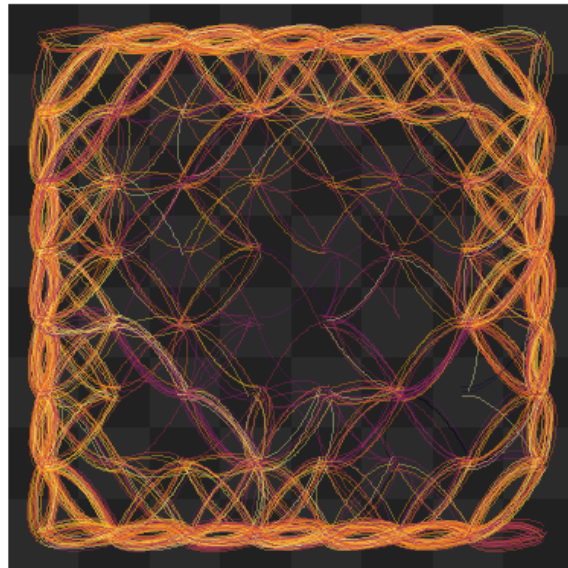
Piece
— R

All 44 records, all queen, knight and pawn moves

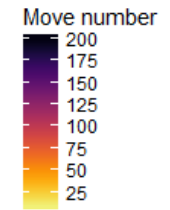
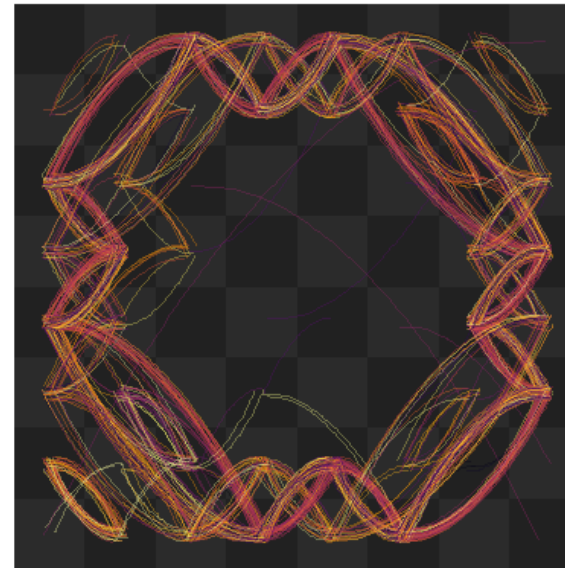


Piece
— P
— Q
— S

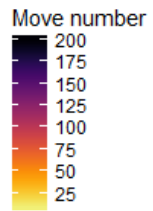
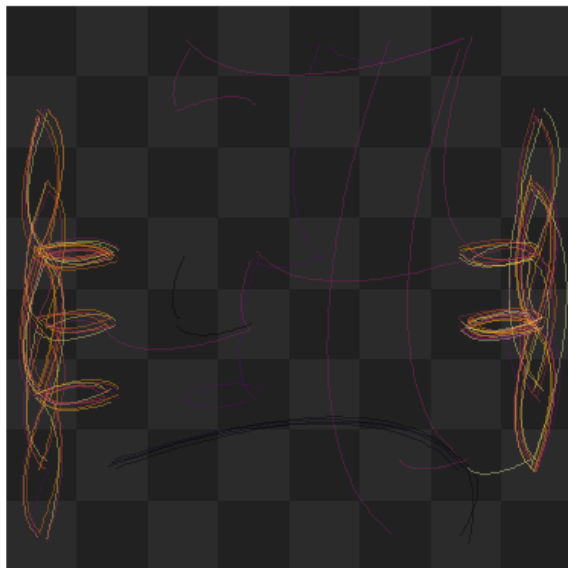
All 44 records, all king moves, colours by move number



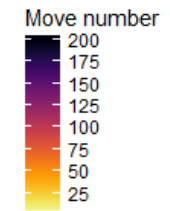
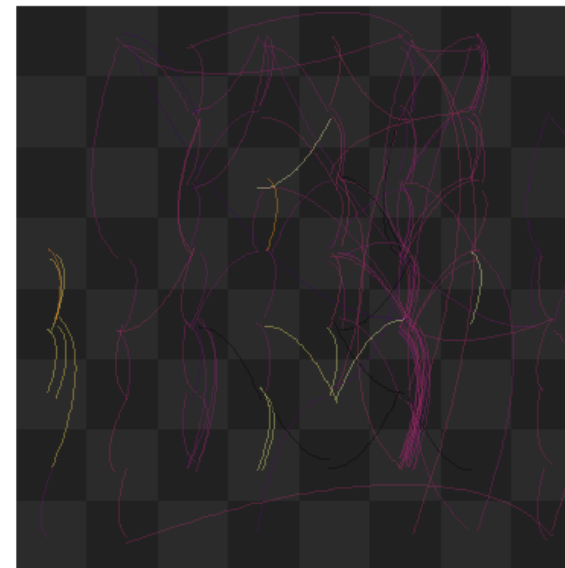
All 44 records, all bishop moves, colours by move number



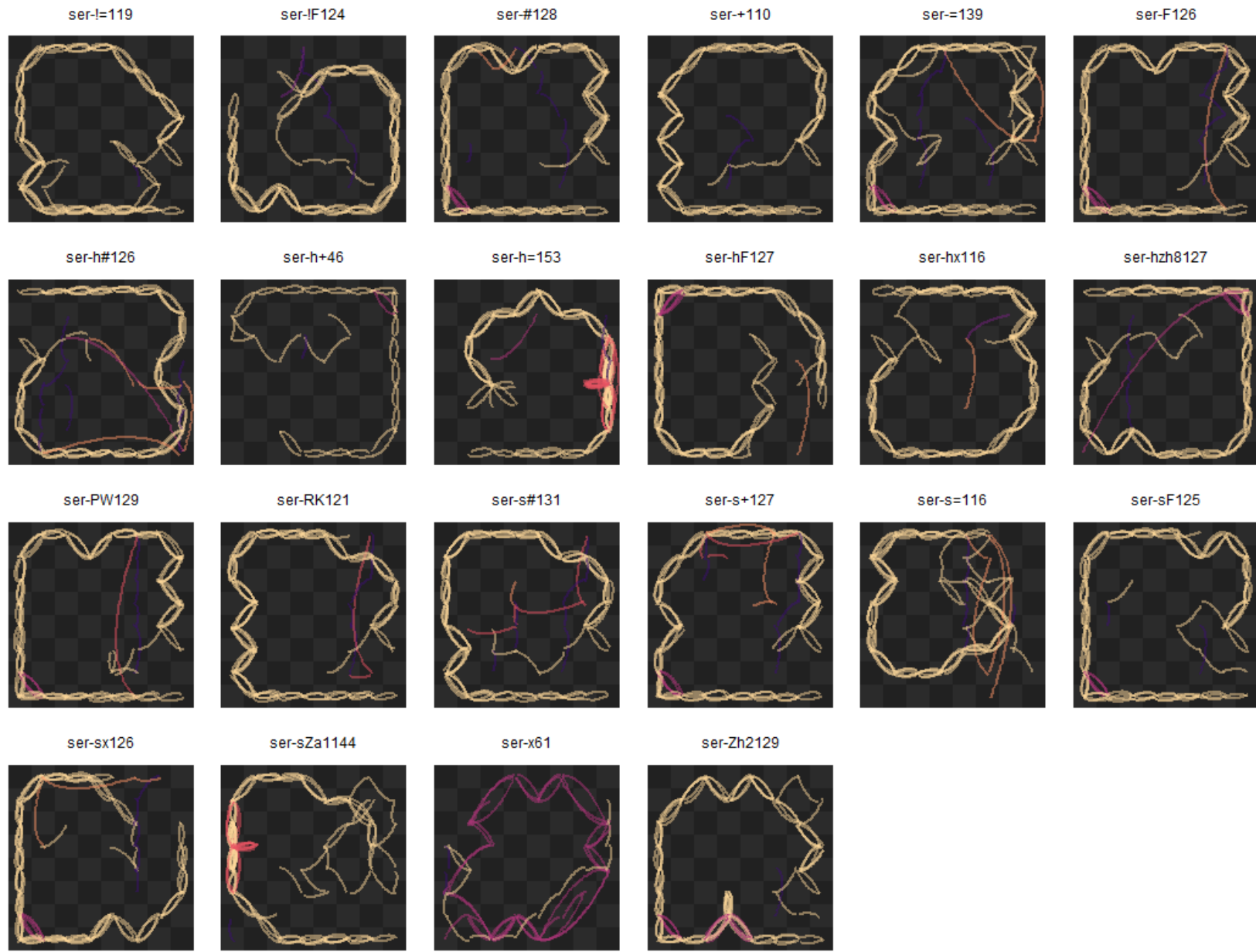
All 44 records, all rook moves, colours by move number



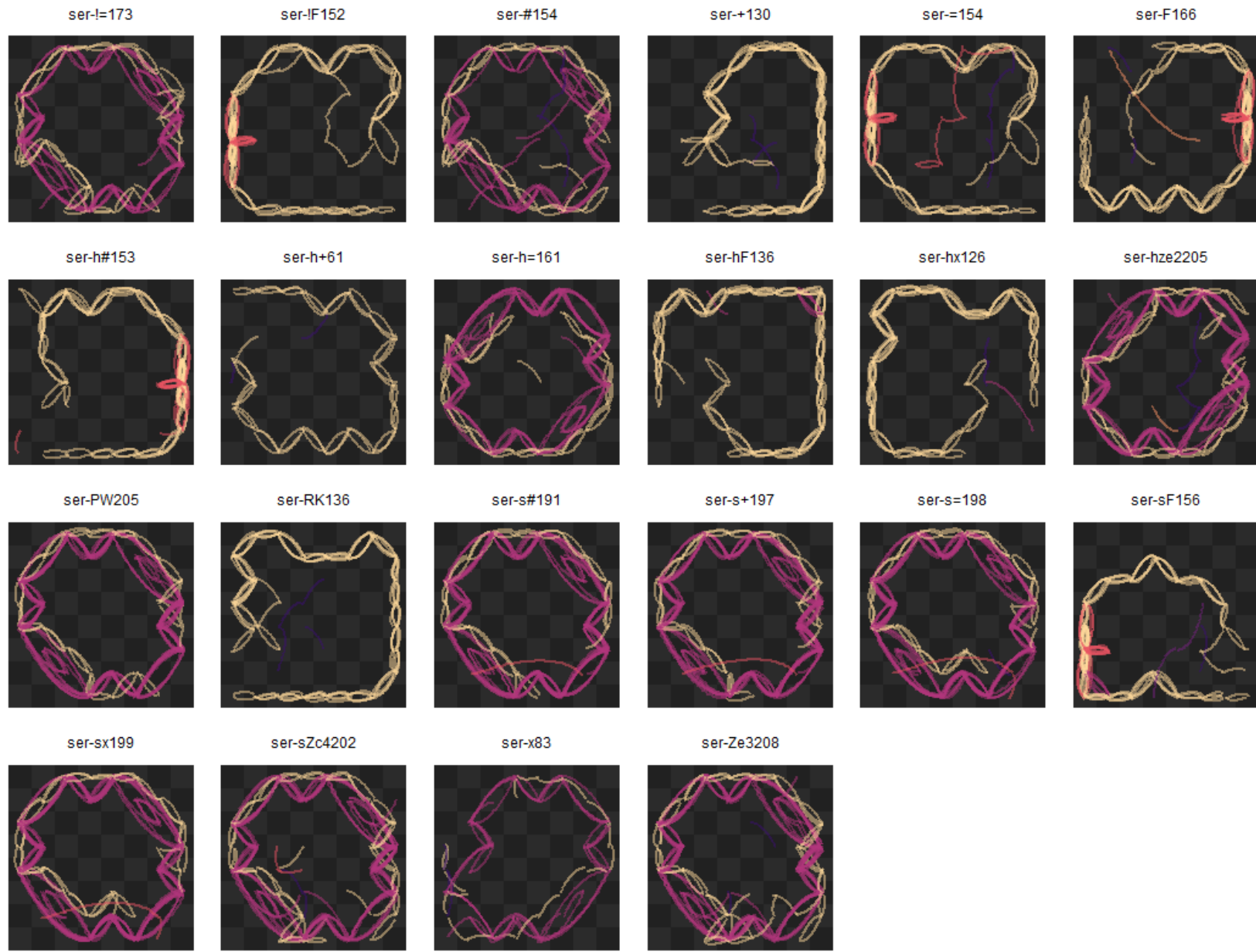
All 44 records, all queen, knight and pawn moves



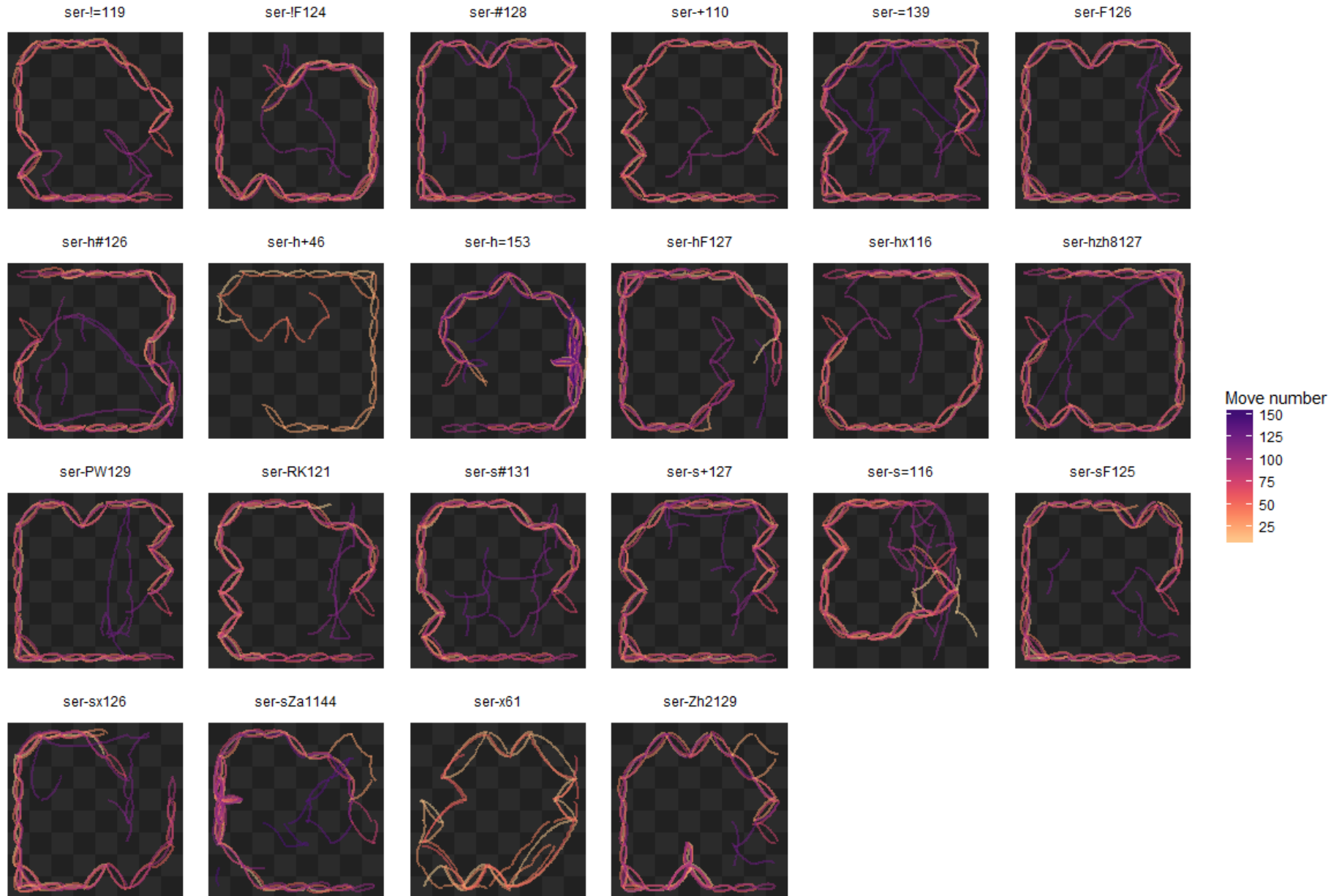
All 22 normal force records, Magma colours by piece



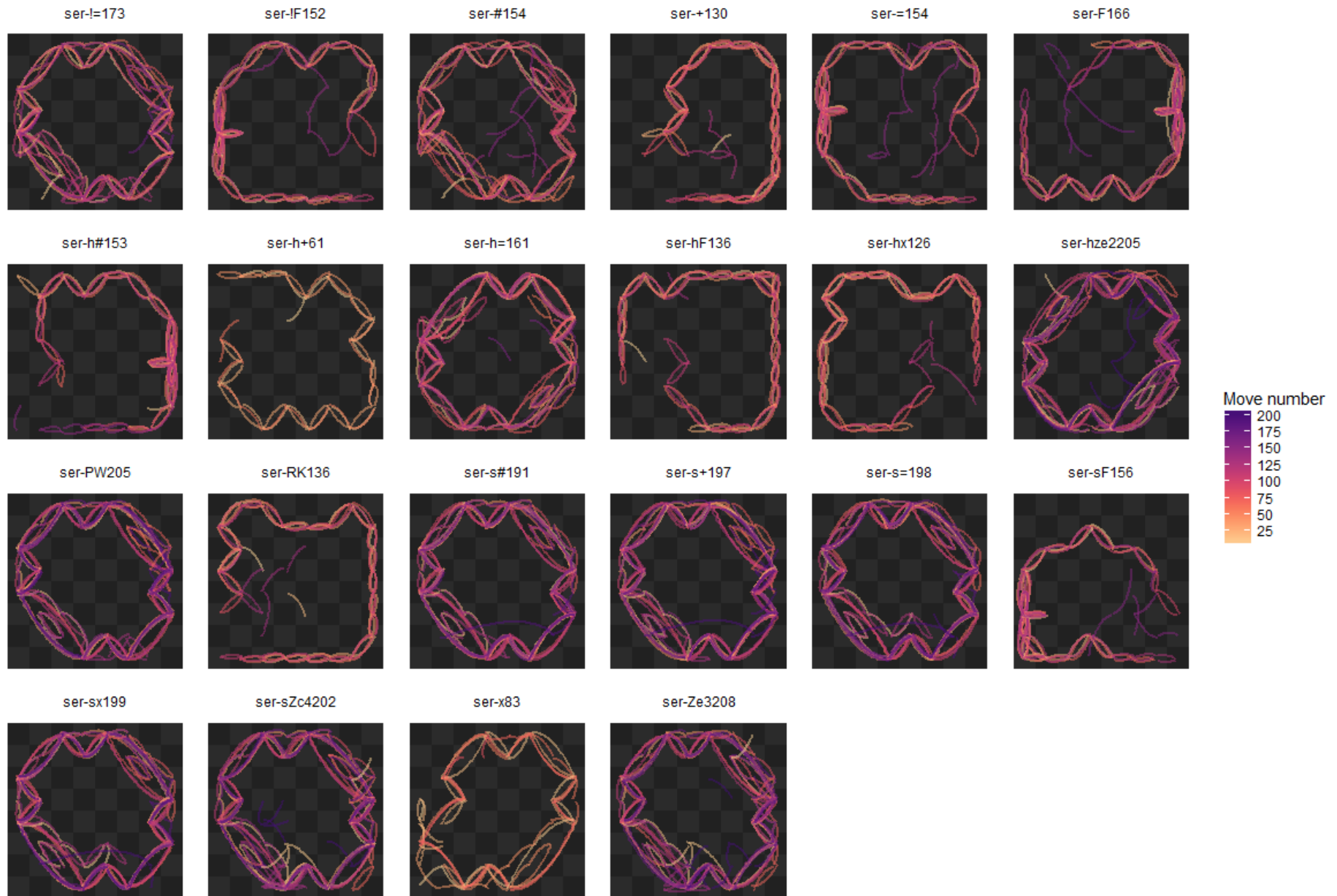
All 22 promoted force records, Magma colours by piece



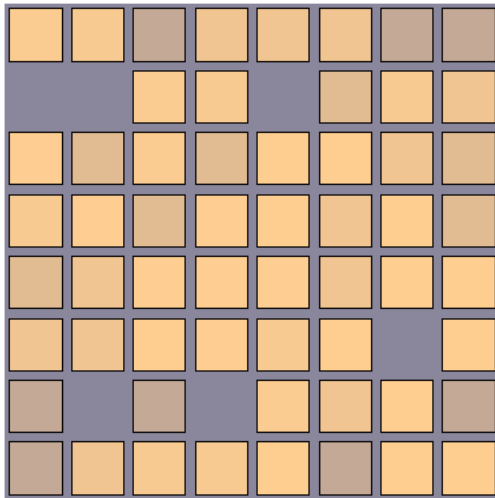
All 22 normal force records, Magma colours by move number



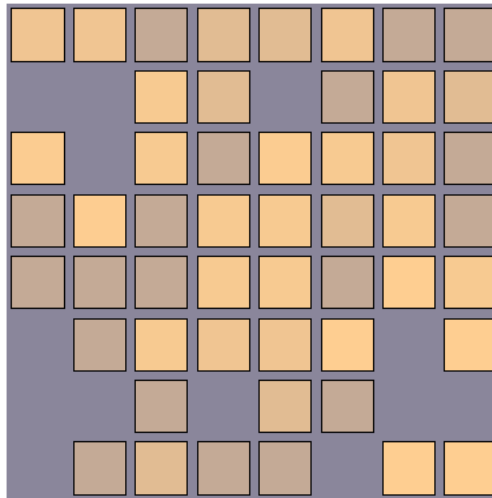
All 22 promoted force records, Magma colours by move number



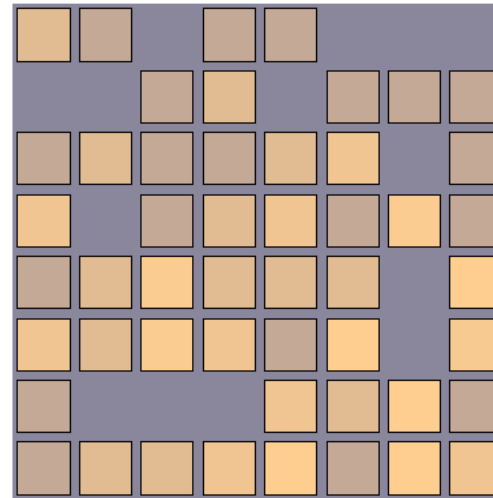
Capture squares, all 44 records



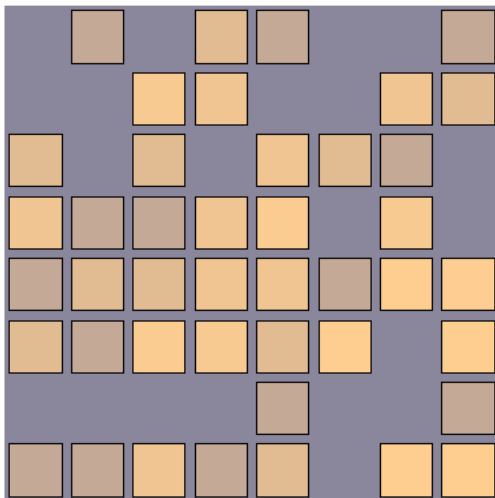
Capture squares, all normal force records



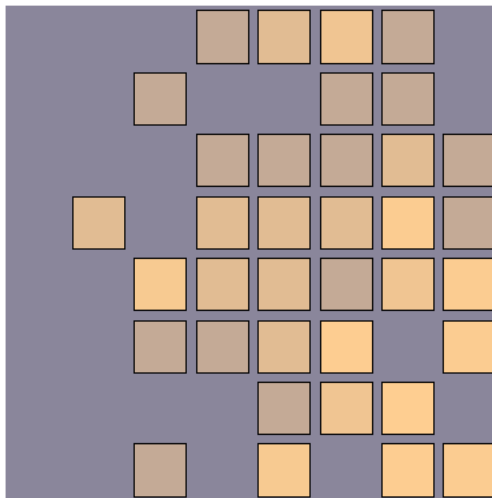
Capture squares, all promoted force records



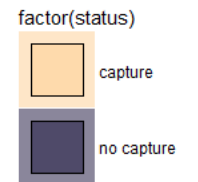
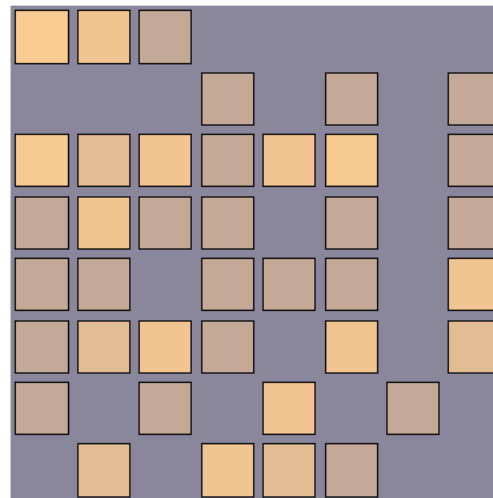
Capture squares, all direct records



Capture squares, all self records



Capture squares, all help records



Glossary

contra-grasshopper (CG) – moves and captures like a grasshopper, but with a contrarian streak: the CG must be intimately adjacent to the hurdle to hop, but then it lands as far as its heart desires on the line beyond

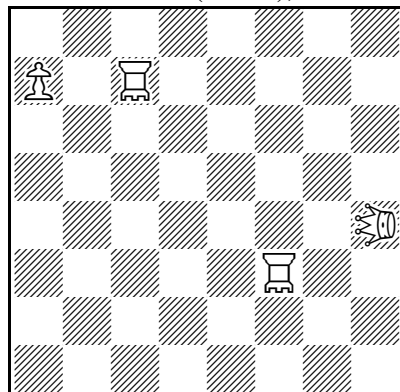
flamingo (FL) – a long-legged (1,6) leaper. Changes field colour with every step it takes

root-50 leaper ($\sqrt{50}$) – a (5,5 or 1,7) leaper. A root-50 leaper cannot change the colour of the squares it stands on — unless benevolent fairy conditions, such as circe rebirths, are in effect

series-selfstalemate (ser-!=) – white plays a series of consecutive moves until it gets itself in stalemate.

Op.1 Erich Bartel, Adrian Storisteanu

P1340524. *PDB* (online), 1.10.2017



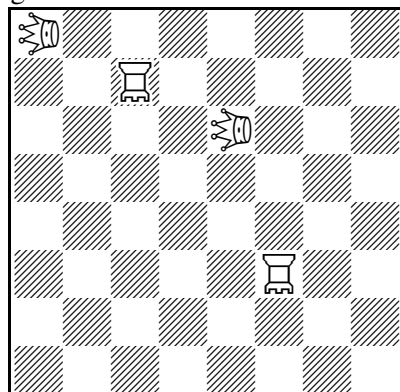
ser-!=10

♠ = contra-grasshopper (CG)

♞ = root-50 leaper (1,7 / 5,5) ($\sqrt{50}$)

Op.2 Adrian Storisteanu, Erich Bartel

– original for *ChessProblems.ca Bulletin* –



a) diagram ser-!=10

b) ♠e6→b5 ser-!=11

c) ♠e6→c2 ser-!=12

d) ♠e6→h4 ser-!=13

Op.1 Impromptu. 1-4. $\sqrt{50}$ f3-a8-b1-c8-h3 5.CGh4-h2 6-9. $\sqrt{50}$ h3-c8-b1-a8-f3 10.a8CG !=. The white $\sqrt{50}$ temporarily leaves its ideal spot at f3 in order to relocate CGh4, then rundlaufs its way back for wPa7's promotion into a symmetrical self-stalemate. Duet improvised on *Die Schwalbe*'s PDB.

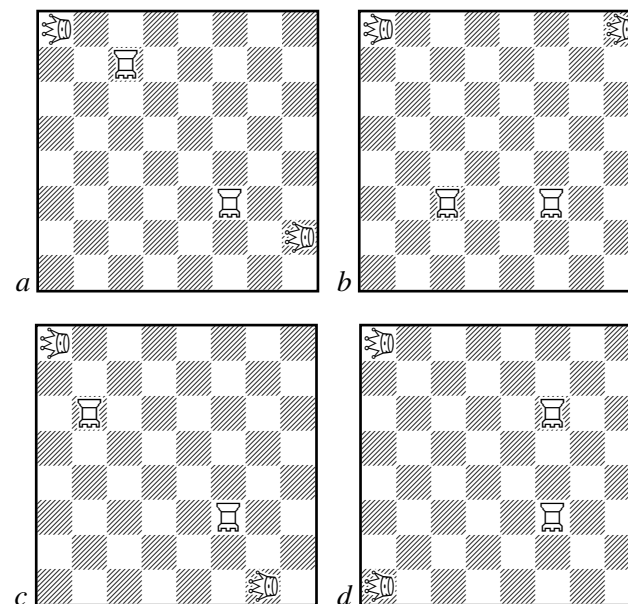
Op.2 Crescendo. a) 1-3. $\sqrt{50}$ c7-h2-a1-f6 4-5.CGe6-g6-d6 6-8. $\sqrt{50}$ f6-a1-h2-c7 9-10.CGd6-b8-h2 !=. As prelude – Op.1's own majestic stalemate.

b) 1-5. $\sqrt{50}$ c7-h2-a3-f8-g1-b6 6-7.CGb5-b7-b2 8-10. $\sqrt{50}$ b6-g1-h8-c3 11.CGb2-h8 !=.

c) 1-6. $\sqrt{50}$ c7-h2-a3-f8-g1-h8-c3 7.CGc2-c5 8-10. $\sqrt{50}$ c3-h8-g1-b6 11-12.CGc5-a7-g1 !=.

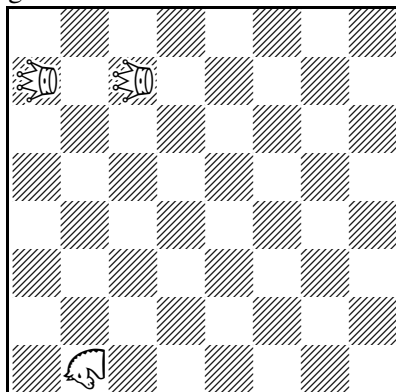
d) 1-4. $\sqrt{50}$ c7-h2-a1-b8-g3 5-8.CGh4-f2-f4-h2-e5 9-11. $\sqrt{50}$ g3-b8-a1-f6 12-13.CGe5-g7-a1 !=. Note that twin d is actually *Op.1*'s diagram with the promotion ♠a7→♠a8 already played out (hence, a conceivable interesting twin with, and bridge to, *Op.1*): it takes one move in *Op.1* (the final one) to promote wPa7, but here, with the promotion already carried out in the start, it takes notably *longer* to self-stalemate. And, of obstructive necessity, this must be performed now in a quite different manner too.

Same key across all the parts, but two pairs of sharp echoes.



Op.3 Adrian Storisteanu

– original for *ChessProblems.ca Bulletin* –



ser-!=12

♔ = contra-grasshopper (CG)

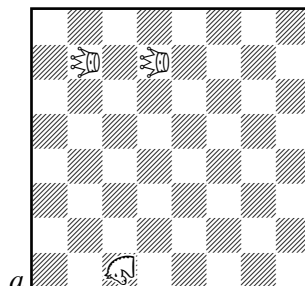
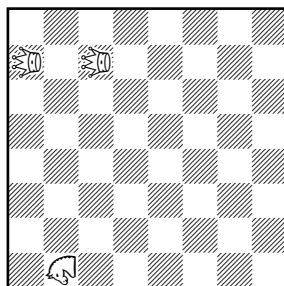
♘ = flamingo (1,6 leaper) (FL)

→ b) in a's final position: piece b7→f7

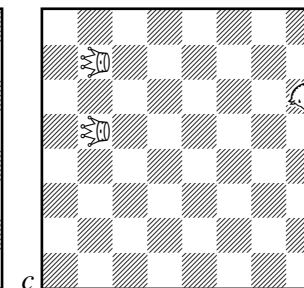
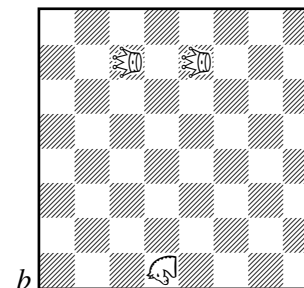
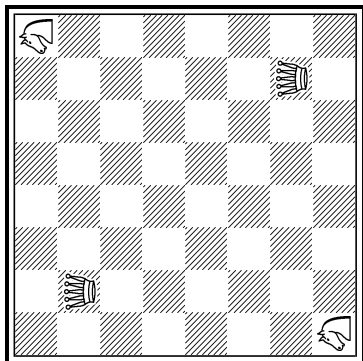
→ c) in b's final position: piece c7→b8

Op.3 Ostinato. The same stalemate scheme – immobile CGs, starved of adjacent hurdles, blocking the leaper(s) –, now featuring a flamingo solo.

- a) 1-8.FLb1-h2-b3-h4-b5-h6-b7-c1-d7
9-10.CGc7-e7-b7 11.FLd7-c1 12.CGa7-d7 !=.
- b) 1-8.FLc1-b7-h6-b5-h4-b3-h2-b1-c7
9-10.CGd7-b7-e7 11.FLc7-d1 12.CGf7-c7 !=.
- c) 1.FLd1-c7 2.CGb8-d6 3.CGe7-b4
4.CGd6-b8 5-9.FLc7-b1-h2-b3-h4-b5
10.CGb4-b7 11.FLb5-h6 12.CGb8-b5 !=.



The stalemate of Op.4 and Op.5:

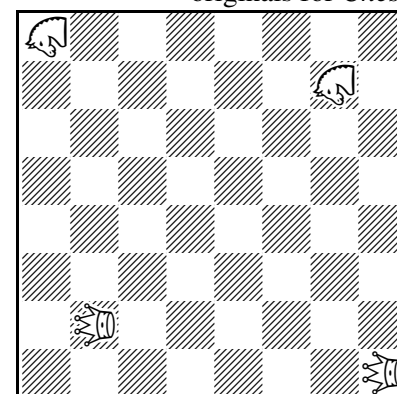


The three-piece pattern is chameleonically echoed fourfold, in the diagram + triad of solutions. Legato twinning.

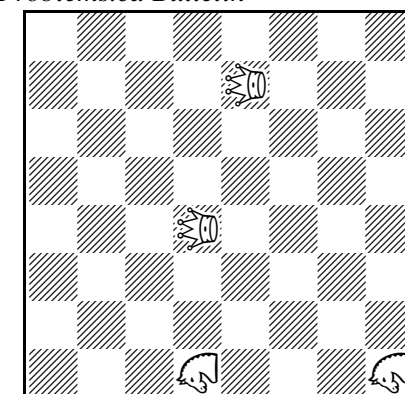
Coda. Two more, harmonized by a common stalemate picture:

Op.4 Adrian Storisteanu

– originals for *ChessProblems.ca Bulletin* –



ser-!=15



ser-!=26

Op.4 1-6.FLg7-a6-g5-a4-g3-a2-g1 7.CGh1-a1 8-14.FLg1-a2-g3-a4-g5-a6-g7 *rundlauf* -h1 15.CGa1-g7 !=. The diagram position turns truly symmetrical in the finale. Platzwechsel CGh1↔FLg7.

Op.5 1-10.FLd1-c7-b1-h2-b3-h4-b5-h6-b7-c1-d7 11.CGe7-c7 12-16.FLd7-e1-f7-g1-h7-b6 17.CGc7-a5 18-19.FLb6-h5-b4 20.CGa5-c3 21-23.FLb4-h3-b2-a8 24.CGd4-b2 25-26.CGc3-a1-g7 !=. Going gentle, and to greater lengths, into that good stalemate...

RECENTLY HONOURED CANADIAN COMPOSITIONS

Here's a batch of compositions that have been awarded since our last compilation in *Bulletin 9*, August 2016.

Here's all the usual suspects:

- Jeff Coakley – Prince Edward Island (3)
- François Labelle – Montréal (2)
- Thierry Le Gleuher – Montréal (2)
- Charles Ouellet – Montréal (28)
- Cornel Pacurar – Toronto (10)
- Adrian Storisteanu – Toronto (10)

Our guests of honour this time around:

- Mykola Chernyavsky, Andrey Frolkin,
- Axel Gilbert, Illo Krampis, Michael Lipton,
- Paul Răican, Pascal Wassong.

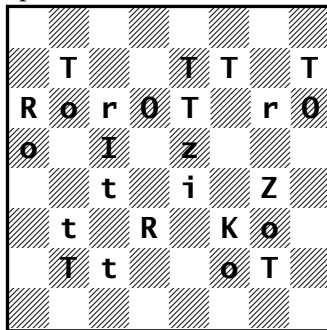
C116

Andrey Frolkin,

Jeff Coakley

A. Troitzky-150 MT, 2017 (retros)

Special Prize



rebus

The task in a rebus is to determine the given position, and if possible the last moves. Each letter represents a different type of piece. Uppercase is one colour, lowercase the other.

C116 (Andrey Frolkin, Jeff Coakley):

Исправленная версия. Каждая буква представляет разный тип фигуры. Заглавные буквы – один цвет. А прописные – другой.

Сложная задача, требующая проверки нескольких получаемых позиций на предмет их легальности с использованием ретроанализа. Множество ложных раскрасок при единственной верной украшают задачу. Примечательно и то, что в одном из случаев (Т – ♔, прописные буквы – черные) получается позиция, нелегальность которой следует доказывать с привлечением правила (FIDE rule 5.2b), “мертвая позиция” – игра не продолжается, если при любых ходах ни одна из сторон не может заматовать противоположенную. Подробное решение задачи не приводится. Правильная раскраска: прописные буквы – белые, строчные – черные, Т – ♔, R – ♖, O – ♗, I – ♘, Z – ♚, K – ♙. Последний ход был, например: ♖f6x♘e6+. (Judge Rustam Ubaidullaev)

The preliminary award was published in March 2017.

Here is the authors' detailed solution.

♔ = (I,Z) Only letters with one uppercase, one lowercase.

If I = ♔

O ≠ ♔ (a5+, b6+, f2+) Triple check.

R ≠ ♔ (c6+, d3+) Both kings in check.

Z ≠ ♔ (e5+, g4+) Both kings in check.

K ≠ ♔

If K = ♔ (f3+) check

O ≠ ♔ (a5+) Both kings in check.

R ≠ ♔ (c6+) Both kings in check.

T ≠ ♔ (c4+) Both kings in check.

Z ≠ ♔ (e5+, g4+) Three checks.

♖ = ♗? No letter can be rook.

T = ♔ (c4+) check

O ≠ ♖ (a5+) Impossible double check.

O ≠ ♘ (b6+, f2+) Triple check.

O ≠ ♙ (d6+) Both kings in check.

O = ♗ Pawn b6 must be white.

If black, impossible double check.

Uppercase = Black

R ≠ ♖ (c6+) Impossible double check.

R ≠ ♘ (d3+) Both kings in check.

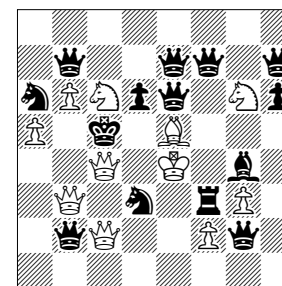
R = ♙

K ≠ ♘ (f3+) Both kings in check.

K = ♖

Z = ♘

See diagram below. Retro-analysis based on dead reckoning shows that this position is illegal.



try 1 I = ♔ 11+14

Forward play. The forced sequence of moves 1...Qxc4+ 2.Qxc4+ Qxc4+ 3.Qxc4+ Kxc4 ½-½ is stalemate. Therefore the position is dead (FIDE rule 5.2b).

Retro play. The last move was a capture on c4, otherwise the black king was already in check from the queen on c2. Black is missing two pieces: rook and dark-square bishop. So the piece captured on the light square c4 was a rook. That rook was checking the white king and could have moved to c4 from a4, b4, or c3. If the rook came from a4 or b4, it had to capture on c4, otherwise White was already in check. However, there are not enough missing pieces to explain a capture by the rook on c4 (in addition to the captures required to account for all the promoted pieces and passed pawns). The position would be illegal. This means the previous move by Black was the non-capture ...Rc3-c4+. And the last move in the diagram could only be 1.Qa4xRc4+.

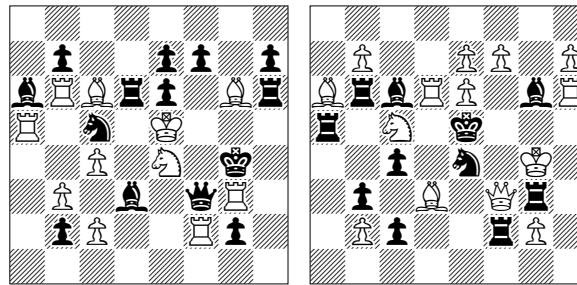
Dead reckoning. In the position before the last move, with a black rook on c4 and a white queen on a4, all possible move sequences lead to stalemate. Both players must capture three times on c4. (The order of captures by the white queens makes no difference.) Therefore the diagram position was already dead before the last move. Conclusion: The position cannot be reached legally because of the "DR rule".

- I ≠ ♔
- ✓ Z = ♔
- I ≠ ♔ (c5+, e4+) Both kings in check.
- O ≠ ♔ (d6+, g3+) Both kings in check.
- T ≠ ♔ (b2+, e6+) Impossible double check.
- R ≠ ♔
- If R = ♔ (g6+) check
- T ≠ ♖ (e6+) Both kings in check.
- T ≠ ♗ (b2+) Both kings in check.
- T ≠ ♘ (f7+) Both kings in check.
- T = ♙
- O ≠ ♖ (g3+) Impossible double check.
- O ≠ ♗ (d6+) Both kings in check.
- O ≠ ♘ (f2+) Impossible double check.
- O = ∅? No piece can be assigned to O.

- ✓ K = ♔
- If T = ♙
- I ≠ ♖ (c5+, e4+) Both kings in check.

- I ≠ ♗
- If I = ♗
- OR = (♖♘)?
- O = ♖ (g3+) R = ♘ (d3+) Both kings in check.
- O = ♘ (f2+) R = ♖ (g6+) Impossible double check.
- I = ♘
- R ≠ ♖
- If R = ♖ (g6+)
- O = ♗ (d6+) Both kings in check.
- R = ♗
- O = ♖

See diagrams below (the same except for colours):



try 2 Z=♔ T=♙ 11+14 try 3 Z=♔ T=♙ 14+11

Try 2. White has an obtrusive light-square bishop which could only have promoted on c8 or e8 (with black pawns on b7, f7, h7). However, that is impossible because it would require too many captures, given the white pawns on b3, c2, c4, and only two missing black pieces.

Try 3. There are not enough missing pieces to account for the captures required by the pawn formation and promotions. 7 pieces are missing: 2 white, 5 black. White is missing a knight and a dark-square bishop. One of them was captured on the c-file by a black pawn. That leaves one white piece available for capture elsewhere.

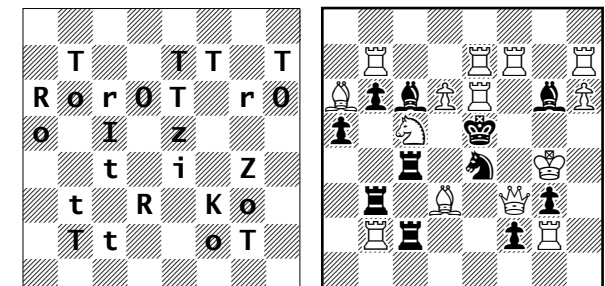
Black is missing a queen, knight, dark-square bishop, and two pawns. Two were captured on the b-file and e-file by white pawns, leaving three available for capture elsewhere.

White has 7 pawns and an obtrusive light-square

bishop which had to promote on a8 or c8. Black has three obtrusive pieces (light-square bishop and two rooks) requiring three promotions, one on a light square other than h1. There are numerous ways to play the pawns in an attempt to reach this formation, but all fail by at least one capture. Therefore the position is illegal.

- T ≠ ♗
- If T = ♗ (b2+) check
- I ≠ ♖ (c5+, e4+) Three checks.
- O ≠ ♖ (g3+) Both kings in check.
- R ≠ ♖ (g6+) Both kings in check.
- R = ∅? No letter can be rook.
- T ≠ ♘
- If T = ♘ (f7+) check
- I ≠ ♖ (c5+, e4+) Three checks.
- O ≠ ♖ (g3+) Both kings in check.
- R ≠ ♖ (g6+) Both kings in check.
- R = ∅? No letter can be rook.
- ✓ T = ♖ (e6+) check
- O ≠ ♗ (d6+) Impossible double check.
- O ≠ ♘ (f2+) Both kings in check.
- ✓ O = ♙ Pawn d6 must be white.
- If black, impossible double check.

- ✓ Uppercase = White
- R ≠ ♘ (d3+) Impossible double check.
- ✓ R = ♗
- ✓ I = ♘
- Last move: 1.Rf6xe6+

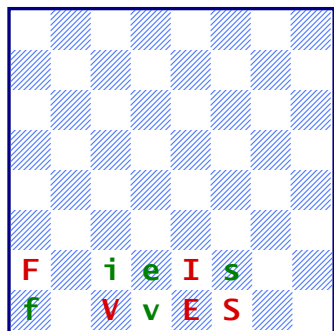


14+11

C117
Andrey Frolkin,
Jeff Coakley

Marián Križovenský 55 JT,
 2016 (others)

1st Honourable Mention



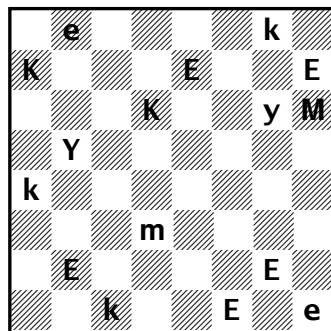
rebus

C118
Andrey Frolkin,
Jeff Coakley

“My Key & Me”

Werner Keym 75 JT, 2017
 (section B)

Honourable Mention



rebus, last 6 moves?

C117 (Andrey Frolkin, Jeff Coakley):

There are five pairs of letters on the board: **F/f I/i V/v E/e S/s** (‘fives’). Of these, only **I/i** occupy non-adjacent squares. This means that they are kings.

If **v** is a queen or a bishop, the king on e2 is in illegal check from vd1. Thus two options remain for **V/v**: knight or rook. If this letter stands for a knight, **E/e** can only represent a bishop – otherwise Ke2 is in illegal check from Ee1. The remaining vacancies are queen and rook; in both cases (**F/f** = queen, **S/s** = rook or vice versa) the kings are in check simultaneously, which is impossible. Therefore, **V/v** = rook.

The king on c2 is in check; if **e** or **s** represents a queen, the other king is also in check; hence one of these letters is a knight and the other is a bishop. If **Ee1** is a knight, then Kc2 is in illegal double check from Rc1 and Se1. So **E/e** = knight and **S/s** = bishop.

The only possibility remaining for **F/f** is to represent the queens. Again the king on c2 is in double check, but this time it is legal because the last move must have been b2x**Q**/b2x**B**/b2x**N**c1=**Q**++.

Toto je niečo pre milovníkov krížoviek. Svoju obľúbenú formu „puzzle“ autori vtupne aplikovali na tému turnaja. Som zvedavý, ako by si poradili s dvomi šestkami... / This is something for crossword lovers. The authors have wittily applied their favorite form of “jigsaw puzzle” to this tourney’s theme. I wonder how they would have dealt with two sixes... (Judge Marián Križovenský)

The tournament asked for anything featuring two 5s. Closing date: April 4, 2016. Award distributed online on June 29, 2017.

C118 (Andrey Frolkin, Jeff Coakley):

Lösung: k=Läufer, e=Turm, y=Bauer, m=König;
 Kleinbuchstaben = Weiß, Großbuchstaben = Schwarz.
 Zuletzt geschah 1.h5xBg6e.p.++ g7-g5 2.Ke3xBd3+
 e4xBd3e.p.++ 3.d2-d4 b6-b5+.

Ein überraschend vielfältiges „logisches Schachproblem“ mit nur vier Figurenarten LTBK alias KEYM und sechs eindeutigen Einzelzügen, darunter zwei e.p.-Schlägen. Besten Dank für das originelle Namensrätsel. (Judges Werner Keym and Thomas Brand)

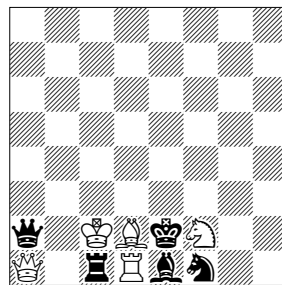
Die Schwalbe’s 219th TT. Section B asked for retros without fairy pieces or conditions with up to 16 pieces. Closing date: February 22, 2017. Award was published in *Die Schwalbe* 286, August 2017.

The authors’ solution:

Q = (M,Y) Only letters with one uppercase, one lowercase.

EK ≠ **Q** These letters are on 1st and 8th ranks.

If **Y** = **Q**



5+5

E ≠ **Q** (b8+, g2+) Both kings in check.

E ≠ **Q** (h7+?) Impossible check.

E = **N**

King on g6 is in *check* from e7.

K ≠ **Q** (a4+) Both kings in check.

K ≠ **Q** (d6+) Impossible double check.

K = **Ø**? No piece can be assigned to letter K.

So **Y** ≠ **Q**

✓ **M** = **Q**

E ≠ **Q** (f1+, h1+) Both kings in check.

K ≠ **Q** (c1+, d6+) Both kings in check.

EK = (**Q** **N**)

One king (d3 or h6) is in *check* by **E** (**Q**h1+, **N**f1+, or **N**b2+); one king (d3 or h6) is in *check* by **K** (**Q**d6+, **N**c1+, or **N**g8+).

So there is necessarily a double check. The only way to assign pieces for a legal double check is:

✓ **E** = **Q**

✓ **K** = **N**

The last move had to be h5xg6e.p.++.

✓ **Y** = **Q** In order to capture *en passant* on g6.

✓ **Uppercase** = Black Pawn g6 must be white.

✓ **Last moves**:

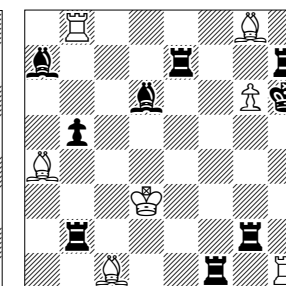
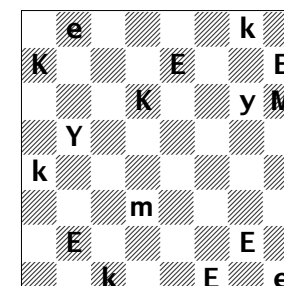
–1.h5xg6e.p.++ g7-g5

–2.Ke3xd3+ e4xd3e.p.++

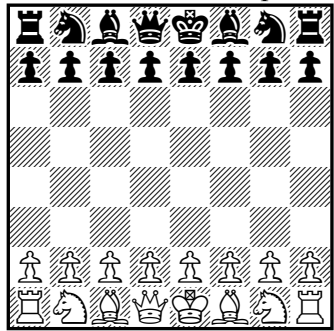
–3.d2-d4

A second *en passant* capture is the only way a double check from a7 and e7 could occur when the white king was on e3.

–3...b6-b5+



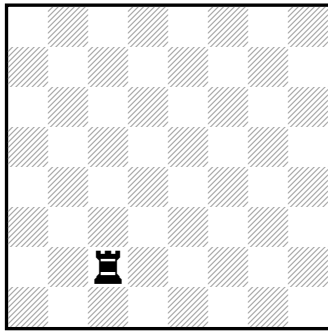
7+9

C119**François Labelle***The Problemist* 2015-2016
(retros)Commendation *ex-aequo*

game that ends 8.Qaxc2#?

C120**François Labelle**Saint-Germain-au-Mont-d'Or
2017 (retros)

3rd Commendation

PG 6 to bring a black rook
to c2black maximummer,
black doesn't capture**C119 (François Labelle):**1.f4 d5 2.f5 Kd7 3.f6 Kd6 4.fxe7 Bf5 5.e8Q Bxc2
6.Qa4 Ke5 7.d4+ Ke4 8.Qaxc2#.

[Together with Alex Fishbein's,] two length records for unique proof games with given mating move. The proof games themselves are not very interesting; this was not the intention, but the nice programming result together with the nice solving challenges is worth a commendation for both problems. (Judge Silvio Baier)

Pretty mate after unexpected promotion by wP rather than dP or eP. Nearly gave it up – glad I didn't. (Cedric C. Lytton, as *Problemist* solver)

See François's article, *Game-determining moves* in *The Problemist*, March 2016, about synthetic games which end in "checkmate moves written in algebraic notation that uniquely determine the game with no additional conditions". Here the last move uses disambiguation ("a specification of the file and/or rank of departure of the moving piece") for a new length record.

RIFACE 2017, Saint-Germain-au-Mont-d'Or. Le concours Rétro demandait des Parties Justificatives dans

lesquelle un camp, blanc ou noir, était contraint de jouer les coups les plus longs (maximum) et n'avait pas le droit de capturer. Comme la tradition le veut depuis quelques années, le jugement était collégial, aux bons soins des problémistes présent à Saint-Germain.

C120 (François Labelle):

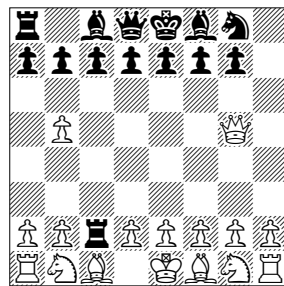
(Amener une Tour noire en c2 en seulement 6 coups ?

Maximum, Sans prise pour les Noirs)

La traditionnelle composition informatique de François Labelle gardait un aspect humain. Elle était d'ailleurs plaisante à résoudre. Comment amener si vite une Tour en c2 ?

1.ç4 ♖ç6 2.♔ç2 ♜d4 3.♙xh7 ♜b5 4.♔h4 ♜h5
5.çxb5 ♜ç5 6.♙g5 ♜ç2.

Et la solution est unique ! (Tourney's award)



With the problem presented in this manner (just a bR on c2 in an otherwise empty diagram), François wonders whether a possibly better stipulation might actually be "PG 6, add pieces"!

C121 (Pascal Wassong, Thierry Le Gleuher, Axel Gilbert):

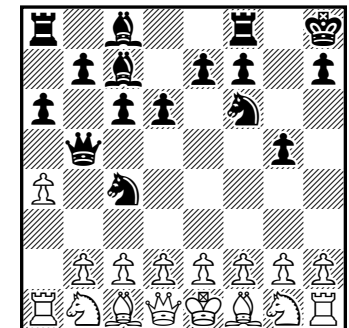
Les deux problèmes suivants reposent sur le blocage simultané de deux Cavaliers pour permettre une avancée de Pions, après quoi les deux Cavaliers rentrent discrètement à la maison. Les démolitions se sont avérées nombreuses car les «cages» à Cavaliers possibles sont multiples. Plus pur dans sa stratégie (les Blancs ne jouent que des coups thématiques), le Deuxième Prix est une oeuvre collective.

1.♖f3 ♜ç6 2.♜d4 ♜é5 3.♜ç6 a6 4.♜b8 ç6
5.♜a3 ♜b6 6.♜ç4 ♜b3 7.♜a5 ♜ç4 8.a4 ♜b5
9.♜b3 g5 10.♜ç5 ♜g7 11.♜é4 ♜é5 12.♜ç3 ♜ç7
13.♜b1 d6 14.♜d7 ♜f6 15.♜é5 0-0 16.♜f3 ♜h8
17.♜g1.

La cage en a5 est un défi pour les solutionnistes. Noter que les deux chemins de retour sont différents des trajets aller. (Tourney's award)

C121**Pascal Wassong,****Thierry Le Gleuher,****Axel Gilbert**Saint-Germain-au-Mont-d'Or
2017 (retros)

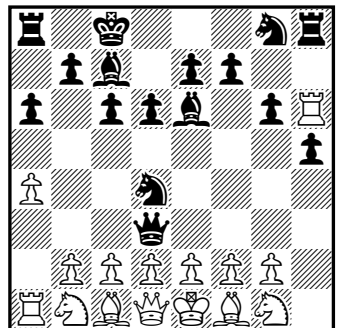
2nd Prize



PG 16.5

white maximummer,
white doesn't capture**C122****Thierry Le Gleuher**Saint-Germain-au-Mont-d'Or
2017 (retros)

3rd Prize



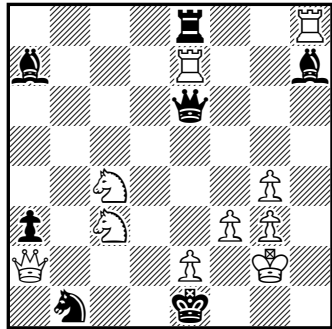
PG 19.5

white maximummer,
white doesn't capture**C122 (Thierry Le Gleuher):**

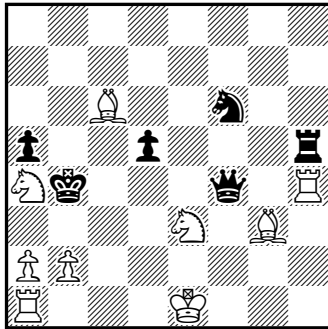
Dans le Troisième Prix, on retrouve la cachette en b8, mais l'autre nécessite un jeu de la Tour blanche. Le petit switchback de la Dame entre h2 et g1 est une plaisante délicatesse.

1.♖f3 ♜ç6 2.♜é5 ♜d4 3.♜ç6 a6 4.♜b8 ç6
5.♜ç3 ♜ç7 6.♜é4 ♜xh2 7.♜g3 ♜g1 8.♜h6 ♜h2
9.♜d6 h5 10.♜h6 g6 11.♜h1 ♜g3 12.a4 ♜d3
13.♜g3 ♜g7 14.♜é4 ♜é5 15.♜ç3 ♜ç7 16.♜b1 d6
17.♜d7 ♜d8 18.♜é5 ♜é6 19.♜f3 ♜ç8 20.♜g1.

(Tourney's award)

C123**Charles Ouellet***The Problemist* 2015/I
3rd Commendation

#2

C124**Charles Ouellet***The Problemist* 2015/II
6th Honourable Mention

#2

The Problemist's 2015 twomovers were of such a high standard, the judge ("I struggled with the ranking of an excess of excellent problems...") decided to have a separate award for each half of the year.

C123 (Charles Ouellet):

1.e4? (>2.Qxb1/2.Qe2) 1...Qxe4 2.Qxb1;
1...Bxe4 2.Qe2; 1...Sd2/Sxc3 2.Q(x)d2; but 1...Qxc4!
1.e3! (>2.Qe2/2.Qf2)
1...Qxe3 2.Qf2; 1...Bxe3 2.Qe2;
1...Sd2 2.Qxd2; 1...Bc2 2.Rh1.

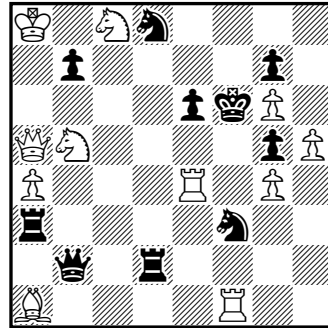
It's difficult to make more of this doubling of an *English Nowotny*, but the limited mates are skilfully contrived. 1.e4? is the 'obvious' first move – but 1.e3! brings its own surprises. It's a novel *English Nowotny* for the record! (Judge Barry P. Barnes)

C124 (Charles Ouellet):

1.b3? (>[1...Ka3] 2.Sc2)
1...Qe4 2.Bd6, but 1...Re5!
1.0-0-0! (>2.Be1)
1...Qc4+ 2.Sc2;
1...Qxh4 2.Bd6;
1...Se4 2.Rd4.

I like the novelty of the capricious nature of this curious mate-transference effect: 2.Sc2 is threatened

but refuted by a pin, castling denies 2.Sc2 by self-pinning, and 2.Sc2 is realised anew by unpin! (Judge Barry P. Barnes)

C125**Charles Ouellet***StrateGems* 2015
3rd Honourable Mention

#2

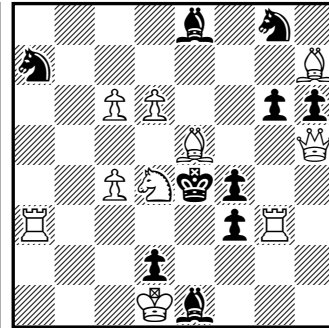
C125 (Charles Ouellet):

1.Sc7? (2.Se8#) e5!; 1.Sc3? (2.Qe5[A]/Rxf3#[B]),
1...Rxc3/Qxc3/Rf2/Qb5 2.Qe5/Rxf3/Qxd8[C]/Sd5#,
1...Rd5!
1.Sd4! (2.Qe5[A]/Qxd8#[C]), 1...Rxd4/Qxd4/Rxa4/
Sc6,Sf7 2.Qe5/Qxd8/Rxf3[B]/Rxe6#.

In the try and in the play, the far-apart Sb5 unpins the black queen and interferes with one of the black rooks thus effectuating an *English Nowotny*. Each time there are two total defences with regard to the double threat, which either have an (un)pinning effect or entail a mate where the key piece is further involved. Another try by the white knight on c7 functions out of the box and is of low added value. Though not a predecessor, the occasion is favourable to recall a masterpiece in this subject area – I. Kisis, *64*, 1975, 1st Prize, Kb6 Qb5 Rf6d6 Ba7h3 / Kc8 Qg4 Rh5e1 Bd1 Pb7f7c5b3 (6+9), 1.Rf5? Re7!, **1.Rfe6!**. (Judge Hubert Gockel)

C126 (Mykola Chernyavsky, Charles Ouellet):

1...Bxc6[a] 2.Bxg6#[A], 1...f2[b] 2.Qe2#[B];
1.Rxg6? (2.Qf5#), 1...Bd7[c] 2.Re6#[C], 1...Bxg6[d]

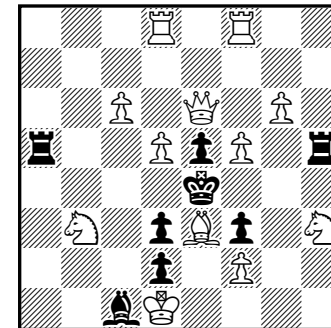
C126**Mykola Chernyavsky,****Charles Ouellet***StrateGems* 2016
Commendation

#2

2.Bxg6#[A], 1...Se7!,

1.Bxf4? (2.Qe5#), 1...Kxd4[e] 2.Qd5#[D], 1...Kxf4[f]
2.Rg4#[E], 1...Sxc6!
1.Sb3! (2.Sc5#), 1...Kd3/Ke3 2.Qxf3#, 1...Bf2 2.Sxd2#
[1.Se6? (2.Sc5#) Bf2!].

Rather than 'double radical change' as the composers call it, I see the problem as different pairs of Black defences with different White mates from set play to 1.Rxg6? and 1.Bxf4? It is ingenious and ambitious, but it's not convincing. The problem fizzles out post-key with too much Black force left idle. I did not like 1...Kd3 and 1...Ke3 for the same mate, 2.Qxf3#, and I see no special merit in try-play squares c6 and f2 being revisited. B.P. Barnes *Die Schwalbe* Comm. 1959 is an earlier example. (Judge Barry P. Barnes)

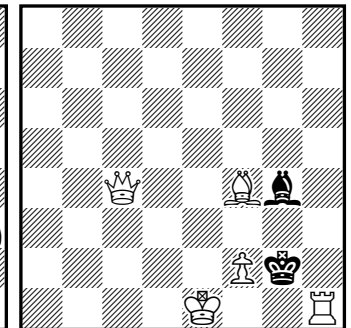
C127**Mykola Chernyavsky,****Charles Ouellet***StrateGems* 2016
Commendation

#2

C127 (Mykola Chernyavsky, Charles Ouellet):

1.Qd6? (2.Qb4#), 1...Ba3/Bb2 2.Sxd2#, 1...Ra4/Rc5
2.S(x)c5#, 1...Rb5!,
1.d6? (2.Qc4#) Rd5![a],
1.f6? (2.Qg4#), 1...Rh4/Rg5 2.S(x)g5#, 1...Rf5![b],
1.Bf4? (2.Qxe5#), 1...Rxd5[a] 2.Qxd5#[A], 1...Rxf5[b]
2.Qxf5#[B], 1...Bb2!
1.Bd4! same.

Again, these composers aim high to have White tries

C128**Charles Ouellet***Problemist Ukrajinjy*
17th TT, 2016
1st Commendation

#2

playing from the squares (d5 and f5) on which Black will make refutations and White will mate. It's ingenious but lacks dynamic. (Judge Barry P. Barnes)

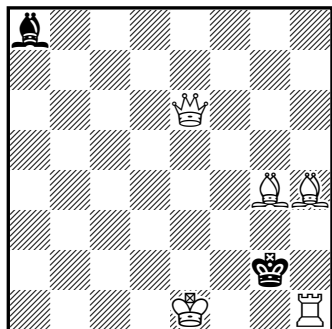
C128 (Charles Ouellet):

1.Qd3? Bf5! Автор вказує дві спроби з шахом: 1.Rh2?+ Kg1 2.Qf1#, 1...Kf3! та 1.Rg1+? Kxg1/Kf3 2.Qf1/Rg3#, 1...Kh3!, що разом з розв'язком **1.f3!** - 2.Qf1# демонструє перемену матів 1...Kxf3 2.0-0#. (Judge Mykola Chernyavsky)

The twomover section of the 17th TT for miniatures required the key to be a white piece (or pawn) sacrifice.

C129

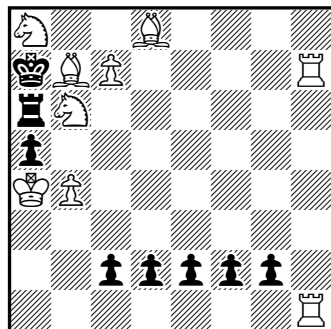
Charles Ouellet
Problemist Ukrajiny
17th TT, 2016
3rd Commendation



#2

C130

Charles Ouellet
Problem Observer 2016
2nd Commendation



#2

C129 (Charles Ouellet):

Три відомі варіанти ілюзорної гри 1...Bc6/Bd5/Be4 2.Qxc6/Qxd5/Qxe4# змінюються після шаха на два мати в дійсній грі **1.Bf3+!** Vxf3/Kxf3 2.Qh3/0-0#. (Judge Mykola Chernyavsky)

C130 (Charles Ouellet):

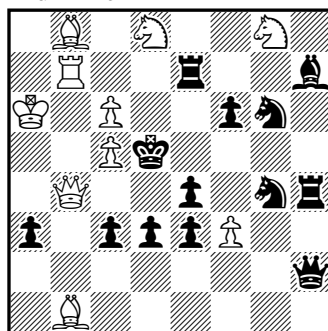
1.c8Q! (>2.Bb7-any except c8).

The magazine's awards are determined by the grades its readers give the problems.

Not at all obvious, with near tries. (Dr C. Grupen, as *Observer* solver)

C131

Charles Ouellet
Uppsala 2016
2nd Prize



#2

C131 (Charles Ouellet):

På var och en av vits sex olika försök till schackar har svart sex precisa försvar: 1.Dxe4+? Txe4! (inte Kxc5 2.Tb5#), 1.fxe4+? Txe4!, 1.Td7+? Dd6! (inte Txd7 2.fxe4#), 1.La2+ Dxa2!, 1.Sxe7+? Sxe7!, 1.Sxf6+? Sxf6!

Efter lösningen: **1.Le5!** som hotar 2.Dd4# återkommer alla dessa olika schackar denna gång nu också som mattdrag beroende på vilken av svarts sex (!) pjäser som väljer att slå löparen på e5, alltså: 1.- Kxe5 2.Dxe4#, 1.- fxe5 2.fxe4#, 1.- Txe5 2. Td7#, 1.- Dxe5 2.La2#, 1.- S6xe5 2.Sxe7#, 1.- S4xe5 2.Sxf6#.

Listigt komponerad och imponerande innehållsrik!
(Judge Kaj Engström)

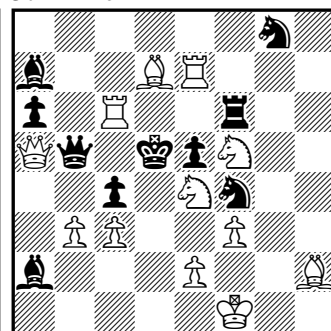
The actual play reintroduces six checking tries as the mates to six defences on the same square. The black refuting unit in the try fails to prevent mate due to interference in the first three variations and decoy in the last three.

Laurent Bouchez's twomover was my inspiration. With only one extra wB, I was able to rework its matrix to add a sixth variation. Only four of its five variations are matching a checking try.

Murray Marble's is still an unsurpassed achievement, with six self-blocks on the same square and a seventh

C132

Charles Ouellet
Marián Križovenský 55 JT,
2016 (orthodox)
5th Prize

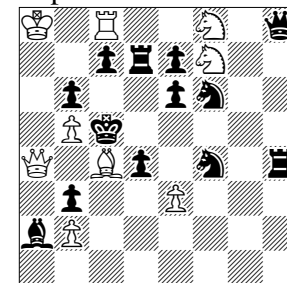


#2

variation after 1.- Kxe4 showing a nice pin-mate. Only one of the seven variations in the actual play is not introduced by a checking try (1.- dxe5 2.Dd8#). (Author)

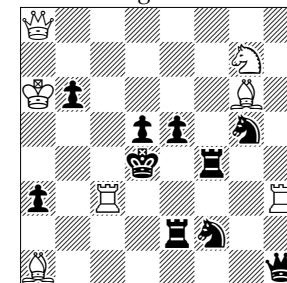
The *Swedish Chess Championship Composing Challenge*, Uppsala 2016, asked for direct-movers with a position as materially balanced as possible, as if taken from a regular chess game. Closing date: May 31 2016. The award was published in *Springaren* 141, September 2016.

Laurent Bouchez
6678. *Phénix* 231,
Sept. 2013



#2 1.Bd5! (>2.Qc4)

Murray Marble
1st Prize
La Stratégie 1908



#2 1.Be4! (>2.Qxd5)

C132 (Charles Ouellet):

1.Sed6! (>2.e4)

1.- cxb3 2.c4#, 1.- Sxe2 2.Rxe5#, 1.- e4 2.fxe4#, 1.- Be3 2.Sxe3#, 1.- Bb1 2.bxc4#.

Canadian variation on a Slovak theme in one phase: 5-point cyclic Ceara in exact form, where the 5 thematic defence motifs in the right order produce 5 thematic variations linked in 5 consecutive pairs, each displaying a distinctive feature.

Definition of the Ceara theme in its exact form: against a wP threatening mate on the fourth rank from its game array square, black defends in the five following ways:

- i. pinning this wP,
- ii. capturing this wP,
- iii. occupying its mating square,
- iv. interfering this wP on the third rank, and
- v. guarding its mating square.

Distinctive features of each pair of variations:

A-B: black captures a different wP used to mate,

B-C: white captures the same bP while mating,

C-D: white captures the black defender while mating,

D-E: both bPs unguard a mating square while defending,

E-A: both wPs pin-mate on the same mating square.

Unity in this composition is also achieved through some contrasts occurring mainly between defence motifs (DM) and harmful effects (HE). Black unblocks a mating square (HE) in **A**, while it blocks the threat mating square (DM) in **C**. Black opens a white line (HE) in **B**, while it closes the threat white line (DM) in **D**. Finally, in **A** and **E** the result is the same for black whether ♙c4 is capturing ♗b3 or is being captured by it. (Judge Marián Křižovenský)

The tournament required any theme including at least 2x5 or 5+5 arbitrary elements. Closing date: April 4, 2016. Award distributed online on June 29, 2017.

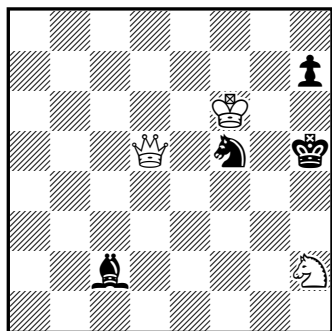
C133

Charles Ouellet

Problemist Ukrainy

18th TT, 2017

Commendation



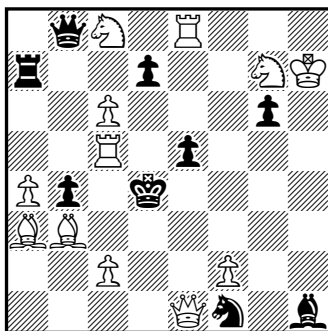
#2 b) ♗c2→c8

C134

Charles Ouellet

İslam Kazimov-65 JT, 2017

8th Commendation



#2

C133 (Charles Ouellet):

a) 1.Qg8? - 2. Qg5#, 1...Sg7!

1.Qg2! - 2.Qg5#

1...Sg3 Kh4/h6 2.Qh3/Qg4#;

b) 1.Qg2? - 2.Qg5#, 1...Sg3!

1.Qg8! - 2. Qg5#

1...Sg7/h6,Kh4 2.Qxh7/Qg4#.

Хотя маты в фазах не меняются, задача хорошо смотрится, благодаря гармоничным близнецам.

(Judge Nikolay Belchikov)

The twomover section of the 18th TT for miniatures asked for white to unpin a pinned black piece (or pawn) which then makes at least one move.

C134 (Charles Ouellet):

*1...Kxc5 2.Qc3#.

1.c7? (2.Qxe5#) 1...d6/d5 2.Se6#,

1...Kxc5/e4(Bd5)/Qxc7/Se3 2.Qc3/R(x)d5/Qxb4/Qxe3#

1...Be4!;

1.Bf7? (2.Rc4#), 1...d5 2.Se6#,

1...Kxc5/Qb5/Se3 2.Qc3/Qxe5/Qxe3#

1...Bd5!;

1.Se7? (2.Rc4#), 1...d5 2.Se6#,

1...e4(Bd5)/Qb5/Se3 2.R(x)d5/Qxe5/Qxe3#

1...Kxc5!

1.Rd8! (2.Se6#)

1...d6/d5 2.Qxe5/Rc4#,

1...Kxc5/Bd5/Se3/Qd6 2.Qc3/Rxd5/Qxe3/Qxb4#.

Theme of 10th WCCT, where the mate Se6 appears in the tries after anticipatory unpinning. Nice familiar Dombrovskis effect on the mate Qxe5 as well after black pawn defence on d6. The play, although thematic, is somewhat spread and not focused. (Judge Evgeni Bourd)

Based on a well known matrix, the double le Grand theme is shown here with a provided flight and four thematic lines. (Author)

C135 (Charles Ouellet):

*1...Kxg8 (вступ під бій батареї) 2.Rf8#,

1...B~ (відкриття лінії для активації непрямой батареї) 2.Rxh7#.

1.Dg2!

1...Kxg8 (самозв'язування) 2.Rf8#,

1...B~ (відкриття лінії білих фігур) 2.Rxh7#,

1...R~ (зняття контролю) 2.Qxg7#.

Автор ускладнив задану тему зміною двох послаблюючих мотивів. Для мініатюри не проста річ. (Judge Vasyly Markovtsy)

The miniatures tourney required post-key play that involves at least three black moves, each with a different weakening effect.

C136 (Charles Ouellet):

1.Rg2!

1...Kf3 (хід під бій батареї) 2.Kd4#

1...Kxd3 (вичищення лінії) 2.Ra3#

1...S~ (зняття контролю) 2.Rg3#.

Красива задача з хорошим вступним ходом з наданням вільного поля та жертвою фігури. Але неприємна наявність часткового попередника уасpdb.org/#130059 [Ernö Szentgyörgyi, *Magyar Sakkvilág* 1930, Kd2 Ra2a5 Be1 Sb2 / Kb3 paб (5+2), #2 – 1.R2a4!]. (Judge Vasyly Markovtsy)

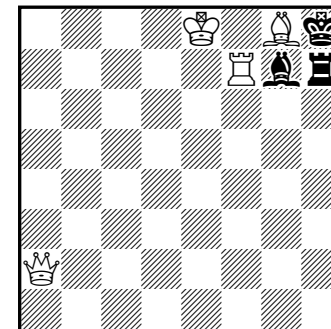
C135

Charles Ouellet

Problemist Ukrainy

19th TT, 2017

2nd Prize



#2

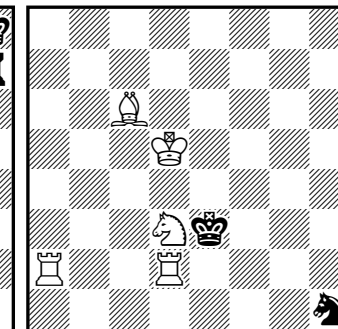
C136

Charles Ouellet

Problemist Ukrainy

19th TT, 2017

Commendation



#2

C137 (Charles Ouellet):

1.Lh8? (2.Te5#)

1.– cxd3 2.Te5+ Kf4 3.De3# (3.– Lxe3??)

1.– Lxe3 2.Dxe3 ~ 3.De5#

1.– Lg7!? 2.Dxg2! (3.Df1#) Lh6?/Le5!? 3.De4 oder Te5/Txe5#

aber 1.– Lf4! (2.Dxg2!? [3.De4#] Le5!?!/Lxe3!!
3.Txe5#/??)

1.Dxg2? (2.De4#) 1.– Lxe3!

1.Sb2! (2.Db1+ Kf4 3.De4#)

1.– Lxe3 2.Dxe3 ~ 3.De5#

1.– Kf4!? 2.Dxg2! (2.Le5+? Kf5 3.Db1+ Ke6!) Kxe3

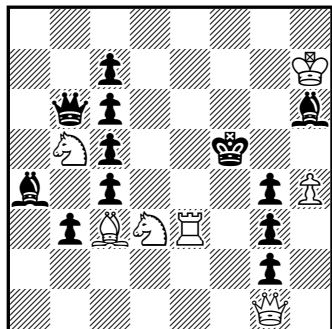
(2.– Lxe3?!) 3.Ld2#.

Der ungewöhnliche Versuch, in einem logischen Schaltmechanismus (Brunner-Dresdner) seine Majestät, den schwarzen König als Umschaltfigur einzusetzen, verdient Anerkennung. Es erweist sich als schwierig, die Idee für den Löser plausibel darzustellen (zum Beispiel durch Doppelsetzung); zudem steht hier viel Material in der Lösung untätig herum. (Judge Michael Keller)

Closing date: October 4, 2015. The award booklet was published in May 2016.

C137
Charles Ouellet

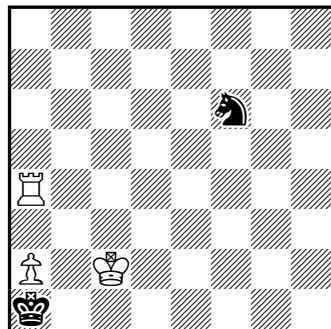
Hermann Weißbauer MT,
2015 (threemovers)
3rd Commendation



#3

C138
Charles Ouellet,
Michael Lipton

Problem Observer 2015-16
(three- & moremovers)
3rd Commendation



#3

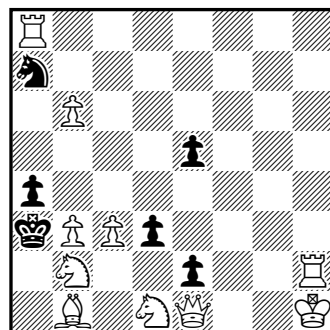
C138 (Charles Ouellet, Michael Lipton):

1.Rd4! (>2.Kb3).

Comments from the solvers (who grade the problems for the award): Classic fourfold grab. (B. Stephenson) Total accuracy. (C. J. Morse) Horse butcher! (Dr C. Grupen)

C139
Charles Ouellet

ded. to John Francis Ling
StrateGems 2016
Commendation



#3

C139 (Charles Ouellet):

1.bxa7? (2.Rb8 ~ 3.Sc4#)

1...exd1 ~ 2.Sc4+ Kxb3 3.Ba2#

1...d2!

1.Sxd3? (2.Qxe2)

1...exd1 ~ 2.Qxd1 ~/axb3 3.Ra2/Rxa7#

1...Kxb3!

1.Qg1! (2.Qc5+ Kxb3 3.Qb4#)

1...exd1Q 2.Qxd1 ~/axb3 3.Sc4/Rxa7#

1...e1Q 2.Sc4+ Kxb3 3.Ba2#

1...Kxb3 2.Qg8+ Ka3 3.Qa2#

1...Sc6 2.Rxa4+ Kxb3 3.Qg8#.

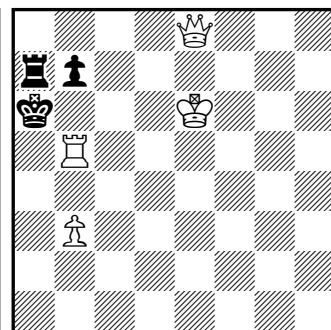
Judge: Jim Grevatt.

Two variations with different Q promotions of the same bP to foil the threat by pinning the wQ.

The idea was inspired by J. F. & A. Ling, *Chess March* 1956, Ka1 Qb1 Rd7 Rh6 Be4f8 Sb8h1 / Kb6 Ra7 Pa5b5b7c6d2e2f2g2 (8+10), #2 – 1.Bxc6! (2.Bc6~, 2.Qxb5). Whereas in the twomover the second threat is unnecessary, I decided to exploit it in my threemover. (Author)

C140
Charles Ouellet

Problemist Ukrajiny
17th TT, 2016
Prize



#3

C140 (Charles Ouellet):

1.Qb8? zz

1...Ra8 a 2.Qxb7#

1...b6 b 2.Qxb6#

1...Kxb5!

1.Qh5? Ra8 a 2.Ra5+ A Kb6 3.Qc5#

1...b6! b

1.Rc5? (2.Qb5#)

1...Ra8 a 2.Qxa8+ Kb6 3.Qa5#

1...b6! b 2.Ra5+ A

2...Kxa5 3.Qa4# *model mate*

2...bxa5 3.Qc6# *model mate*

2...Kb7!

1.Rb4? (2.Qb5# & 2.Qa4#)

1...b6! b 2.Qc6 (3.Ra4# & 3.Qxb6#)

2...Re7+!

1.Qd7! zz

1...Ra8 a 2.Qxb7#

1...b6 b 2. Ra5+ A

2...Kxa5 3.Qa4# *model mate*

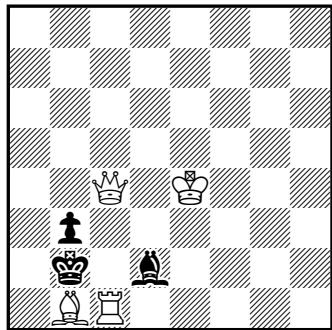
2...bxa5 3.Qc6# *model mate*.

This is one of very few entries where the thematic move occurs in the second move, and not in the key. The thematic play actually also occurs in one of the tries – but here, black can avoid capturing the rook and gets away with the king. This try gives an explanation to the seemingly very modest key, which prevents the black king's escape attempt.

Apart from this, the author has also achieved model mates in both thematic variations – most impressive! –, and also some interesting tries. The short mate in the non-thematic variation during the actual play is a weakness, but not one that I would categorize as serious. All in all, this entry is very good, and well worth a Prize. Congratulations! (Judge Ingemar Lind)

The threemover section of the miniatures TT asked for an active multi-sacrifice: in the key or in at least one variation, white makes an active sacrifice of a piece (or pawn), which can then be captured by at least two black pieces.

C141
Charles Ouellet
Problemist Ukrainy
 17th TT, 2016
 3rd Honourable Mention



#3

C141 (Charles Ouellet):

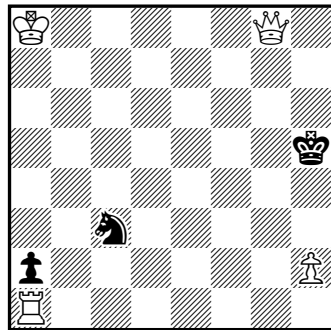
1...Ka1 2.Qxb3 (3.Qa2# & 3.Qa3#) Bxc1 3.Qa2#
 1.Bc2? (2.Qxb3+ Kxc1 3.Qb1# & 2.Rb1+ Ka2/Ka3
 3.Qa4,Qxb3/Qxb3#)
 1...Bxc1 2.Qxb3+ Ka1 3.Qb1#
 1...Bc3 2.Rb1+ Ka2/Ka3/Kxc2
 3.Qa4,Qxb3/Qxb3/Qd3#)
 1...**bxc2** 2.Rxc2+ Ka1,Kb1/Ka3 3.Qa2/Ra2#
 1...Kxc1! 2.Qxb3? (3.Qb1#) Bd2--!
1.Ba2! (2.Qxb3+ Kxc1 3.Qb1# & 2.Rb1+ Kxa2,Ka3
 3.Qxb3#)
 1...Bxc1 2.Qxb3+ Ka1 3.Qb1#
 1...Ba5,Bb4,Be1 2.Rb1+ Kxa2,Ka3 3.Qxb3#)
 1...**Kxa2** 2.Qa4+ Kb2 3.Qa1#
 1...**bxa2** 2.Rc2+ Ka1,Kb1/Ka3 3.Qxa2/Rxa2#

Another fine entry, with a nice, harmonical way of showing the theme. The try 1.Bc2? is also very good. Unfortunately, though, there is a double threat after the key, which prevents this entry from being ranked even higher. Still, it is very good, and well worth an Honourable Mention! (Judge Ingemar Lind)

C142 (Charles Ouellet):

1. h4! (2.Qg5#)
 1...Kh6 **2.h5!** (3. Qg6#) Kxh5 3.Rh1#

C142
Charles Ouellet
Problemist Ukrainy
 19th TT, 2017
 3rd Commendation



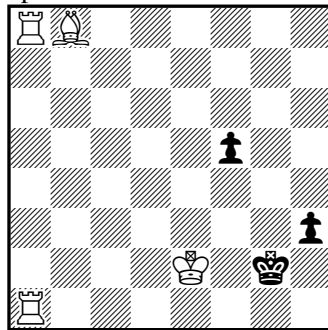
#3

1...Se4 2.Qg7 Kxh4/S~ 3.Rh1/Qg5#
 (1...Kxh4 2.Rh1#)

Very forced play in the thematic variations and, also, the key threatens a short mate. As in the other commendations, the thematic piece is a pawn. The variation 1...Se4, where black is put in zugzwang and the sacrifice is repeated (though passively), is however quite nice, and this increases the value of this entry a bit. Also, I think it is good that both the queen and the rook are used as mating pieces in different variations, and that the black king is mated on three different fields. This also adds some value to this entry, and thereby grants it a Commendation. (Judge Ingemar Lind)

The threemover section of the miniatures tourney asked for a repeated active sacrifice: the key is an active piece sacrifice, which black declines; white actively sacrifices the same piece at least once more, without capturing a black piece in either case.

C143
Charles Ouellet
Problemist Ukrainy
 20th TT, 2017
 Special Honourable Mention

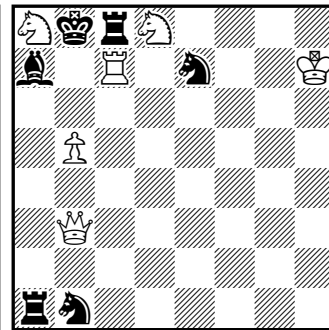


#3

C143 (Charles Ouellet):

1.Bc7? - 2. Rg8#, 1...f4 2.Rg8+ Kh2 3.Bxf4#, 1...h2!
 1.Bf4? - 2. Rg8#, 1...h2 2.Rh8 - 3.Rh2#, 2...h1Q!
 1.Bh2? Kxh2 2.Kf3 - 3.R8a2#, 1...f4!
 1.R8a7? - 2. Rg7#, 1...f4 2.Rg7+ Kh2 3.Bxf4#, 1...h2!
 1.R8a5? f4 2.Rg5+ Kh2 3.Bxf4#, 1...h2!

C144
Charles Ouellet
 3rd Tourney FRME, 2017
 7th Commendation



#3

1.R8a3! - 2.Bf4 h2 3.Rg3#, 1...f4 2.Bxf4 h2 3.Rg3#.

Though there is only a single thematic variation of the real play, this problem is worthy of an award because of its lively and varied try play by the rook and the bishop. There are no less than four tries with three thematic moves, albeit with Ra8-g8 and Bb8-f4 recurring several times, plus another one with two thematic moves. (Judge Stefan Felber)

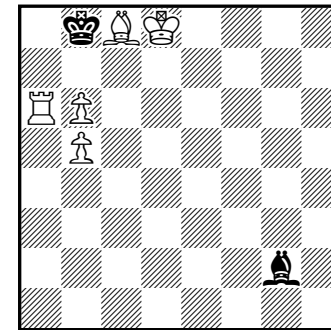
The #3 section of the miniatures tourney asked for at least three long-range (across a neighbouring square) moves by white line pieces in a variation.

C144 (Charles Ouellet):

1.b6! - 2.bxa7+ Kxa8 3.Qb7#, 1...Bxb6 2.Qxb6+ Kxa8
 3.Qb7#, 1...Kxa8 2.b7+ Kb8 3.bxc8Q,R#, 1...Rxc7
 2.bxc7+ Kxa8/Kc8 3.Qb7/Qe6#.

Игра батареи Q+P, но очень прямолинейная и без особых изысков. (Judge Aleksandr Syurov)

C145
Charles Ouellet
Problemist Ukrainy
 17th TT, 2016
 2nd Prize

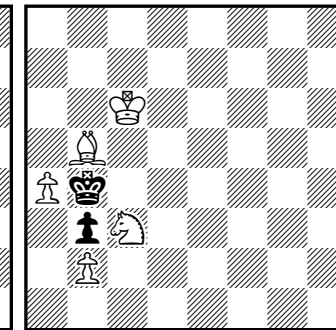


#5

C145 (Charles Ouellet):

1...Bh3 2.b7 (~ 3.Ra8#) 2...**Bxc8** 3.bxc8Q#
 1...Bb7 2.**Bxb7 Kxb7** 3.Kd7 Kb8 4.Kc6 Kc8 5.Ra8#
 1.**Ra8+? Kxa8** 2.Kc7 (~ 3.b7+) Bh1 3.**b7+** (3...Ka7
 4.b8Q#) 2...**Bxb7** 4.Vxb7+ Ka7 5.b6# – идеальный мат.

C146
Charles Ouellet
Problemist Ukrainy
 17th TT, 2016
 3rd Prize



#4

Но 1...**Bxa8!**

1.**b7!** (~ 2.Ra8#) 1...**Bxb7** 2.**Bxb7 Kxb7** 3.Kd7 Kb8
4.Kc6 Kc8 5.Ra8# – идеальный мат.

Активная жертва слона в полноценной иллюзорной игре и пассивная жертва слона в короткой иллюзорной игре. Две активные жертвы ладьи и активная жертва пешки в полноценном ложном следе с идеальным матом. Активные жертвы пешки и слона в действительном решении с идеальным матом. (Judge Valery Barsukov)

The moremover section of the 17th tourney asked for four- to sixmover miniatures featuring no less than two sacrifices of white pieces (or pawns).

C146 (Charles Ouellet):

1...Ka5 2.Sa2 **bxa2** 3.Kc5 a1~ 4.b4# – правильный мат

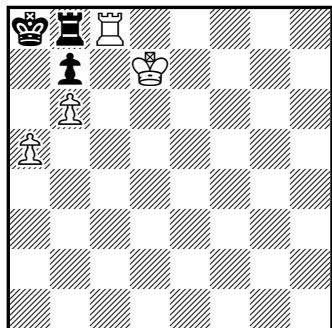
1.Sa2+? Ka5 2.Kc5 **bxa2** 3.b4#

Но 1...**bxa2!**

1.**a5!** **Kxa5** 2.Sa2 **bxa2** 3.Kc5 a1~ 4.b4# – правильный мат.

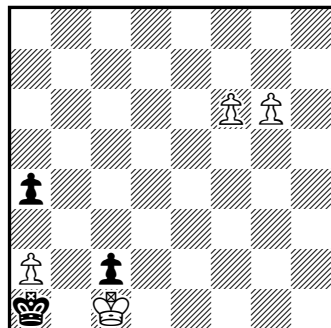
Две активные жертвы коня и активная жертва пешки в полноценной иллюзорной игре и решении и две активные жертвы коня в коротком ложном следе. (Judge Valery Barsukov)

C147
Charles Ouellet
Problemist Ukrajin
17th TT, 2016
5th Commendation



#6

C148
Charles Ouellet
Problemist Ukrajin
19th TT, 2017
2nd Prize



#4

C147 (Charles Ouellet):

1.Kc7? (~ 2.Rxb8#) **Rxc8+!** 2.Kxc8? – пат!

1.**a6!** (~ 2.Kc7)

1...**bxa6** 2.Kc7 (~ 3.Rxb8#) **Rxc8+** 3.Kxc8 a5 4.b7+
Ka7 5.b8Q+ Ka6 6.Qb7# – идеальный мат

1...**Rxc8+** 2.Kxc8 **bxa6** 3...b7+ Ka7 4.b8Q#

Активные жертвы пешки в полноценном варианте решения, завершающемся идеальным матом, и коротком варианте решения; три пассивные жертвы ладьи (по автору!) в ложном следе и вариантах решения. (Judge Valery Barsukov)

C148 (Charles Ouellet):

1.Kxc2? 1...a3 2.f7 Kxa2 3.f8Q Ka1 4.Qxa3#

1...Kxa2! (Monkey theme)

1.g7!

1...a3 2.g8R Kxa2 3.Rg3 Ka1 4.Rxa3# *model mate*

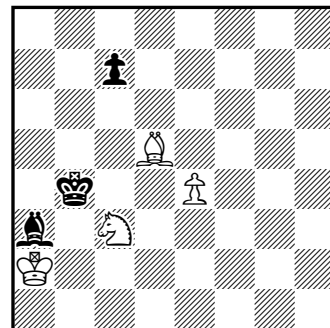
1...Kxa2 2.g8Q+ Ka1 3.Qa8 (3...Ka2 4.Qxa4# *model mate*), 3...a3 4.Qxa3#

2...Ka3 3.Qb8 (3...Ka2 4.Qb2#)

The only awarded entry with only pawns, it is graded on the basis of two different promotions and the varied checkmates. (Judge Daniel Perone)

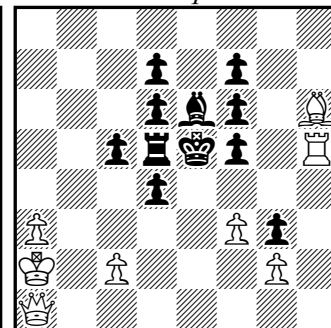
Required were #4 – #6 miniatures with a white pawn and a black pawn in the diagram position.

C149
Charles Ouellet
Problem Observer 2015
(other types)
2nd Honourable Mention



h#3 b) ♖a2→a8

C150
Charles Ouellet
Problem Observer
34th TT, 2017
1st Prize *ex-aequo*



s#3 true circe

C149 (Charles Ouellet):

a) 1.c5 Bb7 2.Kc4 Se2 3.Bb4 Ba6#;

b) 1.Kc5 Bf7 2.Kc6 Sa4 3.Bd6 Be8#

The problem also received the Claus Grupen prize, for the best miniature not in the prize list. “Other types” covers everything that’s not orthodox direct-mover.

Exact rotated echo, beautifully done and not too easy to see with the bK so near the left-hand board edge. (Dr Cedric C. Lytton, as *Problem Observer* solver)

C150 (Charles Ouellet):

1.c4 dxc4e.p.[+wSc2] 2.Bf4+ Kxf4[+wSc1] 3.Sd3+
Rxd3[+wSb1]#.

Judge: John F. Ling.

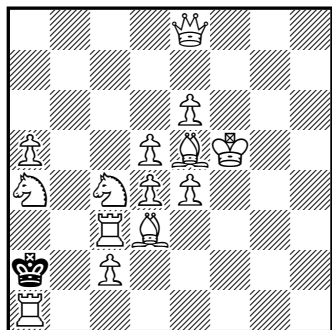
In true circe a captured piece is reborn as in regular circe, but always as a knight.

Why **true** (straight from the horse’s mouth): “I have been wondering why the Circe mechanism was so called. Perhaps the rebirth of a piece on its starting square corresponds to the changing back to human form of those of Odysseus’ men whom Circe had changed into pigs, as described in *Odyssey* Book 10. But perhaps a closer approximation would be the earlier transformation from human to animal. Admittedly, there is no pig among the chess men, but there is a horse, and no doubt Circe’s wives were capable of changing humans to horses, if she so wished. I suggest, therefore, another type of Circe, which we might call ‘TrueCirce’ to distinguish it from all the other types.” (John F. Ling, *Problem Observer* XLV/5, Oct. 2016)

“Go right to the source and ask the horse / He’ll give you the answer that you’ll endorse. / He’s always on a steady course.” (*Mister Ed*, lyrics by Ray Evans and Jay Livingston) The answer seems to be: a horse is a horse, a swine, or a knight — of course.

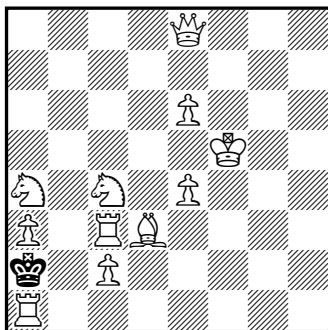
This is not new conceptually. See e.g., Luce’s T210 in CPB-10, Dec. 2016, p.400 – grasshopper-mutant circe: the captured piece returns where it should, but is always reborn as a G. T210 has a C+ indication, which probably means WinChloe (can the program also handle S-only rebirths?). A generic form – rebirths to any named piece exclusively – seems preferable anyway.

C151
Cornel Pacurar
ifaybish.com TT8, 2016
 (theme A1)
 3rd Place



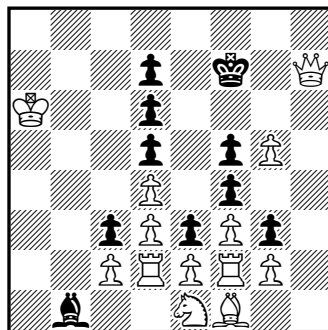
ser-h#71
 extinction, circe

C152
Cornel Pacurar
ifaybish.com TT8, 2016
 (theme A2)
 2nd Place



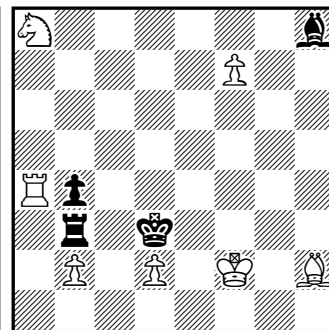
ser-h#61
 extinction, circe

C153
Cornel Pacurar
ifaybish.com TT8, 2016
 (theme B1)
 1st Place



pser-h!=28
 volcanic circe

C154
Cornel Pacurar
ifaybish.com TT8, 2016
 (theme B2)
 1st Place



pser-h!=11
 volcanic circe

C154 (Cornel Pacurar):
 1.Rb3xb2[+wPb2→v] 2.Rb2xd2[+wPd2→v][+wPb2]+
 Kf2-e1 3.Rd2-e2[+wPd2] + Ke1-d1
 4.Re2xd2[+wPd2→v]+ Kd1-c1
 5.Rd2xh2[+wBc1→v][+wPd2] 6.Rh2xd2[+wPd2→v]
 7.Rd2-c2[+wPd2]+ Kc1-b1[+wBc1]
 8.Rc2xb2[+wPb2→v]+ Kb1-a1 9.Rb2-a2[+wPb2]+
 Ra4xa2[+bRa8→v] 10.Bh8xb2[+wPb2→v]+
 Ra2xb2[+bBf8] 11.b4-b3 Rb2-b1[+wPb2] !=.

Well, yet another gem! Many interesting points, like the necessity for the king to be at c1 before black can capture the bishop on h2, everything working to perfection. Notice that the knight on a8 cannot move in the end because it would uncover the black rook which would check white! (Itamar Faybish)

For a thrilling historical chronicle of the rollercoaster *ifaybish.com* tourneys see CPB-11, April 2017, p.508. (Cornel is a regular.) TT8 proposed four sections / concurrent real-time races where one had to compose the longest series-movers conforming to certain requirements (stipulations, fairy conditions); a second category in each section limited the units used in the diagram position to 12.

C151 (Cornel Pacurar):

1.Ka2xa1 10.Kh4-h5 (NB in extinction chess this is a valid move, black is not in check: Qe8xKh5[+bKe8!]+) 21.Kb5xa4[+wSb1] 40.Kc1xb1 60.Kb4xc3[+wRa1] 71.Kh7-h6 Ra1-h1#.

Theme A demanded the use of extinction chess (a side is in check if threatened to lose the last of a type of piece it owned in the diagram position; kings are just regular pieces) + circe.

C152 (Cornel Pacurar):

1.Ka2xa1 18.Kb5xa4[+wSb1] 34.Kc1xb1 51.Kd4xc3[+wRa1] 61.Kh6-h5 Ra1-h1#.

A2 restricted theme A to 12 units. This is precisely the technique Cornel used.

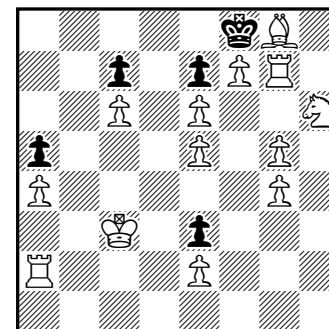
C153 (Cornel Pacurar):

1.Kf7-f8 2.Bb1xc2[+wPc2→v] 3.Bc2-d1[+wPc2]
 4.Bd1xe2[+wPe2→v] 5.Be2xf1[+wBf1→v][+wPe2]
 6.Bf1xg2[+wPg2→v][+wBf1] 7.Bg2-h3[+wPg2]
 8.Bh3-g4 9.Bg4-h5 10.Bh5-g6 11.Bg6xh7[+wQd1]
 12.Bh7-g6 13.Bg6-h5 14.Bh5-g4 15.Bg4-h3
 16.Bh3xg2[+wPg2→v] 17.Bg2xf1[+wBf1→v][+wPg2]
 18.Bf1xe2[+wPe2→v][+wBf1]
 19.Be2xd1[+wQd1→v][+wPe2]
 20.Bd1xc2[+wPc2→v][+wQd1] 21.Bc2-a4[+wPc2]
 22.Ba4-b5+ Ka6xb5[+bBc8] 23.Bc8-a6+ Kb5-a4
 24.Ba6-b5+ Ka4-b3 25.Bb5-a4+ Kb3-a2 26.Ba4-b3+
 Ka2-b1 27.Bb3-a2+ Kb1-c1 28.Kf8-g7 g5-g6 !=.

Very original, and aesthetically quite pleasing. First, one needs to bring the white queen back to d1, which results in an interesting round-trip of the bishop with many volcanic captures and rebirths. This must be done without allowing white to untangle itself. After that, the white king needs to be escorted to c1, resulting in a great final stalemate position. (Itamar Faybish)

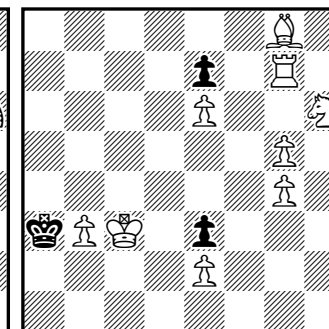
Theme B combined a variety of parry-series stipulations with volcanic circe, and employed an elaborate system of points awarded for significant volcanic effects.

C155
Cornel Pacurar
ifaybish.com TT8, 2016
 (theme D1)
 1st Place



ser-h=132
 take&make,
 vertical mirror circe

C156
Cornel Pacurar
ifaybish.com TT8, 2016
 (theme D2)
 1st Place



ser-h=91
 take&make,
 vertical mirror circe

C155 (Cornel Pacurar):
 1.Kf8xf7-f8[+wPc2] 18.Kb1xa2-a1 36.Kf8xg7-g6
 [+wRh1] 51.Kg2xh1-a1 69.Kf8xg8-h7[+wBc1]
 86.Kd1xc1-a3[+wBf1] 106.Kg7xh6-g8[+wSb1]
 123.Kc1xb1-a3[+wSg1] 132.Kh2-h1 Sg1-f3=.

Some amusing and efficient use of both conditions together, like the capture of a rook, and immediately

jumping to its rebirth place, thus truly capturing it! The path of the black king is also quite unusual and interesting – S-like instead of the more common D. (Itamar Faybish)

Theme D blended take&make with vertical mirror circe to provide relocations for both the capturing and captured units.

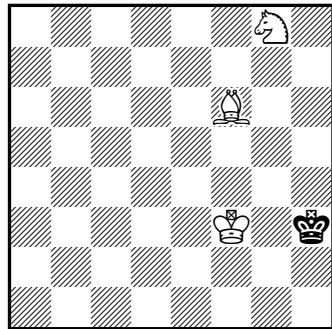
C156 (Cornel Pacurar):

1.Ka3-a2 15.Kf8xg7-g6[+wRh1] 26.Kg2xh1-a1
40.Kf8xg8-h7[+wBc1] 53.Kd1xc1-a3[+wBf1]
69.Kg7xh6-g8[+wSb1] 82.Kc1xb1-a3[+wSg1]
91.Kh2-h1 Sg1-f3=.

C157

**Paul Răican,
Cornel Pacurar**

ifaybish.com TT8, 2016
(theme D2)
3rd Place



ser-h=30
take&make,
vertical mirror circe

C157 (Paul Răican, Cornel Pacurar):

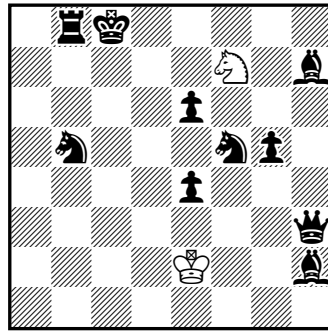
1.Kh3-h2 10.Ke6-f7 11.Kf7xg8-h6[+wSg1]
12.Kh6-g6 13.Kg6xf6-c3[+wBf1] 14.Kc3-d2
15.Kd2-e1 16.Ke1xf1-d3[+wBc1] 17.Kd3-c2
20.Ke1-f1 21.Kf1xg1-h3[+wSb1]
22.Kh3-h2 29.Kb3-a2 30.Ka2-a1 Sb1-c3=.

An elegant miniature with just four pieces, but plenty of action. (Itamar Faybish)

C158

**Illo Krampis,
Adrian Storisteanu**

feenschach 2014 (serials)
Mention

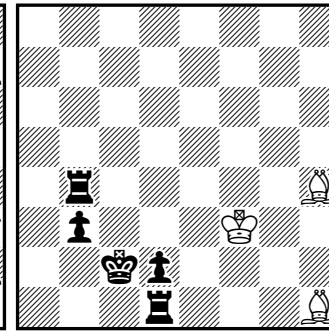


pser-h#6

C159

Adrian Storisteanu

Israel Ring Tourney 2013
7th Honourable Mention



h#2 circe b) ♔c2→c3

C158 (Illo Krampis, Adrian Storisteanu):

1.Sg3+ Ke3 2.Sf5+ Kxe4 3.Sg3+ Ke5 4.Sf5+ Kxe6
5.Sg3+ Ke7 6.Sc7 Sd6#.

Fünfmal zieht der sSf5 nach g3 und wieder zurück nach f5, das ist eigentlich Langeweile pur. Da aber natürlich jeder Zug unterschiedlich motiviert ist, ist diese Langeweile äußerst abwechslungsreich. Ein lustiges zweieinhalbfaches Pendel, um den weißen König durchzulassen – gelungene Erweiterung eines Hilfsmatts. (Judges Hans Gruber and Thomas Marx)

C159 (Adrian Storisteanu):

a) 1.Rxh4(Bc1) Bb2 2.Rhxx1(Bf1) Bd3#;
b) 1.Rxh1(Bf1) Bd3 2.Rhxx4(Bc1) Bb2#.

Elegant mates (model) with the two wBs. It is tempting to use the two bRs for the captures, but one must stay put to block a square. (Judge Paz Einat)

The non-blocking bR brings both wBs – via circe rebirths – into play to build the mate net. The white moves (Bb2, Bd3) are clearly exchanged between the twins. But then one could (irreverently) call the entire play here a *partial*, or *fractional*, exchange of moves – by including the circe-return segment of the black move, specifically the underlined parts in the solution below:

a) 1.Rxh4(Bc1) Bb2 1/4a A 2.Rhxx1(Bf1) Bd3#; 1/4b B
b) 1.Rxh1(Bf1) Bd3 1/4b B 2.Rhxx4(Bc1) Bb2#. 1/4a A

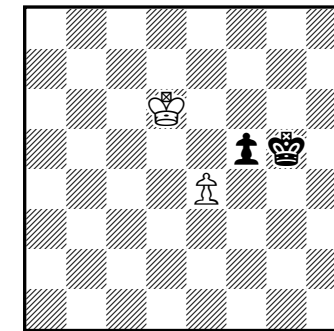
Now one can advance this idea naturally to include as early as the capture action itself and, obviously, the rooks' landing spots (all legitimate constituent parts of black's moves), though I'm not entirely sure how much that constitutes – here's just a rough estimate:

a) 1.Rxh4(Bc1) Bb2 3/4a A 2.Rhxx1(Bf1) Bd3#; 3/4b B
b) 1.Rxh1(Bf1) Bd3 3/4b B 2.Rhxx4(Bc1) Bb2#. 3/4a A
(Author)

C160

Adrian Storisteanu
Springaren Summer

Tourney 2016
9th Honourable Mention

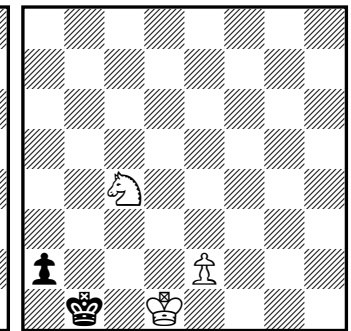


h#5.5
einstein, circe parrain
1.2.1

C161

Adrian Storisteanu

Michael Grushko 60 JT,
2015 (tanagras)
3rd Honourable Mention



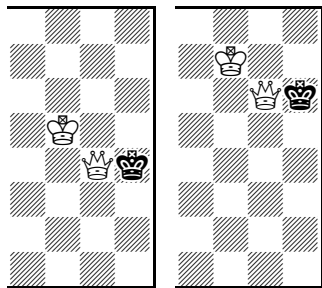
ser-h#12 messigny

C160 (Adrian Storisteanu):

1...e4xf5=S
2.Kg5-f4[+bPe4] Kd6-e6 3.e4-e3 Sf5xe3=B+
4.Kf4-g5[+bPf4] *switchback* Be3xf4=R
5.Kg5-h5[+bPg4] Ke6-f5 6.Kh5-h4 Rf4xg4=Q#;
2.Kg5xf5[+bPe5] Kd6-e7[+wSg6]
3.Kf5-e4 Sg6xe5=B 4.Ke4-f5[+bPf6] Be5xf6=R+
5.Kf5-g5[+bPg6] *rundlauf* Ke7-f7
6.Kg5-h6 Rf6xg6=Q#.

Enkla ekomatter efter 4 vita slag av samma svarta B, som steg för steg förvandlar B>S>L>T>D, plus 2 vita

K-drag. Den vita kungens spel är inte särskilt poängterat, men den svarta kungens drag är åtminstone delvis tematiskt motiverade av att få sB återfödd på lämplig plats så att vit kan fortsätta sina kraftökande slag. Kg5-f4 spelas både för att få sBf5 till e4 för vidare befordran e3, och för att få Be3 till f4 när Kg5 spelas; Kf5-e4 spelas verkligen bara för att få Be5 till f6. – Författaren talar om “Rundlauf” i den andra lösningen, men det är diskutabelt eftersom Kg5-f5-e4-f5-g5 snarare är ett långt återtag. Den frågan påverkar dock inte bedömningen. (Judge Kjell Widlert)



Echoes. BK back-and-forth manoeuvres for the circe-parrain relocations of the bP (which, besides a brief shielding stint, is just a sacrificial lamb in the end). (Author)

Summer Tourney's requirement was for both white and black Ks to move in the same variation or solution. The award was published in *Springaren* 142, December 2016.

C161 (Adrian Storisteanu):

1.Kb1-a1 2.Ka1↔Kd1 3.Kd1-c2 4.Kc2-b3
5.Kb3↔Ka1 6.Pa2↔Pe2 7.e1S 8.Se1↔Sc4 9.Sc4-a3
10.Sa3-b1 11.Sb1↔Se1 12.Se1-c2 Sb1↔Sc2#
(13.Ka1↔Kb3??).

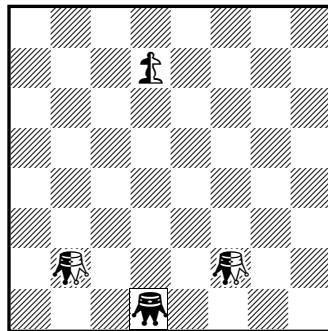
The Messigny condition is used for exchanges between all like-piece pairs to resettle all five pieces on board for the mate. (Judge Michael Grushko)

Closing date: May 31, 2015. Award published online on *Julia's Fairies*, December 20, 2016, and in *VARIANTIM* 70, December 2016.

C162

Adrian Storisteanu

Phénix 2015 (tanagras)
8th Honourable Mention



h#7 2.1.1

= royal grasshopper (rG)

C162 (Adrian Storisteanu):

1.rGd1-d8 nGf2-a2 2.rGd8-d6 nPd7-d8=nB 3.nBd8-a5! tempo nBa5-b6 4.rGd6-a6 nBb6-f2 5.rGa6-a1 nGa2-c2 6.nGc2-g2 nBf2-d4 7.nBd4-h8 nGb2-h2#;
1.nPd7-d5 nGb2-g2 2.nPd5-d4 nGf2-h2 3.rGd1-d5 nGg2-c6 4.nPd4-d3 nGc6-e4 5.nPd3-d2 nGh2-c2 6.nPd2-d1=nB nBd1-f3 7.nBf3-h1 nGe4-b1#.

Une promotion du Pion neutre en Fou neutre, qui occupe le coin pour donner mat est prévisible. Mais une deuxième promotion sur le côté opposé de l'échiquier est astucieuse. (Judge Paul Răican)

Asymmetrical solutions. The nP gets promoted by white in the first solution, by black in the other. The *Problem Paradise* theme, so coined by Chris Feather (who probably originated it?!), also features a nP promoting at both ends, to the same piece, in a series-mover's set play and solution – see *feenschach* 178 Oct.-Dec. 2009, p.126. (Author)

C163 (Adrian Storisteanu):

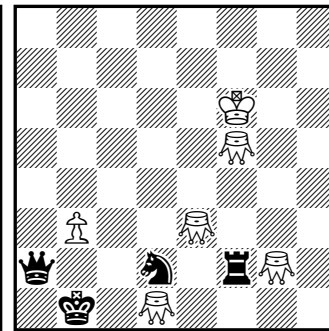
1.Qa5! 2.Ka2 3.Sb1 4.Rc2 5.Qd2 6.Rb2 7.Qc2 Gf7#.

Das ist ein strategisch sehr interessanter Serienzüger und sollte selbst gelöst werden, um ihn zu verstehen! Schwarz braucht eine Deckung für b2, um das Matt durch Gf7 zu erreichen. Das einfachste scheint zu sein,

C163

Adrian Storisteanu

Die Schwalbe 2014
1st Honourable Mention



ser-h#7

den sS nach c2 zu stellen, dann tauschen König und Dame die Plätze, der Turm räumt die 2. Reihe und... der wGf5 bleibt gefesselt! Also Selbstblock auf b2, und dafür kommt nur der Turm in Frage, weil der Springer das Matt auf c4 verhindern würde und die Dame von b2 aus Schach bietet. Das motiviert das sehr interessante Rundlaufmanöver der schwarzen Dame in Verbindung mit dem Zwischenstopp des antikritisch ziehenden Turms. Obwohl nur einer hüpfte, sind die Grashüpfer sehr spezifisch eingesetzt und vermeiden nicht wenige Nebenlösungen. (Judge Arno Tüngler)

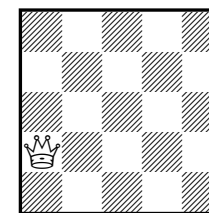
The black queen self-pins on c2 through a hesitating manoeuvre of the bR. A long adventurous journey for the mundane itinerary bQa2 → c2. (Author)

Das ist sicher kein Rehmer, weil es ja in derselben Richtung weitergeht, aber mit dem Stoßdämpfereffekt beim kritischen Zug wirkt diese raffinierte Umgehung mindestens ebenso paradox. (Manfred Rittirsch, as *Die Schwalbe* solver)

C164

Adrian Storisteanu

Marián Križovenský 55 JT, 2016
(others)
3rd Prize

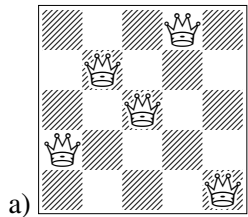


- a) add for a symmetrical position of five guarded pieces with 55 moves
- b) add for a position of five unguarded pieces with 55 moves

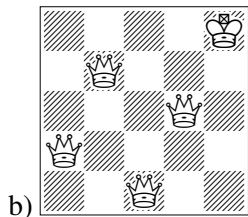
C164 (Adrian Storisteanu):

a) There are 18 base positions (i.e., not counting the usual rotations and reflections) of 5 guarded Qs with 55 available moves on a 5x5 board. Only one setting is symmetrical.

b) There is just one base position of unguarded K + 4Qs that have a total of 55 possible moves on a 5x5 board.



a) **5x5** board – symmetrical position of **5** guarded pieces (QQQQ) with **55** available moves



b) **5x5** board – **5** unguarded pieces (KQQQ) with **55** available moves

Pät'kové variácie na slávny problém ôsmich dám. Trochu krkolonné dodatočné podmienky, ale výsledok stojí za to. Len pri riešení musí byť človek viac matematikom, ako skladateľom. / Five-piece variations of the famous eight-queens problem. A little uncommon additional conditions, but the result is worth it. Although to solve it one must be more of a mathematician than a composer. (Judge Marián Križovenský)

The wQ already provided in the diagram ensures a unique solution, out of the possible rotated and reflected settings in both twins. A term better than “guarded”, commonly used in such construction tasks, might be “observed” (especially in view of the presence of a K in twin b). (Author)

Marián's JT asked for anything with two 5s in it. Closing date: April 4, 2016. Award distributed online on June 29, 2017.

Finally, and for the record, these originals from our very own *Bulletin* were also honoured:

- T217. CPB 2014 **Cornel Pacurar** 5th Honourable Mention (see CPB-10, p.401)
- T178. CPB 2014 **Cornel Pacurar** Commendation (see CPB-10 p.402)
- T223. CPB 2015 **Cornel Pacurar** Honourable Mention (see CPB-12 p.549)
- E1. CPB 2014 **Adrian Storisteanu** 2nd Honourable Mention (see CPB-10 p.400)
- T255. CPB 2015 **Adrian Storisteanu** Honourable Mention (see CPB-12 p.551)
- TBJ-3. CPB 2015 **Adrian Storisteanu** Honourable Mention (see CPB-12 p.551).

On a less celebratory note, Charles points out that his #3, 4th HM, *Problemist Ukrajiny* 14th TT, 2015 – *Recently Honoured C81*, CPB-7, December 2015, p.237 – is completely anticipated (faithful vertical reflection) by Eduard Petsch-Manskopf, 2718. *Leipziger Illustrierte Zeitung*, June 1 1899.

The news led Charles to reflect on the mysteries surrounding the (re)birth of ideas. His preliminary conclusion: “Anticipation can be hence viewed as a form of Circe.”

Counterpoint. Cornel took quite the risk when he asked *me* to compile the current roll of recently recognized compositions. Here we are, done, and with that much page still left. So I thought I should put it to good use and bring up the views, of some relevance here, of two artists involved in (unrelated) creative domains.

For those who believe artistic compositions should not really fight it out in tournaments, the following will ring true. (The earlier horse mentions are incidental.)

My muse is not a horse and I am in no horse race and if indeed she was, still I would not harness her to this tumbrel — this bloody cart of severed heads and glittering prizes.

— Nick Cave, in a letter rejecting his nomination for an MTV award (*cf.* Shaun Usher's *Letters of Note*)

Cave, *almost* 1996 Best Male Artist, felt it necessary to indicate “to all those at MTV” that: “any awards or nominations for such awards that may arise in later years be presented to those who feel more comfortable with the competitive nature of these award ceremonies. I myself, do not. I have always been of the opinion that my music is unique and individual and exists beyond the realms inhabited by those who would reduce things to mere measuring. I am in competition with no one.

My relationship with my muse is a delicate one at the best of times and I feel that it is my duty to protect her from influences that may offend her fragile nature.

She comes to me with the gift of song and in return I treat her with the respect I feel she deserves – in this case this means not subjecting her to the indignities of judgement and competition.”

In a similar – but more affable – vein, Leonard Cohen in his speech on being awarded the 2011 Prince of Asturias Award for Literature: “I had a sense of unease because I've always felt some ambiguity about an award for poetry. Poetry comes from a place that no one commands, that no one conquers. So I feel somewhat like a charlatan to accept an award for an activity which I do not command.”

Just sayin' citin'.

as

On June 19, 2017, Zoltan Sarosy died peacefully from natural causes in his Toronto seniors home on Bloor Street West, across from High Park, just a couple of months shy of his 111th birthday. He was not only Canada's oldest man, but also the oldest chess master ever.

Born in Budapest, Hungary, on August 23 1906, Zoltan moved to Canada in the early 1950s, arriving in Halifax and shortly thereafter settling in Toronto. He won several tournaments in Hungary in the 1930s and gained the Hungarian chess master title in 1943, after playing in the Hungarian championship. In Canada, Zoltan was national correspondence chess champion in 1967, 1972 and 1981, was awarded the IMC title in 1988 and was inducted into the Canadian Chess Hall of Fame in 2006.

Zoltan played chess for almost 100 years, bought his first computer to play chess at age 95, and though he gave up chess at 107, maintained a sharp mind, his interests, and his sense of humor until the very end. The black forest cake used to celebrate his 110th birthday was, fittingly, decorated in the shape of a chess board...

[Information sources: CTV News, CBC News, ChessBase]



Zoltan Sarosy celebrated his 110th birthday on August 23, 2016, making him Canada's oldest living man.
Credit: CTVNews, Toronto.

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