

CHESSPROBLEMS.CA BULLETIN

ISSUE 14 (JULY 2018)

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Rook Endgame III
[Mixed technique on paper, ©Elke Rehder, <http://www.elke-rehder.de>. Reproduced with permission.]

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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.

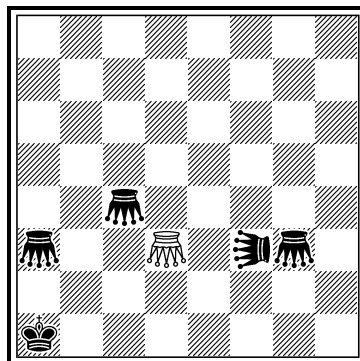
2018 Judge: Manfred Rittirsch (DEU)

2018 Tourney Participants:

1. Alberto Armeni (ITA)
2. Erich Bartel (DEU)
3. Roméo Bedoni (FRA)
4. Geoff Foster (AUS)
5. Gunter Jordan (DEU)
6. Ľuboš Kekely (SVK)
7. Branko Koludrović (HRV)
8. Václav Kotěšovec (CZE)
9. Sébastien Luce (FRA)
10. Karol Mlynka (SVK)
11. Daniel Novomeský (SVK)
12. Paul Răican (ROU)
13. Adrian Sturisteanu (CAN)
14. Jaroslav Štůň (SVK)
15. Arno Tüngler (DEU)

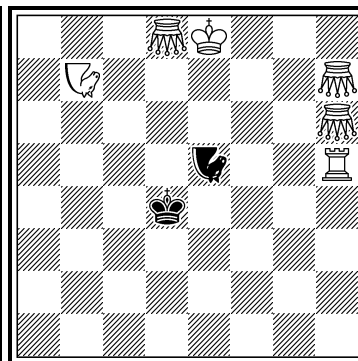
T369: *Frankfurt Chess:* When a piece captures (king included), it takes the nature of the captured unit (without the change of colour). A capturing king becomes a royal unit.

T366
Václav Kotěšovec



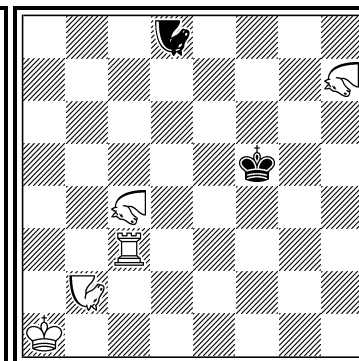
ser-h# 13 C+ (1+5)
No white king
♁♁ = Grasshopper
♁ = Leo
2 solutions

T367
Václav Kotěšovec



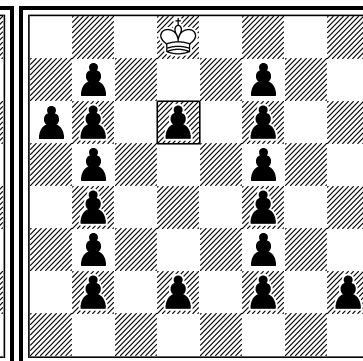
ser-! = 17 C+ (6+2)
Madras
♁ = Grasshopper
♁♁ = Nightrider
2 solutions

T368
Václav Kotěšovec



ser-! = 18 C+ (5+2)
Madras
♁♁ = Nightrider
♁♁ = Nightriderhopper
2 solutions

T369
Roméo Bedoni
Sébastien Luce



ser = 67 C- (1+16)
Frankfurt Chess
No white king
Royal pawn d6

T366 (Václav Kotěšovec):

- I) 1.Kb2 2.Kc3 3.Kd4 4.Ge4 5.Ke3 6.Kf2 7.Gae3 8.Gg1 9.Kg2 10.Kh1 11.Gg2 12.LEh5 13.LEh2 Gh3 #
II) 1.LEf2 2.Ge1 3.LEc5 4.Gd6 5.Gb4 6.Ga4 7.LEc1 8.Gb1 9.LEc2 10.Gd1 11.Gb3 12.LEa2 13.Gb2 Ga3 #

T367 (Václav Kotěšovec):

- I) 1.Ke7 2.Kf6 3.Gg5 4.Kf5 5.Kf4 6.Kg3 7.Gg2 8.Kh2 9.Kh1 10.Rh2 11.Nh4 12.Gh3 13.Gf1 14.Ghh3 15.Nb1 16.Nc3 17.Ng1 !=
II) 1.Gf8 2.Kd8 3.Kc7 4.Nd8 5.Gb7 6.Kb6 7.Ga6 8.Rh6 9.Rc6 10.Ka7 11.Ka8 12.Rc8 13.Rb8 14.Gfc8 15.Na2 16.Nc3 17.Na7 !=

T368 (Václav Kotěšovec):

- I) 1.Nf4 2.Rf3 3.NHe1 4.Rd3 5.NHc5 6.Rd6 7.NHe8 8.Re6 9.Ne2 10.Re4 11.NHg3 12.Rc4 13.NHb2 14.Rc1 15.Rb1 16.NHc1 17.Nc3 18.Na2 =
II) 1.Rd3 2.Rd7 3.Nd3 4.Kb2 5.Kc3 6.Kd4 7.Kd5 8.NHb4 9.NHf6 10.Kd6 11.NHe8 12.Kc7 13.NHa6 14.Kb8 15.Ka8 16.NHb8 17.Ra7 18.Nb7 =

T369 (Roméo Bedoni, Sébastien Luce):

- 1.Kc8 2.Kxb7(rP) 3.b8=rS 4.rSxa6(rP) 6.a8=rS 7.rSxb6(rP) 9.b8=rR 10.rRxb5(rP) 13.b8=rR 14.rRxb4(rP) 18.b8=rR 19.rRxb3(rP) 24.b8=rR 25.rRxb2(rP) 30.b8=rR 31.rRh8 32.rRxh2(rP) 37.h8=rS 38.rSxf7(rP) 39.f8=rR 40.rRxf6(rP) 42.f8=rR 43.rRxf5(rP) 46.f8=rR 47.rRxf4(rP) 51.f8=rR 52.rRxf3(rP) 57.f8=rR 58.rRxf2(rP) 63.f8=rR 64.rRf2 65.rRxd2(rP) 66.d4 67.d5=

ORIGINALS

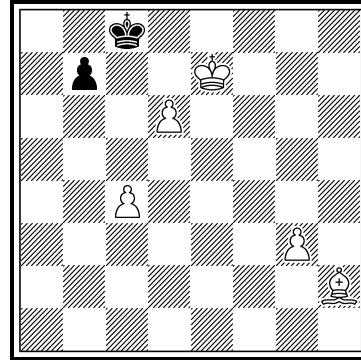
T370: Miniatur, Minimal (s), Excelsior, Unterverwandlung, Linienöffnung, Rundlauf, Selbstblock, Idealmatt. (Author)

T371: Rex solus, logisches Problem, Rückkehr, Idealmatt. (Author)

T372: Miniature. Excelsior. Zugzwang. (Author)

T373: Miniature. Minor promotions. Double excelsior. Battery mate. (Author)

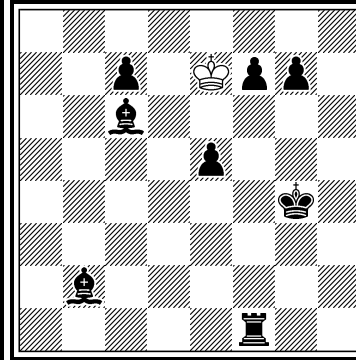
T370
Gunter Jordan



ser-# 10

C+ (5+2)

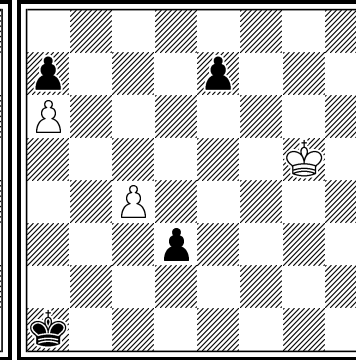
T371
Gunter Jordan



ser-!# 26

C+ (1+8)

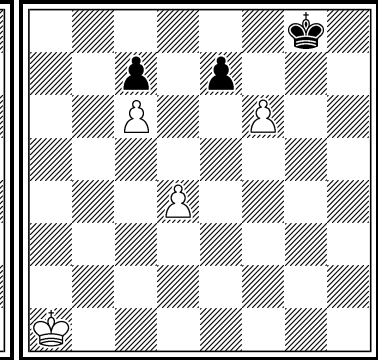
T372
Luboš Kekely



ser-hs# 13

Transmuted Kings

T373
Luboš Kekely



ser-hs# 16

Transmuted Kings

T370 (Gunter Jordan):

2.b5xc4 5.c2-c1=S 7.Se2xg3 10.Sc5-b7 d6-d7 #

T371 (Gunter Jordan):

1.Ke7-f8? 2.Kf8xg7 3.Kg7-f6??

1.Ke7-d8! 11.Ke2xf1 23.Ke7-f8! 24.Kf8xg7 26.Kf6xe5!#

T372 (Luboš Kekely):

5.e2-e1=Q 7.Qe6xa6 8.Qa6xc4 12.a3-a2 13.Qc4-c1+ & 1.Kg5xc1 (tempo) d3-d2 #

T373 (Luboš Kekely):

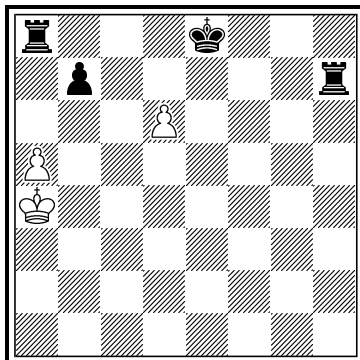
5.e2-e1=S 7.Sf3xd4 8.Sd4xc6 9.Sc6-e5 14.c2-c1=B 16.Bh6-g7 & 1.f6-f7+ Se5xf7 #

ORIGINALS

T374, T375: The author has gladly accepted George P. Sphicas' challenge (see *CPB12*, p. 552 – "Since the Valladao task involves three special moves, it may be impossible to achieve with only 3 or 4 moves!(?)") and sends these two new versions in only 4 moves, noting that **T374** is no longer white minimal and **T375** is no longer a miniature.

T374

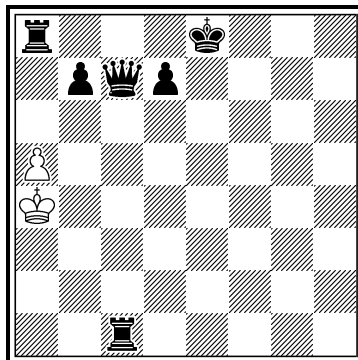
Alberto Armeni



psr-h# 4

T375

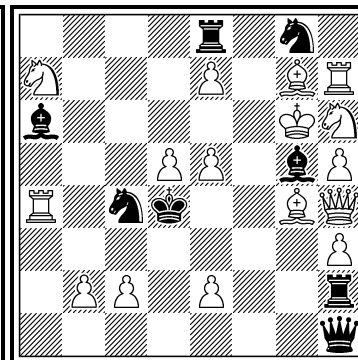
Alberto Armeni



psr-h# 4

T376

Alberto Armeni



ser-h== 7

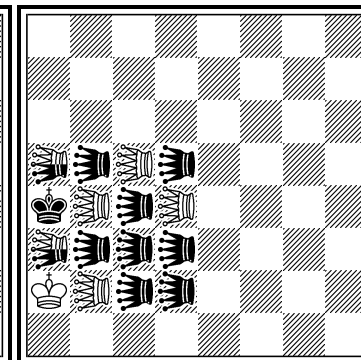
Anticirce

C+ (16+8)

Madrasi

T377

Karol Mlynka



ser-# 4

Take&Make Chess

♙♜ = Double Grasshopper

♙♞ = Neutral Double Grasshopper

2 Solutions

C+ (3+4)

C+ (2+6)

T374 (Alberto Armeni):

1.0-0 2.b7-b5+ a5×b6 e.p. 3.Rh7-a7+ b6×a7 4.Rd8-d7 a7-a8=Q #

T375 (Alberto Armeni):

1.0-0 2.b7-b5+ a5×b6 e.p. 3.Qc7-a7+ b6×a7 4.Rc1-c7 a7-a8=Q #

T376 (Alberto Armeni):

1.Bg5×e7[bBe7→f8] 2.Re8×e5[bRe5→h8] 3.Kd4×d5[bKd5→e8] 4.Sc4×b2[bSb2→b8]
5.Ba6×e2[bBe2→c8] 6.Rh2×c2[bRc2→a8] 7.Qh1×h3[bQh3→d8] Sa7-c6 ==

T377 (Karol Mlynka):

I) 1.nDGa3×c3-e3 2.DGb2-c3 3.DGd4×c2-c6 4.nDGe3×c4-b6 #

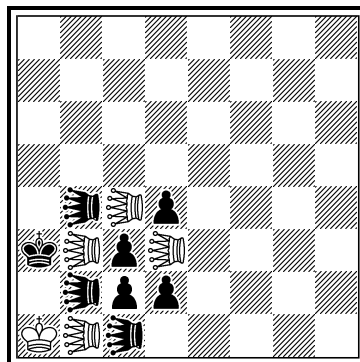
II) 1.DGc5×c3-e3 2.DGb2-e2 3.DGe2×c2- c3 4.DGe3×c4-e4 #

T379: The two different promotions lead to echo mates. (Author)

T380: Echo stalemates. (Author)

T381: Ra1 and Bh8 exchange places without any capture. (Author)
C+ Alybadix (Václav Kotěšovec)

T378
Karol Mlynka



ser-# 4 C+ (5+8)
Masand
b) ♖b2→a4 c) ♖b2→e2
d) ♖b2→b6
♖♗ = Double Grasshopper

T378 (Karol Mlynka):

- a) 1.DGc4×c2 2.DGc2-e4 3.DGd3-f3 4.DGb1-f2[c1=w][d4=w] #
- b) 1.DGc4×d2 2.DGd3-a2 3.DGb1-d5 4.DGd2×d4[b4=w] #
- c) 1.DGc4-e1 2.DGe1×c3 3.DGd3-a2 4.DGc3-e1[c1=w] #
- d) 1.DGc4-a4 2.DGb3-e2 3.DGe2-e4 4.DGb1-b7 #

T379 (Sébastien Luce):

- a) 1.f2-f1=S 2.Sf1-d2 3.Sd2-b3 4.Sb3-a1 5.Sa1×c2[+wPe3] 6.Sc2×e3[+wPg4] 7.Se3-f1 8.Sf1-h2 9.Sh2×g4[+wPf6] 10.Sg4×f6[+wPe8=Q] Qe8-b5 #
- b) 1.f2-f1=B 2.Bf1-e2 3.Be2-d1 4.Bd1×c2[+wPb3] 5.Bc2-b1 6.Bb1-a2 7.Ba2×b3[+wPc4] 8.Bb3-a2 9.Ba2×c4[+wPe6] 10.Bc4×e6[+wPg8=Q] Qg8-g5 #

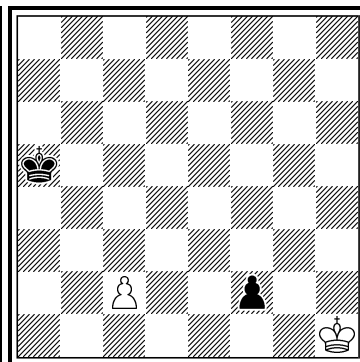
T380 (Sébastien Luce):

- I) 1.Rf8-d8 2.Rd8-d6 3.Rd6×d5[+bSd4] 4.Rd5-g5 5.Rg5-g4 6.Rg4×f4[+bPe4] 7.Rf4-g4 8.Rg4×e4[+bPc4] 9.Re4-e3+ Qe6×e3 =
- II) 1.Rf8-g8 2.Rg8-g4 3.Rg4×f4[+bPe4] 4.Rf4-f6 5.Rf6×e6[+bQd6] 6.Re6×d6[+bQc6] 7.Rd6×d5[+bSd4] 8.Rd5-c5 9.Rc5-c3+ Qc6×c3 =

T381 (Sébastien Luce):

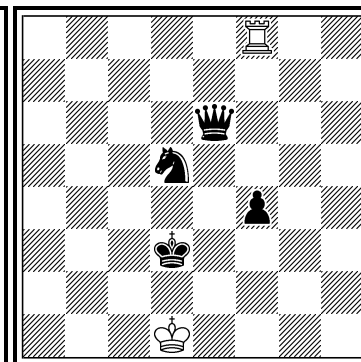
- 1.Bh8-g7 2.Ga7-h7 3.Ra1-a8 4.Ra8-h8 5.Gg1-g8 6.Bg7-a1 7.Ge2-b2 8.Kc2-d2 9.Gd5-d1 10.Kd2-e1 Kf3-e3 =

T379
Sébastien Luce



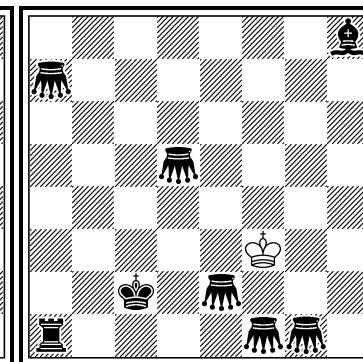
ser-h# 10 C+ (2+2)
Equipollents Circe
b) ♔a5→h5

T380
Sébastien Luce



ser-s= 9 C+ (2+4)
Equipollents Circe
2 Solutions

T381
Sébastien Luce
Dedicated to Václav Kotěšovec



ser-h= 10 C+ (1+8)

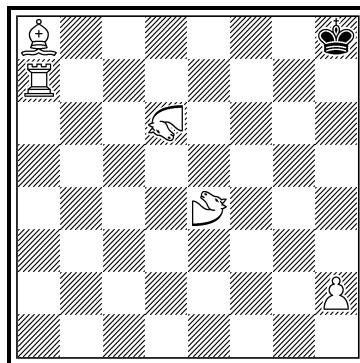
T382: Four corners, passive excelsior, fairy promotion. (Author)

T383: A very simple position with an interesting theme: it is necessary to promote the bPh2 into queen in order to realize the stalemate! (Author)
C+ WinChloe

T384: Delayed diagonal excelsior with wK occupying 6 times the rebirth square of black tritons. (Author)

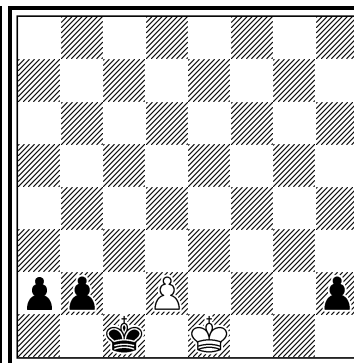
T385: Overall Circe ser-hs% record with promoted force. (Author)

T382
Erich Bartel



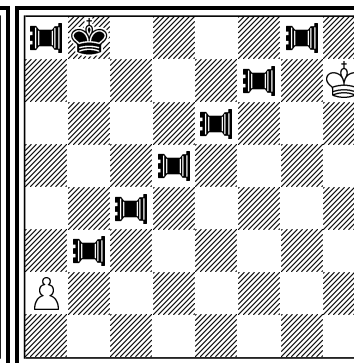
ser-h# 30
Equipollents Circe
♘ = Zebra
♙ = Rabbit

T383
Sébastien Luce



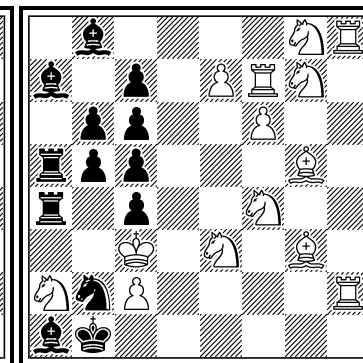
C+ (5+1) ser-h= 17

T384
Arno Tüngler
dedicated to György Bakcsi



ser-= 27
Circe
♙ = Triton

T385
Branko Koludrović



ser-hs% 234
C+ (14+13)
Circe

T382 (Erich Bartel):

7.Kb8×a7 8.Ka7×a8 11.Kc6×d6[+wRTe6] 12.Kd6×e6[+wRTf6] 14.Kf5×e4[+wZd3] 18.Kh1×h2[+wPh3] 19.Kh2×h3[+wPh4] 20.Kh3×h4[+wPh5] 21.Kh4×h5[+wPh6] 22.Kh5×h6[+wPh7] 23.Kh6×h7[+wPh8=RT] 27.Ke4×d3[+wZc2] 28.Kd3×c2[+wZb1] 29.Kc2-b2 30.Kb2-a1 Zb1-d4 #

T383 (Sébastien Luce):

1.Kc1-c2 2.Kc2-d3 3.Kd3-e4 4.Ke4-f3 5.Kf3-g2 6.Kg2-g1 7.h2-h1=Q 8.Qh1-h7 9.Kg1-g2 10.Kg2-f3 11.Kf3-e4 12.Ke4-d3 13.Kd3-c2 14.Kc2-c1 15.Qh7-b1 16.Qb1-a1 17.Kc1-b1 Ke1-d1 =

T384 (Arno Tüngler):

1.Kh7-h6 (1.K×g8[Trg1]? needs 28 moves) 11.Kc1-b1 12.a2×b3 13.Kb1-c1 14.b3×c4 15.Kc1-d1 16.c4×d5 17.Kd1-e1 18.d5×e6 19.Ke1-f1 20.e6×f7 21.Kf1-g1 22.f7×g8=TR 27.Kc5-b6 =

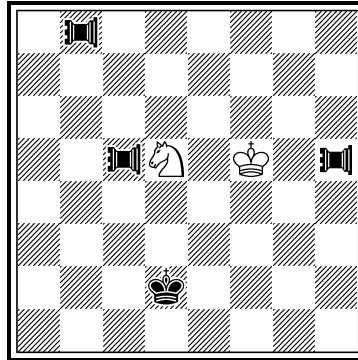
T385 (Koludrović, Branko):

1.Rb4 2.R×a2 3.Ra6 7.Ka5 9.Ra2 11.Ka3 13.Rb4 24.K×g3(Bc1) 35.Ka3 37.Ra6 39.Ka5 41.Rb4 46.K×c1 51.Ka5 53.Ra2 55.Ka3 57.Rb4 67.K×e3(Sg1) 77.Ka3 79.Ra6 81.Ka5 83.Rb4 92.K×g1 101.Ka5 103.Ra2 105.Ka3 107.Rb4 119.K×g5(Bc1) 131.Ka3 133.Ra6 135.Ka5 137.Rb4 142.K×c1 147.Ka5 149.Ra2 162.K×f4(Sg1) 171.Ka3 173.Ra6 175.Ka5 177.Rb4 186.K×g1 195.Ka5 197.Ra2 199.Ka3 201.Rb4 213.K×f7(Rh1) 225.Ka3 227.Ra6 229.Ka5 231.Rb4 234.Ka2 & 1.R×a1(Bf8)+ K×a1 %

ORIGINALS

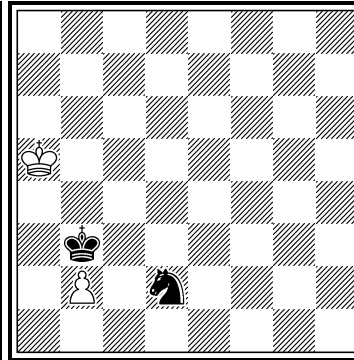
T389: New version of F2843 *The Problemist*, September 2010, ser-h=148 (cook III/2011; correction V/2011; new cook V/2013). (Authors)

T386
Daniel Novomeský



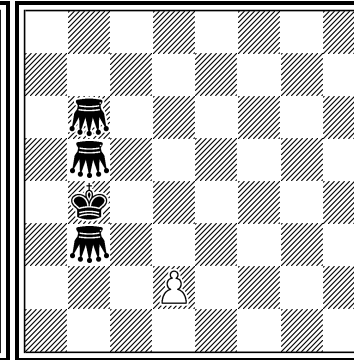
ser-h# 16 C+ (2+4)
♖ = Rookhopper
2 Solutions

T387
Jaroslav Štůň



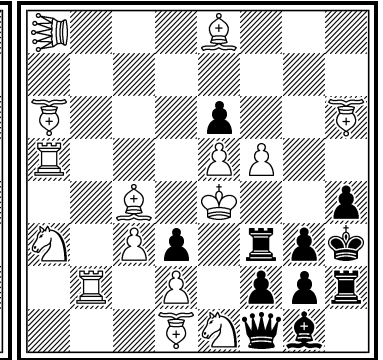
ser-h# 25 C+ (2+2)
Alphabetic Chess
PWC

T388
Jaroslav Štůň



ser-+++ 14 C+ (1+4)
Circe Double Agents
♚ = Grasshopper

T389
Geoff Foster
Paul Răican
Dedicated to Cornel Pacurar



ser-hsZf5 204 (15+11)
♗ = Bishopper
♛ = Locust

T386 (Daniel Novomeský):

- 1.Kc2 2.Kb3 3.RHb2 4.Kc4 5.RHc3 6.Kd3 7.Ke2 8.Kf3 9.RHg3 10.Kg2 11.Kh3 12.RHh2 13.RHh4 14.Kg2 15.RHh2 16.Kh3 Sf4 #
- ii) 1.Kd3 2.Kc4 3.Kb5 4.Kc6 5.RHc7 6.Kd7 7.Ke8 8.Kf7 9.RHg7 10.Kg8 11.Kh7 12.RHh8 13.RHh6 14.Kg8 15.RHh8 16.Kh7 Sf6 #

T387 (Jaroslav Štůň):

1.Kb3-c2 2.Kc2-d1 3.Kd1-e1 4.Sd2-b1 5.Sb1-c3 6.Sc3-a4 7.Sa4*b2[+wPa4] 8.Sb2-d3 9.Sd3-c5 10.Sc5xa4[+wPc5] 11.Sa4-b6 12.Sb6-d7 13.Sd7xc5[+wPd7] 14.Sc5-a6 15.Sa6-b8 16.Sb8xd7[+wPb8=Q] 17.Sd7xb8[+wQd7] 18.Sb8-a6 19.Sa6-c5 20.Sc5xd7[+wQc5] 21.Sd7-b6 22.Sb6-a4 23.Sa4xc5[+wQa4] 24.Sc5-d3 25.Sd3-f2 Qa4-d1 #

T388 (Jaroslav Štůň):

1.wPd2-d4 2.wPd4-d5 3.wPd5-d6 4.wPd6-d7 5.wPd7-d8=wB 6.wBd8xb6(Gb8=w) 7.wGb8xb5(Gb8=w) 8.wGb5-b7 9.wBb6-c7 10.wGb8-d6 11.wGb7xb3(Gb8=w) 12.wBc7-b6 13.wGb3-b5 14.wBb6-c5 +++

T389 (Geoff Foster, Paul Răican):

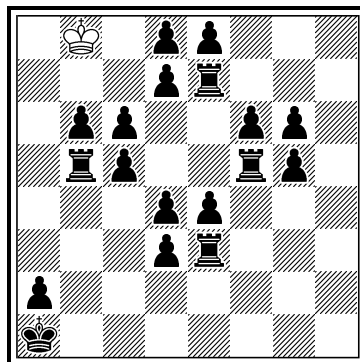
1.Rh1 2.Bh2 3.g1=Q 4.Qgg2 5.Rg1 6.Qh1 7.Qfg2 8.Rf1 9.Bg1 10.Kh2 11.Qh3 12.Q1g2 13.Kh1 14.Bh2 15.Rg1 16.Qf1 17.Rg2 18.Bg1 19.Rh2 20.Qhg2 21.Rh3 22.Bh2 23.Kg1 24.Qh1 25.Qfg2 26.Kf1 27.Ke2 28.Kxd1 29.Ke2 30.Kf1 31.Kg1 32.Qf1 33.Qhg2 34.Kh1 35.Bg1 36.Rh2 37.Qh3 38.Rg2 39.Bh2 40.Rg1 41.Qfg2 42.Rf1 43.Bg1 44.Kh2 45.Qh1 46.Q3g2 47.Kh3 50.Kxh6 53.Kh3 70.Kf1 74.Kxb2 78.Kf1 95.Kh3 105.Kxa5 115.Kh3 132.Kf1 137.Kxa3 142.Kf1 159.Kh3 170.Kxc4 182.Kh3 198.Kf1 199.Bg1 200.Rh2 201.Qh3 202.Rg2 203.Q3h2 204.h3 & 1.Sxf3 exf5 Z

Hors Concours

HC203

Sébastien Luce

Dedicated to Georges Pompidou



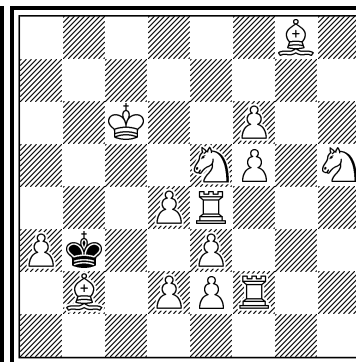
ser= 21

C+ (1+18) ser-hszh8 125

Circe

HC204

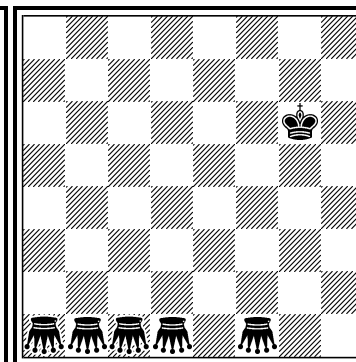
Branko Koludrović



C+ (14+1) -2(w,b) & h=1

HC205

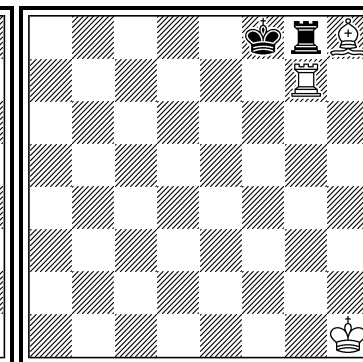
Adrian Storisteanu



Circe Assassin
♁ = Grasshopper

HC206

Sébastien Luce



(0+6) ser-h# 22

C+ (3+2)

PWC
Madras

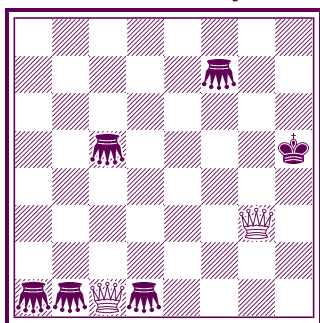
HC203: Roméo Bedoni tells me that sometimes my positions are illegal! I respond with the words of a former President of France, Georges Pompidou: "when the bounds are crossed, there are no more limits!"

(Author)

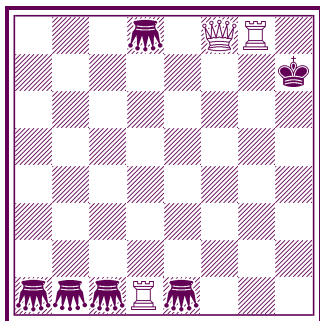
C+ WinChloe.

HC205:

Final Position – Try



Final Position – Solution



HC203 (Sébastien Luce):

1.Kb8-c8 2.Kc8×d8 3.Kd8×e7 4.Ke7×e8 5.Ke8-f7 6.Kf7×g6 7.Kg6×f5 8.Kf5×f6 9.Kf6×g5 10.Kg5-f6 11.Kf6-e7 12.Ke7×d7
13.Kd7×c6 14.Kc6×b5 15.Kb5×b6 16.Kb6×c5 17.Kc5×d4 18.Kd4×e3 19.Ke3×e4 20.Ke4×d3 21.Kd3-c2 =

HC204 (Branko Koludrović):

1.Kb3-a4 10.Kf8×g8[+wBf1] 22.Kc2×d2 37.Kh6×h5[+wSb1] 54.Ke1×f2[+wRa1] 72.Kg5×f5[+wPf2] 90.Ke1×f2
109.Kf5×e4[+wRh1] 110.Ke4×e3 125.Kf8-g8 & 1.Rh1-h8+ 126.Kg8×h8 z

HC205 (Adrian Storisteanu):

Try: – 1.Qc5×Gc1[+bGc1,-wQc1]? *what??* Even though it moves in the forward play, the bK has no waiting move available right now (1... Kh6-g6?? would disallow the next white retraction – due to self-check from the unassassinated wQc1)... Qf2×Gc5[+bGc1,-wQc1] Gf7!-f1 *hide-away* & 1.Kg6-h5 Qf2-g3=

Solution: – 1.Rd8×Gd1[+bGd1,-wRd1]! Kh7-g6 2.Rg8×Gd8[+bGd1,-wQd1] e2×Qf1=G[+wQd1,-wRd1] & 1.e2-e1=G *retractor-style Phoenix relocates bGf1 to e1* Qf1-f8=. Assassin-flavoured stalemates (2.Ga1×c1?? in the try, 2.Gb1×d1?? and Gd8×g8?? in the solution).

HC206 (Sébastien Luce):

1.Kf7 2.Kg6 3.Kh7 4.K×h8(Bh7) 5.K×g7(Rh8) 6.K×h7(Bg7) 7.Kg6 8.Kf7 9.K×g7(Bf7) 10.K×h8(Rg7) 11.Kh7 12.Kh6 13.K×g7(Rh6)
14.Rb8 15.Rb7 16.R×f7(Bb7) 17.Rf4 18.K×h6(Rg7) 19.Kh5 20.Kh4 21.Kh3 22.Rh4 Bg2 #

ChessProblems.ca TT6

Award by Cornel Pacurar (CAN-Toronto)

The 6th *ChessProblems.ca* thematic tourney required compositions of any length and with any stipulation using exactly two Neutral pawns, one white and one black royal units. All fairy conditions were allowed. We received 93 problems by 14 authors from eight countries. They were submitted to the judge anonymously, in a uniform format, and randomized order.

Valerio Agostini (Italy): 23
Alain Biénabe (France): 29
Vlaicu Crişan (Romania): 70, 81*
Geoff Foster (Australia): 5, 6, 15-20, 26, 27, 31-35, 37-39, 42, 51-57, 63-69, 71, 72, 91, 92
Ján Golha (Slovakia): 36, 43*, 58, 73-77
Harald Grubert (Germany): 1-4, 40, 41
Eric Huber (Romania): 78-80, 81*, 82, 83
Juraj Lörinc (Slovakia): 45-49, 59
Sébastien Luce (France): 21, 22, 28
Karol Mlynka (Slovakia): 7-14, 24, 25, 43*
Mečislovas Rimkus (Lithuania): 50
Ivan Skoba (Czech Republic): 60-62
Jaroslav Štúň (Slovakia): 84-90, 93
Pierre Tritten (France): 30, 44

Statistics:

Type of compositions: 58 helpmates, 4 helpstalemates, 1 helpreflexmate, 9 helpselfmates, 1 helpselfdoublestalemate, 2 parry-seriesmovers, 3 direct seriesmovers, 15 series-helpmates

Solutions: 1 solution: 5, 1 solution and 1 set-play: 8, 2 twins: 17, 1 solution and 2 set-plays: 1, 2 solutions: 41, duplex solutions: 6, 2 solutions and set-play: 1, 3 solutions: 2, 3 twins: 2, 2 duplex solutions: 1, 2 solutions and 2 twins: 4, 4 twins: 2, 2 solutions and 3 twins: 2, 6 twins: 1

Type of royal units: orthodox kings: 52, fairy royal units: 41

Most used fairy royal unit: Super-Transmuted King: 6, Grasshopper, Pawn: 5, Marguerite, Rose-Lion, Squirrel: 3

Fairy conditions: 78 compositions (1 condition: 27, 2 conditions: 44, 3 conditions: 6, 4 conditions: 1), out of which 26 with fairy royal units

Most used fairy conditions: Anti-Take&Make: 13, Circe Parrain and Anti-Kings: 11, Mars Circe, Take&Make and Symmetry Anti-Circe: 10

Most used single fairy condition: Parrain Circe: 5, Phantom Chess: 3, Alphabetic Chess and Madrasi: 2

Most used combination of 2 fairy conditions: Anti-Kings, Mars Circe: 7, Anti-Take&Make, Symmetry Anti-Circe: 5, Anti-Take&Make, Antipodean Anti-Circe and Take&Make, Symmetry Circe: 4

Most used combination of 3 fairy conditions: Anti-Kings, Mars Circe, Couscous Circe: 4

Longest compositions: 16 moves – series compositions, 8 moves – non-series compositions

Reviewing the participating entries over a long period of time has been a very enjoyable activity – thanks are due to all authors for their participation, and the creativity and imagination they have all demonstrated. 86 out of the 93 participating compositions have been validated by computer solving programs, the other 7 failing due to computer bugs existing at the time they were composed. As expected, for a significant number of problems computers had clearly played a crucial role during the composition process, unfortunately often resulting in multiple solutions having not much more in common than the number of moves.

During the evaluation process, a few strict eliminatory criteria were applied, ranging from the quality of the twins to the presence of repetitive moves and the usage percentage of the fairy conditions employed. Further, the balance between solutions, the contents' novelty, the presentation and richness of the ideas, the interactions between units and the overall quality of the play were also evaluated.

A number of the ideas presented had very close predecessors (**58** is anticipated by Michel Caillaud, 87 Problemaz 04/2007, h=3, Circe Parrain, wKg3, bKc1, nPd2, nPf2) or, in my opinion, sufficiently close predecessors not to be awarded here (**70**, with an impressive thematic density for a long-range composition, would have been a strong prize contender if not for Vlaicu Crişan & Eric Huber, 2nd Prize Uralsky Problemist 2009, h#5.5, Einstein Chess, Circe Parrain, wKd3, bKd7, nSf7, nPd4).

1st Prize: 82 (Eric Huber)

- a) $1.rTRe7 \times e2-e1[+nPd8=nTR]+ rTRb8 \times d8-e8[+nTRh7] \quad 2.nTRh7 \times g7-f7[+nPf2] \quad nTRf7 \times f2-f1[+nPd1=nTR] =$
 b) $1.rTRe7 \times g7-h7[+nPg8=nTR]+ rTRb8 \times g8-h8[+nTRa6]+ \quad 2.rTRh7 \times b7-a7[+nPa8=nTR] \quad rTRh8-h7 =$
 c) $1.rTRe7 \times g7-h7[+nPe8=nTR] \quad nTRe8 \times e2-e1[+nPg1=nTR] \quad 2.rTRh7-h2 \quad nTRe1 \times g1-h1[+nTRh3] =$

A real treat for SuperCirce Wenigsteiner lovers! No neutral pawns move, but there are three echo-epaulette stalemates, six SuperCirce promotions to Triton and ten SuperCirce rebirths. Overall the best fairy usage rate in the tournament, the judge would have only wished for the absolute maximum possible.

2nd Prize: 20 (Geoff Foster)

- i) $1...nPb7-b8=nQ \quad 2.nQb8-b6 \quad nPc5 \times b6-b8=nQ[+nQg3]+ \quad 3.Kf3 \times g3-e1[+nQb6] \quad nQb6 \times b8-e8[+nQg1] \#$
 ii) $1...nPb7-b8=nB \quad 2.nBb8-d6 \quad nPc5 \times d6-b8=nQ[+nBe3] \quad 3.Kf3 \times e3-c1[+nBd6] \quad nBd6 \times b8-f4[+nQg1] \#$

Out of the six participating compositions employing these two fairy conditions (as well as a few other thematic compositions previously published – e.g. in *Fairings*), **20** has distinguished itself by both intrinsic and extrinsic quality attributes – excellent analogous solutions and very good thematic density.

1st Honourable Mention: 42 (Geoff Foster)

- a) $1.nPc2-c1=nQ+ \quad Kc6-b5! \quad 2.nPd2 \times c1=nQ[nQc1 \rightarrow g5][+nQd2]+ \quad nQg5 \times d2[nQd2 \rightarrow h6][+nQg2] \#$
 b) $1.nPd2-d1=nQ \quad Kc6-c5! \quad 2.nPc2 \times d1=nQ[nQd1 \rightarrow e8][+nQe2] \quad nQe8 \times e2[nQe2 \rightarrow d7][+nQh2] \#$

Twins obtained by changing the 'Anti-Circe' condition, with very fine play incorporating a pair of reciprocal captures and good use of all fairy conditions.

2nd Honourable Mention: 85 (Jaroslav Štůň)

- a) $1.rSQc3 \times e4[brSQe4 \rightarrow d5] \quad rSQc4-e2[+nPg2] \quad 2.nPg2-g1=nQ \quad nQg1 \times e3 [nQe3 \rightarrow d6]+ \quad 3.rSQd5-d7[+nPe5] \quad nPe5 \times d6[nPd6 \rightarrow e3] =$
 $1.rSQc3-c5 \quad rSQc4 \times e3[wrSQe3 \rightarrow d6] \quad 2.rSQc5-e3[+nPg1=nSQ] \quad nSQg1-f3 \quad 3.nSQf3-d5 \quad nPe4 \times d5[nPd5 \rightarrow e4] =$
 b) $1.rSQc3 \times e5[brSQe5 \rightarrow d4] \quad rSQc4-a6[+nPc7] \quad 2.rSQd4-f4 \quad nPc7-c8=nR \quad 3.nRc8-$

- $c4 \quad rSQa6 \times c4[wrSQc4 \rightarrow f5] =$
 $1.rSQc3-c1 \quad rSQc4 \times e5[wrSQe5 \rightarrow d4] \quad 2.rSQc1-d3[+nPf7] \quad nPf7-f8=nQ \quad 3.nQf8-d6+ \quad rSQd4 \times d6[wrSQd6 \rightarrow e3] =$

A 21st century spin applied to one of the oldest fairy pieces (the earliest known use of the *Squirrel*, which has the combined moves of Dabbabah, Alfil, and Knight, is from 1683, when Francesco Piacenza introduced the piece under the name *Centurion*)! Four interesting and laborious solutions, however with slightly imbalanced play.

1st Commendation: 28 (Sébastien Luce)

- a) $1.c8=rL \quad c1=nR+ \quad 2.nRh1 \quad g \times h1=rL \quad 3.rL \times b7-a6[nLb7] \quad rL \times b7-a8[nLb8] \#$
 b) $1.c4 \quad g1=rL \quad 2.c5 \quad rL \times c5-b6[nLc2] \quad 3.e8=rS \quad rL \times b7-b8[nLb2] \#$
 c) $1.b8=nR \quad c1=nB \quad 2.nBg5 \quad nBd8+ \quad 3.nR \times d8[nLf8]+ \quad nL \times d8-c8[nLa1] \#$
 d) $1.g7 \quad c1=nQ+ \quad 2.nQh1+ \quad g \times h1=rL[nLd1] \quad 3.g8=nL \quad rL \times d1-c1[nLd8] \#$

A Super-AUW extravaganza. The lack of unity between the four solutions prevented this ambitious composition from being classified higher.

2nd Commendation: 25 (Karol Mlynka)

- $1.Kb6-c5 \quad rQe4 \times e2 \quad 2.Kc5-b6[+nPd3]+ \quad rQe2 \times d3 \quad 3.Kb6-a7[+nPc4]+ \quad nPc4 \times b5=S+ \quad 4.Ka7-b8[+nPc6] \quad rQd3-d8=R \#$
 $1.Kb6 \times b5 \quad rQe4-g2=R[+nPd3] \quad 2.Kb5-b4 \quad nPe2 \times d3=S+ \quad 3.Kb4-b3[+nPd2] \quad rRg2 \times d2=Q \quad 4.Kb3-a3[+nPc2] \quad rQd2-a5=R \#$

Inexact echoes but quite an entertaining composition. What really attracts me is the transport of the two neutral pawns between e2 and b5. An equal number of steps and reciprocal captures would have placed this composition higher.

3rd Commendation: 73 (Ján Golha)

- i) $1.nPe4-e5 \quad rGg5-d5 \quad 2.nPe5-e6 \quad nPd4-d3 \quad 3.nPe6-e7 \quad nPd3-d2 \quad 4.rGh4-d8 \quad nPe7-e6 \quad 5.rGd8-d4 \quad nPe6-e5+ \quad 6.rGd4-d6 \quad rGd5-d7 \quad 7.rGd6-d8 \quad nPd2-d1=nG+ \quad 8.rGd8-d6+ \quad rGd7-d5 \#$
 ii) $1.nPe4-e3 \quad nPd4-d5 \quad 2.rGg5-d2 \quad nPd5-d6 \quad 3.nPe3-e2 \quad nPd6-d7 \quad 4.rGd2-d8 \quad nPe2-e4 \quad 5.rGd8-d6 \quad rGh4-d4 \quad 6.rGd6-d3 \quad rGd4-d2 \quad 7.rGd3-d1 \quad nPd7-d8=nG+ \quad 8.rGd1-d3+ \quad rGd2-d4 \#$

The best Duplex composition entered into the tourney, without any captures but good overall neutral pawns play.

4th Commendation: 31 (Geoff Foster)

i) 1.nPd7×c6[nPc6→f3][+nPc7] nPc7-c8=nQ 2.nPf3-f2 nQc8-c1 3.nPf2-f1=nQ nQf1×c1[nQc1→f8][+nQh6] #
 ii) 1.Kg7-f6 nPd7-d8=nQ+ 2.nQd8-d7 nPc6×d7[nPd7→e2][+nQd2] 3.nPe2-e1=nQ nQe1×d2[nQd2→e7][+nQg5] #

Four direct mixed neutral queen promotions and nice echoes, with reciprocal captures in i) and double capture in ii).

5th Commendation: 76 (Ján Golha)

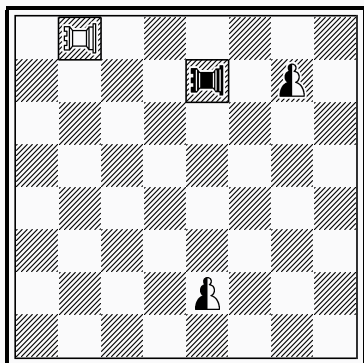
i) 1.nPc2-c1=nS 2.nSc1-d3 3.nSd3-e1 4.nPf2×e1=nS 5.rGg1×e1[+nSc1] nSc1-d3[+nSf3] #
 ii) 1.nPc2-c1=nB 2.nBc1-d2 3.nBd2-e1 4.nPf2×e1=nB 5.rGg1×e1[+nBc1] nBc1-d2[+nBf2] #

The best participating series-mover, with matching minor promotions of the two neutral pawns augmented by a pair of returns to the same square.

1st Prize: 82

Eric Huber

ChessProblems.ca TT6



h=2 C+ (1+1+2)

SuperCirce

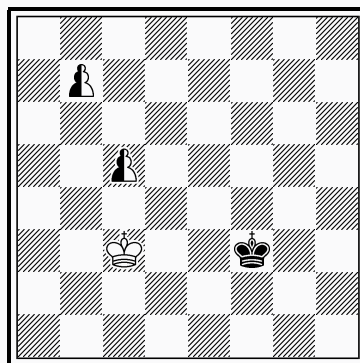
b) ♖e2→b7 c) ♜b8→a2

♞♞ = Royal Triton

2nd Prize: 20

Geoff Foster

ChessProblems.ca TT6



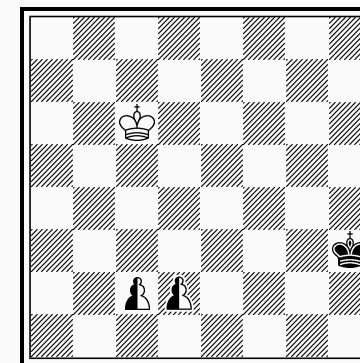
h#2.5 2.1.1 C+ (1+1+2)

Take&Make, Symmetry Circe

1st Hon. Mention: 42

Geoff Foster

ChessProblem.ca TT6



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

Anti-Take&Make

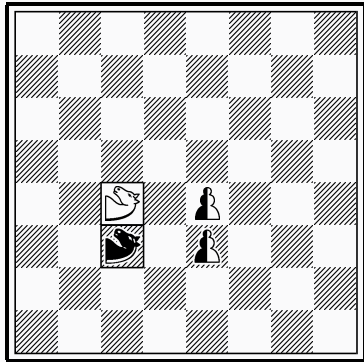
a) Antipodean Anti-Circe

b) Symmetry Anti-Circe

2nd Hon. Mention: 85

Jaroslav Štůň

ChessProblems.ca TT6



h=3 2.1.1 C+ (1+1+2)

Parrain Circe,

Symmetry Anti-Circe

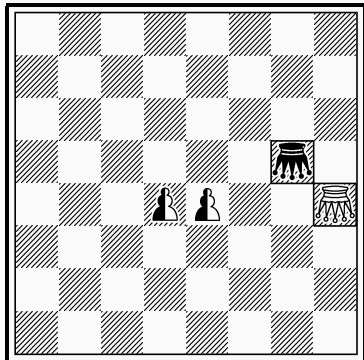
b) ♖ e3→e5

♔♚ = Royal Squirrel

3rd Commendation: 73

Ján Golha

ChessProblems.ca TT6



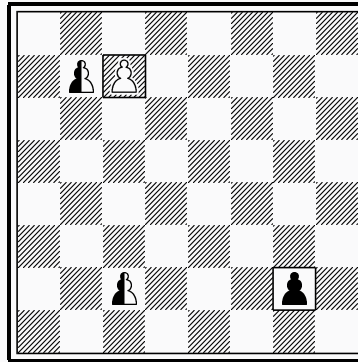
hs#8 Duplex C+ (1+1+2)

♚♚ = Royal Grasshopper

1st Commendation: 28

Sébastien Luce

ChessProblems.ca TT6



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

Locust-Mutant Circe

b) ♖ c7→e7 c) ♜ g2→f3

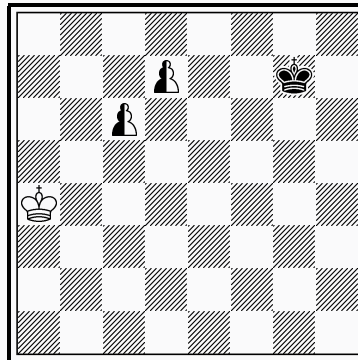
d) ♜ b7→g6

♔♚ = Royal Pawn

4th Commendation: 31

Geoff Foster

ChessProblems.ca TT6



h#3 2.1.1 C+ (1+1+2)

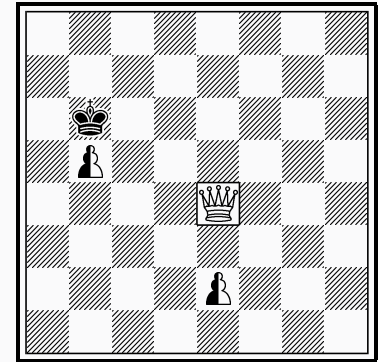
Anti-Take&Make,

Symmetry Anti-Circe

2nd Commendation: 25

Karol Mlynka

ChessProblem.ca TT6



h#4 2.1.1 C+ (1+1+2)

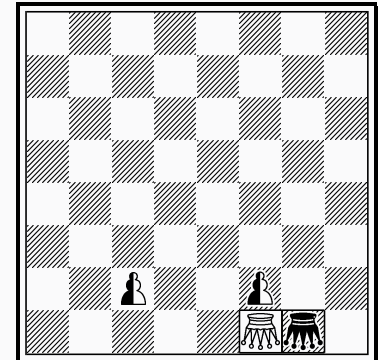
Parrain Circe, Einstein Chess

♚ = Royal Queen

5th Commendation: 76

Ján Golha

ChessProblems.ca TT6



ser-h#5 2.1.1 C+ (1+1+2)

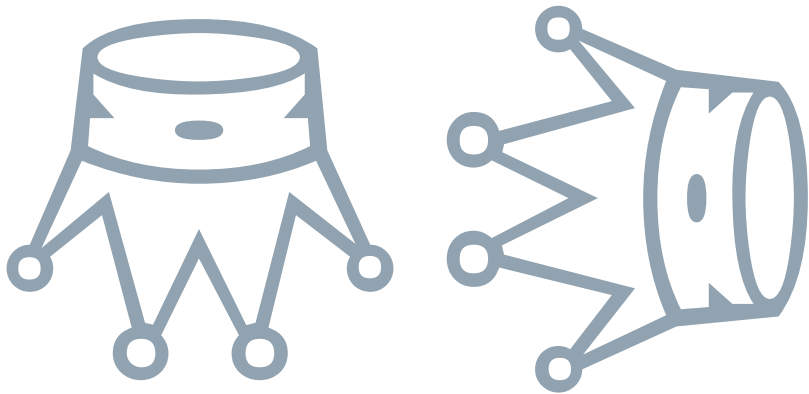
Parrain Circe

♚♚ = Royal Grasshopper

Series-mover Artists: Manfred Rittirsch

by Arno Tüngler

"Manfred Rittirsch composes amazing fairy problems"
- Chess Composers Blog



MR-2 (see next page)
Cornel Pacurar, 2018 (*Rstudio, Pixel is Data, Pixlr and Union*)

ARTICLES

Arno Tüngler

Series-mover Artists: Manfred Rittirsch

Manfred Rittirsch is a composer who got the taste for fairy composition in and around Andernach and *feenschach*. He has developed his special skill for decades. Series-movers are not the main medium of his art but he has always been very creative in using the possibilities of the genre. Let us take a look at some of his really amazing series-movers. The first (**MR-1**) won a competition for record castling tasks with just 4 units and the given conditions. Manfred invented the very specific fairy unit on d8 just for this occasion: the “Lebkuchen” – a combined nightrider (1:2-rider) + Zebra (2:3-S) + Giraffe (1:4-S) + Fers (1:1-S) + Flamingo (1:6-S) + 4:4-S + vertical 0:3-S + vertical Dabbaba-rider (0:2-rider) + vertical Visir (0:1-S). The reason for the name? A *Lebkuchen* (German for gingerbread) in Germany has just the specific shape of the squares observed by this fairy chess piece! And that allows for long, exact king marches on the mostly empty board, as the tasty pastry covers initially the red-circled squares, and after capture and rebirth the blue-bordered ones ...

One of my favourite pieces that Manfred sent me for testing once was **MR-2**. We notice great logic as black only needs to free the rebirth-square of the white rook for the final stalemating pin of the black queen. As a direct capture would check the white king, first the other knight needs to be captured and reborn, but that faces the same obstacle. So, first capture the unneeded bishop? Again check! So, finally, first a pawn-rebirth as check-blocker, then the bishop, then the other knight and finally the target-knight, and quickly back for pinning! Amazing that this is moreover doubled with inventive twinning.

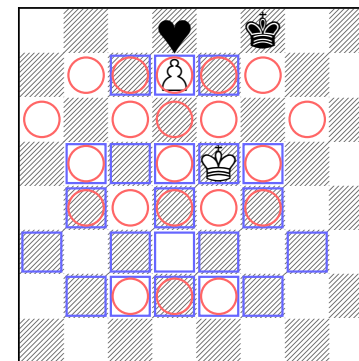
Original twinning also in **MR-3** – different, but quite close stipulations lead to a very harmonic Allumwandlung! Comparable deep logic also in the two solutions of **MR-4**. Here white needs first to free rebirth places for the black mating units. Great that those initial rebirths do not change anything in the flight-observing role of the captured black units, underlining once again the crystal-clear logic of the white maneuvers.

For the solution of **MR-5** we find a good description in the FIDE Album 2010-2012 (G84): “To make move of Pe2 possible, both d2 and f2 have to be occupied. Foreplans block rebirth squares of black pieces and allow play of bB or bS respectively to f2. Dual avoidance, switchbacks”. Again very specific logic taking advantage of the unique mix of the two conditions. I did not forget the final **MR-6** after I solved it 20 years ago! The two solutions feature a cyclic shift of functions of 5 thematic white pieces (queen, both bishops, knight, and the wPd4) all well organized by the different captures and rebirths of those units. “A problem of great intellectual originality”, as noted by the tournament judge Maryan Kerhuel. We are happy that this real artist continues to provide valued contributions for our bulletin and is even our judge for this year's tournament. Wish you much joy with those problems, Manfred!

MR-1

Manfred Rittirsch
König & Turm 2001

TT 1st Prize

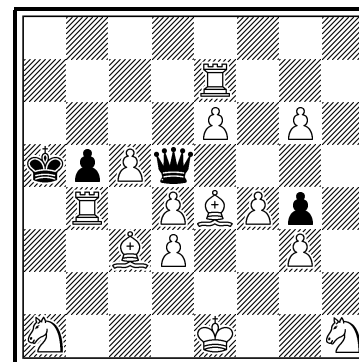


ser-00/0 36 C+ (2+2)
Antircirce Circe
Lebkuchen d8

MR-2

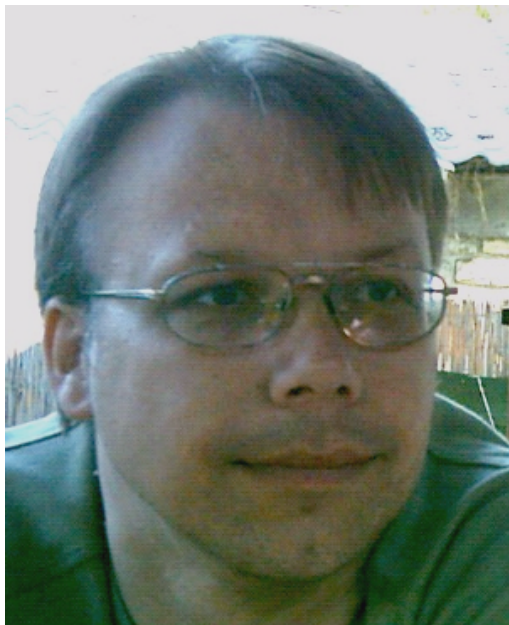
Manfred Rittirsch
Die Schwalbe 1986

2nd Honourable Mention



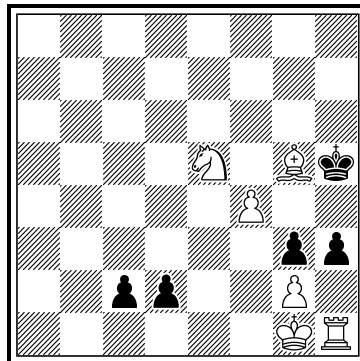
ser-h= 9 C+ (14+4)
Circe
b) ♔a5→h5

ARTICLES



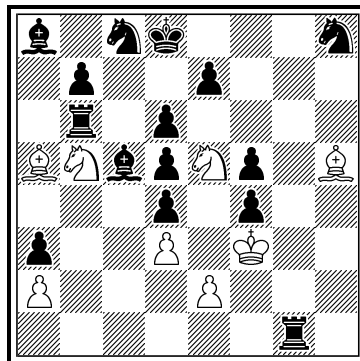
Manfred Rittirsch (Andernach, 2014)
Photo credit: Franz Pachl

MR-3
Manfred Rittirsch
1st TT Problemesis
2006-2009
1st Prize



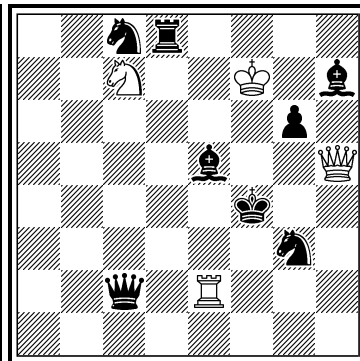
ser-!= 8 by Black C+ (6+5)
b) ser-h= 8

MR-5
Manfred Rittirsch
feenschach 2010
1st Honourable Mention
"it takes two" – in memoriam
T. Steudel



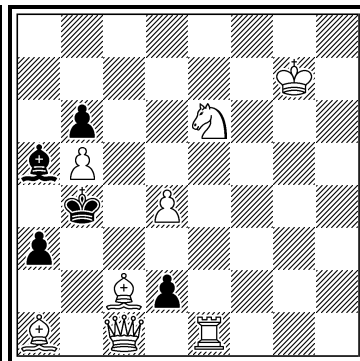
ser-h= 12 C+ (8+15)
Anticirce Isardam
2 solutions

MR-4
Manfred Rittirsch
harmonie-aktiv
Alex-Lehmkuhl-MT 2014
Prize



ser-s# 6 C+ (4+8)
Circe
2 solutions

MR-6
Manfred Rittirsch
feenschach 1997
4th Prize



ser-h= 5 C+ (8+5)
Circe
b) – ♞ a3

Solutions:

MR-1:
1.Ke5-f6-g5-g4-f3-e3-d3-c3-b3-a4-a5-b6-a7-b8-c8 15.Kc8×d8[bLKd1 + wKe1] 16.Ke1-f1-g2-f3-g4-g5-f6-e6-d6-c6-b6-a5-a4-b3-a2 30.Ka2-a1 31.d7-d8=R! 32.Rd8×d1[bLKd1 + wRh1] 35.Kc1×d1 [bLKd1 + wKe1] 36.0-0

MR-2:
a) 1.Qd5×e6[Pe2] 2.Qe6×e4[Bf1] 3.Qe4×h1[Sb1] 6.Qa2×a1[Sg1] 9.Qe6-a6 Re7-a7 =
b) 1.Qd5×d4[Pd2] 2.Qd4×c3[Bc1] 3.Qc3×a1[Sg1] 6.Qh4×h1[Sb1] 9.Qg5-h6 Re7-h7 =

MR-3:
a) 1.d2-d1=B 2.c2-c1=R 3.Rc1-c2 5.Bf3×g2 6.Bg2×h1 7.Rc2-h2 8.g3-g2 !=
b) 1.d2-d1=S 2.c2-c1=Q 3.Qc1-c8 6.Sf5-h4 7.h3×g2 8.Qc8-h3 Rh1×h3 =

MR-4:
i) 1.Qh5-h3 2.Qh3×c8[Sg8] 4.Qh3×h7[Bc8] 5.Qh7-h5 6.Sc7-e6+Bc8×e6[Sb1] #
ii) 1.Re2-d2 2.Rd2×d8[Rh8] 4.Rd2×c2[Qd8] 5.Rc2-e2 6.Sc7-d5+Qd8×d5[Sb1] #

MR-5:
i) 1.Rb1? 2.Sf7?? 1.Kd8-c7 2.Kc7-b8 3.Rg1-b1 4.Sh8-f7 7.Sg4-f2 8.Rb1-g1 10.Kc7-d8 12.Rd1-d2 e2-e3 =
ii) 1.Rc1? 2.Bb4?? 1.Rg1-f1 3.Ke8-f8 4.Rf1-c1 5.Bc5-b4 7.Be1-f2 8.Rc1-f1 10.Ke8-d8 12.Rd1-d2 e2-e4 =

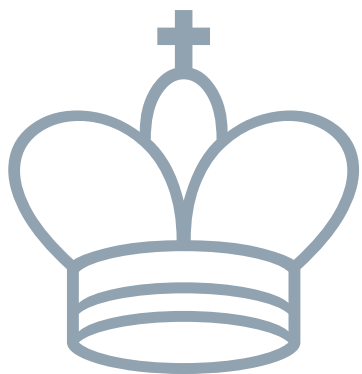
MR-6:
a) 1.d2×e1=R 2.Re1×e6[Sb1] 3.Re6-e8 5.Ra8-a6 Sb1×a3[Pa7] =
b) 1.d2×c1=S[Qd1] 3.Sb3×a1[Bc1] 4.Sa1×c2[Bf1] 5.Sc2×d4[Pd2] Re1-e4 =

Arno Tüngler
Bishkek, May 15th, 2018

Proca-variations with ♔e1 and ♕e3

by Andreas Thoma

“Originality is only variation.”
-- Holbrook Jackson



Proca-variations with ♖e1 and ♜e3

Andreas Thoma

Cornel Pacurar asked me to write a few words about the 12 originals I had sent him some time ago. If you do not know retros at all, you are invited to have a look at our article “Welcome to KLAN” (together with Klaus Wenda) in the December 2017 issue of the *Bulletin*. Very interesting is also Thomas Brand’s blog, www.thbrand.de.

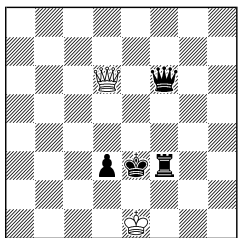
To give you an idea about the composer behind the problems: I was born exactly one year before D-day during World War II. My first trip to Canada was in 1964, when I stayed with an old friend in Victoria for a week. In the following years, my wife and I enjoyed your beautiful country during trips to Vancouver Island, Bella Coola and Lake Louise. In 1975 we drove the Alkan up to Alaska and back. In 1996 we took two years off from teaching and lived for one year near the Canadian boarder in Priest River Idaho at the Pend Oreille River. Since 1981 we’ve been enjoying our little farm in Groß Rönnau not far from Bad Segeberg, well-known for the Karl May festival with Pierre Brice as Winnetou.

Turning to chess, I must confess that I was more or less forced to have a closer look at retros when I was judging a tournament. I suddenly started to like them – especially Procas with Anticirce – and so far I composed about 450, some complicated, but mostly shortmovers, which could be solved by a “regular” solver.

In the following 12 problems the kings are always on the same spots, e1 and e3, respectively, an initial position which turned out to be very fruitful. They are all Proca Retractor with the Anticirce Cheylan condition (in Anticirce Cheylan white/black is not allowed to (un)capture a black/white piece on its rebirth square). The reason that they all have the same condition is the program *Pacemaker*, which only verifies retros with this condition. Now some hints to the problems:

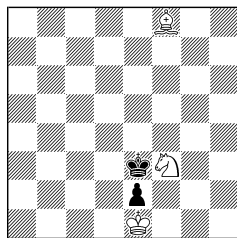
1. (a) Without the ♔ white could mate with Qe5, so try to get the ♔ away
(b) Same idea, different way
2. The ♙ mates from c1
3. Block the ♙’s rebirth square and mate with the ♖
4. Force a piece to d2 and mate with the ♖ on e4
5. (a) That’s easy
(b) Move the ♖ to the field on which the ♔ mated in a)
(c) Same position for the ♖. If you uncapture the wrong piece on move 3., black can mate (fd – forward defense)
6. Of course the mating piece is the ♔, but what about the ♔?
7. The ♔ mates on d2
8. The ♙ mates
9. Mate with the ♖ on e4, and make sure that the black knights and the black rook are lame ducks
10. The ♔ mates on c3
11. Just enjoy playing through the solutions
12. (a) The ♖ mates on e4
(b) Similar to a), but this time the ♔ mates on e2

1
Andreas Thoma
original



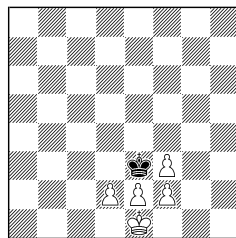
-2/#1 C+ (2+4)
b) ♙f3
Proca Retractor
Anticirce Cheylan

2
Andreas Thoma
original



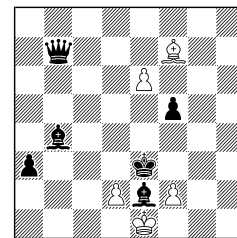
-3/#1 C+ (3+2)
Proca Retractor
Anticirce Cheylan

3
Andreas Thoma
original



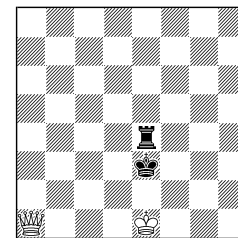
-3/#1 C+ (5+1)
Proca Retractor
Anticirce Cheylan

4
Andreas Thoma
original



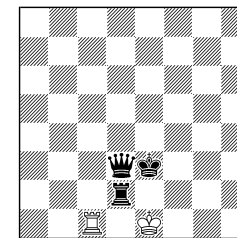
-3/#1 C+ (5+6)
Proca Retractor
Anticirce Cheylan
No forward defence (fd)

5
Andreas Thoma
original



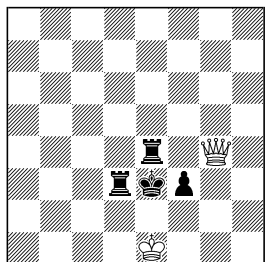
-2/#1 (2+2)
b) ♜e2
c) b) ♙a1 -4/#1
Proca Retractor
Anticirce Cheylan

6
Andreas Thoma
original



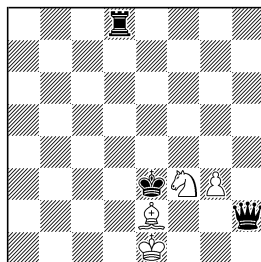
-4/#1 (2+3)
Proca Retractor
Anticirce Cheylan

7
Andreas Thoma
original



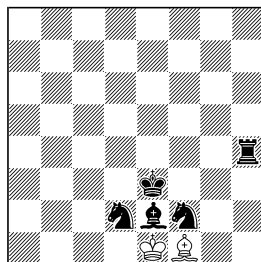
-4/#1 (2+4)
Proca Retractor
Anticirce Cheylan

8
Andreas Thoma
original



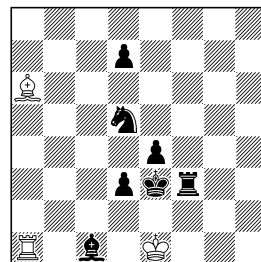
-4/#1 (4+3)
Proca Retractor
Anticirce Cheylan

9
Andreas Thoma
original



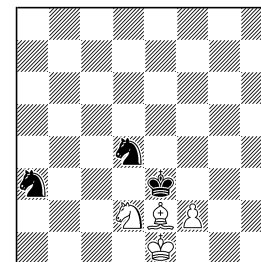
-4/#1 (2+5)
Proca Retractor
Anticirce Cheylan

10
Andreas Thoma
original



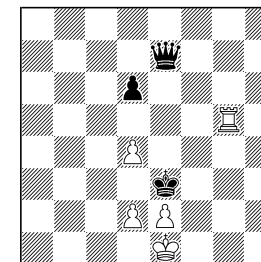
-4/#1 (3+7)
Proca Retractor
Anticirce Cheylan

11
Andreas Thoma
original



-5/#1 (4+3)
2 Solutions
Proca Retractor
Anticirce Cheylan

12
Andreas Thoma
original



-5/#1 (5+3)
2 Solutions
Proca Retractor
Anticirce Cheylan

1) Andreas Thoma :

- a) 1.Kf1×Qf2→e1 Qd8-f6+ 2.Ke1-f1 & forward: 1.Qd6-e5#
b) 1.Kf5×Qe4→e1 Qd8-f6+ 2.Qe5-d6 & forward: 1.Kf5×Qe4→e1#

2) Andreas Thoma :

- 1.Ke1×Rf1→e1 Rf2-f1+ 2.Kd5×Pe6 e7-e6+ 3.Se5-f3 & forward: 1.Bf8×e7→c1#

3) Andreas Thoma :

- 1.Kd5×Pc6→e1 Pc7-c6+ 2.Pg6×Bf7→f2 Be8-f7+ 3.Pf2-f3 & forward: 1.Kd5-e4#

4) Andreas Thoma :

- 1.Pc5×Rd6→d2 Rd2-d6+ 2.Ke5×Pf6→e1 Qe7-b7+ 3.Be8-f7 & forward: 1.Ke5-e4#

5) Andreas Thoma :

- a) 1.Kg2×Pf3→e1 Pf4-f3+ 2.Kf1-g2 & forward: 1.Qa1-c3#
b) 1.Kc3×Rb3→e1 Rb8-b3+ 2.Qe1-a1 & forward: 1.Qe1-g3#
c) 1.Ke1×Pf2→e1 Pf3-f2+ 2.Ke1×Rf1→e1 Rf2-f1+ 3.Kc3×Rb3→e1 Rb8-b3+ (3.K×Q? Qb8-b2/3/4 & forward: 1.Qb1#! (fd!)) 4.Bb2-a1 & forward: 1.Bb2-c1#

6) Andreas Thoma :

- 1.Ke1×Pf2→e1 Pf3-f2+ 2.Ke1×Rf1→e1 Rf2-f1+ 3.Kd8×Be7→e1 B~e7+ (Kd8×Bc7? Be5-c7+ & 4...Ba1!) 4.Rc4-c1 & forward: 1.Rc4-e4#

7) Andreas Thoma :

- 1.Ke6×Qe5→e1 Rd8-d3+ 2.Kd6-e6 Qh8-e5+ 3.Kd7-d6 R~d8+ 4.Qg2-g4 & forward: 1.Qg2-d2#

8) Andreas Thoma :

- 1.Ke1×Bd2→e1 Bc1-d2+ (1...Rf8-d8?) 2.Ke1×Bd2→e1 Rf8-d8+ 3.Kf5×Qf4→e1 Rd8-f8+ 4.Bb5-e2 & forward: 1.Pg3×Qf4→f2#

9) Andreas Thoma :

- 1.Kg6×Bh7→e1 Bg8-h7+ 2.Bc6×Be8→f1 Bd7-e8+ 3.Kf5-g6 Be8-d7+ 4.Ba8-c6 & forward: 1.Kf5-e4#

10) Andreas Thoma :

- 1.Ke1×Rf1→e1 Rf2-f1+ 2.Rc2×Bd2→a1 Rf8-f3+ 3.Ke5×Pd6→e1 Se7-d5+ 4.Rc3-c2 & forward: 1.Ba6×Pd3→f1#

11) Andreas Thoma :

- a) 1.Ke1×Qd1 I.Qa4-d1+ II.Qb3-d1+ (1...Qc2-d1+? 2.Kg6×Bh7→e1 Qc8-c2+ 3.Kf5-g6 Se6-d4+ 4.Sf3-d2 & forward: 1.Be2-b5#)
I. 2.Kb6×Ba7→e1 Bb8-a7+ 3.Kc6-b6 Sb5-d4+ 4.Kd6-c6 Sc7-b5+ 5.Ke5-d6 & forward: 1.Be2-b5#
II. 2.Ke1×Qd1→e1 Qc2-d1+ 3.Kg6×Bh7→e1 Qc8-c2+ 4.Kf5-g6 Se6-d4+ 5.Sf3-d2 & forward: 1.Be2-b5#
b) 1.g5×f6ep→f2 Pf7-f5 2.Ke1×Pf2→e1 Pf3-f2+ 3.Ke1×Rf1→e1 Rf2-f1+ 4.Kf5×Qg6→e1 Qg8-g6+ 5.Bf1-e2 & forward: 1.Sd2-c4#

12) Andreas Thoma :

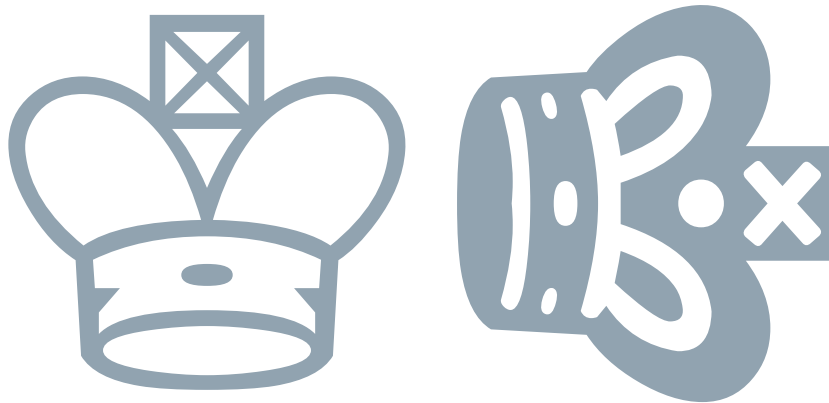
- a) 1.Kf5×Pg6→e1 Pg7-g6+ 2.Pc6×Bd7→d2 Be8-d7+ 3.Pd5×Be6→e2 Bf7/g8-e6+ 4.Ke5-f5 Be6-f7/g8+ 5.Rg2-g5 & forward: 1.Ke5-e4#
b) 1.Ke1×Pf2→e1 Pf3-f2+ 2.Kf5×Pg6→e1 Pg7-g6+ 3.Pc6×Bd7→d2 Be8-d7+ 4.Pd3×Be4→e2 Bd5-e4+ 5.Rg2-g5 & forward: 1.Rg2-e2#

Groß Rönna, Germany, April 5 2017

Four Rebuses For The Bulletin

by Jeff Coakley & Andrey Frolikin

"Est modus in rebus.
There is a measure in things."
- Satirae, bk.1, no.1, l.106.



The Reader (Nina Omelchuk, 2018)

FOUR REBUSES FOR THE BULLETIN

Jeff Coakley
&
Andrey Frolikin

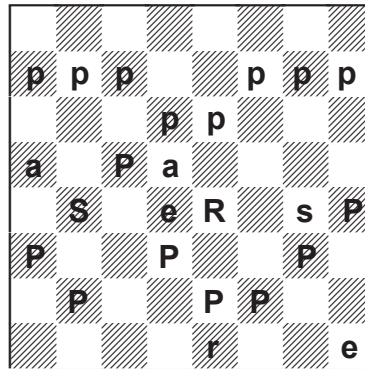
As the title says, this article features four rebuses. The first three are the standard type, with the usual sort of retro content. The fourth is something else.

Of most interest to theorists is the detailed explanation of *retro-opposition* in the solution to problem 3.

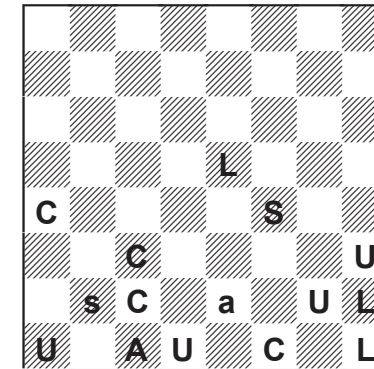
In the spirit of the puzzles, a picture rebus and a riddle are also included.

Thanks to Nina and Antoine for the fun artwork.

F-1 "Passers"
Andrey Frolikin
Jeff Coakley



F-2 "Calculus"
Andrey Frolikin
Jeff Coakley

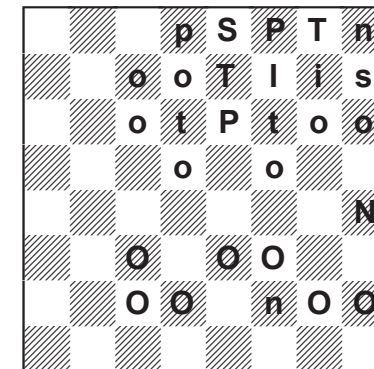


Each letter represents a different type of piece. Uppercase is one colour, lowercase the other. Determine the position. In problems 2 and 3, also determine the last move.

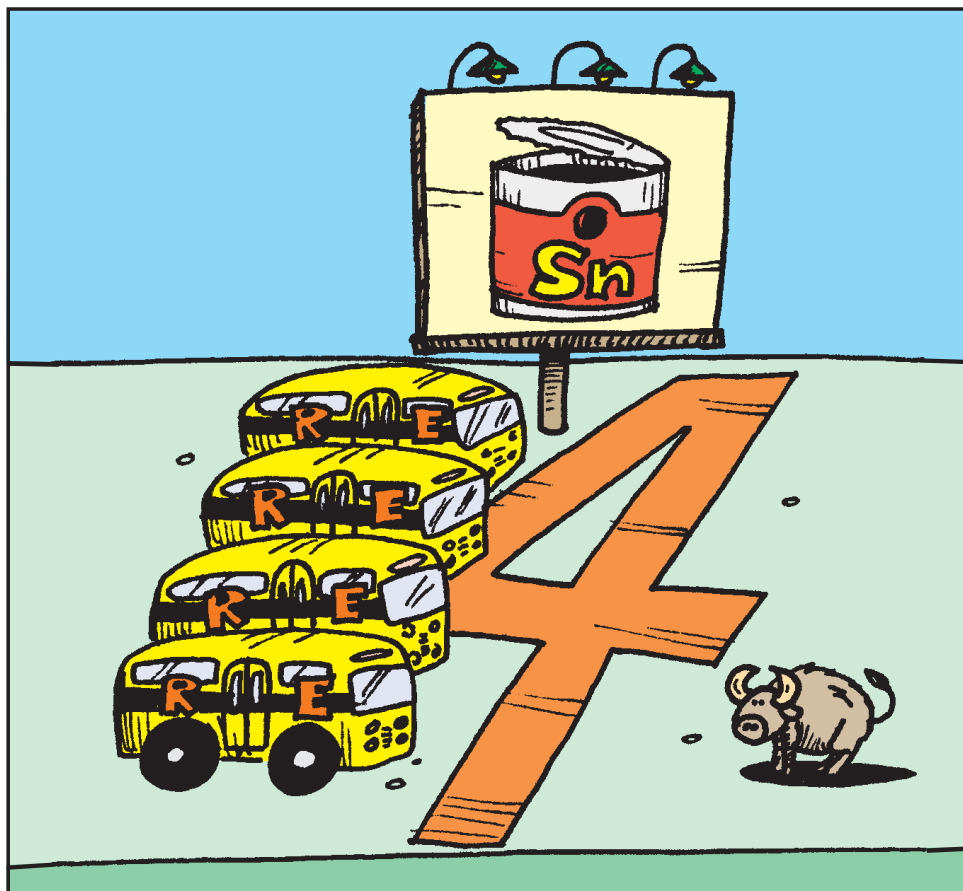


Unravelling a Logical Thread

F-3 "Opposition"
Andrey Frolikin
Jeff Coakley



(f7 = capital i)



Other articles about chess rebuses:

Bulletin issue 8

Bulletin issue 9

Bulletin issue 11

Bulletin issue 12

Problemas number 15

Puzzling Side of Chess 133

Puzzling Side of Chess 148

Puzzling Side of Chess 150

The Elvis Effect

Exploring Colours

Minimalism

Elvis Rides the Minibus

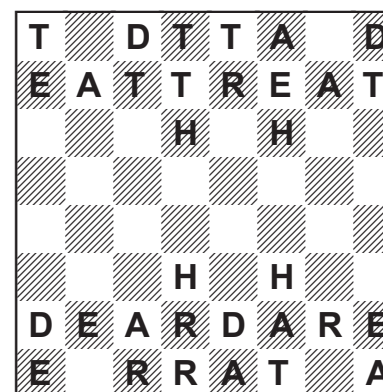
New Directions

Year of the Rebus

A Puzzle from Things

Mother of All Rebuses

F-4 "Thread"
Andrey Frolkin
Jeff Coakley



TOTAL MISPELLER

Each of the letters T H R E A D represents a different type of piece.

No indication is given for colour. Some instances of a letter are white, other instances of the same letter are black.

Every letter in this rebus is wrong. For example, if the piece on a1 is a rook, then the letter E does not represent a rook.

Determine the position and reletter the diagram correctly.

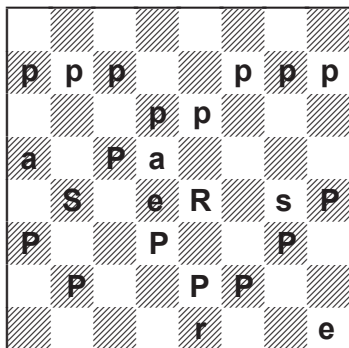
Riddle:

Who most appreciates good spelling?

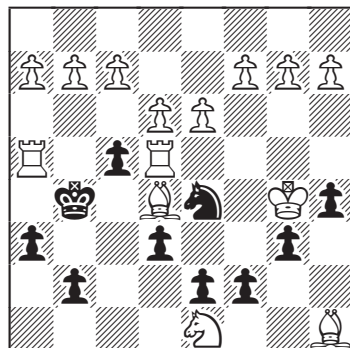
SOLUTIONS

There are often various ways to logically deduce a solution. We give the reasoning that we consider the most direct.

F-1 "Passers"



P = pawn
A = rook
S = king
E = bishop
R = knight
caps = black



(14 + 10)

♔ = (RS) Letters with one uppercase, one lowercase.

R ≠ ♔ If R = ♔

P ≠ ♔♖ (e2+ e6+) Both kings in check.

P ≠ ♗ (d3+ d6+) Both kings in check.

P ≠ ♗ (f2+ h7+) Both kings in check.

P = ♖

S ≠ ♔ (b4+ g4+) Both kings in check.

E ≠ ♔ (d4+ h1+) Impossible double check.

A ≠ ♔ (a5 d5) Two lowercase A's and all pawns on board.

SEA = (♖♗♘)

S ≠ ♗ (b4+) Impossible check. There was not a discovered check by d2-d3+ because a white bishop could not be on b4 with pawns on b2 and d2.

E ≠ ♗ (h1+) Impossible check.

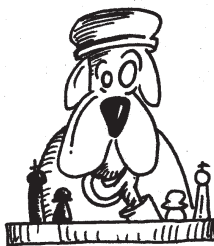
A ≠ ♗ If A = ♗ (d5+) Check.

E ≠ ♖ (d4+) Impossible double check.

S ≠ ♖ (g4+) Impossible double check.

♖ = ∅? No letter can be ♖.

No letter can be ♗. Impossible to assign pieces to SEA.



S = ♔

P ≠ ♔♖ (b7+ g3+ h4+)

P ≠ ♗ (f2+) If P = ♗ (f2+)

R ≠ ♔♖ (e4+)

R ≠ ♗ (e1+)

R ≠ ♖ (e1)

R = ∅?

P ≠ ♗ If P = ♗ (e2+)

R ≠ ♔♖ (e4+)

R ≠ ♖ (e1)

E ≠ ♔♖ (d4+)

E ≠ ♖ (h1)

ER = ∅?

Three checks.

Check.

Impossible double check.

Both kings in check.

On 1st rank.

Impossible to assign a piece to R.

Check.

Impossible double check.

On 1st rank.

Impossible double check.

On 1st rank.

Impossible to assign pieces to ER.

They cannot both be a knight.

P = ♖

R ≠ ♔ (e1+ e4+)

A ≠ ♔ (a5 d5)

E ≠ ♔ (d4 h1)

RAE = (♖♗♘)

R ≠ ♖ If R = ♖ (e4+)

A ≠ ♗ (a5+)

A ≠ ♗ (d5+)

A = ∅?

R ≠ ♗ If R = ♗ (e1+)

A = ♗ (d5+)

E ≠ ♖ (d4+)

E = ∅?

Both kings in check.

Two small A's and all pawns on board.

Two small E's and all pawns on board.

Check.

Both kings in check.

Both kings in check.

Impossible to assign a piece to A.

Check.

Only explanation for bishop check.

Triple check.

Impossible to assign a piece to E.

R = ♗

AE = (♖♗)

A ≠ ♗ If A = ♗ (a5+)

E ≠ ♖ (d4+)

Check.

Impossible double check.

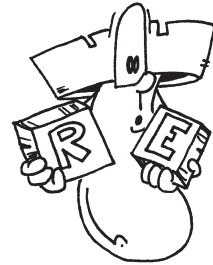
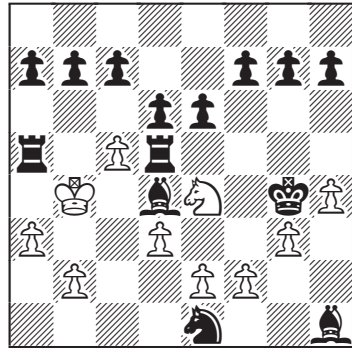
A = ♖

E = ♗

Everything is solved, except for colouring. See next page.

F-1 *continued*

caps ≠ white See diagram.

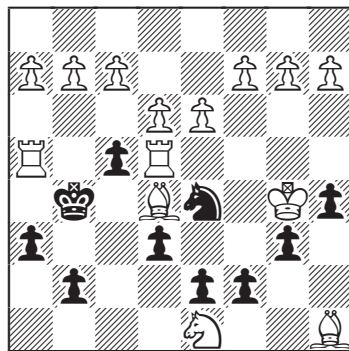


try: caps = white

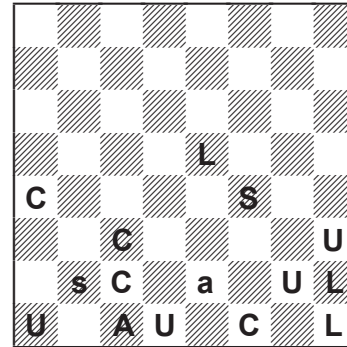
If caps = white, it is impossible for both black bishops and both black rooks to be “outside” the black pawn wall. Two rooks and one bishop could escape by means of the cross captures ...e7xd6 and ...d7xe6, but not the second bishop. This retro device is known as *RB exclusion*. See *Bulletin 8*, EE-8 “Rock ‘n’ Roll” for another example.

caps = black Yes, the position is legal.

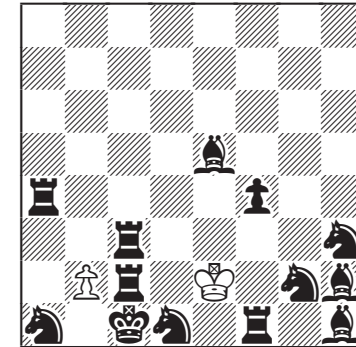
Sixteen passed pawns, with one of each colour on every file, required 8 cross-captures, an even number by both sides. This corresponds exactly to the missing pieces: 2 white, 6 black.



F-2 “Calculus”



C = rook
A = king
L = bishop
U = knight
S = pawn
caps = black
last move
1...d2-d1=S+



(2 + 13)

♔ = (AS)
CLAU ≠ ♚
S ≠ ♙

Letters with one uppercase, one lowercase.

On 1st rank.

If S = ♙

C ≠ ♖ (c2+ c3+) Impossible double check.

The king on b2 is in check by C (♘a4+, ♖c2+, or ♗c3+).

U ≠ ♗ (a1+) Impossible double check.

U ≠ ♘ (d1+) Impossible double check.

U = ♗

A ≠ ♗ (c1+) Impossible double check.

A ≠ ♘ (e2+) Both kings in check.

A = ∅? No piece can be assigned to A.

A = ♗

C ≠ ♖ (c2+ f1+) Impossible double check.

C+ check

The king on e2 is in check by C (♘c3+, ♖c2+, or ♗f1+).

U ≠ ♗ (d1+ g2+) Three checks.

Both kings in check.

S ≠ ♙ (b2+)

If L = ♗ (e5+) Double check.

L ≠ ♗

C = ♘ (c3+) Se4-c3+ is only possible double check.

U ≠ ♗ (d1+) Three checks.

U ≠ ♖ (g2+) Three checks.

U = ∅? No piece can be assigned to U.

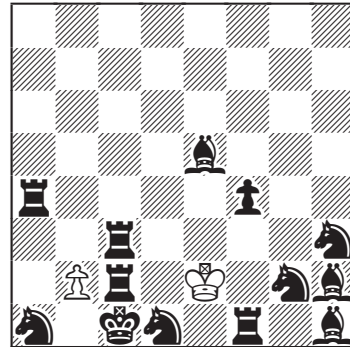
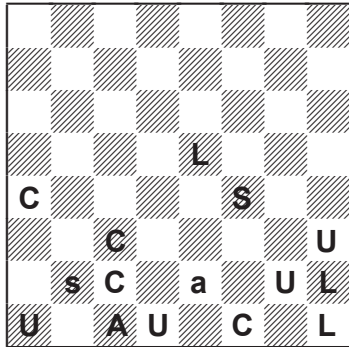
♔ = ∅

There are no queens on the board.

S = ♙

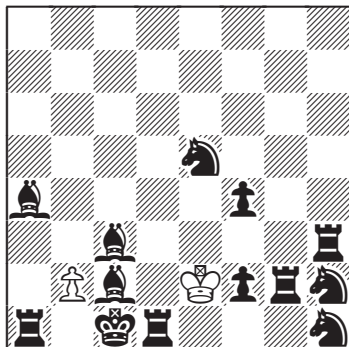
Only letter not on 1st rank.

F-2 continued



A = ♔ King on e2 is in check by C.
 S = ♙ caps = black If caps = white, the black pawn on b2 is checking the white king on c1. Both kings in check.

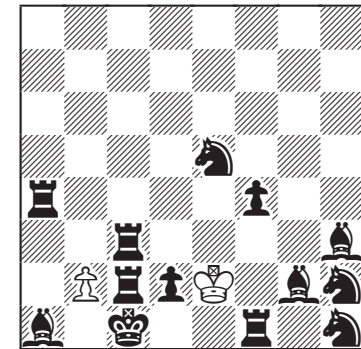
CLU = (♖♗♘)
 L ≠ ♖ If L = ♖ (e5+) Double check.
 C = ♘ (c3+) Se4-c3+ is only possible double check.
 U ≠ ♗ (d1+) Three checks
 U = ∅? No piece can be assigned to U.
 U ≠ ♖ If U = ♖ (g2+) Double check.
 C = ♗ (f1+) Only possible double check is...f2-f1=B+.
 L = ♘ See diagram.



try: before ...f2-f1=B+

C = ♖ (c2+) Check. Last move had to be a discovered check by ...d2-d1=B+ or ...d2-d1=S+
 U ≠ ♗ If U = ♗ (d1+) Double check.
 L = ♘ See diagram.

This position, before ...d2-d1=B+, is illegal because there is no move for White on the previous turn. The king would be in an impossible multiple check on any square he could have moved from, and the pawn on b2 is still on its original square.



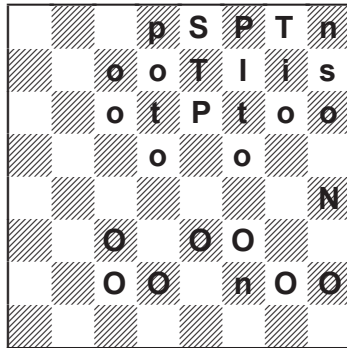
try: before ...d2-d1=B+

U = ♘
 L = ♗
last move: 1...d2-d1=S+

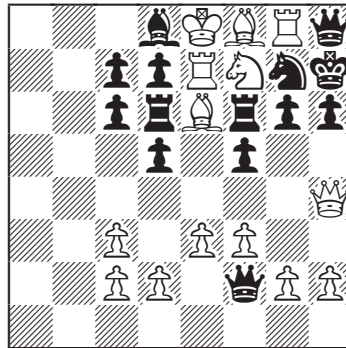
White's previous move was 1.Kd3>e2. It may or may not have been a capture.



F-3 "Opposition"



P = bishop
 O = pawn
 S = king
 I = knight
 T = rook
 N = queen
 caps = white
 last move
 1...Sh5-g7+



(14 + 14)

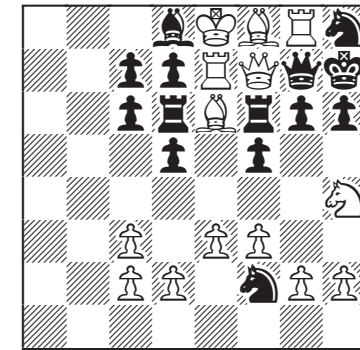
- ♔ = (SI) Letters with one uppercase, one lowercase.
- I ≠ ♔ The two eyes are adjacent, a *pseudo king pair*.
- S = ♔
- NPT ≠ ♖ On 8th rank.
- I ≠ ♖ If I = ♖, there are at least 10 promotions (O's). Plus 2 passed pawns (f7 g7), for a total of 12 pro-passers. That requires four *pawn x pawn* captures, which accounts for all missing pieces. However, there is a problem with the number of queens.
 - If O = ♔ There were 2 more promotions (O's).
 - If O ≠ ♔ Another promotion occurred because three queens are on the board. All remaining letters have 3 or more instances.
- In both cases, the additional promotions are impossible.
- O = ♖
- caps = white There are only 4 missing pieces. If caps = black, the pawn formation would require more than 4 captures.
- P ≠ ♔♖ (d8+) Impossible check. The last move was not a capture on d8 because both missing white pieces were captured by black pawns on the c-file and d-file.
- P ≠ ♗ (f8+) Impossible check.
- P = ♗
- T ≠ ♔ (g8+) Impossible check.
- T ≠ ♗ (d6+ f6+) Impossible double check.
- T = ♖

IN = (♔♗)

So far, the analysis has been fairly straightforward. This is where things get tricky. Deciding piece assignment for the last two letters is determined by *retro-opposition* at a depth of 21 plies.

I ≠ ♔ If I = Q, it is impossible to "release the cage". Diagram A.

White is missing two pieces. They were captured by black pawns on the c-file and d-file. Black is missing two pieces. One was captured by b2xc3, on a dark square. The other is a light-square bishop.



A

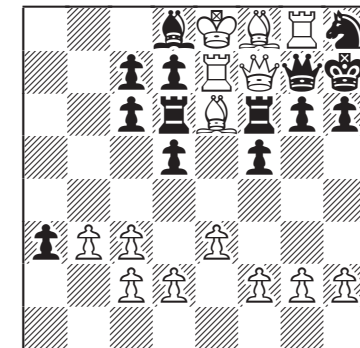
try: I = ♔ N = ♗

The invisible clues in this position are the missing a-pawns. The white a-pawn necessarily promoted, either to be captured by a black pawn or to "replace" the white piece that was captured by a pawn. The black a-pawn also had to promote, either to be captured on c3 or to replace the black piece that was captured there.

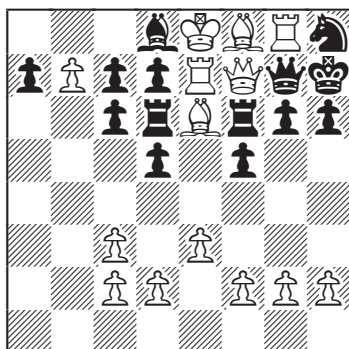
In order for both a-pawns to promote, the white a-pawn had to capture the black light-square bishop on the b-file (b3, b5, or b7). This could only happen after Black played ...b7xc6, freeing the bishop from c8, and before the black a-pawn "passed by" on the a-file to promote.

The only two pieces with reverse mobility are the knights at f2 and h4. To release the cage, these knights must unpromote on a1 and b8. Then the white pawn has to uncapture the black light-square bishop.

The capture was not made on b3. Diagram B. After the retraction 1.a2xBb3 Bb3-c4, White has no move on the preceding turn. Retrostalemate.



B



C

The capture was not made on b7. Diagram C. After the retraction 1.a6xBb7 Bb7-c8 2.a5-a6 b7xSc6, there was no way for the black rook on a8 to escape, so the position is illegal.

Disproving a capture on b5 is more complicated. There are two lines of retraction to consider.

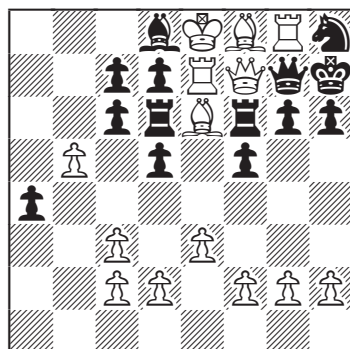
1...Sd3-f2 2.f2-f3 Sc5-d3 3.Sf3-h4 Sb3-c5 4.Se5-f3 Sa1-b3
5.Sd3-e5 Sb3-a1 6.Sc5-d3 Sa1-b3 7.Sa6-c5 Sb3-a1 8.Sb8-a6 Sa1-b3
9.b7-b8=S a2-a1=S 10.b6-b7 a3-a2 11.b5-b6 a4-a3 Diagram D.

This is the critical moment of *retro-opposition*. The pieces are on the right squares, but not at the right time. The cage could be released if it were Black's turn to retract. For example, if White "passes a turn", 12...a5-a4 13.a4xBb5 Ba6-b5 14.a3-a4 Bc8-a6 15.a2-a3 b7xSc6!

But White cannot pass and must unplay 12.b4-b5, which is sufficient to show that a4xBb5 was impossible in this line. It is not necessary for the proof, but a further regression to retrostalemate is 12...a5-a4 13.b3-b4 a6-a5 14.a2xBb3 Bc4-b3.

No knight can gain a tempo in the previous retroplay, so the position in diagram D can only be achieved with White to unplay.

The other reverse line to consider is 7...a2-a1=S 8.Sb8-a6 a3-a2 9.b7-b8=S a4-a3 10.b6-b7 a5-a4 11.b5-b6. Retro-opposition once again. Diagram E. If it were White's turn to retract, the cage can be released. 12.a4xBb5 Ba6-b5 13.a3-a4 Bc8-a6 14.a2-a3 b7xSc6!

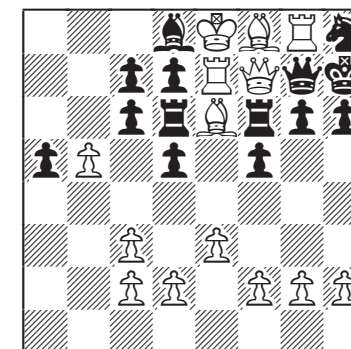


D

However, it is Black's turn to retract, with two options.

11...a6-a5 12.a4xBb5 a7-a6
13.a3-a4 Ba6-b5 14.a2-a3 Bc8-a6
Retrostalemate.

11...a7-a5 12.a4xBb5 Ba6-b5
14.a3-a4 Bc8-a6 15.a2-a3 b7xSc6.
The position is illegal because there was no way for the black rook on a8 to escape.



E

Therefore, $I \neq \text{♔}$.

Piece assignment was determined at a depth of 21 plies (line D).

I = ♘

N = ♔

last move = 1...Nh5-g7+

This move was not a capture because the two missing white pieces were taken by pawns on the c-file and d-file. There is no cage. The position is easily released.

General Remarks on Retro-opposition

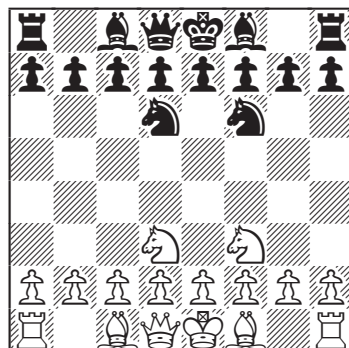
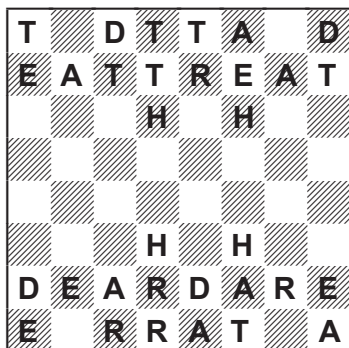
Retro-opposition is a situation that occurs in a line of retroplay whose aim is to release a cage. With one side to move, the position can be released. With the other side to move, it cannot.

In cases where a cage is unlockable, the pieces can retract to the squares where they are needed, but not with the proper timing. Attempts to reach the same squares with the other side to move typically fail because of retrostalemate, overbalance of material, or creation of an illegal cluster.

In a line of retraction leading to retro-opposition, each side must have at least one mobile piece and no piece should be able to gain or lose a tempo. Otherwise the critical position could be reached with the opposite side to move. Knights are notorious for their inability to gain a tempo, so they are the principal actors in a retro-opposition drama.

For more on the subject, see *Retrocages and Retroclusters: a Subjective Perception* (Frolkin/Kornilov) in *feenschach* 192 (2012).

F-4 "Thread"



(16 + 16)

Every letter is wrong. The correct spelling is determined by a process of elimination.

All 32 pieces are on the board, so we know that there are unmoved pawns along the 2nd and 7th ranks on the squares a2 a7 b2 b7 c2 c7 e2 e7 g2 g7 h2 h7. The letters on those squares are TREAD.

Only H is missing.

♞ = H

Because the H's on d3 d6 f3 f6 are wrong, the pieces on those squares are not pawns. This means that all pawns are still on their original squares. The only pieces that could be in front of them are knights.

♞ = (d3 d6 f3 f6) The only way to avoid an impossible multiple check is with white knights on the 3rd rank and black knights on the 6th rank.

Because all pawns are on their original squares, it is obvious which pieces are on the 1st and 8th ranks. It is only a question of determining the correct letters.

The letters in the corners are DATE. The letter R is not in a corner.

♖ = R

Letters on the "bishop squares" include TAD, but not E.

♗ = E

corrected spelling

T = knight

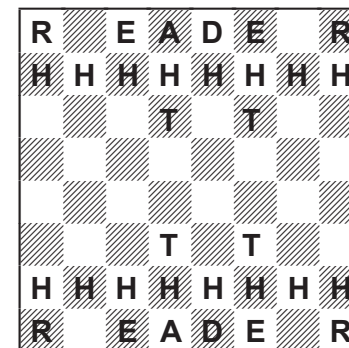
H = pawn

R = rook

E = bishop

A = queen

D = king



The letters on the kingly squares e1 and e8 are AT. No D.

♔ = D

There is a T on d8. No tea for the queen.

♚ = A

♞ = T The final piece is always the easiest.

Now it's time to fix the diagram. Not surprisingly, the corrected lettering reveals the answer to the riddle.

Who most appreciates good spelling?

The reader!

We hope you enjoyed the puzzles.

Jeff Coakley Prince Edward Island, Canada

Andrey Frolikin Kiev, Ukraine

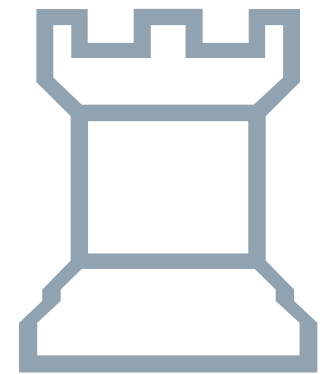
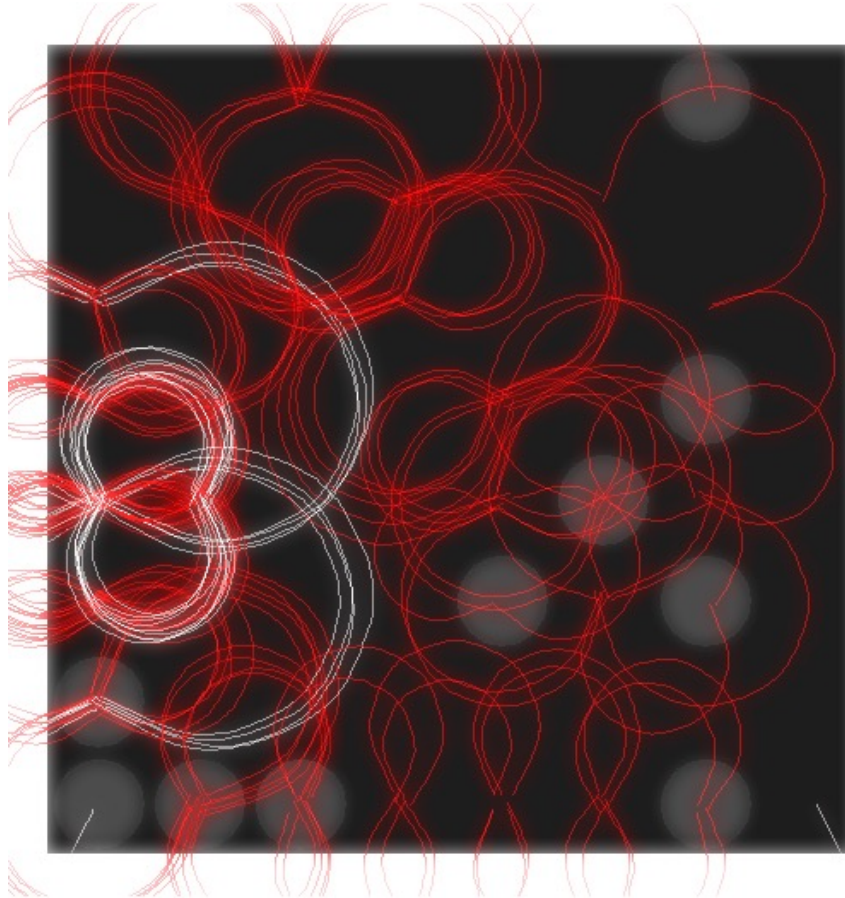
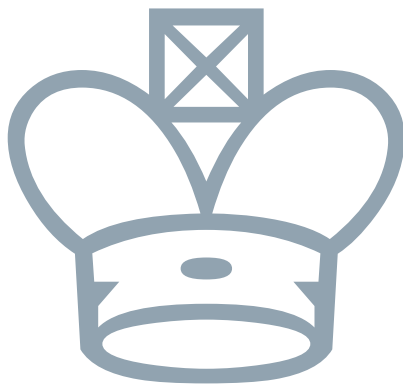
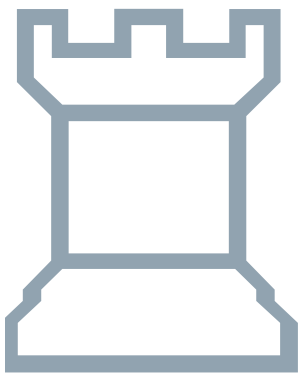
drawings by Antoine Duff (Montréal)

paintings by Nina Omelchuk (Kiev)

Record Breakers VI

by Arno Tüngler

"I always thought records were there to be broken."
– Michael Schumacher



RB-45 (see next page)
Cornel Pacurar, 2018 (*Rstudio* and *Pixlr*)

ARTICLES

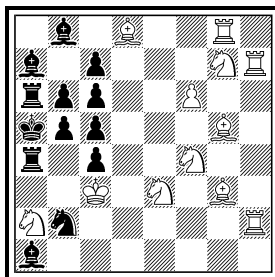
This series starts with two new absolute move-length records with promoted force, and we count both as really good achievements! **RB-45** adds 3 moves to our earlier record **HZ-40** in *CPB7*. And Branko (**RB-46**) extends by 5 moves his 18-years-old **HM-37** from *CPB10*.

As there are not a lot of new records for the already published articles in the orthodox and Circe realms, this time I will add a few task-breaking records to originals that have been published in our bulletin in the last years. With **RB-47** Branko had a smart find with amazingly 10 moves more than his **T281** in *CPB8*! And he also beats **T282** from the same issue by one move (**RB-48**), congratulations!

The same is also true for two series-circuit records with Vertical Mirror Circe (VMC) that were published in *CPB9* as **HC-149** and **HC-151**. Our improved versions (**RB-49** and **RB-50**) add 3, respectively a huge 19 moves to the former. More to come!

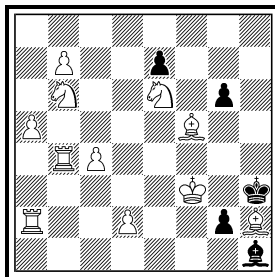
Arno Tüngler
Bishkek, May 12th, 2018

RB-45
Branko Koludrović
Paul Răican
Arno Tüngler
Original



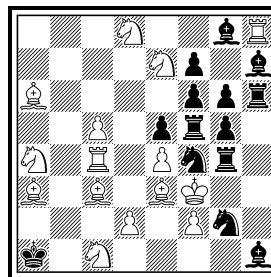
ser-hZa1 C+ (12+13)
216 Circe

RB-48
Branko Koludrović
Original



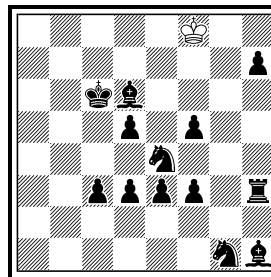
ser-hsZg5 C+ (11+5)
140 Circe

RB-46
Branko Koludrović
Original



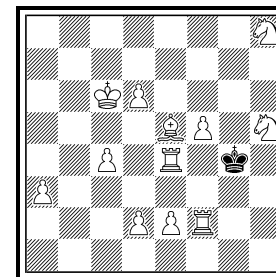
ser-h# C+ (15+14)
192 Circe

RB-49
Paul Răican
Arno Tüngler
Original



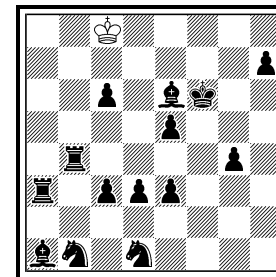
ser-RK 96 C+ (1+13)
VMC

RB-47
Branko Koludrović
Original



ser-hsZf7 C+ (12+1)
118 Circe

RB-50
Paul Răican
Arno Tüngler
Original



ser-RK C+ (1+14)
122 VMC

RB-45: 1.Ra4-b4 4.Ka3×a2[Sb1] 5.Ka2×b1 9.Ka4-a5 11.Ra4-a2 13.Ka4-a3 15.Ra4-b4 26.Kf3×g3[Bc1] 37.Ka4-a3 39.Ra4-a6 41.Ka4-a5 43.Ra4-b4 48.Kb1×c1 53.Ka4-a5 55.Ra4-a2 57.Ka4-a3 59.Ra4-b4 69.Ke4×e3[Sg1] 79.Ka4-a3 81.Ra4-a6 83.Ka4-a5 85.Ra4-b4 94.Kf1×g1 103.Ka4-a5 105.Ra4-a2 107.Ka4-a3 109.Ra4-b4 121.Kg4×g5[Bc1] 133.Ka4-a3 135.Ra4-a6 137.Ka4-a5 139.Ra4-b4 144.Kb1×c1 149.Ka4-a5 151.Ra4-a2 153.Ka4-a3 155.Ra4-b4 164.Ke5×f4[Sg1] 173.Ka4-a3 175.Ra4-a6 177.Ka4-a5 179.Ra4-b4 188.Kf1×g1 197.Ka4-a5 199.Ra4-a2 201.Ka4-a3 203.Ra4-b4 216.Kf7×g8[Rh1] Rh1×a1[Bf8] z

RB-46: 1.Ka1-b1 10.Kh4-h5 12.Rh4-h2 14.Kh4-h3 16.Rh4-g4 27.Ka7×a6[Bf1] 38.Kh4-h3 40.Rh4-h6 42.Kh4-h5 44.Rh4-g4 49.Kg1×f1 54.Kh4-h5 56.Rh4-h2 58.Kh4-h3 60.Rh4-g4 75.Kb5×a4[Sb1] 88.Kh4-h3 90.Rh4-h6 92.Kh4-h5 94.Rh4-g4 103.Kc2×b1 112.Kh4-h5 114.Rh4-h2 116.Kh4-h3 118.Rh4-g4 132.Ka4×a3 146.Kh4-h3 148.Rh4-h6 150.Kh4-h5

152.Rh4-g4 160.Kd1×c1[Sg1] 164.Kf1×g1 168.Kh4-h5 170.Rh4-h2 172.Kh4-h3 174.Rh4-g4 179.Kg7×h8[Ra1] 184.Kh4-h3 186.Rh4-h6 188.Kh4-h5 190.Rh4-g4 192.Kh4-h3 Ra1×h1[Bc8] #

RB-47: 1.Kg4-g5 16.Kc2×d2 31.Kh6×h5(Sb1) 48.Ke1×f2(Ra1) 66.Kg5×f5(Pf2) 84.Ke1×f2 103.Kf5×e4(Rh1) 105.Ke3×e2 118.Kf8-g8 & 1.Sh8-g6 Kg8-f7 z

RB-48: 1.Kh3-h4 8.Kf6×f5(Bf1) 17.Kh3×h2(Bc1) 29.Kc6×b7(Pb2) 43.Kg1×f1 48.Kb1×a2 69.Ka6×a5(Pa2) 90.Kb1×a2 112.Ka5×b4(Ra1) 131.Kc6×b6(Sg1) 140.Kh5-h4 & 1.Ra1-a5 g6-g5 z

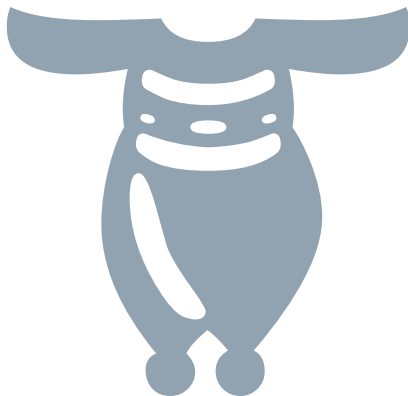
RB-49: 1.Kf8-f7 3.Ke6×f5[Pc7] 21.Kf1×g1[Sg8] 41.Kg4×h3[Rh8] 62.Kg1×h1[Bf8] 83.Kg4×f3 84.Kf3×e3[Pd7] 85.Ke3×d3[Pe7] 96.Ke8×f8[Bc8] RK

RB-50: 1.Kc8-c7 2.Kc7×c6[Pf7] 8.Kg8×h7[Pa7] 16.Ke1×d1[Sb8] 32.Kc5×b4[Ra8] 50.Kc1×b1 69.Kb4×a3 89.Kb1×a1[+bBc8] 109.Kb4×c3 110.Kc3×d3[Pe7] 111.Kd3×e3[Pd7] 122.Kd8×c8[Bf8] RK

Lab Notes

by Adrian Storisteanu

"At any rate, you never write it quite the way you want to."
- Sylvia Plath



• describit de orice telescopie obisnuit - deoarece piesele - si schimbă culorile
posibilitatile sunt mult mai ample, loopul propagându-se de partea
ori pînă aceluia piese!!!

Introducere
Piesele
Piese pe care
avea - întru întru un loop
rapid + toate piesele sunt pe
potele inițiale, în afară de
imediatul ad!

exchanges în fața pașii (isolated)

De fapt o problemă în care: important
ce promovăm aici [de pe... în...]
creșterea lanțului de înțelegere, și
într-un anumit timp!!!

➔ S-ar părea că totul se stabilizează pe o repede-u șahului obișnuit
ca posibilități inițiale pe care depinde - cu piese foarte
(care se-ntorc mereu la probabilitățile lor timp de promovare) se
pot (oare și) realiza lozouri mai inteligente 312121

Intelligent Fairy Pieces (Adrian Storisteanu, 1980s & Cornel Pacurar, 2018)

Lab notes

To my knowledge, she never scrapped any of her poetic efforts. With one or two exceptions, she brought every piece she worked on to some final form acceptable to her, rejecting at most the odd verse, or a false head or a false tail. Her attitude to her verse was artisan-like: if she couldn't get a table out of the material, she was quite happy to get a chair, or even a toy. The end product for her was not so much a successful poem, as something that had temporarily exhausted her ingenuity.

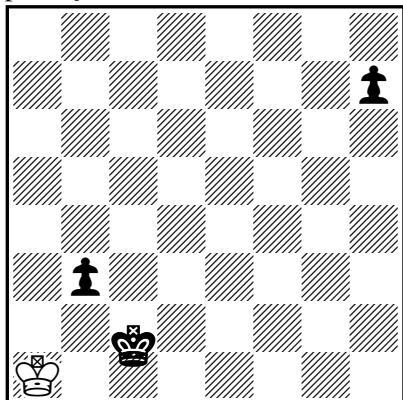
— Ted Hughes, in the Introduction to Sylvia Plath's *The Collected Poems*, 2008

Rien ne se perd, tout se transforme.

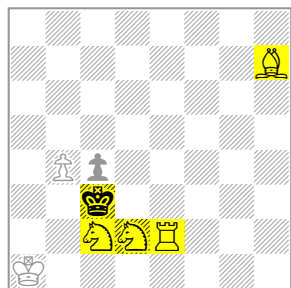
The retractor below was not really lost* to start with...**

LAB1b. Adrian Storisteanu

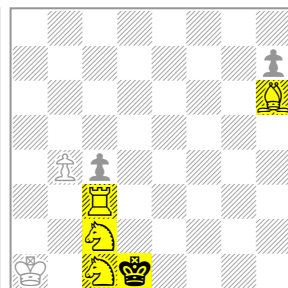
p.104 *feenschach* 212, 03-04/2015



adjust ♔ for -5b & =1



♔c2?



♔c1!

Try: set the bK on c2?

– 1.Kd2xSc2 2.Ke2xSd2 3.Kd3xRe2 4.Kc3xBd3 5.c4xb3e.p.?? & 1.Bd3xh7=, but 5.c4xb3e.p. is an illegal retraction, as a preceding b2-b4 is impossible due to the bK check;

Solution: set the bK on c1!

– 1.Kc2xSc1 2.Kc3xSc2 3.Kd2xRc3 4.Kd1xBd2 5.c4xb3e.p. & 1.Bd2-h6=.

Try and solution with all-uncapture retro play (five consecutive resurrections), and essentially-chameleon-echo stalemates. En-passant uncaptures. The try is the unique move sequence that 'solves' the setting with the bK on c2.

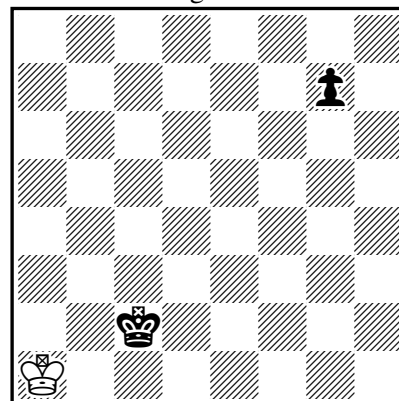
The wK doesn't participate in the actual solution's stalemate, but prevents cooks. For example, without wKa1: – 1.Kb2-c1 2.Kc3xSb2 3.Kc2xBc3 4.Kc1xBc2 & 1.Bc2xh7=. This, by the way, being the *unique* four-move solution for the no-wK position.

(*Just unexpectedly found, at a time when its *author* was not – detailed account in the source indicated.)

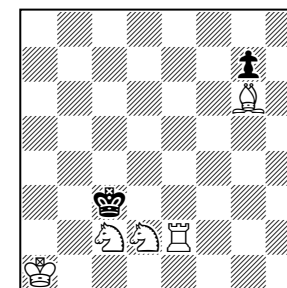
**...But it did transform. It evolved, with everything falling in place better than expected one slow but-as-it-turns-out-pretty-lucky evening, from some irresolute fiddling with this, shorter retractor here:

LAB1a. Adrian Storisteanu

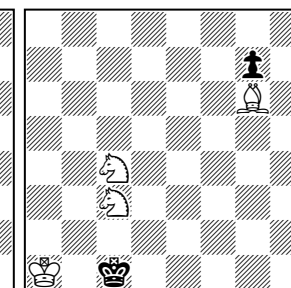
– original –



–4b & =1 b) ♔c2→b3



a



b

The twin settings are symmetrical to each other – therefore one might expect similarly mirrored solutions and stalemates. But then one would be disappointed (or not, really):

a) – 1.Kd2xSc2 2.Ke2xSd2 3.Kd3xRe2 4.Kc3xBd3 & 1.Bd3-g6=;

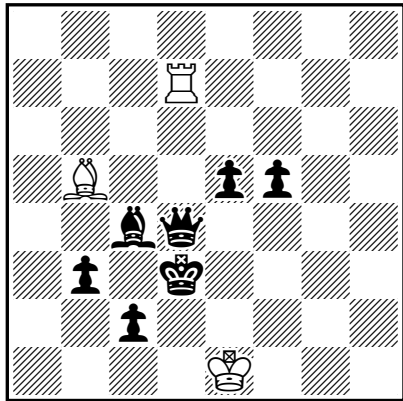
b) – 1.Kc4-b3 2.Kc3xSc4 3.Kc2xSc3 4.Kc1xBc2 & 1.Bc2-g6=.

Three straight-line consecutive resurrections in each part – on the rank in **a**, on the file in **b**. A wB caps the sequence of reinstatements, chiefly in order to prop Pg7.

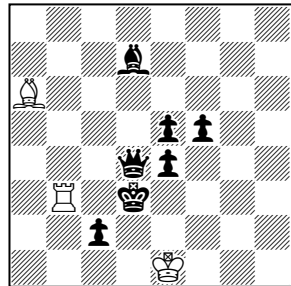
There is a faint preview of the pair-of-knights-plus-bishop echoes to come (though, oddly, not yet the chameleon), but no hints at all of the serendipitous un-passants – which will set apart solution from try.

Batteries included. The all-capture supercirce serial below took shape in the course of a few fast-paced e-mails. In supercirce the rebirth square of a captured piece is completely of your own choosing (as is, in fact, the rebirth itself). Here the rebirths are the main event, carrying out most of the gripping action – in a way, it is the primary moves (the captures themselves) that look more like secondary side effects:

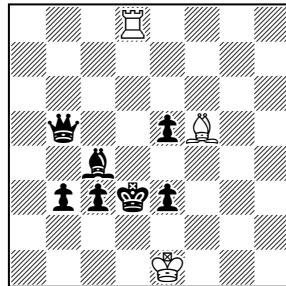
**LAB2a. Cornel Pacurar,
Adrian Storisteanu**
– original –



ser-h≠2 supercirce
b) ♠c2→c3



a



b

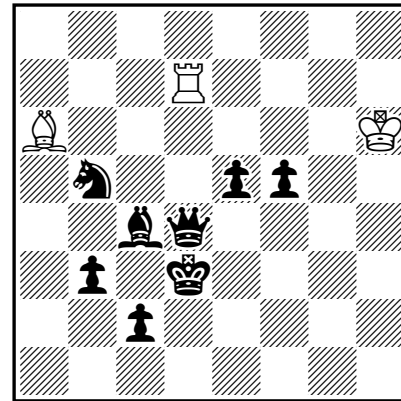
- a) 1.Bc4xb5[+wBa6] 2.Bb5xd7[+wRb5] Rb5xb3[+bPe4]≠
b) 1.Qd4xd7[+wRd8] 2.Qd7xb5[+wBd7] Bd7xf5[+bPe3]≠

Two batteries (diagonal in **a**, orthogonal in **b**) are being set up in the same fashion by the black piece presently pinned on the eventual firing line (bBc4 in **a**, bQd4 in **b**): its first move's fairy side effect pushes out the rear piece by one square to make room, its second move's sets the front piece in place – on the field formerly occupied by the rear piece, and (in good more-restrictive platzwechselcirce fashion) just vacated by the capturing black piece.

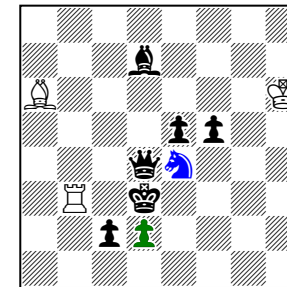
Finally, the fairy side effect of the double-check mate activation of the battery takes care of placing a blocking bP where it is most needed (e4 in **a**, then e3 in **b**). The bB and bQ exchange battery-building and stay-put-blocking roles.

Now, in the mate pictures the wK guards a bK flight (d2 in **a**, e2 in **b**), which is fine, but also *overguards* one already covered by the battery's rear piece: e2 in **a**, d2 in **b**. Luckily, purer mates are possible. (Also, *good grief*, more fairy captures.) All it takes is the removal of this wK, and the addition of another black-piece capture, whose blocking rebirth will take care of the flight originally controlled solely by the wK:

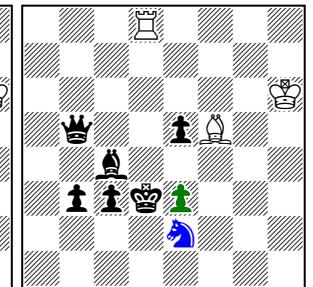
**LAB2b. Cornel Pacurar,
Adrian Storisteanu**
594. *KoBulChess.com* June 12, 2015



1w & ser-h≠2 supercirce
b) ♠c2→c3



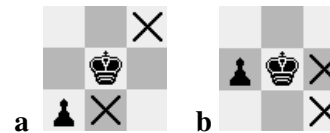
a



b

- a) 1.Ba6xb5[+bSe4!] & 1.Bc4xb5[+wBa6] 2.Bb5xd7[+wRb5] Rb5xb3[+bPd2]≠
b) 1.Ba6xb5[+bSe2!] & 1.Qd4xd7[+wRd8] 2.Qd7xb5[+wBd7] Bd7xf5[+bPe3]≠

The new version keeps, of course, all the good genes of its forerunner. But most importantly, the addition of the introductory white move turns out to shift the thematic focus of the problem *entirely*. In each phase white, through supercirce captures, indirectly blocks in its first move (a bS rebirth) and last one (a bP rebirth), two bK flights – d2 and e4 in **a**, e2 and e3 in **b**:



The field to block with the bS must be selected wisely, or it will misfire:

- a) 1.Ba6xb5[+bSd2?] ... Rb5xb3[+bPe4]≠? but 3.Sd2xRb3[e.g. +wRb5]!
b) 1.Ba6xb5[+bSe3?] ... Bd7xf5[+bPe2]≠? but 3.Se3xBf5[e.g. +wBd7]!

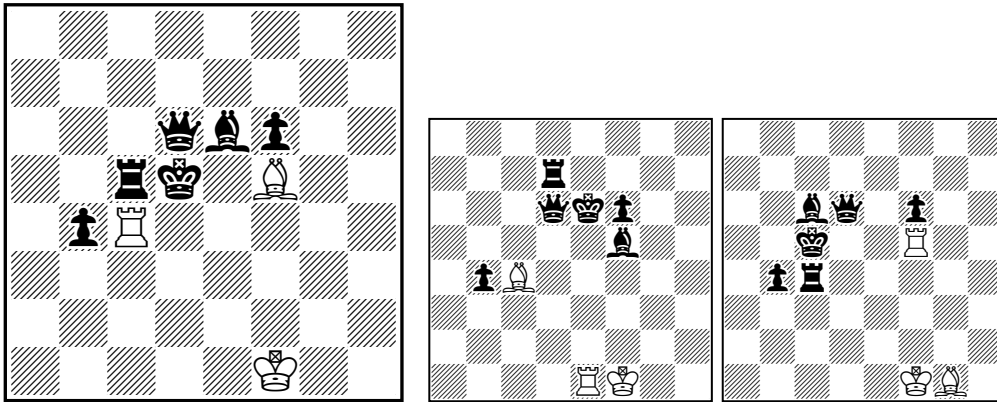
What we get is maximally-delayed effects: the refutation for the incorrect placement of the bS – which is done in the introductory move, well before the batteries are even set up, is only revealed at the very last possible moment – the fairy *side effect* of the *post-solution* supercirce dismantling of the battery mate (eminently a fairy enterprise, the mate being of the double-check kind). You cannot get more of a delay between cause and effect, namely move and underlying (anti)motivation, than this. (I'm sure Seider would have appreciated it.)

The play is completely characterized by supercirce capture side effects: white's effecting the 'self'-blockings of the bK, black's building of the white batteries, and the antidual motivations – the misplaced bS undoing the battery mate through an inconvenient rebirth of the firing piece.

Its evolutionary, unconventional stipulation format (*w-b-b-w* – which, despite its charming symmetry, is seen as just the half-fuddled *b-w-b-w* scheme of your ordinary helpmate) may, of course, preclude a full appreciation in more traditional circles. On the bright side, our original's publication occasioned my learning of the exceptional helpmate below, also carefully constructing supercirce batteries that long ago, an entirely-traditional particularly 'unlucky' composition:

LAB3. Vlaicu Crișan

Comm. 8384. *feenschach* 140, 04-05/2001



h#2 supercirce 2.1.1

1.Rxc4[+wRe1] Bxe6[+bBf5!]+ 2.Kxe6[+wBe2] Bxc4[+bRd7]≠;
 1.Bxf5[+wBg1] Rxc5[+bRc4!]+ 2.Kxc5[+wRf2] Rxf5[+bBc6]≠.
 Two tries reverse the bB and bR blockings 1...Bxe6[+bBd7?]+ and 1...Rxc5[+bRc6?], but are subverted by self-checks: 2...Bxc4[+bRf5] ≠?? and 2...Rxf5[+bBc4] ≠??.

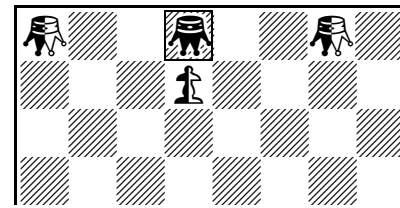
Rien ne se crée, tout se transforme.

And you can make it undo. The lack of a waiting move, on *both* sides, at crucial points dictates the solution of helpmate LAB4a.

Either side can move a neutral piece, but only white can play nGa8-e8+ at the start (for black, a self-check). Hence black idles: **1.nPd6!** *tempo* – a neutral P's move, unlike a regular P's, can be later reversed (by the other side). **1...nGa8-e8+ 2.nGe8-h8 nPd7!** *switchback*, correcting the earlier damage done by the black tempo. **3.nGg8-c8 nGc8-e8+ 4.rGf8 nPd8=nG+ 5.nGe8-c8 nGd8-g8≠.**

LAB4a. Adrian Storisteanu

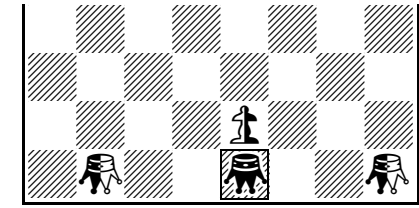
16167. *Die Schwalbe* 270, 12/2014



h#5 royal bGd8

LAB4b. Adrian Storisteanu

– original –



phser≠15 royal bGe1

The tempo plus its undoing cost a whole full-move, though their timing (ever of the essence) precludes a solution in **4** (i.e., eight single moves*). But there surely must be a solution in **4.5** moves (a set play), black no longer compelled to play that unneeded, damaging 1.nPd6!? Well, there is not – a tempo, by *either* side (most pieces being neutral), is still needed for this mate sequence. After 1...nGe8+ 2.nGh8, it is either 2...wait?? 3.nGc8 or 2...nGc8 3.wait??, followed by 3...nGe8+ etc. White must play the checks, black the replies (and the rG), and either the rest – that's where a tempo would fit in. But none is available.

So whereas 2...nPd7 does necessary undoing, it is, at the same time, a white waiting move. A *nontempo tempo*. An oxymoron. Similarly, 1.nPd6 waits it out alright but, we now know, also gives white *something* to do/undo later.

Likewise, there is no solution in **5.5** (white to play, and having an extra move).

*Genres emerge, boundaries blur. Is it a duck, or is it a rabbit?! A parry serial, not under the strict *b-w* side-alternating constraint, rolls out the basic solution easily. In a straight-forward manner, and without any drama: **phser≠5** – 1.nGe8+ nGh8 2.nGc8 3.nGe8+ rGf8 4.nPd8=nG+ nGc8 5.nGg8≠. *The thrill is gone.* And speaking of parry series ...

Redo. Turned over, which is what actually happened to it in a brief moment of unspoken creative despair, it turns into a long, parry-series helpmate (LAB4b):

1.nPe3 2.nGh1-d1+ rGe4 3.nGb1-e1+ nPe2 switchback 4.nGd1-f3 5.nPe3+ switchback rGg2 6.nGe1-e4+ nGf3-d3 7.nGe4-h1 8.nPe4 9.nPe5 10.nPe6 11.nPe7 12.nPe8=nB 13.nBc6+ nGh1-f3 14.nBa8 15.nGf3-c3≠.

After some hesitation, oddly reminiscent of its upside-down ancestor, the nP does a slow excelsior, and then we run into the classic nB corner mate. Like before, the key is symmetrical and the rest asymmetrical. **Done.**

Adrian Storisteanu
 Toronto, 18 May 2018

LAST PAGE

One hundred and twenty years ago, on the evening of June 14, 1898, three days after its June 11, 1898, discovery by Edwin Foster Coddington on a photographic plate taken on June 9, 1898, a comet was independently discovered visually in Bucharest by the young chess problem composer Wolfgang Pauly. This first-ever comet discovery from Romania was – strangely – forgotten, not recognized and not known in Romania until very recently. We are planning to present its remarkable story in an ample article in the next issue of the *Bulletin*, the culmination of six years of extensive research. (Ed.)



Region of comet on July 5, 1898. Detail of plate A3163 taken with the 24-inch Bruce Doublet by DeLisle Stewart at the Boyden Station in Arequipa, Peru. Source: Records of the Harvard College Observatory: Photographs, 1887-ca. 1930? and undated; South American Exploration photograph albums, 1893-1899; Album 3, 1896-1899. UAV 630.100, box 3. Harvard University Archives, Cambridge, Mass.

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Pauly's Comet



DISCOVERY-PLATE OF COMET CODDINGTON.
1898, June 9^d 9^h 30^m to 11^h 45^m P. S. T.
[Comet is at intersection of arrows.]

The discovery plate of comet *Coddington-Pauly*, taken by E. F. Coddington on the evening of June 9, 1898, with the Crocker photographic telescope at Lick Observatory for the purpose of obtaining a photograph of the extensive nebulous region to the north of *Antares* in the constellation *Scorpio*. Source: Publications of the Astronomical Society of the Pacific, Vol. 10, No. 63 (August 1, 1898), pp. 146-148.