CHESSPROBLEMS.CA BULLETIN

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Chess drawing by Elke Rehder, 2017
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ORIGINALS

2018 Judge: Manfred Rittirsch   (DEU)

**2018 Tourney Participants**:

1. Alberto Armeni   (ITA)
2. Imrich Bandžuch   (SVK)
3. Erich Bartel   (DEU)
4. Roméo Bedoni   (FRA)
5. Anton Bidleň   (SVK)
6. Geoff Foster   (AUS)
7. Gunter Jordan   (DEU)
8. Ľuboš Kekely   (SVK)
9. Imre Kirchner   (HUN)
10. Vladimír Kočí   (CZE)
11. Branko Koludrović   (HRV)
12. Václav Kotěšovec   (CZE)
13. Jăn Kovalič   (SVK)
14. Sébastien Luce   (FRA)
15. Karol Mlynka   (SVK)
16. Vladislav Nefyodov   (RUS)
17. Daniel Novomeský   (SVK)
18. Paul Răican   (ROU)
19. Adrian Storisteanu   (CAN)
20. Jaroslav Štúň   (SVK)
21. Gábor Tar   (HUN)
22. Arno Tüngler   (DEU)

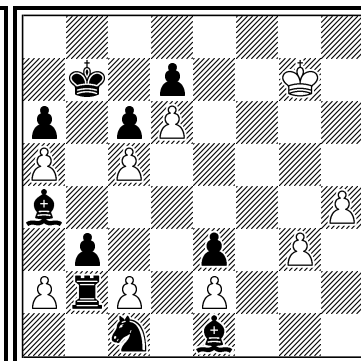## 2018 Informal Tourney

T390
Anton Bidleň
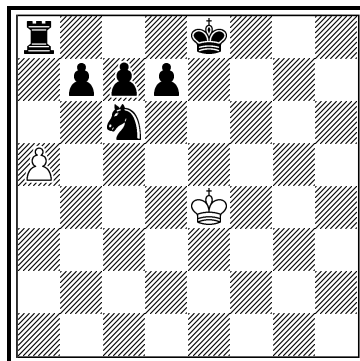
pser-h# 6   C+ (2+6)

T391
Václav Kotěšovec
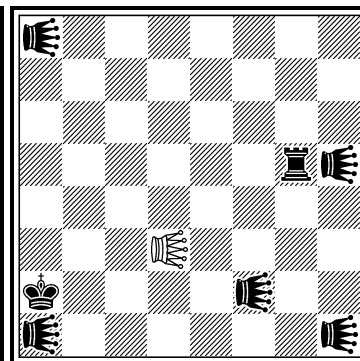
ser-h# 24   C+ (1+7)
No white king
♞ = Kangaroo
2 solutions

T392
Alberto Armeni

ser-h= 7   C+ (9+10)
Anticirce

T393
Imre Kirchner
Gábor Tar
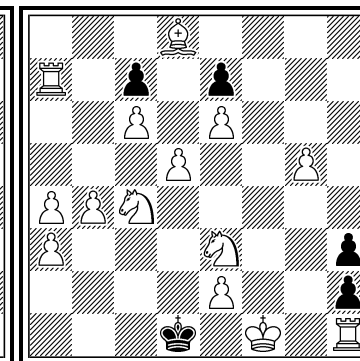
ser-h= 82   C+ (14+5)
Circe

T390 (Anton Bidleň):
1.d7-d5+ Ke4×d5 2.0-0-0+ Kd5-c4 3.b7-b5+ a5×b6 e.p. 4.Rd8-d4+ Kc4-b5 5.Sc6-a7+ b6×a7 6.Rd4-d7 a7-a8=Q #

T391 (Václav Kotěšovec):
I) 1.Ra5 2.KAa6 3.Ra4 4.KAa3 5.Rc4 6.KAe2 7.Rg4 8.KAd1 9.Rc4 10.Rc2 11.KAb2 12.Rc1 13.KAb1 14.KAa1 15.Re1 16.KAf1 17.KAc4 18.KAb5 19.KAb6 20.Ra1 21.Kb1 22.Ra2 23.Ka1 24.KAb1 KAa6 #
II) 1.Kb3 2.Kc4 3.Kd5 4.KAc5 5.Rg6 6.Rb6 7.KAa7 8.KAd4 9.Rf6 10.KAg7 11.Rd6 12.KAd7 13.Rc6 14.Rc7 15.Kc6 16.KAc8 17.Rb7 18.KAd5 19.Rb8 20.KAb7 21.Kb6 22.Ka7 23.Ka8 24.KAa7 KAd8 #

T392 (Alberto Armeni):
1.b3×a2[bPa2→a7] 2.Ba4×c2[bBc2→c8] 3.Rb2×e2[bRe2→a8] 4.Sc1-e2 5.Se2×g3[bSg3→b8] 6.e3-e2
7.Be1×h4[bBh4→f8]+ Kg7×f8[wKf8→e1] =

T393 (Imre Kirchner, Gábor Tar):
1.Kd1-c1 16.Ke8×d8[+wBc1] 17.Kd8-e8 31.Kb1×c1 32.Kc1-b1 49.Kb8×a7[+wRa1] 50.Ka7-b8 65.Kb3×a4[+wPa2] 66.Ka4-b5 82.Kd4-c3 Ra1-d1 =

ORIGINALS

T394
Sébastien Luce

T395
Sébastien Luce
Dedicated to Christian Poisson

T396
Anton Bidleň

T397
Anton Bidleň

ser-h# 10　　　　C+ (3+6)
Alphabetic Chess

ser-= 19　　　　C+ (2+10)
Circe
♜⇦♜ = Bishop-Rook hunter

ser-h# 63　　　　C+ (12+4)

ser-h= 26　　　　(13+11)

T394 (Sébastien Luce):
1.a2-a1=Q 2.Qa1-h1 3.a3-a2 4.a2-a1=R 5.Ra1-a8 6.Ra8-h8 7.c2-c1=B 8.Bc1×f4 9.c3-c2 10.c2-c1=S Qf6-f7 #

T395 (Sébastien Luce):
1.BR×d6(Sb8) 2.BR×b8 3.BR×b6(Qd8) 4.BR×d8 5.BR×d4(BRd1) 6.BR×d1 7.BR×g4(BRg1) 8.BR×g1 9.BRd4 10.BR×f6(Rh8) 11.BR×h8 12.BRh1 13.BR×c6(Bc8) 14.BR×e8(Ra8) 15.BRe6 16.BR×c8 17.BRc6 18.BR×a8 19.BR×a5(BRa1) =

T396 (Anton Bidleň):
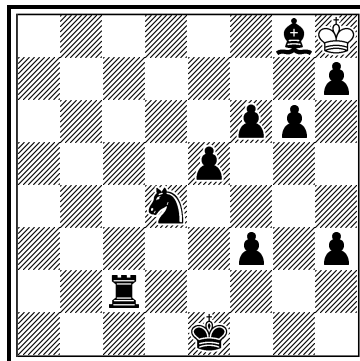1.Kf8-g8 14.Kb3×b4 31.Kd8×c8 50.Ka5×a6 51.Ka6-b6 56.a2-a1=R 59.Rc5×c6 60.Rc6-e6 61.c7-c5 62.Kb6-c7 63.Kc7-d6 Sc3-b5 #

T397 (Anton Bidleň):
1.Bh6-g7 2.Rf6-d6 3.Rd6-d8 4.Rd8-b8 5.Rb8-b5 6.Rb5-a5 7.Ra5-a1 8.Ra1-d1 9.Rd1-d2 10.Rd2-f2 11.Rf2-f1 12.Rf1-h1 13.Rh1×h2 14.Rh2-h1 15.Rh1-f1 16.Rf1-f2 17.Rf2-d2 18.Rd2-d1 19.Rd1-a1 20.Ra1-a5 21.Ra5-b5 22.Rb5-b8 23.Rb8-d8 24.Rd8-d6 25.Rd6-f6 26.Bg7-h6 g5×h6 =
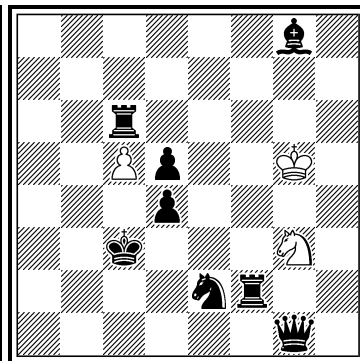
ORIGINALS

T398
Alberto Armeni

T399
Vladimír Kočí

T400
Václav Kotěšovec

T401
Imrich Bandžuch

ser-= 8   C+   (1+10)
Mirror Circe

ser-h# 9   (3+8)
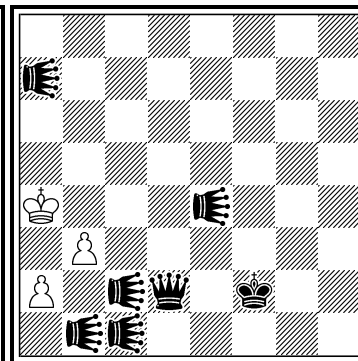
ser-h# 18   C+   (3+7)
❦ = Kangaroo
2 Solutions
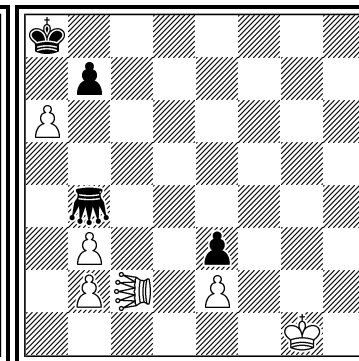
ser-h# 18   C+   (6+4)
Alphabetic Chess
❦ = Querquisite
❦ = Grasshopper

T398 (Alberto Armeni):
1.Kh8×g8[+bBf1] 2.Kg8×h7[+bPh2] 3.Kh7×g6[+bPg2] 4.Kg6×f6[+bPf2] 5.Kf6×e5[+bPe2] 6.Ke5×d4[+bSg1]
7.Kd4-d3 8.Kd3×c2[+bRh1] =

T399 (Vladimír Kočí):
1.d4-d3 2.Se2-d4 3.Rf2-b2 4.Sd4-c2 5.Qg1×c5 6.Qc5-b4 7.d5-d4 8.Bg8-b3 9.Rc6-c4 Sg3-e4 #

T400 (Václav Kotěšovec):
i) 1.Kf3 2.Qg2 3.KAh1 4.Ke4 5.KAd5 6.Qg6 7.KAh7 8.KAd3 9.Qb6 10.KAb7 11.KAf3 12.Kd4 13.KAe3 14.KAc3 15.KA×b3
16.Kc4 17.Qd4 18.KAc5 a×b3 #
ii) 1.KAf5 2.KAg6 3.KAd3 4.KAc2 5.KAg2 6.Kf3 7.KAh1 8.Ke4 9.KAd5 10.KAc6 11.Kd4 12.KAd6 13.Kc5 14.KAc7 15.KAc4
16.Qd4 17.KAe3 18.KAb6 b4 #

T401 (Imrich Bandžuch):
1.Ka8-a7 2.Ka7-b6 3.Gb4×b2 4.Gb2-d2 5.Kb6-c5 6.b7×a6 7.a6-a5 8.a5-a4 9.a4×b3 10.b3-b2 11.b2-b1=QQ 12.QQb1-a3
13.QQa3-d3 14.Kc5-d4 15.Gd2-b2 16.Gb2-e5 17.QQd3-b3 18.QQb3-c5 QQc2-d3 #

ORIGINALS

T402
Jăn Kovalič
Imrich Bandžuch

T403
Alberto Armeni
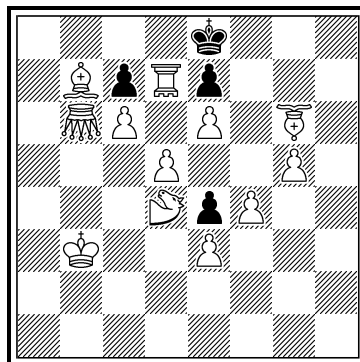
T404
Karol Mlynka

T405
Ĺuboš Kekely

ser-h# 16*   C+   (12+4)

ser-= 11   C+   (3+8)
Circe

pser-h= 4   C+   (5+3)
3 Solutions

pser-h= 23   C+   (5+2)

♟ = Grasshopper
♜ = Rookhopper
♝ = Bishophopper
♞ = Nightriderhopper
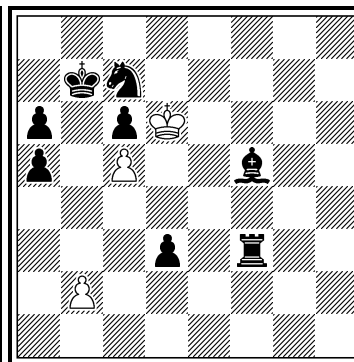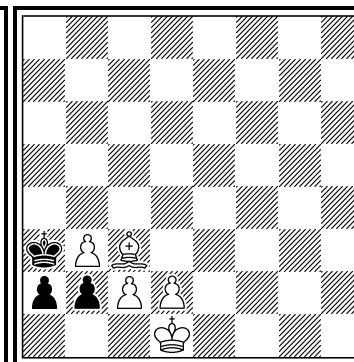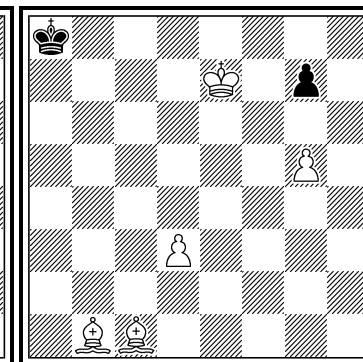
T402 (Jăn Kovalič, Imrich Bandžuch):
Set play: 1...RHd7-f7 #
Solution: 1.c7×b6 2.Ke8-d8 3.Kd8-c7 4.Kc7-d6 5.Kd6×d5 6.Kd5×e6 7.Ke6-f5 8.e7-e5 9.e5×d4 10.d4-d3 11.d3-d2
12.d2-d1=G 13.Gd1-a4 14.Ga4×d7 15.Gd7-g4 16.Gg4×g6 Bb7-c8 #

T403 (Alberto Armeni):
1.b2-b4 2.b4-b5 3.b5-b6 4.b6×c7[+bSb8] 5.c7-c8=R 6.Rc8-f8 7.Rf8×f5[+bBc8] 8.Rf5×f3[+bRa8] 9.Rf3×d3[+bPd7]
10.Rd3-a3 11.Ra3×a5[+bPa7] =

T404 (Karol Mlynka):
a) 1.b2-b1=S 2.Sb1×c3+ d2×c3 3.Ka3-b2 4.Kb2-a1 Kd1-c1 =
b) 1.b2-b1=B 2.Bb1×c2+ Kd1×c2 3.a2-a1=S+ Bc3×a1 4.Ka3-a2 Ba1-b2 =
c) 1.a2-a1=Q+ Kd1-e2 2.Qa1-d1+ Ke2-d3 3.Qd1×c2+ Kd3×c2 4.Ka3-a2 Bc3×b2 =

T405 (Ĺuboš Kekely):
1.Ka8-b7 2.Kb7-c6 3.Kc6-d5 4.Kd5-e5 5.Ke5-f5 6.Kf5-g4 7.Kg4-f3 8.Kf3-e2 9.Ke2-d1 10.Kd1×c1 11.Kc1-d2 12.Kd2-e3 13.Ke3-f4
14.Kf4×g5 15.Kg5-h6 16.g7-g5 17.g5-g4 18.g4-g3 19.g3-g2 20.g2-g1=Q 21.Qg1-e3+ Ke7-f6 22.Qe3×d3 23.Qd3-g6+ Bb1×g6 =

ORIGINALS

T406: Meredith, long walk of black king. minor promotion. ideal stralemate.   (Author)

T407: Long and short Excelsior with model-mates, change of promotions and self-blocks in a Wenigsteiner.   (Author)

T409: Meredith, no captures.   (Author)

T406
Ĺuboš Kekely

ser-h= 22   C+   (7+2)

T407
Karol Mlynka

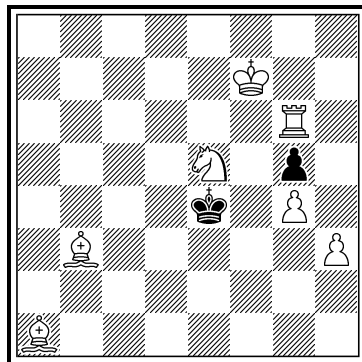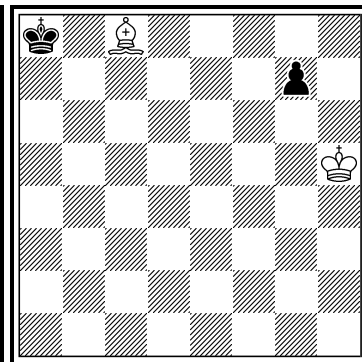pser-h# 7   C+   (2+2)
White Reflective King
b) ♗c8→e8, White
Super-Transmuting King

T408
Sébastien Luce
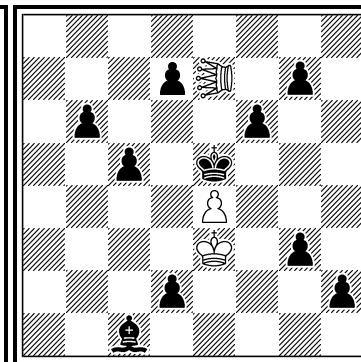
ser-= 9   C+   (3+10)
♛ = Locust

T409
Ĺuboš Kekely
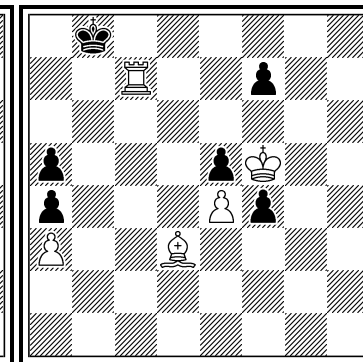
ser-h= 20   C+   (5+6)
Checkless Chess

T406 (Ĺuboš Kekely):
1.Ke4-e3 2.Ke3-d2 3.Kd2-c1 4.Kc1-b1 5.Kb1×a1 and back 6.Ka1-b2 7.Kb2-c3 8.Kc3-d4 9.Kd4×e5 10.Ke5-f4 11.Kf4-g3 12.Kg3×h3
13.Kh3×g4 14.Kg4-h5 15.g5-g4 16.g4-g3 17.g3-g2 18.g2-g1=R 19.Rg1×g6 20.Kh5-h6 21.Kh6-h7 22.Kh7-h8 Kf7×g6 =

T407 (Karol Mlynka):
a) 1.g7-g6+ Kh5-h4 2.g6-g5+ Kh4-h3 3.g5-g4+ Kh3-h2 4.g4-g3+ Kh2-h1 5.g3-g2+ Kh1-h2 6.g2-g1=B+ Kh2-c7
7.Bg1-a7 Bc8-b7 #
b) 1.g7-g5 2.g5-g4 3.g4-g3 4.g3-g2 5.g2-g1=Q 6.Qg1-c5+ Kh5-h8=Q 7.Qc5-a7 Be8-c6 #

T408 (Sébastien Luce):
1.LO×g7-h7 2.LO×h2-h1 3.LO×c1-b1 4.LO×b6-b7 5.LO×d7-e7 6.LO×c5-b4 7.LO×d2-e1 8.LO×g3-h4 9.LO×f6-e7=

T409 (Ĺuboš Kekely):
1.f4-f3 2.f3-f2 3.f2-f1=S 4.Sf1-d2 5.Sd2-b3 6.Sb3-c5 7.Sc5-b7 8.Kb8-a7 9.Ka7-b6 10.Sb7-d8 11.Sd8-c6 12.Kb6-c5 13.Kc5-d6 14.Sc6-b8 15.Sb8-d7 16.Kd6-e7 17.Ke7-f8 18.Sd7-f6 19.Sf6-g8 20.f7-f6 Bd3-b5 =

ORIGINALS

Kjell Widlert
Heureka! 1992-1993
Prize

ser-# 6   C+   (6+4)
2 Solutions
i) 1.Kd5-e4 2.Rb5×f5 3.Ke4-e5 4.Ba8-e4 5.Ke5-d5 6.Rf5-e5 Sg2-f4 #
ii) 1.Kd5-e5 2.Ba8×g2 3.Ke5-e4 4.Rb5-e5 5.Ke4-d5 6.Bg2-e4 c2-c4 #

T410
Sébastien Luce

T411
Ĺuboš Kekely

T412
Sébastien Luce

T413
Vladislav Nefyodov
After Kjell Widlert
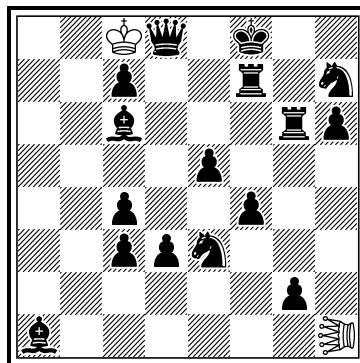
ser-# 40   C+   (2+16)
🨨 = Locust
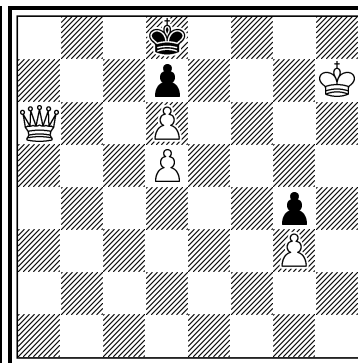
ser-h= 22   C+   (5+3)
Checkless Chess
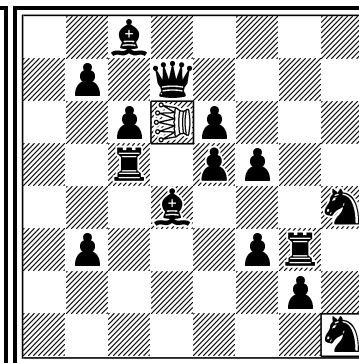
ser-= 14   C+   (1+15)
🨨 = Locust
Royal units d6, h1
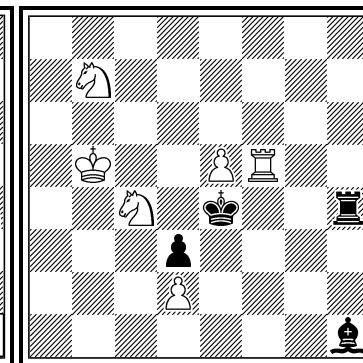
ser-h# 6   C+   (6+4)
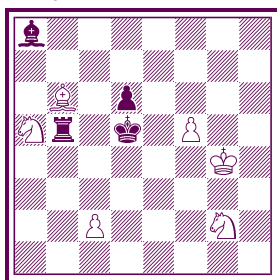2 Solutions

T410 (Sébastien Luce):
1.K×d8 2.Kc8 3.Kb8 4.Ka7 5.Ka6 6.Ka5 7.Kb4 8.Ka3 9.Ka2 10.K×a1 11.Ka2 12.Ka3 13.Kb4 14.K×c3 15.Kd2 16.Ke1 17.Kf2 18.Kg1 19.Kh2 20.Kh3 21.Kh4 22.Kh5 23.K×g6 24.K×h6 25.Kh5 26.Kh4 27.Kh3 28.Kh2 29.Kg1 30.Kf2 31.Ke1 32.Kd2 33.Kc3 34.Kb4 35.Kc5 36.K×c6 37.Kb7 38.Kc8 39.Kd8 40.LO×h7-h8 #

T411 (Ĺuboš Kekely):
1.Kd8-e8 2.Ke8-f7 3.Kf7-f6 4.Kf6-e5 5.Ke5×d5 6.Kd5-e4 7.Ke4-f3 8.Kf3×g3 9.Kg3-f2 10.g4-g3 11.g3-g2 12.g2-g1=B 13.Bg1-h2 14.Bh2×d6 15.Bd6-h2 16.d7-d5 17.d5-d4 18.d4-d3 19.d3-d2 20.d2-d1=R 21.Rd1-h1 22.Kf2-g1 Qa6-e2 =

T412 (Sébastien Luce):
1.LOR×d7-d8 2.LOR×c8-b8 3.LOR×b7-b6 4.LOR×c6-d6 5.LOR×d4-d3 6.LOR×b3-a3 7.LOR×c5-d6 8.LOR×e5-f4 9.LOR×f5-f6 10.LOR×e6-d6 11.LOR×g3-h2 12.LOR×h4-h5 13.LOR×f3-e2 14.LOR×g2-h2=

T413 (Vladislav Nefyodov):
i) 1.Ke4-d4 2.Bh1×b7 3.Kd4-d5 4.Rh4-d4 5.Kd5-e4 6.Bb7-d5 Sc4-d6 #
ii) 1.Ke4-d5 2.Rh4×c4 3.Kd5-d4 4.Bh1-d5 5.Kd4-e4 6.Rc4-d4 Sb7-d6 #

ORIGINALS

T414: Black Excelsior, diamond and square knight rundlaufs with a sort of white 'assisted' Excelsior in a "homebase problem". (Author)

T414
Sébastien Luce
Dedicated to Geoff Foster

T415
Jaroslav Štúň

T416
Jaroslav Štúň

T417
Sébastien Luce

ser-h# 15   C+   (2+3)
PWC
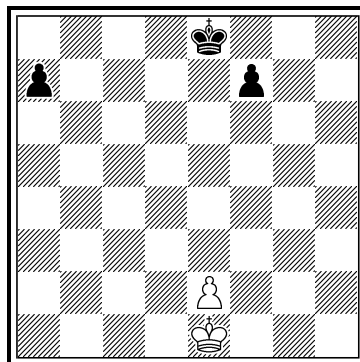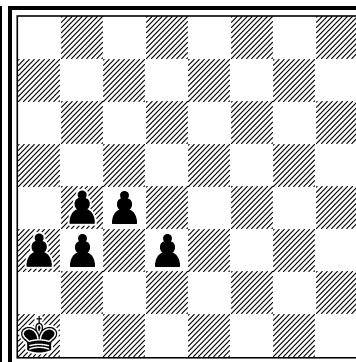
ser-h== 8   C+   (0+6)
Circe Double Agent
PWC
Sentinelles Pion Advers
Sentinelles White 1
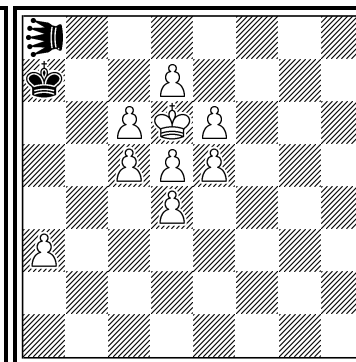
ser-hs# 19   C+   (9+2)
Parrain Circe
Sentinelles Pion Advers
♘ = Locust
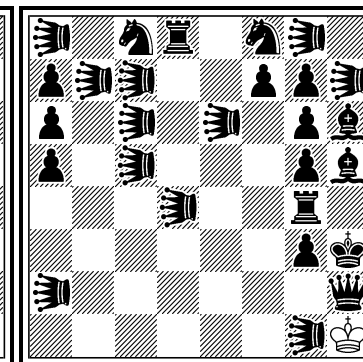
ser-#322   (1+27)
Black Disparate
Anticirce Diagram
♘ = Locust

T414 (Sébastien Luce):
1.a7-a5 2.a5-a4 3.a4-a3 4.a3-a2 5.a2-a1=S 6.Sa1-b3 7.Sb3-d4 8.Sd4×e2[+wPd4] 9.Se2-f4 10.Sf4-e6 11.Se6×d4[+wPe6] 12.Sd4-b5 13.Sb5-c7 14.Sc7×e6[+wPc7] 15.Se6-d8 c7×d8=Q[+bSc7] #

T415 (Jaroslav Štúň):
1.d3-d2 2.d2-d1=Q 3.Qd1-c2 4.Qc2-b1[+wPc2] 5.Qb1×c2[bPb1] 6.Qc2-a2[+wPc2] 7.b3-b2 8.b4-b3 c2-c3 ==

T416 (Jaroslav Štúň):
1.Ka7-a6 2.Ka6-b5 3.Kb5-c4 4.Kc4×d4[+wPc4] 5.Kd4-c3 6.La8×a3-a2 7.Kc3×c4[+wPa4][+wPc3] 8.La2×a4-a5[+wPc7] 9.La5×c3-d2[+wPd1] 10.Kc4-c3[+wPc2] 11.Ld2×c2-b2 12.Kc3-c4[+wPc3] 13.Lb2×c3-d4 14.Kc4-b4[+wPb3]15.Ld4×c5-b6 16.Lb6×c7-d8[+wPe7]17.Kb4-a5[+wPb8=S] 18.Ld8×e7-f6 Kd6-c5[+wPd6] 19.Lf6×e5-d4[+wPf6] #

T417 (Sébastien Luce):
1.K×h2(Kh1) 2.K×g1(Kh1) 9.K×a2(Kh1) 19.K×a5(Kh1) 30.K×a6(Kh1) 42.K×b7(Kh1) 55.K×c7(Kh1) 69.K×d8(Kh1) 82.K×c8(Kh1) 95.K×a8(Kh1) 107.K×a7(Kh1) 124.K×f7(Kh1) 142.K×g8(Kh1) 159.K×f8(Kh1) 178.K×h7(Kh1) 198.K×h6(Kh1) 216.K×g7(Kh1) 237.K×h5(Kh1) 257.K×g6(Kh1) 279.K×g4(Kh1) 300.K×g5(Kh1) 322.Kh4 #

ORIGINALS

HC207
Anton Bidleň
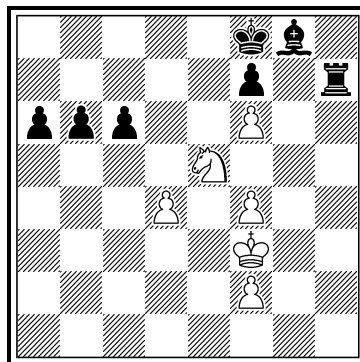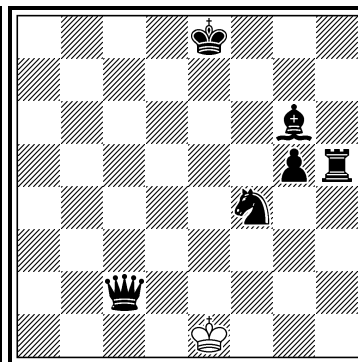
HC208
Klaus Wenda

HC209
Gábor Tar
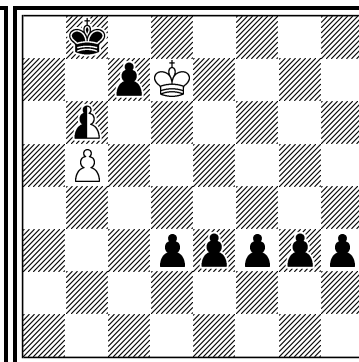
HC210
Jeff Coakley
Adrian Storisteanu
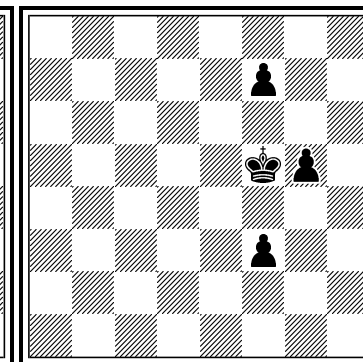
HC208: The sole goal of the foreplan is the decoy of bBg6 to block the square g8. (Author)

HC210: Asymmetrical solution.   (Authors)

ser-h# 5   C+   (6+7)
2 Solutions

-5 & #1 KLAN   (1+6)
AntiCirce

ser-= 15   C+   (2+7+1)
Anticirce

Add   C+   (0+4)
♚♜♜♜♜ for #1

♟ = Neutral Pawn

HC207 (Anton Bidleň):
I) 1.Rh7-h1 2.Rh1-d1 3.Rd1×d4 4.Rd4-d8 5.Rd8-e8 Se5-d7 #
II) 1.Rh7-g7 2.Bg8-h7 3.Kf8-g8 4.Kg8-h8 5.Rg7-g8 Se5×f7 #

HC208 (Klaus Wenda):
Main plan: 1.Kh6×R,S,B,Ph7(Ke1)? Kh8×Sg7(Ke8)+ 2.Se8-g7 & 1.Kg7#
But 1...Kg8×Xh8/Kh8×Xg8(Ke8)+! 2.?
Solution: 1.Ke1×Pd2(Ke1)! d3-d2+ 2.Kf5×Pe6(Ke1) Bf7-g6+ 3.Kg6-f5 Bg8-f7+ 4.Kh6-g6 Kh8×Sg7(Ke8)+ 5.Se8-g7 & 1.Kg7#
    ...4.Kh6-g6 Kh8×Sh7(Ke8)+ 5.Sf8-h7 & 1.Sg6#

HC209 (Gábor Tar):
1.nPb6-b7 2.b5-b6 3.b6×c7[wPc7→c2] 4.c2×d3[wPd3→d2] 5.d2×e3[wPe3→e2] 6.e2×f3[wPf3→f2] 7.f2×g3[wPg3→g2]
8.g2×h3[wPh3→h2] 9.h2-h4 10.h4-h5 11.h5-h6 12.h6-h7 13.h7-h8=B 14.Bh8-d4 15.Bd4-b6 =

HC210 (Jeff Coakley, Adrian Storisteanu):
Add wKd5, wGh6, wGh8, bGg4, bGg6 (Kd5 Gh6 Gh8 / Kf5 pf3 pf7 pg5 Gg4 Gg6, 3+6): 1.Gh8-h5#

ORIGINALS

HC211
Ivan Skoba

HC212
Ĺuboš Kekely

HC213
Sébastien Luce

HC214
Sébastien Luce

HC212: Meredith, minor promotions, ideal stalemate. (Author)

HC213: The Mantis (Knight+Locust) is a greedy piece! C+ WinChloe. (Author)

HC214: Four-corners, butterfly shape. (Author)
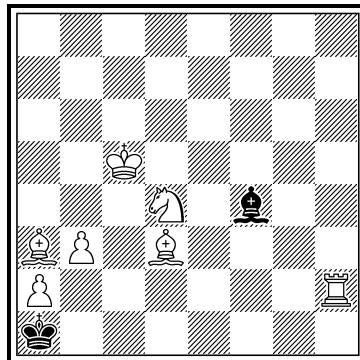
ser-h= 17   C+   (7+2)
Circe Volcanic
b) +♗c1, ser-h= 18
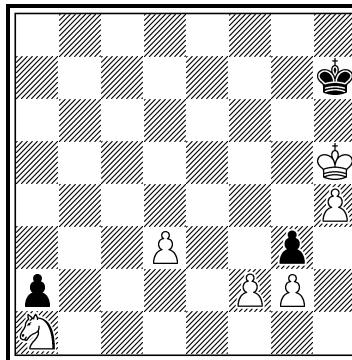
ser-h= 20   C+   (6+3)
Checkless Chess
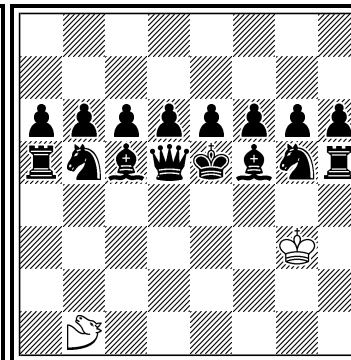
ser-= 14   C+   (2+16)
♞ = Mantis
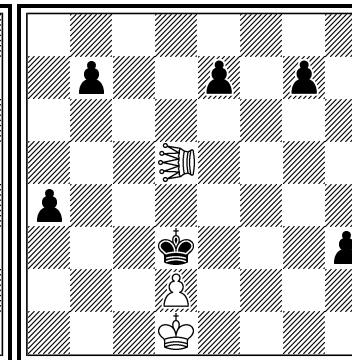
h=4   C+   (3+6)
♛ = Locust

HC211 (Ivan Skoba):
a) 1.Bf4-c1 2.Bc1-b2 3.Ka1×a2[+wPa2→v] 4.Ka2×a3[+wBc1][+wPa2] 5.Ka3×a2[+wPa2→v] 6.Ka2-a1[+wPa2] 7.Bb2×c1[+wBc1→v]
8.Bc1-f4[+wBc1] 9.Bf4×h2[+wRa1→v] 10.Bh2-f4 11.Bf4×c1[+wBc1→v] 12.Ka1-b2[+wRa1] 13.Kb2-c3 14.Kc3-d2 15.Kd2-d1 16.Bc1-
b2[+wBc1] 17.Bb2×a1[+wRa1→v] Bc1-d2 =
b) 1.Bf4×c1[+wBc1→v] 2.Bc1-b2[+wBc1] 3.Ka1×a2[+wPa2→v] 4.Ka2×a3[+wBc1→v][+wPa2] 5.Ka3×a2[+wPa2→v] 6.Ka2-
a1[+wPa2] 7.Bb2×c1[+wBc1→v] 8.Bc1-f4[+wBc1] 9.Bf4×h2[+wRa1→v] 10.Bh2-f4 11.Bf4×c1[+wBc1→v] 12.Ka1-b2[+wRa1]
13.Kb2-c3 14.Kc3-d2 15.Kd2-d1 16.Bc1-b2[+wBc1] 17.Bb2×a1[+wRa1→v] 18.Kd1×c1[+wBc1→v] Bd3-c2 =

HC212 (Ĺuboš Kekely):
1.Kh7-g7 2.Kg7-f6 3.Kf6-e5 4.Ke5-d4 5.Kd4×d3 6.Kd3-e2 7.Ke2-f1 8.Kf1×g2 9.Kg2-h3 10.g3-g2 11.g2-g1=R 12.Rg1×a1 13.Ra1-h1
14.a2-a1=B 15.Ba1-f6 16.Bf6×h4 17.Bh4-g3 18.Bg3-h2 19.Bh2-g1 20.Kh3-h2 Kh5-h4 =

HC213 (Sébastien Luce):
1.S+LOc3 2.S+LO×d5 3.S+LO×b6 4.S+LO×b5-b4 5.S+LO×a6 6.S+LO×a5-a4 7.S+LO×c5 8.S+LOe4 9.S+LO×g5 10.S+LO×g6-
g7 11.S+LO×h5 12.S+LO×h6-h7 13.S+LOf8 14.S+LO×d6-c5 =

HC214 (Sébastien Luce):
1.a3 LO×b7-a8 2.a2 LO×a2-a1 3.h2 LO×g7-h8 4.e5 LO×h2-h1 5.e4 LO×e4-d5 =

ORIGINALS

HC215
György Bakcsi

HC216
György Bakcsi

HC217
György Bakcsi

HC218
Arno Tüngler

HC219
Sébastien Luce
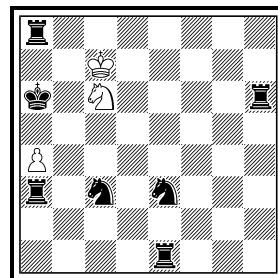
h=6   C+   (3+7)
Black Checks
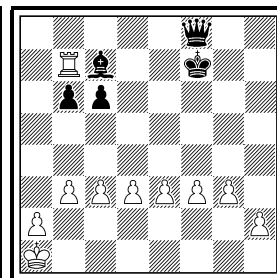
s#8   (10+5)
Black Must Capture
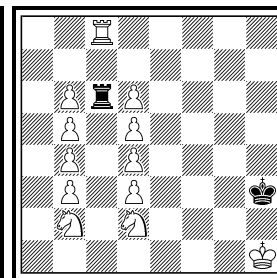
s#6   C+   (12+2)
Black Must Capture
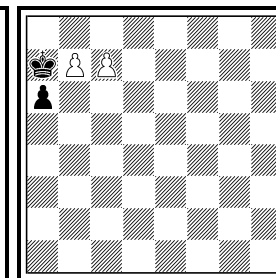
ser-s× 2   C+   (2+2)
2 Solutions
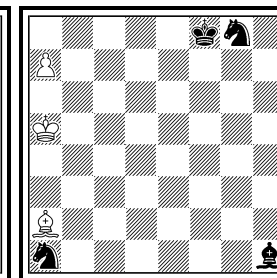
ser-= 7   C+   (3+4)

HC215 (György Bakcsi):
1.Ra8-a7+ Sc6×a7 2.Sc3-b5+ Sa7×b5 3.Ra3-c3+ Sb5×c3 4.Se3-d5+ Sc3×d5 5.Re1-e7+ Sd5×e7 6.Rh6-c6+ Se7×c6=

HC216 (György Bakcsi):
1.a2-a3 Qf8×a3+ 2.Ka1-b1 Qa3×b3+ 3.Kb1-c1 Qb3×c3+ 4.Kc1-d1 Qc3×d3+ 5.Kd1-e1 Qd3×e3+ 6.Ke1-f1 Qe3×f3+ 7.Kf1-g1 Qf3×g3 8.Kg1-h1 Qg3×h2 #

HC217 (György Bakcsi):
1.Rc8-a8! zugzwang
1...Rc6×b6 2.d6-d7 Rb6×b5 3.d5-d6 Rb5×b4 4.d4-d5 Rb4×b3 5.d3-d4 Rb3×b2 6.Sd2-b1 Rb2×b1 #
1...Rc6×d6 2.b6-b7 Rd6×d5 3.b5-b6 Rd5×d4 4.b4-b5 Rd4×d3 5.b3-b4 Rd3×d2 6.Sb2-d1 Rd2×d1 #

HC218 (Arno Tüngler):
i) 1.b7-b8=R 2.c7-c8=S+ K×b8 ×
ii) 1.c7-c8=B 2.b7-b8=Q+ K×b8 ×

HC219 (Sébastien Luce):
1.Ka5-b6 2.Kb6-c7 3.Kc7-d8 4.a7-a8=Q 5.Qa8×h1 6.Qh1×a1 7.Qa1-h8 =

ChessProblems.ca Bulletin 2017
Award by Dr. Paz Einat (ISR–Nes Ziona)

Since I started composing in the 1970's I composed several series-mover problems, all of them of the helpmate genre. However, I followed the field in a very limited way, so I was surprised by the large number of aims and overall variety of the 92 originals that took part in the 2017 tourney. This limited experience also led to situations in which my initial deep impression from some of the problems cooled down after exploring what was done in the past. Examples are some of the record breakers, especially T352 & T353, which are based on mechanisms shown a few times in the past. Still, I found many of the problems very entertaining and worthy of inclusion in the award. My approach is to include in the award all deserving problems, regardless of their number, and the large number of problems included means that the overall level was high.

Many of the general remarks I wished to write were actually clearly and precisely expressed by Hans Gruber in his 2016 award (*CPB13*), especially concerning length records, and I will not repeat them here.

1st Prize: T344 (George P. Sphicas)

1.g×h8=B 2.Ba1 3.h8=B 4.h7 6.R×b6 7.Bc6 8.R×b3 11.K×a2 12.hBb2 13.h8=B 14.hBc3 15.Qd4 20.h8=B 22.hB×e7 23.eBa3 c×b3 #
The problem shows a beautiful sequence of four WB promotions on h8. The long movement of the bishops leaves a good impression and the mating position is highly disguised. The logic of move order is complex: after the first bishop goes to a1, a path must be provided for the WR, through h6, to capture b6, allow WBb5 to go to c6, and then do an anticipatory sacrifice on b3 – also enabling the WK to move to a2. The rest is more straightforward but nicely arranged. All in all, a very entertaining problem that I hope is sound.

2nd Prize: RB-44 (Branko Koludrović, Paul Răican, Arno Tüngler)

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 %
The idea is to have a WR on h1 to capture the BB while the BK is on f8. This is all nicely arranged with many fine details. After the capture of WBg7 its new placement on c1 prevents the BK from continuing to h6, and the BK must go all the way back to capture the WB on c1. Similarly, after capturing WSh4 it must

be captured again on g1 before the BK can go back all the way round to capture WBh3. Overall, the BK moves 6 times past WRe8 and only after capturing, and recapturing WSf1, when the 1st row is cleared, can WRe8 be captured. Normally, I do not like to have the BK in check just to extend the solution by one move. Here, however, the WK has a choice to move first toward f2, but then it will not have the possibility of going back.

3rd Prize: T322 (Sébastien Luce)

1...Sg6×h8=B #
1.h8-h7 2.h7×g6=S 3.Sg6-f8=P 4.f8-f5 5.f5×e4=S 6.Se4-d6=P 7.d6-d5 8.d5-d4 9.d4-d3 10.d3×c2=S 11.Sc2-b4=P 12.b4×a3=S 13.Sa3×b5=B 14.Bb5-c4=S 15.Sc4-a3=P 16.a3-a2 Bb1-c2=S #
Black needs to evacuate c2 and bring a black pawn to a2. This is done by a nice zigzag by the BP with back-and-forth transformation to BS & BP. It is nice that in the set play the WS transforms into WB, while in the solution the WB transforms into a WS for the mate. Many elements here are worthwhile: the unified BS/BP transformations, the contrasting addition of BB to the play and the WS→WB & WB→WS in the set and solution mates. Inevitably, previous works using Einstein in series problems, with up and down transformations, leave an impression of repeatability, but this is only a superficial impression that does not detract from the originality of this problem.

4th Prize: 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 ==
This problem is getting a high place in the award mainly due to its high level of artistry. The kings are already immobile and KAd6 is, supposedly, in place, but getting all 3 white pieces into the position in which all pieces are neutralized takes a long hurdle-race. What we see is a kind of a dance, mainly through f4 but also some other squares, visited by the same, or different, pieces. In an effort to articulate the details of the artistic impression we can see: 1) each of the three active white pieces visits f4 twice during the solution, 2) the grasshopper jumps through d4 & d5 to f6 & f7, visiting these squares twice, 3) the two kangaroos visit c7 & f8 with the kangaroo-1 visiting first and the second following a few moves afterwards. Very entertaining!

5th Prize: T319 (Emil Klemanič)

i) 1.Ba8-e4 2.Rf6-c6 3.Kb4×c5 4.Kc5-d5 5.Sd3-c5 Bd7×c6 #
ii) 1.Rf6-a6 2.Ba8-c6 3.Kb4×b5 4.Kb5-b6 5.Sa3-b5 Rc8×c6 #

Perfect ODT strategy with movement over the critical square c6, interference (and sacrifice) on c6 to allow the BK movement and capture of the unguarding WS on the way to the mating square. Move order looks natural and is aided by the need for interference of the WR/WB and the BS self-blocks on the squares on which the WS's were captured by the BK.

6th Prize: T347(v) (Sébastien Luce)

2.a1=R 3.Ra3 4.Rf3 7.a1=R 8.Ra4 9.Re4 13.a1=R 14.Ra5 15.Rg5 20.a1=R 21.Raa5 22.Raf5 27.a1=R 28.Raa5 29.Rae5 e3 #

After each of the first four rook promotions each of the other BP's must wait to let the promoted rook move into the self-block square around the BK. The arrangement of the self-blocks on various rows is a nice feature, making the entire combination work smoothly. The uniqueness of the last two promotions, due to the need for the double step by BPa7, is a nice touch!

7th Prize: Op.4 (Adrian Storisteanu)

1-6.FLg7-a6-g5-a4-g3-a2-g1 7.CGh1-a1 8-14.FLg1-a2- g3-a4-g5-a6-g7-h1 15.CGa1-g7 !=

A beautiful find! The flamingo on g7 migrates south and then back north, just to exchange places with the contra-grasshopper and get the position to a complete standstill.

1st Honourable Mention: RB-36 (Jean-Christian Galli, Arno Tüngler)

1.Kd3-e3 9.Ke8×d7 17.Kf4×e5[Pe2] 24.Kc1×b1[Bf1] 28.Ke1×f1 33.Kb1×a2[Rh1] 48.Ka5×a4[Pa2] 63.Kb2×a2 78.Ka5-a4 Rh1-a1 #

The basic finding, shown in RB-31, is excellent, and its extension in RB-36 adds spice and interest and also comes up with a purpose for WBe7 in the mating position. WSd7 must be captured to enable capture of WPe5 to enable the BK entry to the 1st row, capture & recapture of the WB, and capture of the WR to move it to h1. The capture of WPa4 and the need to go all the way around to recapture it on a2 and then switching back to a4 for the mate is the highlight of the problem. The use of BK-in-check just to extend the solution by one move is

OK for records but is of no interest for me and I consider the solution as starting with the BK on e3.

2nd Honourable Mention: T330 (Paul Răican)

1.e2-e3 2.Qh5 3.Q×f7+ Kxf7 4.h2-h5 5.g2-h4 6.Bh3 7.h4×e7 8.e8=Q+ Kf7-d5 9.Q×d7+ Bd6 10.Se2+ (check from wPe3) Kd5×h1 11.Se2-f1+ (check from wPf2 Kg1 12.Qg4+ Bg3 13.Qd1 14.d2×d8=R 15.Bd7 16.Rd8-h4 17.h5-g5 18.Rh1+ dia

A very interesting combination of Pser and Annan Chess for a proof-game. The WQ and WR are promoted pieces and both promotions use the Annan Chess to get the WP's to the desired square. Actually, Pser in itself offers much for proof-games but I have no idea how much this has already been explored.

3rd Honourable Mention: T339(v) (Ivan Skoba)

1.Bf4-c1   2.Bc1-b2   3.Ka1×a2[+wPa2→v]   4.Ka2×a3[+wBc1][+wPa2] 5.Ka3×a2[+wPa2→v] 6.Ka2-a1[+wPa2] 7.Bb2×c1[+wBc1→v] 8.Bc1-f4[+wBc1] 9.Bf4×h2[+wRa1→v]   10.Bh2-f4   11.Bf4×c1[+wBc1→v]   12.Ka1-b2[+wRa1] 13.Kb2-c3 14.Kc3-d2 15.Kd2-d1 16.Bc1-b2[+wBc1] 17.Bb2×a1[+wRa1→v] Bc1-d2 =

A remarkable series with extensive use of the fairy condition and very good logic. WPa2 is needed to prevent a short cook (1.Ka2 2.Kb3 3.B×h2[+wRa1] 4.Bf4 5.Bc1 6.K×b2[+wBc1→v] Ra1-a3 =). A version starting with WB on a3 and additional minor changes overcomes the BK-in-check in the original version.

4th Honourable Mention: 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 #

These triple-barrier jumping kangaroos need a lot of help from the rook to get moving. Following the maneuver, by looking at the solution, it is difficult to know the reason behind many of the moves until the last part. The problem is complex and artistically pleasing.

5th Honourable Mention: RB-42 (Branko Koludrović, Paul Răican)

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+ %
WRh2 is a nice idea, limiting WK moves rather naturally. Clearly, this led to the 2nd Prize problem but the differences are very significant. The BP, the only target for the capture goal, can only be captured on the d-file as it cannot return to d7. The main points are the movement to d1 to allow capture of the WQ and the removal of all pieces protecting WPd3. Here, the BK captures WBg3 just to find that it still protects f4 and must be captured again to be fully removed. As in the 1st HM, the BK-in-check just extends the solution by one move and can be ignored.

6th Honourable Mention: T327 (Adrian Storisteanu)

a) -1.Ka6×Gb7 -2.Ka5×Ga6 -3.Kb4×Ra5 -4.Kc4×Gb4 -5.Kc5×Bc4
& 1.Gf5-b5 !=
b) -1.Kb6×Gb7 -2.Kc5×Gb6 -3.Kc4×Gc5 -4.Kb3×Rc4 -5.Ka4×Sb3
& 1.Gg4-b4 !=
In this series retractor there are nice stalemate positions arrived by uncaptures on every move. Good unity & variety.

7th Honourable Mention: T350 (Ivan Skoba)

1.Ke4-e3 2.Re5-e4 3.Re6-e5 4.e7-e6 5.Rf7-e7 6.Rf6-f7 7.Rf5-f6 8.Re5-f5 9.e6-e5 10.Rf6-e6 11.Rf5-f6 12.Rf4-f5 13.Re4-f4 14.e5-e4 15.Rf5-e5 16.Rf4-f5 17.Rf3-f4 18.Qf2-f3 19.Re2-f2 20.Ke3-e2 21.e4-e3 22.Qf3-e4 23.Rf2-f3 24.Rf1-f2 25.Ke2-f1 26.e3-e2 27.Rf3-e3 28.Se1-f3 29.e2-e1=B 30.Rf2-e2 31.Be1-f2 32.Sf3-e1 33.Re3-f3 34.Bf2-e3 35.Re2-f2 36.Kf1-e2 37.Rf2-f1 38.Rf3-f2 39.Rf4-f3 40.Be3-f4 41.Ke2-e3 42.Rf2-e2 43.Rf3-f2 44.Qe4-f3 45.Re5-e4 46.Bf4-e5 47.Rf5-f4 48.Rf6-f5 49.Be5-f6 50.Re6-e5 51.Re7-e6 52.Bf6-e7 53.Rf5-f6 54.Rf4-f5 55.Ke3-f4 56.Re4-e3 57.Re5-e4 58.Kf4-e5 59.Rf5-f4 60.Rf6-f5 61.Be7-f6 Sd6×f7 #
While the holes artificially narrow down the possibilities, the final effect is interesting and it is not obvious how to organize the mate. The pawn needs to be allowed to reach e1 and promote to B, which then goes back to e7, a nice switchback. Finally, the B moves to f6 to cut off the last of the rooks and enable the mate on f7.

8th Honourable Mention: 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] #
Interesting use of the "follow my leader" condition to secure the AUW. White must promote again on a1 and on c1, but must chose a piece that will not be able to make a "follow my leader" move. For example, 5.a1=S will force 10.Sc2 and extend the solution.

9th Honourable Mention: T334 (Paul Răican, Arno Tüngler)

1.Ke3-e4 12.Kg4×h3[Sb8] 28.Ke3×f2[Ra8] 43.Kh5×h4[Sg8] 55.Kf8×g8 %
The question here is which of the four relevant black pieces will be captured and removed. The BP is not an option as it will move to g2. The BR is not an option as h8 cannot be occupied by another black piece. So we are left with the BS's. BSh4 cannot be captured first as the way back through the h-file will be blocked. This means that the BR must be captured too, and moved to a8, to allow the WK a way to g8 through g4-e3-e4 and around the bK. Great logic and good execution in a light position.

10th Honourable Mention: TEP37 (Manfred Rittirsch)

1.a4 2.a5 3.a6 4.a7 5.a×b8=F 6.c4 7.c5 8.c×d6 9.d7 10.d8=F+ B×c6 #
I found many of the problems in the "Twofold Excelsior Promotion..." article rather technical with the fairy piece on-board existing to justify the promotions to this piece. Here the fairy piece is fully justified and the hidden pin, which makes the unpin necessary, is a very nice feature, as is the "friend-control" mate.

11th Honourable Mention: RB-31 (Jean-Christian Galli)

1.Kh1-g1 7.Kb1×a2[Rh1] 19.Ka5-a4 Rh1-a1 #
This 4-piece problem provides the basic concept behind the complex and long 1st HM problem, and it is a beauty. The minimal force needed to force a unique route for the BK is quite exceptional.

12th Honourable Mention: T343 (George P. Sphicas)

1.e1=R 3.Rb2 5.e1=S 6.Sc2 8.d1=B 10.Bc4 13.g1=Q 15.Qa1 16.Ba2 17.b3 Se2=
Nice AUW with good technical elements controlling promotion and move order and pin-stalemate in the final position. There are a few tens of problems on these lines, a few by the composer, and this one has to its advantage very good

economy and dual avoidance at white's final move.

13th Honourable Mention: 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 +

While the K-march seems trivial at first, some of the details are not. The need to move to a8 to eliminate the BR after its capture and the need to recapture the BB are good features. I like the way the need to capture BPb4 prevents the potential dual.

Commendations without order:

Commendation: TEP34 (Sébastien Luce)

1.a4 2.a5 3.a6 4.a×b7 5.g4 6.g5 7.g6 8.g7 9.g8=M 10.b8=M+ B×b8 #

I find this to be the best in this series by Sébastien. The two mantises control the mirrored black king very nicely and the black one has square-guarding roles enabling the mate.

Commendation: T346 (Alberto Armeni)

1.f7-f8=R 2.Kh2-g3 3.Kg3-f3 4.Rf8-h8 5.Kf3-e3 6.Ke3-d4 7.Rh8-e8 8.Kd4-c5 9.Kc5-b5 10.Re8-h8 11.Kb5-a5 12.c4-c5+ Kd6-c6 =

This kind of use of the anticirce condition, movement of WR on the 8th rank, is quite standard. For example, it has been used by Raffi Ruppin in several regular selfmates. Here, the application in a series-mover is good. The only reason a queen cannot be used is that in the final position we will have 13.Q×a1(Qd1)

Commendation: T328 (Pierre Tritten)

a) 1.Fe3-e4 2.d2-d3 3.Ff5×g6 4.Fe4-e5 5.d3-d4 6.Fd6×e7 7.Fe5×f6 8.d4-d5 9.d5×e6 10.e6×f7 11.f7×g8=S =

b) 1.d2-d4 2.d4-d5 3.d5×e6 4.e6×f7 5.f7-f8=S 6.Sf8×g6 7.Sg6×e7 8.Se7×g8 9.Sg8×f6 10.Fh5-f4 11.Sf6-d5 =

Unique echo stalemate positions, in which the WS controls directly & indirectly all 3 WF's, arrived at in very different ways. In the first, the WF's are doing most of the job and in the second - the WP and its predecessor, the WS.

Commendation: T329 (Paul Răican)

1.Kc8-d8 19.Ka4×b5 39.Kc8×b8 60.Kb5×a6 82.Kb8×a8 104.Kb5×c6 105.Kc6-b5 107.c5-c4+ Kd3-d2 108.c4-c3+ Bd4×c3 109.Kb5-c4 Sf5-d6 #

The BK makes his way 5 times back and forth around the board. It needs to clear all the white pieces guarding c6 to activate the BP and force the mate position. The PSer condition is used only in the last part of the solution.

Commendation: T341 (Oleg Diatlov)

1.c7-c5 5.c2-c1=S 6.Sc1-b3 8.Kb2-c3 9.Sb3-c5 11.Kd4-e5 12.Sc5-e6 14.Kf6-g7 16.Sg5×h3 17.Sh3-g1 20.h2-h1=R 22.Rh8-g8 23.Kg7-h8 Qb6-h6 #

Black needs to arrange two things: bring the BK towards h8 and promote the h pawn to a R that will make a needed self-block. Nicely done.

Commendation: 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 #

Nice Valladão with crisp logic.

Commendation: 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.R×e1#*

This aim seems just to relax the requirement at the end. It does have its own features, e.g. the need to cut off the BB on g8 with Pe6 so that there will be no possible moves that disable the mate.

1st Prize: T344
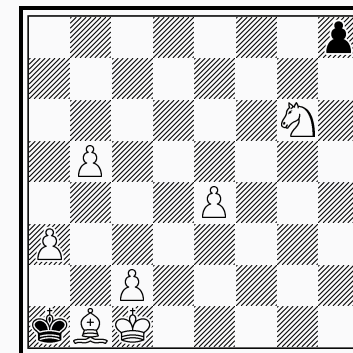George P. Sphicas
ChessProblems.ca Bulletin
2017
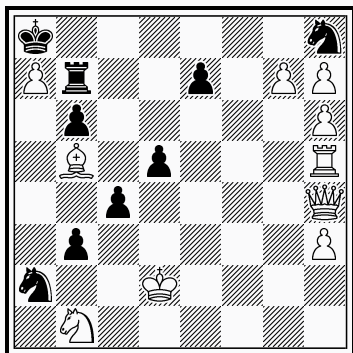
ser-s# 23   (10+9)

2nd Prize: RB-44
Branko Koludrović
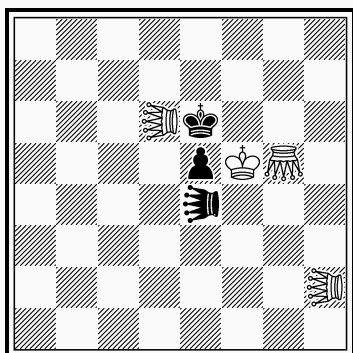Paul Răican
Arno Tüngler
ChessProblems.ca Bulletin
2017
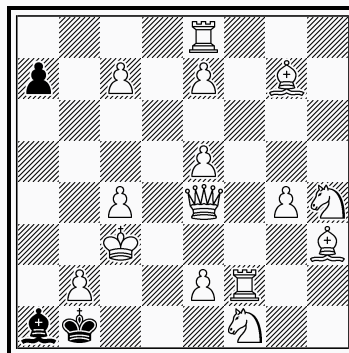
ser-h% 128 Circe   C+   (15+3)

3rd Prize: T322
Sébastien Luce
ChessProblems.ca Bulletin
2017

ser-h# 16*   C+   (7+2)
Einstein

4th Prize: T358
Václav Kotěšovec
ChessProblems.ca Bulletin
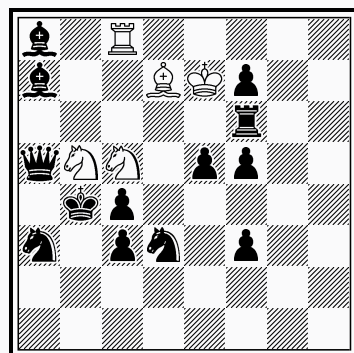*2017*

ser-== 30   C+   (4+3)
Madrasi Rex Inclusiv
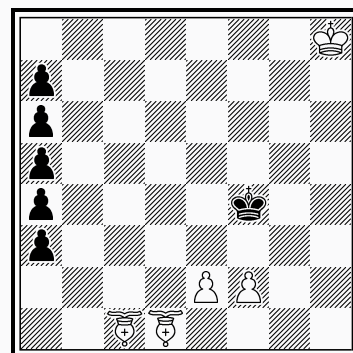🦗 = Grasshopper
🦘 = Kangaroo

5th Prize: T319
Emil Klemanič
ChessProblems.ca Bulletin
2017

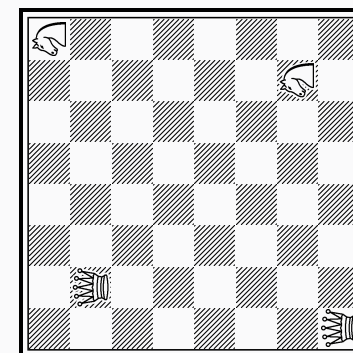ser-h# 5   C+   (5+13)
2 Solutions

6th Prize: T347(v)
Sébastien Luce
Version by judge
ChessProblems.ca Bulletin
2017

ser-h# 29   (5+6)
♗ = Bishophopper

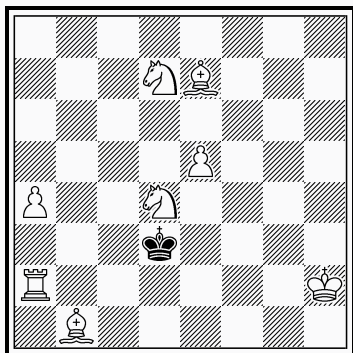**7th Prize: Op.4**
Adrian Storisteanu
ChessProblems.ca Bulletin
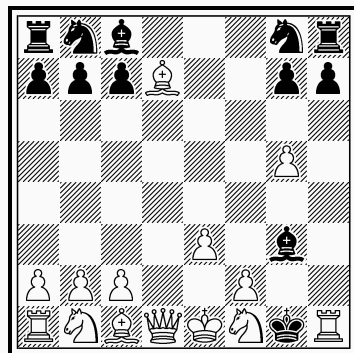*2017*

ser-!= 15   (4+0)
🦩 = Flamingo
🦗 = Contra-Grasshopper

1st Honourable Mention:
RB-36
Jean-Christian Galli
Arno Tüngler
ChessProblems.ca Bulletin 2017
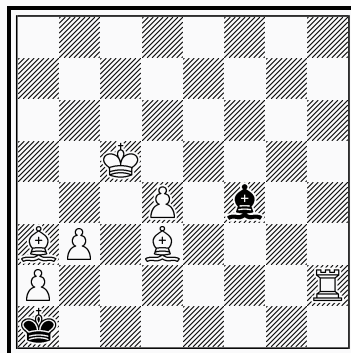

ser-h# 78   C+ (8+1)
Circe

2nd Honourable Mention:
T330
Paul Răican
ChessProblems.ca Bulletin 2017
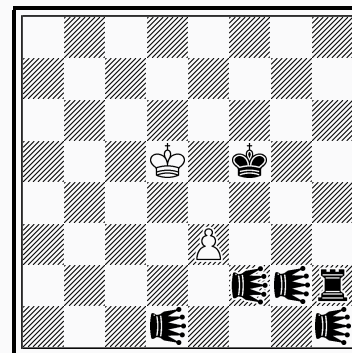

phser-dia 18   (14+12)
Annan Chess

3rd Honourable Mention:
T339(v)
Ivan Skoba
Version by judge
ChessProblems.ca Bulletin 2017
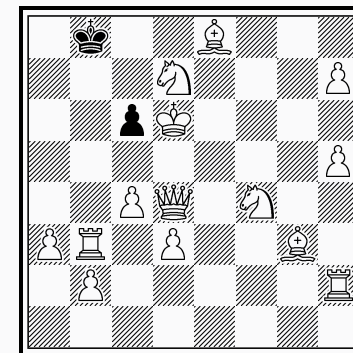

ser-h= 17   C+ (7+2)
Circe Volcanic

4th Honourable Mention:
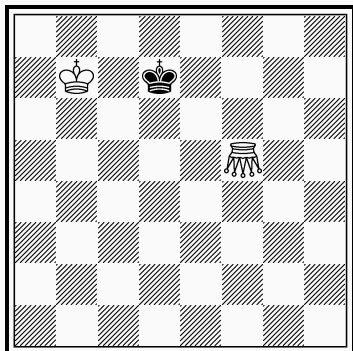**T359**
Václav Kotěšovec
ChessProblems.ca Bulletin 2017

ser-h# 34   C+ (2+6)
🦘 = Kangaroo 3

5th Honourable Mention:
RB-42
Branko Koludrović
Paul Răican
ChessProblems.ca Bulletin 2017

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

6th Honourable Mention:
T327
Adrian Storisteanu
ChessProblems.ca Bulletin 2017
Dedicated to Cornel Pacurar

-5w & !=1   (2+1)
b) 🦗f5→g4
🦗 = Grasshopper

7th Honourable Mention:
T350
Ivan Skoba
ChessProblems.ca Bulletin 2017
Dedicated to Václav Kotěšovec
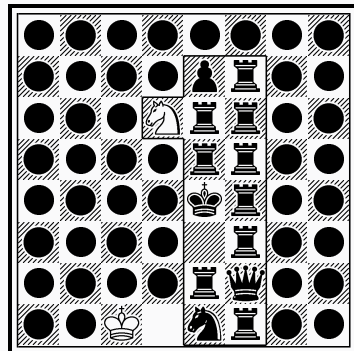
ser-h# 61   C+ (2+13)
● = Hole

8th Honourable Mention:
T360
Erich Bartel
ChessProblems.ca Bulletin 2017
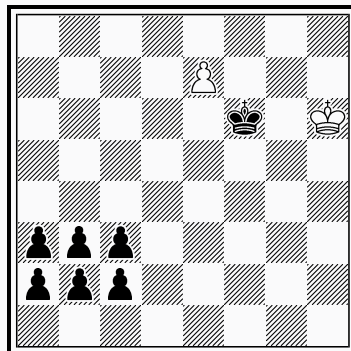
ser-h# 10   C+ (2+7)
Couscous Circe
Black Follow My Leader

9th Honourable Mention:
T334
Paul Răican
Arno Tüngler
ChessProblems.ca Bulletin 2017
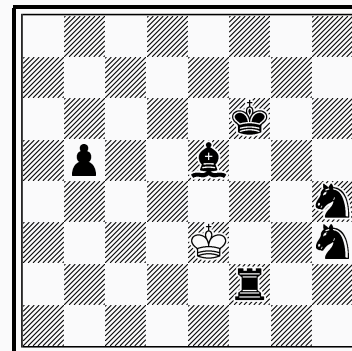
ser-% 55   C+ (1+6)
Vertical Mirror Circe

10th Honourable Mention:
TEP37
Manfred Rittirsch
ChessProblems.ca Bulletin 2017
Dedicated to Sébastien Luce

ser-s# 10   C+ (5+7)
▼ = Friend

11th Honourable Mention:
RB-31
Jean-Christian Galli
ChessProblems.ca Bulletin
2017

ser-h# 19   C+   (3+1)
Circe

12th Honourable Mention:
T343
George P. Sphicas
ChessProblems.ca Bulletin
2017
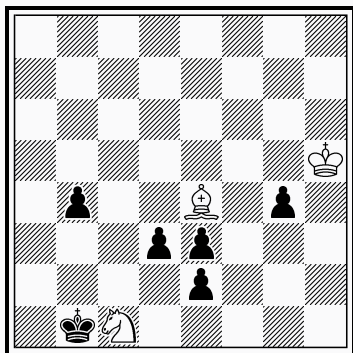
ser-h= 17   C+   (3+6)

13th Honourable Mention:
T351
Arno Tüngler
ChessProblems.ca Bulletin
2017
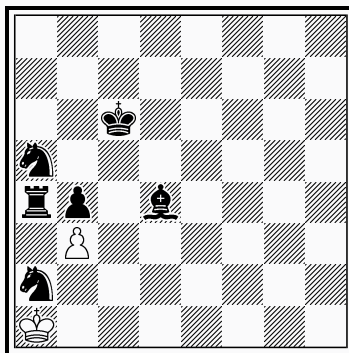
ser-+ 43   C+   (2+6)
Circe

Commendation: TEP34
Sébastien Luce
ChessProblems.ca Bulletin
2017
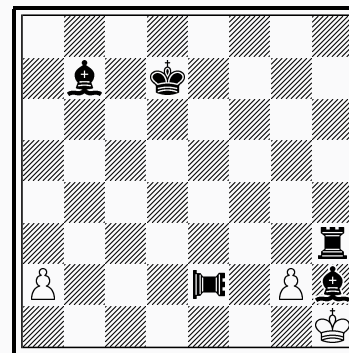
ser-s# 10   C+   (3+5)
♖ = Mantis

Commendation: T346
Alberto Armeni
ChessProblems.ca Bulletin
2017
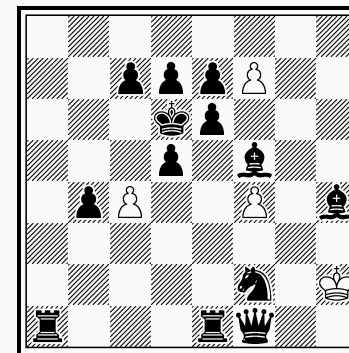
ser-s= 12   C+   (4+13)
Anti-Circe

Commendation: T328
Pierre Tritten
ChessProblems.ca Bulletin
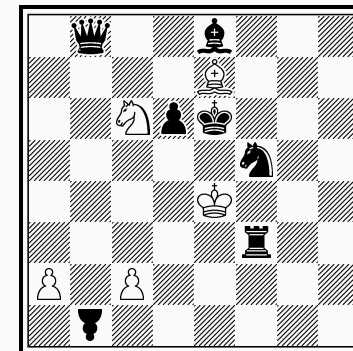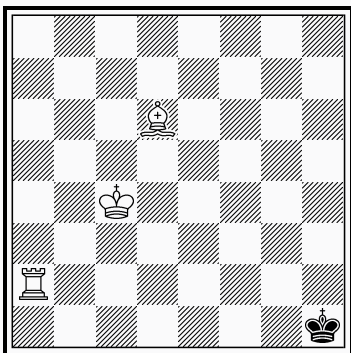*2017*
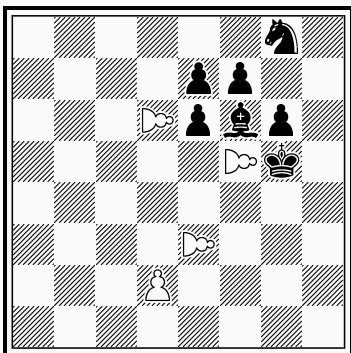
ser-= 11   C+   (4+7)
b) ▷d6→h5
▷ = Friend

Commendation: T329
Paul Răican
ChessProblems.ca Bulletin
2017
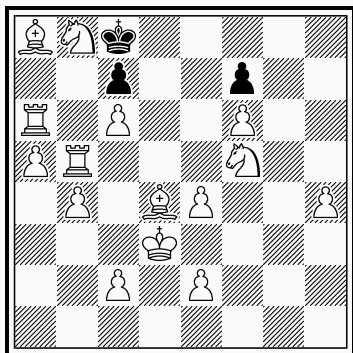
pser-h# 109   C+   (15+3)

Commendation: T341
Oleg Diatlov
ChessProblems.ca Bulletin
2017
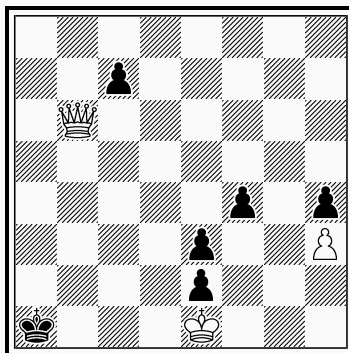
ser-h# 23   (3+6)

Commendation: OCS11
Jean-Christian Galli
Nicolas Dupont
ChessProblems.ca Bulletin
2017
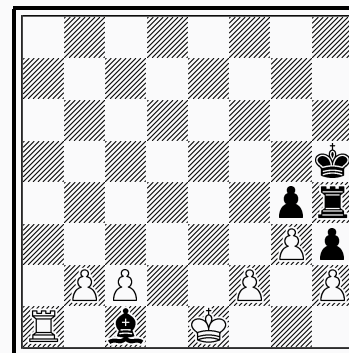
ser-s*h# 12   (7+5)

Commendation: OCS13
David Antonini
Nicolas Dupont
Version Jean-Christian Galli
ChessProblems.ca Bulletin
2017
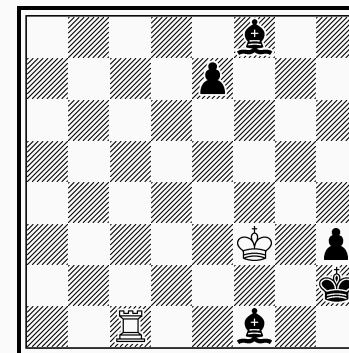
ser-*sh# 7   (2+5)

Series-mover Artists: Chris J. Feather

by Arno Tüngler

"My views on many things may be summed up in my opinion that shouting is not a substitute for thinking."
– Chris J. Feather - Selected Helpmates, Orbit 2010
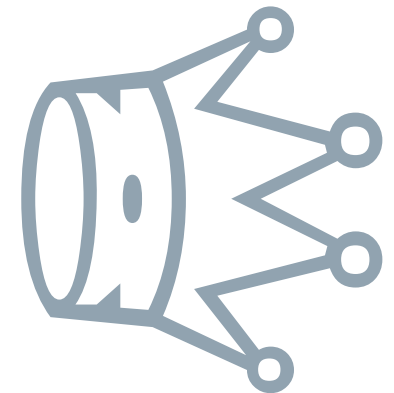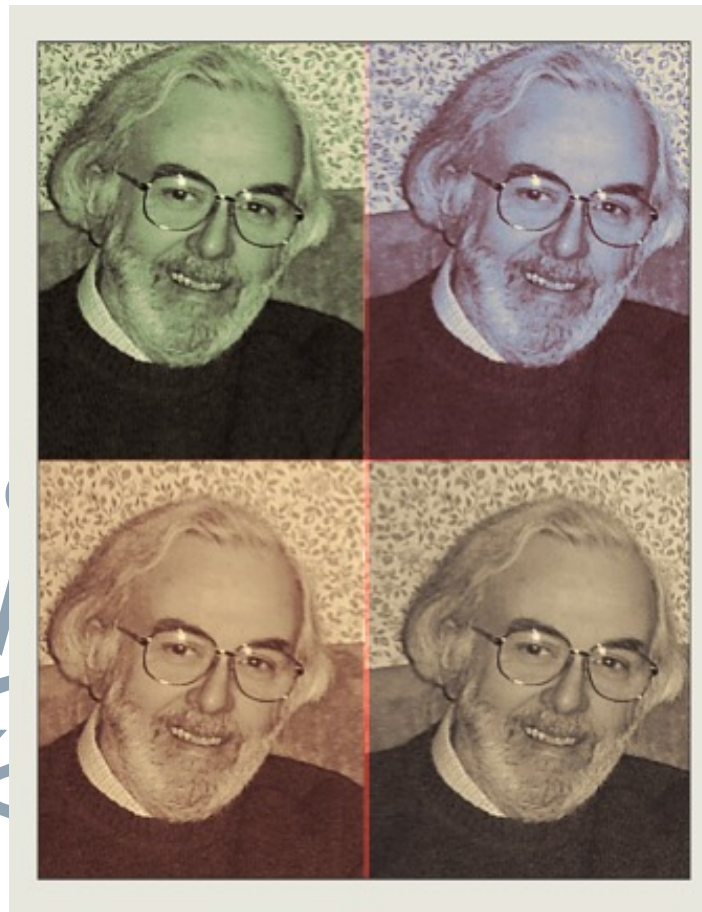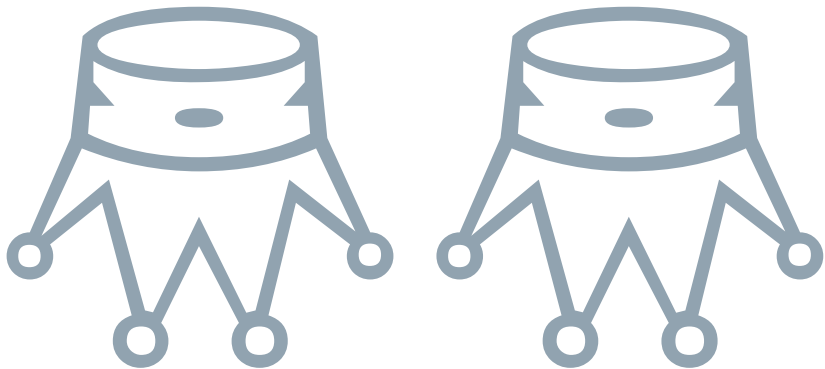
Chris J. Feather, Stamford ca. 2009
Photo credit & copyright: Anne Feather & The British Chess Problem Society
(*Pixlr* editing: Cornel Pacurar, 2018)

ARTICLES

Arno Tüngler
Series-mover Artists: Chris J. Feather

This issue's featured artist is once again not a specialized series-mover author, but one of the greatest helpmate composers. However, from the beginning of his composing he has also shown an outstanding talent in creating small masterpieces of this genre. As you will not find any of them in the *FIDE-Albums* (as he boycotts those), let us show here 6 that have impressed me.

I remember **CF-1** because the same *feenschach* tournament had triggered my own interest for series-movers. While all my attempts did not work out until the deadline of the tournament, I was impressed by what others had achieved, so also by Feather's idea of pin-changes on both pin-lines doubled by twins. The small but content-rich **CF-2** uses one of the beloved instruments for his series-movers – a white helping move before the black series! Here this achieves an astonishing cyclic swap of the thematic black officers.

While there are a lot more very harmonic and interesting examples with two or more phases, I now want to show some of the original one-liners of this imaginative author. **CF-3** is well worth solving – first find the mate and then figure out what to do with the black queen! **CF-4** should be much easier and shows another favourite of the master – set-mate by white with changed mate. In this case it shows the theme of the *Problem Paradise* first thematic tournament (nP promotion to the same piece on the 1st and 8th ranks). Along with the set we have here an amazing 5 promotions ending with a surprisingly orthodox mate position. . .

For the last decade, our featured artist has mostly published fairy problems, including many series-movers with all kinds of fairy pieces and conditions in his own periodical *Fairings*. The last two examples come from these. With the set-mate we have three echo-like mates in the long **CF-5** with "some exercise for the bK", as noted by the author. As you may know, a kangaroo hops like a grasshopper but requires 2 (not necessarily adjacent) hurdles on the same line, while a grasshopper-2 (or grasshopper-3) is hopping 2 (respectively 3) squares past the hurdle! Finally, **CF-6** comes with ABC or Alphabetic Chess, a quite popular condition in *Fairings*. Far from just using the very restrictive condition to avoid cooks, it is the main paradox of the problem – in order to get rid of the disturbing wPb5 you need to first help Bh7 move by bringing the promoted B to h8 and then again lock up the first to get the other back to a7.

I warmly recommend you have a look at the variety of ideas shown by Chris Feather – not only in series-movers – in his *Fairings*, available on Julia Vysotska's website at *juliasfairies.com/articles*. And I wish Chris Feather that he continues composing his refined fairy tales, notwithstanding the hardships coming with the decades of life.

CF-1
Chris J. Feather
feenschach TT 37 1978
2nd Prize
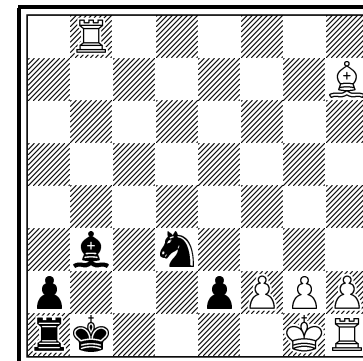
ser-h# 5   C+   (7+6)
2 solutions

CF-2
Chris J. Feather
Moultings 1993
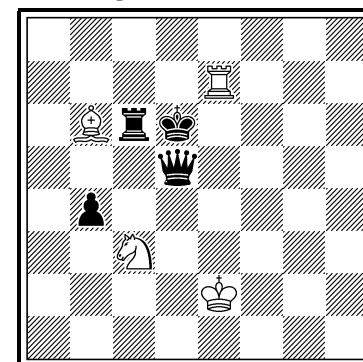
1w → ser-h# 3   C+   (4+4)
3 solutions

ARTICLES

Chris J. Feather, Nottingham 2015
Photo credit & copyright:
Barry Barnes & Michael McDowell

CF-3
Chris J. Feather
feenschach 1972
2nd Prize

ser-h# 11   C+   (2+11)

CF-5
Chris J. Feather
Fairings 2009

ser-h= 17*   C+   (3+3)
b) ♔d7=♔
♔ = Kangaroo
♔ = Grasshopper-2
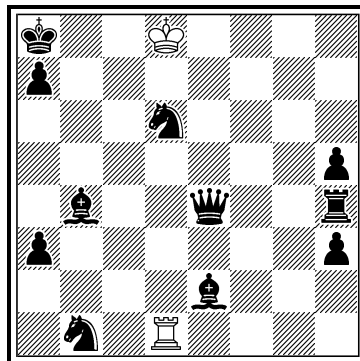
CF-4
Chris J. Feather
The Problemist 2006
3rd Prize

ser-h# 12*   C+   (2+3+3)
Circe

CF-6
Chris J. Feather
Fairings 2016
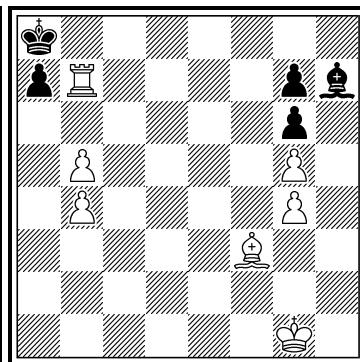
ser-h# 25   C+   (7+5)
ABC

Solutions:

CF-1:
I) 1.e2-e1=B 3.Bc3-b2 4.Bb3-c2 5.Sd3×f2 Kg1×f2#
II) 1.e2-e1=S 2.Se1-c2 3.Sd3-b2 5.Bd5×g2 Kg1×g2#

CF-2:
I) Sc3-d1 → 1.Qd5-c5 2.Kd6-d5 3.Qc5-d6 Sd1-e3 #
II) Bb6-a5 → 1.Kd6-c5 2.Rc6-d6 3.Kc5-c6 Re7-c7 #
III) Bb6-d8 → 1.Rc6-c5 2.Qd5-c6 3.Rc5-d5 Sc3-e4#

CF-3:
1.Sd6-c8 2.Bb4-f8 3.Qe4-a4! 5.Rb4-b8 6.Ka8-b7 7.Rb8-a8 8.Kb7-
b8 9.Sc8-e7 10.Qa4-h4! 11.Be2-g4 Rd1×b1 #

CF-4:
Set: 1. . . nPh7-h8=nB #
1.nPh7-h5 5.nPh2-h1=nB 6.nBh1-c6 7.b5×c6[nBf1] 8.nBe2×f1=nS
9.nSf1×e3[nBe2] 10.nSe3-d1 11.nBe2×d1=nS[nSb1] 12.a2×b1=R
Rb6-a6 #

CF-5:
Set: 1. . . Se6 # in both parts.
a) 1.G2e7-b4 7.Kc3-b3 8.G2b4-b1 9.G2b1-b5 12.Kc5-c6 13.KAd7-
a4 14.Kc6-b6 15.G2b5-b8 16.G2b8-b4 17.Kb6-a5 Sd6-c4 #
b) 1.G3d7-d3 6.Kd4-e3 7.G3d3-h3 8.Ke3-d3 9.G3h3-a3 12.Kb4-
a5 13.G3a3-a8 16.Ka7-b8 17.G2e7-a7 Sc7-a6 #

CF-6:
1.a7-a5 5.a2-a1=B 7.Bf6×g5 8.Bg5-h6 9.g6-g5 10.g7-g6 12.Bg7-
h8 15.Be6×g4! 17.Bd7×b5 20.Bg2-h1 23.g3-g2 26.g4-g3 29.Bb8-
a7+ Rb7-b6 #

Noiseless Length

by Arno Tüngler

"A little noiseless noise among the leaves,
Born of the very sigh that silence heaves."
– John Keats

NL-2 visualization (see next page)
(Cornel Pacurar, 2018 -- *RStudio* and *GoART*)
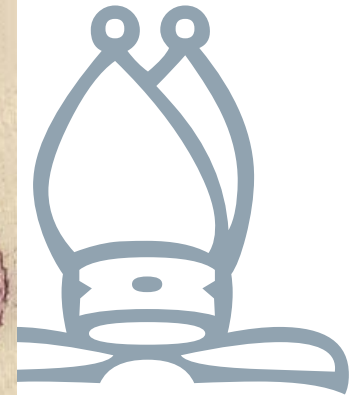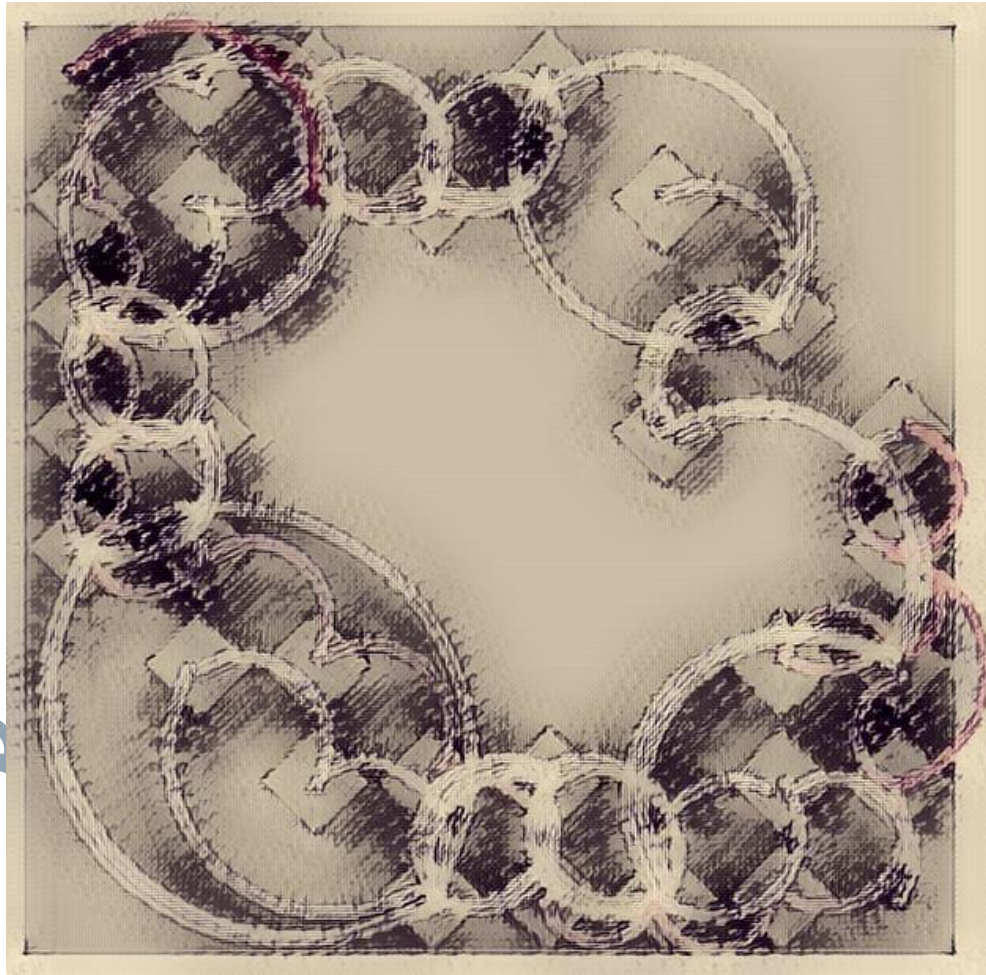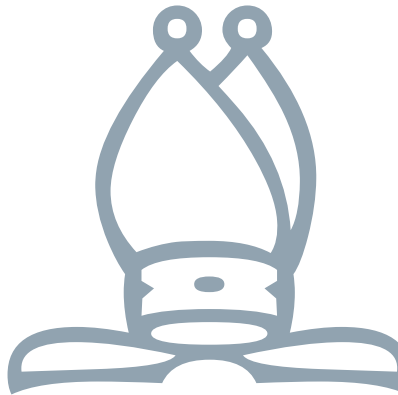
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Our longer series-movers usually have the king of the active side capturing one after another the obstacles of the opposite side, and finally arriving at a more or less subtle "endgame" reaching the goal. Some find this boring and so it was a nice idea of George P. Sphicas and Michel Caillaud to check out how far one can go the other way – a "noiseless", meaning *captureless*, series. In two articles in *StrateGems* (SG80 October-December 2017 pp.215-216 and SG83 July-September 2018 pp.156-158) they showed new length records in this realm for some of the basic series stipulations.

This reminded me again of "my" beloved matrix, the "free bishop/king walk" (see *CPB2* p. 51), and I wondered whether this could be used for breaking records. The answer is "yes", as you'll see in the following diagrams.

NL-2 was the first serious attempt and continues to be the longest noiseless achievement so far. It is a surprising 41 moves longer than Michel's previous record (**NL-1**, with its inventive use of ano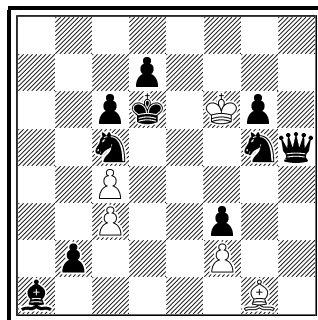ther known matrix). In *StrateGems* my problem was shown with wK on h4 and one move shorter. Michel's **NL-3** is also the only of *StrateGems*' records that still stands, again a well motivated move order!

NL-5 adds 13 moves in comparison to **NL-4** with series-autostalemate, but both problems

NL-1
Michel Caillaud
(Version Sébastien Luce)
StrateGems 2018

ser-# 38   C+ (5+10)

NL-2
Arno Tüngler
(Version)
StrateGems 2018
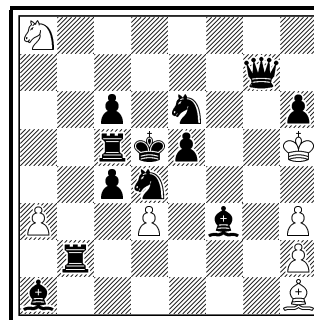
ser-# 79   C+ (7+12)

NL-3
Michel Caillaud
StrateGems 2017
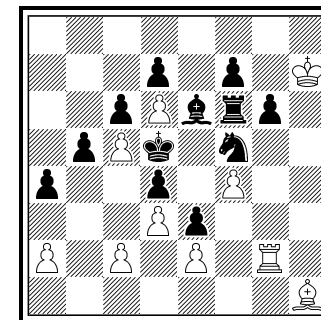
ser-= 31   C+ (10+12)

NL-4
Michel Caillaud
StrateGems 2018
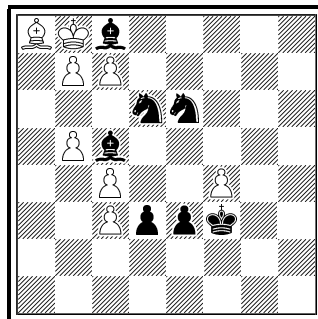
ser-!= 55   (8+7)

NL-5
Arno Tüngler
(Version)
Julia's Fairies 2018
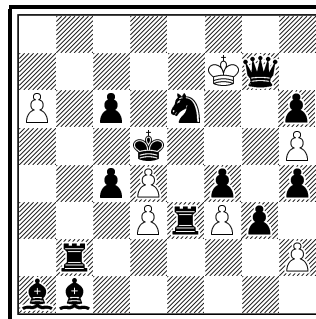
ser-!= 68   (7+13)

NL-6
Joost de Heer
Arno Tüngler
Original
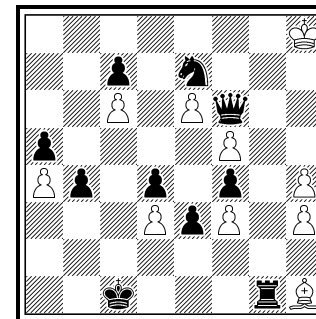
ser-+ 31   C+ (10+10)

NL-7
Michel Caillaud
(Version)
StrateGems 2018
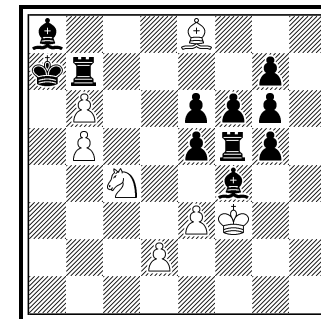
ser-h# 45   C+ (7+11)

NL-1: 1.Kf6-g7 17.Ke3-f4 20.Bg3-h4 37.Kg7-f6 38.Bh4-g3 #

NL-2: 1.Kh5-h4 12.Be8-g6 13.Kh4-g3 15.h4-h5 16.h2-h4 17.Kg3-h3 27.Bf1-g2 31.Kf1-e1 35.Bd1-c2 37.Kd2-c3 38.Bc2-b3 40.Kb4-a4 51.Ba6-b5 53.Ka5-a6 64.Bc8-b7 67.Kb8-c8 77.Bg6-f7 78.Kc8-d7 79.Sa8-c7 #

NL-3: 1.Kh7-g8 19.Kg4-f3 20.Rg2-g5 22.Bg2-h3 30.Ka3-b4 31.a2-a3 =

NL-4: 1.f4-f5 4.f7-f8=B 13.Ba5-b6 32.Ke5-d5 33.b7-b8=R 34.Rb8-b7 53.Ka7-b8 54.Bb6-a7 55.b5-b6 !=

NL-5: 1.Kf7-e8 3.a7-a8=B 14.Bg6-f7 16.Kd7-c8 26.Ba6-b7 30.Ka6-a5 34.Ba4-b3 36.Kb4-c3 37.Bb3-c2 39.Kd2-c1 41.Bd1-e2 46.Kg2-h3 54.Be8-g6 56.Kg4-f5 67.Bh3-g4 68.h2-h3 !=

NL-6: 1.Kh8-h7 12.Be8-g6 14.Kh6-h5 24.Bf1-g2 25.Kh5-g4 29.h7-h8=Q 31.Qh4-e1 +

NL-7: 1.Ka7-b8 21.Kc5-d5 22.Rb7-b8 24.Bc6-d7 44.Kc8-b7 45.Bd7-c8 Be8-c6 #

ARTICLES

are still not fully testable with the current programs – another chance for you to cook us! My printed version was published on *Julia's Fairies* with wK on e8 and wP on a7 with 2 moves less and this longer option only in text. In *StrateGems* there was no example for ser-+, so here is the first try with **NL-6**!

With series-helpmate, Michel had 45 moves (**NL-7**), **NL-8** adds 6 moves! A ser-h=51 in *StrateGems* was unfortunately cooked, but the 49 moves in **NL-9** are neatly achieved with a long return tour of the bK and two rook promotions! **NL-10** is 7 moves longer.

Finally, we come to two of the self-stipulations. **NL-11** features a free white rook which, amazingly, doesn't seem to yield any cooks! My **NL-12** has only one extra move, so here more may well be possible... After a 54-mover was cooked, Michel still had a ser-s=48 in *StrateGems*. Like his **NL-13**, my last task is not testable with the current programs, so give it a try! On the *KoBulChess* website this was published with wKf8 and was one move shorter.

Hopefully you have enjoyed a bit the 'silence' in the solutions of these problems. Please feel free to add some more noiseless length to these records and send them to us!

Arno Tüngler
Bishkek, December 5th, 2018

NL-8
Arno Tüngler
Original
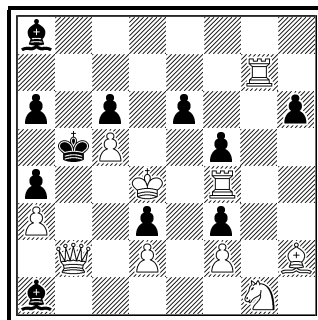
ser-h# 51   C+ (10+11)

NL-9
Michel Caillaud
George P. Sphicas
StrateGems 2018
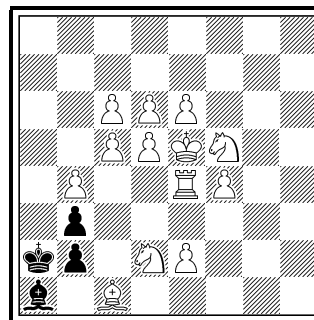
ser-h= 49   (13+4)

NL-10
Arno Tüngler
Original
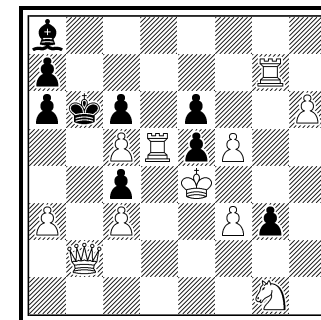
ser-h= 56   C+ (11+9)

NL-11
Michel Caillaud
StrateGems 2018
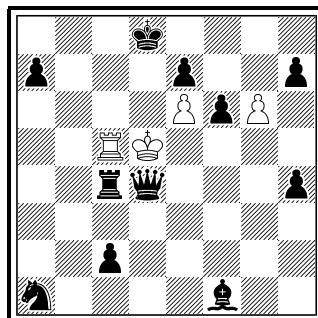
ser-s# 47   (4+11)

NL-12
Arno Tüngler
Original
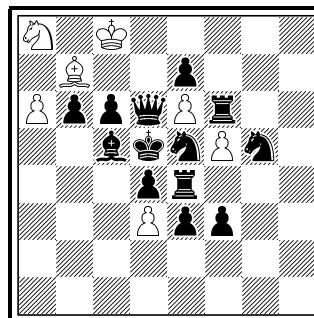
ser-s# 48   C+ (7+13)

NL-13
Michel Caillaud
StrateGems 2018
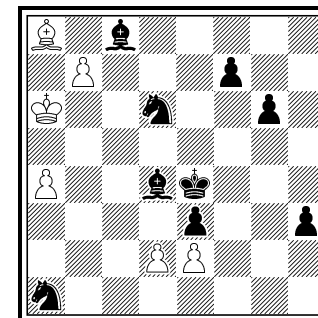
ser-s= 48   (6+9)

NL-14
Arno Tüngler
(Version)
KoBulChess 2018
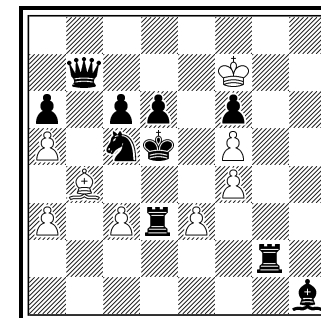
ser-s= 56   (8+10)

NL-8:   1.Kb5-a5 12.Bd1-b3 13.Ka5-b5 14.a6-a5 15.Kb5-a6 25.Bc8-b7 29.Kc8-d8 33.Be8-f7 35.Ke7-f6 36.Bf7-g6 38.Kg5-h5 49.Bh3-g4 50.Kh5-h4 51.h6-h5 Bh2-g3 #

NL-9:   1.Ka2-a3 22.Kc2-c3 23.b2-b1=R 25.Rb2-a2 27.b2-b1=R 28.Rbb2 49.Ka4-a3 b4-b5 =

NL-10:   1.Kb6-a5 12.Bd1-b3 13.Ka5-b5 15.a5-a4 16.a7-a5 17.Kb5-a6 24.Bh5-f7 26.Ka7-a8 33.Bd1-b3 35.Kb8-c8 43.Be8-d7 46.Ke8-f8 48.Be8-f7 50.Ke7-f6 55.Bg2-h1 56.g3-g2 Rd5-d6 =

NL-11: 1.Kd5-c6 3.Kb5-a5 5.Rb5-b4 7.Ka4-a3 9.Rb3-c3 11.Kb2-c1 12.Rc3-d3 14.Kd2-e1 15.Rd3-e3 17.Kf2-f3 18.Re3-e4 23.Kg7-f8 25.g7-g8=Q

26.Qg8-g3! 31.Kf4-f3 32.Re4-e3 34.Kf2-e1 35.Re3-d3 37.Kd2-c1 38.Rd3-c3 40.Kb2-a3 42.Rb3-b4 44.Ka4-b5 46.Ra4-a5 47.Qg3-b8+ Rc4-c8 #

NL-12:   1.a6-a7 12.Be8-d7 14.Kd8-e8 25.Bh5-f7 27.Kf8-g7 28.Bf7-g6 30.Kh6-h5 41.Bh3-g4 43.Kh4-g3 48.Bd1-b3+ Se5-c4 #

NL-13:   1.Ka6-a5 22.Kc7-c6 23.b7-b8=R 24.Rb8-b7 46.Ka5-a6 47.a4-a5 48.d2-d3+ Ke4~ =

NL-14: 1.Kf7-f8 2.a3-a4 10.Bh6-g7 14.Kh6-h5 18.Bh4-g3 20.Kg4-f3 21.Bg3-f2 23.Ke2-f1 25.Be1-d2 28.Kd1-c1 36.Bd8-b6 38.Kb1-a1 45.Bh4-f2 47.Ka2-a3 54.Bd8-b6 55.Ka3-b4 56.c3-c4+ Kd5-e4 =

A Canadian Invention

by Vlaicu Crisan

Invented in Canada:
ice hockey, basketball, lacrosse,
5-pin bowling.

(Cornel Pacurar, 2018 -- *RStudio* and *GoART*)
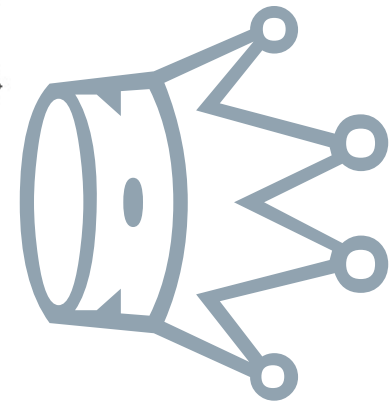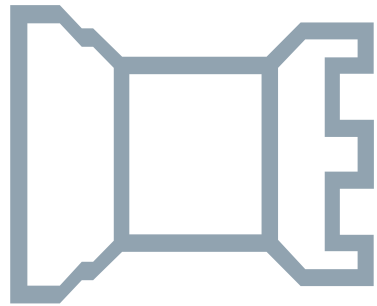
A Canadian Invention
by Vlaicu Crişan

In *ChessProblems.ca Bulletin 8*, April 2016, Cornel Păcurar reviewed a Canadian invention in the retro field: the Circe Assassin Series Retractor. Curiously, two months earlier, Cornel was also the first to publish the following pioneer problem which passed almost unnoticed:

ACI-1
Cornel Păcurar
Julia's Fairies 09.02.2016
Dedicated to the
"Quartzomaniacs" group
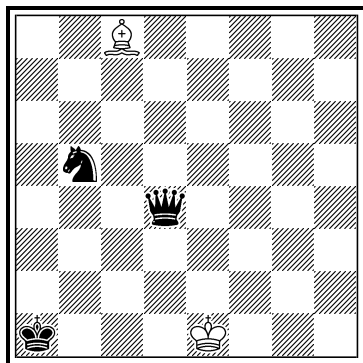
-2 & #1   (2+3)
Proca Retractor
AntiCirce Assassin

Try: -1.Kc1:Bb2(→Ke1, -wSe1) Bc3-b2+ -2.Be6-c8?? & 1.Sc2# but black invokes Forward Defense and gives mate earlier 1...Qd1/Qd2#

Solution: -1.Kb3:Ba2(→Ke1, -wBe1) Bb1-a2+ -2.c7-c8=B & 1.Bc3#

Why is this mate? Because both captures of the white bishop would actually lead to an illegal specific self-check: 1...S:c3(→Sb8)?? 2.c:b8=R(→Ra1, -bKa1)!! and 1...Q:c3(→Qd8)?? 2.c:d8=R(→Ra1, -bKa1)!!

Eric Huber's competent comments clarify the contents: "The problem is the first Proca Retractor AntiCirce Assassin ever published and it is a promising start. The solution may be short, but it is both surprising and specific. It even shows the Phoenix theme (capture of white bishop and promotion into bishop) in retro play. Both black pieces are useful. Eliminating the bQ or bS lets cooks in. For instance, without bQ: -1.Kd1:Pe2(→Ke1, -wQe1) e3-e2+ -2.Be6-c8 & 1.Qc2# Or, without bS: -1.Kc1:Pd2(→Ke1, -wQe1) d3-d2+ -2.Qb4-e1 & 1.Qa3#"

This idea took some time to grasp, but eventually new problems emerged, all of them involving the Romanian composers grouped around the *Quartz* chess problem magazine, hence the dedication. The new genre requires out-of-the-box thinking, as the regular strategy borrowed from ordinary AntiCirce may fall short, as demonstrated by the following example.

A couple of months later, Paul joined Cornel and published a longer composition:

ACI-2
Cornel Păcurar
Paul Răican
Die Schwalbe 2016
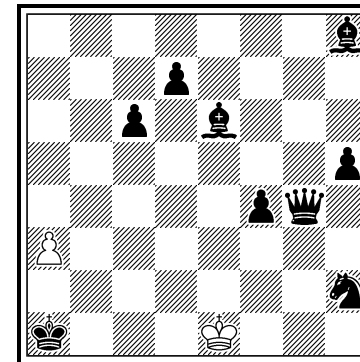
-4 & #1   (2+9)
Proca Retractor
AntiCirce Assassin

Solution: -1.Ke1:Pd2(→Ke1) d3-d2+ -2.Kc2:Sb1(→Ke1, -wRe1)! d4-d3+ -3.Kb3-c2 with two variations: -3...d5-d4+ -4.Re5-e1 & 1.R:h5(Rh1)# and -3...Bf5-e6+ -4.Rc1-e1 & 1.Rc4#. Please note that the attempt to play directly -1.Kc2:Bb1(→Ke1, -wRe1)? Ba2-b1+? -2.Re5-e1 & 1.R:h5(→Rh1)# is refuted by -1...b2-b1=B+! Also the presence of bPc6 is essential, hindering black's retraction: -3...c6:Rd5(→Pd7, -bPd7)! Now white would have to retract a move by the pinned wRd5, as black is checked.

The next black Rex Solus is probably the first Proca Retractor AntiCirce Assassin rewarded in a retro competition:

ACI-3
Vlaicu Crişan
FIDE World Cup 2017
5th *Commendation*
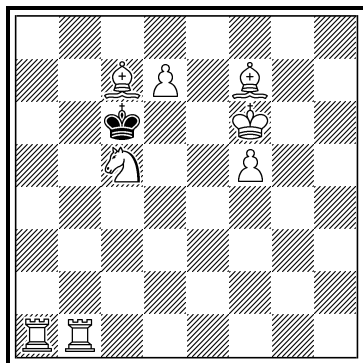
-2 & s#1   (8+1)
Proca Retractor
AntiCirce Assassin

Solution: -1.g7:Sf8=R(→Ra1, -bBa1) a2-a1=B+ -2.Be5-c7 & 1.d8=S+ a:b1=Q(→Qd8, -wSd8)#

The judge Kostas Prentos commented: "Two Schnoebelen promotions (the black bishop in retro play and the white knight in forward play) combined with mixed AUW (white rook, black bishop in retro play and white knight, black queen in forward play). Although a fairy Schnoebelen is usually much easier to achieve

than an orthodox one, I enjoyed this problem. Both the Schnoebelen and AUW elements are splendidly balanced between the retro and forward play. A lovely find!"

The same author repeated his success during the next year's FIDE World Cup tournament with the following problem:

ACI-4
Vlaicu Crişan
FIDE World Cup 2018
6th *Honourable Mention*
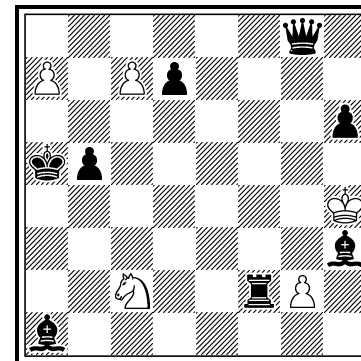
-7 & #1   (5+8)
Proca Retractor
AntiCirce Assassin

Solution: -1.h5:Pg5 e.p. (→g2) g7-g5 -2.Kg5-h4 h7-h6+ -3.Kf5-g5 f4:Pg4 e.p. (→g7, -bRg7)++ -4.g2-g4 Rg4-g7+ -5.Ke5-f5 e4:Pd4 e.p. (→d7, -bRd7)+ -6.d2-d4 Rd4-d7+ -7.c5:Pd5 e.p. (→d2, -wRd2) & 1.R:d4(→Ra1, -bBa1)#

The retraction -4...c4:Pd4 e.p. (→d7)?? is illegal because of the opposition wPc7 / bPc4 which is not permitted in AntiCirce. -4...a2-a1=B?? analogously is illegal because of the opposition wPa7 / bPa2.

The judge Hans Gruber wrote: "An entertaining AntiCirce Assassin retractor adventure – presenting a dense and ambitious programme: two white and two black en passant capture retractions! Three of them make use of the fairy specific

feature that a second piece can be uncaptured in a move by a rebirth of the capturing piece. Two black rooks and one white rook thus magically appear on the board. Against its will, the black side is forced to uncapture rooks in order to be able to continue retracting after the (forced) retraction of the white pawn double step. Very appropriately, the final forward move also captures two black pieces. The mating move is played by a piece that appears only in white's last move."

Of course, these problems are the visible part of the iceberg. Composing Proca Retractors with AntiCirce Assassin is quite different compared to ordinary AntiCirce Calvet / Cheylan! Among the main differences, the most important plus is related to the possibility of attacking the white king by placing it on an enemy piece's rebirth square. However, there are also some minuses, for instance the occupation of a rebirth square by a black piece can no longer be forced excepting the black king.

Let's see a few more examples, in order to understand the particular capabilities of this genre.

ACI-5
Vlaicu Crişan
Probleemblad 2017

-4 & s#1   (4+2)
Proca Retractor
AntiCirce Assassin

Solution: -1.Ke7:Rd7(→Ke1, -wQe1) Rd8-d7+ -2.Kf8-e7 Rd7-d8+ -3.Qe3-e1 g2-g1=B+ -4.Qe8-e3 & 1.Qa8+ g:h1=R(Ra8, -wQa8)#

Here we can see several specific effects in action. The first is the passive suicide of the white queen after the retraction of W1 – an effect similar with those seen before in Proca Retractors with Circe Assassin. Another specific effect is the unusual check in W3: the white king placed on f8 is in check from the black dark-squared bishop. The most striking is undoubtedly the annihilation of two white pieces in the forward play by the promoted rook. Please note that, contrary to ordinary AntiCirce, 2.Kf7?? is not possible in AntiCirce Assassin as black can still play 2...R:f7(→Ra8, -bRa8)!!

The next problem in this selection is also the longest and demonstrates that interesting specific effects can be obtained even with no uncaptures during the play.

ACI-6
Vlaicu Crişan
Eric Huber
harmonie 2016

-10 & s#1   (7+3)
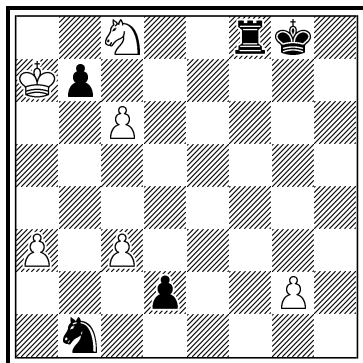Proca Retractor
AntiCirce Assassin

Solution: -1.Kd7-e7 e4-e3+ -2.Rd3-d2 e5-e4+ -3.Rd4-d3 e6-e5+ -4.d5-d6 e7-e6+ -5.Ke8-d7 Kh7-h6+ -6.Rg6-g5 Kh8-h7+ -7.Kf8-e8 Ba3-c5+ -8.Bb2-a1 Bb4-a3+

-9.Bc3-b2 Ba3-b4+ -10.Bg8-f7 & 1.Rf4+ e5#

The white king is near three rebirth squares: f8, e8 and d7. The order of playing on these squares must be carefully chosen. First, the black pawn is brought back to e7 when the white king stays on d7. Then the black king is driven into the corner when the white king is placed on e8. Finally with the white king on f8, the black bishop is decoyed to c3. The conclusion is surprising: the mate is given by an ordinary battery created during the retro play, but the guards on e8 and f7 are still specific. Let's quote the solver's (Wolfgang Will) perspective: "Beautiful new (threatening) world. Any attack by a black piece on any white piece becomes a check when the white king stands on its rebirth square. Therefore the black bishop is surrounded by white figures, until it comes to the glorious finale. Difficult and exciting."

The set theme of the Champagne tournament organized during the WFCC Congress from Ohrid was Valladão. **ACI-7** was the first-prize winner.

ACI-7
Vlaicu Crişan
Paul Răican
Section B Champagne
Tournament, Ohrid 2018
1st *Prize*

-4 & s#1   (6+5)
Proca Retractor
AntiCirce Assassin

Solution: -1.f5:Pg5 e.p. (→Pg2, -wQg2) g7-g5 -2.Ka8-a7 0-0+ -3.Kb8-a7 b2-b1=S+ -4.Qd5-g2 & 1.Qg8+ R:g8(→Ra8)#

The judge Michel Caillaud commented: "Every special move uses the fairy condition!" The main idea was composed without using any chess board during my holidays in Turkey, and the final setting was polished by Paul Răican during the congress. The castling is forced, as the white king is under a double attack from bRf8. The double check by the same piece is possible under Assassin rules.

In the next miniature we will see the first rendering of the Matreshka theme in Proca Retractor AntiCirce Assassin: more than two pieces appear on the same field during the retro play.

ACI-8
Vlaicu Crişan
Version
The Problemist 2018
Dedicated to Frank Moralee
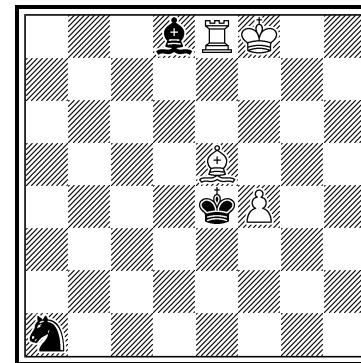
-7 & s#1   (4+3)
Proca Retractor
AntiCirce Assassin

Solution: -1.e7-e8=R!! Ba5(b6)-d8+ -2.Ke8-f8 Kd3-e4+ -3.Bc3-e5 Ke2-e3+ -4.f2-f4 Kd1-e2 -5.Kf8-e8 Bc7-a5(b6) -6.e5:Rf6(→Pf2, -wPf2) Rd6-f6+ -7.g6:Pf7(→Pf2, -wRf2) & 1.Rd2+ R:d2(→Rh8)#

After an introductory play featuring an unpromotion, three Matreshka dolls appear on f2: wP, then another wP, and finally a wR (not a white queen, as it will be an illegal self-check – the bK occupies the rebirth square of the wQ). Frank's help was invaluable in the assessment of the soundness of this version, as many previous attempts were cooked.

The final position, in which a black uncaptured piece delivers mate by capturing a white assassinated piece, is very hard to discover. In the forward play, c1 is controlled indirectly by wBc3 threatening bSa1, while g7 is controlled by bPf7 threatening wPg6. This composition shows that strategically deep specific AntiCirce Assassin effects can be shown even in deceptively simple positions.

Our final composition is a joint original with a twin:

ACI-9
Vlaicu Crişan
Andreas Thoma
Original for
ChessProblems.ca Bulletin
2018

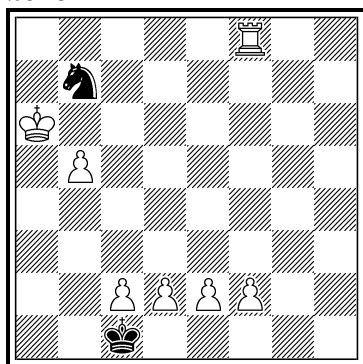-5 & s#1   (7+2)
Proca Retractor
AntiCirce Assassin
b) ♞b7→b5

Solutions:

a) -1.g5:Pf5 e.p. (→Pf2, -wSf2) f7-f5 -2.f5:Pe5 e.p. (→Pe2, -bRe2) e7-e5 -3.e5:Pd5 e.p. (→Pd2, -bRd2) d7-d5 -4.d5:Pc5 e.p. (→Pc2, -wBc2) c7-c5 5.Ra8-f8 & 1.Sd3+ R:d3(→Ra8, -wRa8)#

b) -1.g5:Pf5 e.p. (→Pf2, -wSf2) f7-f5 -2.f5:Pe5 e.p. (→Pe2, -bBe2) e7-e5 -3.e5:Pd5 e.p. (→Pd2, -bBd2) d7-d5 -4.d5:Pc5 e.p. (→Pc2, -wBc2) c7-c5 5.Rc8-f8 & 1.Sd3+ B:d3(→Bc8, -wRc8)#

The strategy is purely AntiCirce Assassin motivated: after the 4 en passant captures with assassination of various figures, white plays the rook to a square where it will subsequently be annihilated by the capturing piece! Although the assassinated white pieces are the same in both twins, the assassinated black pieces are different.

I am convinced Proca Retractor AntiCirce Assassin opens many possibilities in the retro field. However, in the absence of a checking program, like *Pacemaker* for Proca Retractor AntiCirce Cheylan, there will be few daring composers to deal with this remarkable Canadian innovation. I hope the pioneer examples presented in this article will inspire other retro composers to try their hand.

Vlaicu Crişan

Cluj, December 8th, 2018

Three Rebuses For The New Year

by Jeff Coakley & Andrey Frolkin

"Ita res accendent lumina rebus."
– De Rerum Natura, Lucretius
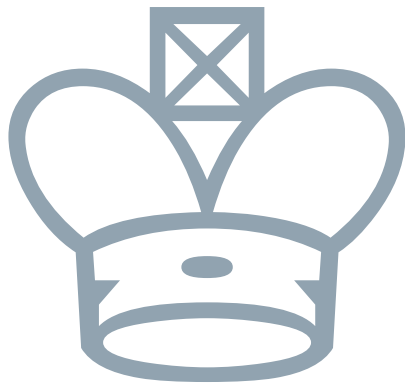
(Nina Omelchuk, 2018)

THREE REBUSES FOR THE NEW YEAR

Jeff Coakley
&
Andrey Frolkin

Another year on Earth,
Another billion kilometres
around the sun.
Best wishes,
peace and mirth,
With a wreath of rebuses
around the fun.

In all the problems, each letter represents a different type of piece. Uppercase is one colour, lowercase the other. The task, as usual, is to determine the position. Additional stipulations are given below the diagrams.

Art by Nina and Antoine.
Good tidings, Cornel.

NY-1 "New Year"
Andrey Frolkin
Jeff Coakley
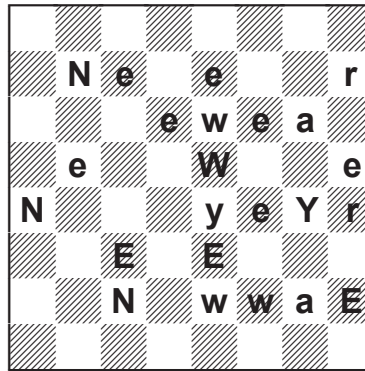
Add pieces to legalise the position.
What was the last move?

NY-2 "Singing Digits"
Andrey Frolkin
Jeff Coakley
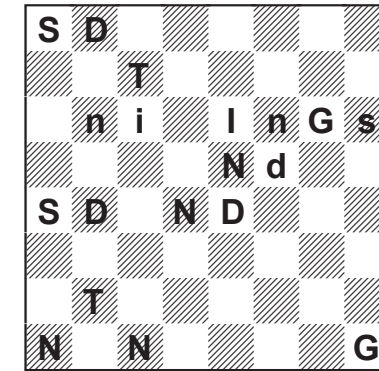
Helpmate in 2. Black to move.
Riddle: "What is good for the new year?"

NY-3 "Cornel"
Andrey Frolkin
Jeff Coakley

What was the last move?

Rookie, Bishop, und Springer
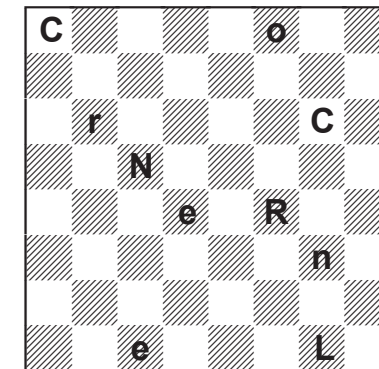
SOLUTIONS

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

NY-1 "New Year"

N	e		e			r	
	e	w	e	a			
e			W			r	e
N			y	e	Y		r
	E		E				
	N		w	w	a	E	
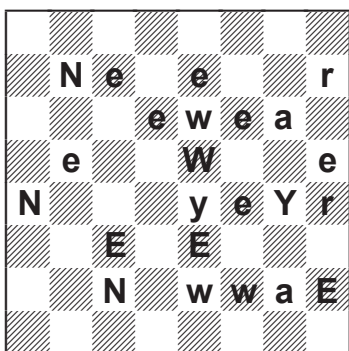
N = queen
E = pawn
W = bishop
Y = king
A = rook
R = knight

caps = white

last move
1..h6-h5+

(8 + 15)

(14 + 16)

Y = ♚   Only letter with one uppercase, one lowercase.

E ≠ ♕♖ (e3+ f4+)   Both kings in check. Because they stand adjacent to a king, check from a queen or rook on e3 or f4 cannot be blocked by adding a piece on an intervening square.

E ≠ ♗ (h5+)   Impossible and unblockable check.

E ≠ ♘ (c3+ f6+)   Both kings in check.

E = ♟

N = ♕   There are seven lowercase pawns on the board. One lowercase W is a promoted piece (the 8th pawn).

         WAR ≠ ♕   Too many promotions.

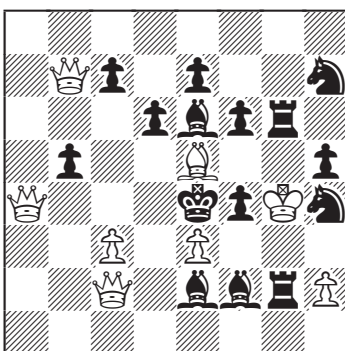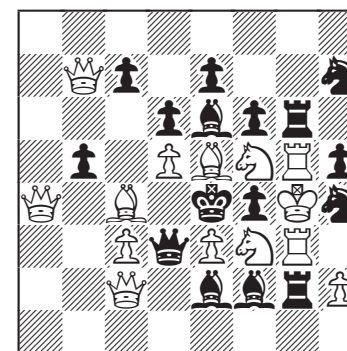The king on e4 is in check from three queens (a4+ b7+ c2+). To legalise the position, two or three of these checks must be eliminated by adding pieces.

caps = white   The try *caps = black* is analysed on the next page.

last move: 1...h6-h5+   The white king (g4) is in <u>check</u> by the pawn on h5.

W ≠ ♖ (e5+)   Both kings in check.

W ≠ ♘ (f2+)   Impossible double check.

W = ♗ (e2+ e6+)   Two checks that must be eliminated by adding pieces.

R ≠ ♖ (h4+)   Impossible double check.

R = ♘

A = ♖ (g2+ g6+)   Two more checks to eliminate by adding pieces.

To legalise the position, pieces must be added to eliminate the seven impossible checks. But which pieces on which squares?

There are nine missing pieces. Because seven are needed to block checks, only two pieces could have been captured earlier.

Black is missing a queen. White is missing a light-square bishop, two rooks, two knights, and three pawns. (Two pawns promoted to queen.)

Black has seven pawns and two light-square bishops. To promote on b1, the black a-pawn had to capture on the b-file. Another capture was made by one of the doubled f-pawns. This closes the material balance.

Three white pawns (ceh) are on the board. Two others queened without making a capture. This could only happen on the a-file and g-file. The white pawns from the b-file and f-file could not promote, so they are the pieces that were captured by the black pawns. That leaves the white d-pawn. It could not promote and is available to add on the d-file.

Law and order is achieved by adding Bc4 bQd3 Pd5 Sf3 Sf5 Rg3 Rg5.

The white light-square bishop cannot be on c6 d3 d5 f3 f5 because it would give check, so it is added on c4. The white d-pawn cannot be on d3 because of check, so it is added on d5. The black queen cannot be on f3 f5 g3 g5, so it goes on d3. The white knights cannot be on g3 g5, so they go on f3 f5. Leaving the white rooks for g3 g5.

NY-1 *continued*

The following analysis refutes switching colours.

If caps = black, there is no check by a pawn.

WAR = (♖♗♘)

A ≠ ♗   Both lowercase A's are on light squares.

If W = ♗, there are six checks in the position, three by queens (a4 b7 c2), two by bishops (e2 e6), and at least one by a rook (h4).

If W = ♘, there are six checks in the position, three by queens, one by a knight (f2), and two by rooks (g2 g6).

If W = ♖, there are four checks in the position, three by queens and one by a rook (e5). See diagram below. The last move could be the double check 1...Rd5-e5+, so the position might be legal if two pieces are added to block checks from the queens on a4 c2.
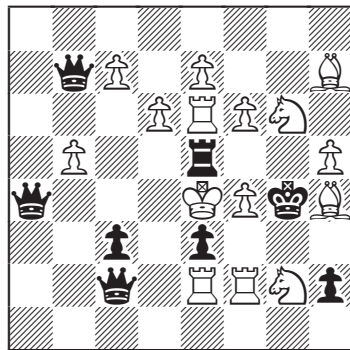
try: caps = black   (15 + 8)
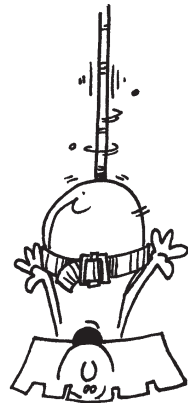
There are nine missing pieces. One was captured by a white pawn on the f-file. One was captured to clear the a-file of pawns. The "inverted pawns" on the c-file, e-file, and h-file required six captures. That leaves only one piece available for adding to the position. And two are needed.

caps ≠ black

NY-2 "Singing Digits"
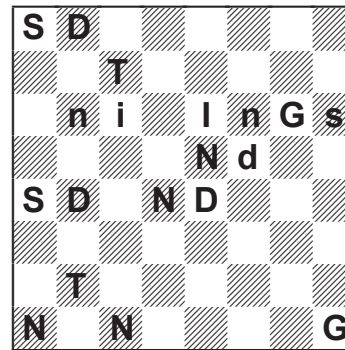
T = pawn
I = king
D = rook
i = king
N = bishop
G = queen
S = knight
caps = black
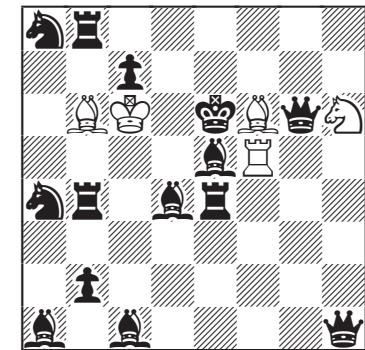
h#2   (5 + 14)

I = ♔	Letter with one uppercase, one lowercase.	
T = ♙	Only remaining letter not on 1st or 8th rank.	
N = ♗	N ≠ ♕♖ (c1+ f6+)	Both kings in check.
	N ≠ ♘ (d4+ e5+)	Impossible double check.
caps = black	White bishop cannot be on a1 with white pawn on b2.	
D = ♖	D ≠ ♕ (e4+ f5+)	Both kings in check.
	D ≠ ♘ (b4+ b8+)	Impossible double check.
S = ♘	S ≠ ♕ (a4+ a8+)	Impossible double check.
G = ♕		

In the position after the helpmate, the letters along the 6th rank answer the riddle.

What is good for the new year?

Tidings!
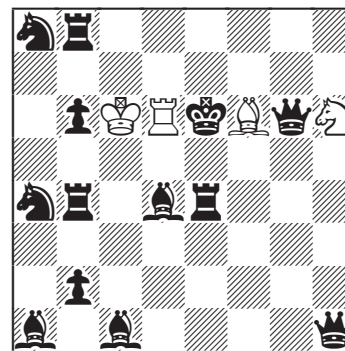
h#2

1. Bd6 Rd5
2. cxb6 Rxd6#

NY-3 "Cornel"

C				o			
	r				C		
	N						
		e		R			
					n		
	e				L		

C = queen
O = rook
R = pawn
N = king
E = knight
L = bishop

caps = black

last move
1...g5xf4++

(5 + 5)

♔ = (NR) Letters with one uppercase, one lowercase.
♙ = (NR) Letters not on 1st or 8th rank.

N = ♔   If R = ♔, then N = ♙
Regardless of colour assignment, one king is in <u>check</u>
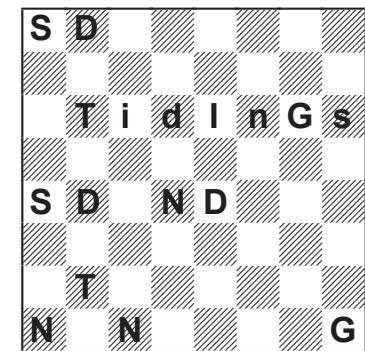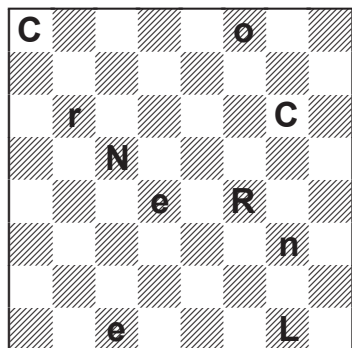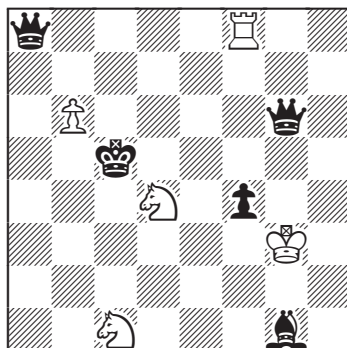by a pawn (c5+ or g3+).

E ≠ ♕♗ (c1+)	Impossible multiple checks.
E ≠ ♖ (d4+)	Impossible multiple checks.
E = ♘	
C ≠ ♕♖ (g6+)	Impossible multiple checks.
O ≠ ♕♖ (f8+)	Impossible multiple checks.
♕♖ = Ø?	Impossible to assign queen <u>and</u> rook.
R ≠ ♔	

R = ♙   Regardless of colour assignment, one king is in <u>check</u>
by a pawn (b6+ or f4+).

E ≠ ♕♖ (c1+)	Impossible multiple checks.
E ≠ ♗ (d4+)	Impossible multiple checks.
E = ♘	
L ≠ ♕♖ (g1+)	Impossible multiple checks.
L = ♗	
O ≠ ♕ (f8+)	Impossible multiple checks.
O = ♖	
C = ♕ (g6+)	The king on g3 is in <u>check</u> from the queen on g6.
caps = black	The only way to explain two checks is **1...g5xf4++**. The type of piece captured on f4 is indeducible.

	♛					♖	
		♙				♛	
			♚				
				♘		♟	
							♔
		♘				♜	

We would like to take the opportunity to thank Cornel Pacurar for the stellar quality of the *ChessProblems.ca Bulletin* and for providing a perfect place to present our rebuses. Thanks.

According to the people who measure these things, the Earth travels 940,000,000 kilometres on each orbit around the Sun. The annual journey takes 365.256 days at an average speed of 108,000 km/hour, which is about 30 kilometres every second. But of course, our planet never actually returns to where it was before. The sun is also moving through space, carrying us along.

NY-2 is a version of a rebus originally lettered "Masaryk' for the 2018 *Czechoslovakia-100* tourney.

We hope you enjoyed the puzzles.

Jeff Coakley   Prince Edward Island, Canada
Andrey Frolkin   Kiev, Ukraine

drawings by Antoine Duff (Montréal)
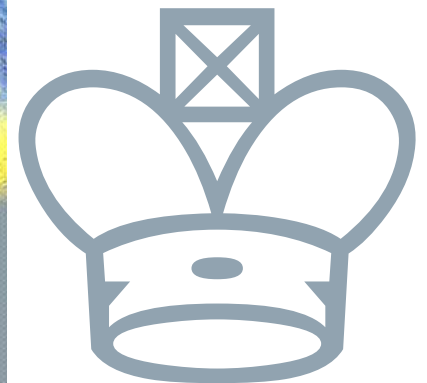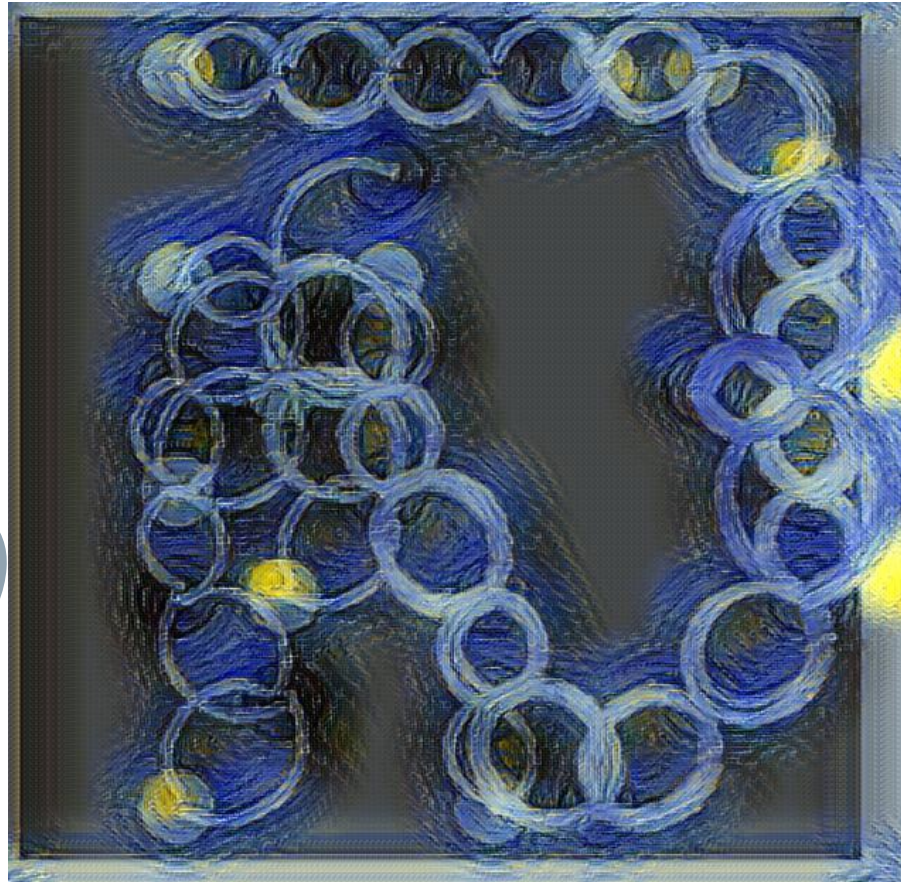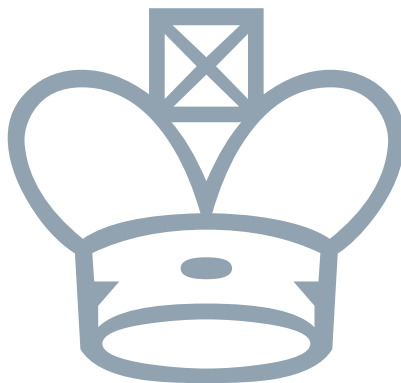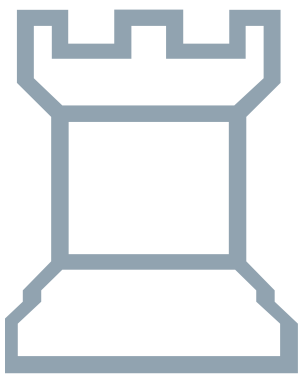painting by Nina Omelchuk (Kiev)

Sonata Mañana in B Sharp

Record Breakers VII

by Arno Tüngler

"It always seems impossible until it's done."
– Nelson Mandela

RB-54 visualization (see next page)
(Cornel Pacurar, 2018 -- *RStudio* and *GoART*)

ARTICLES

Our first two record-breakers in this installment feature surprising 5-unit Circe tasks. I used the opportunity for a short advertising article in *The Problemist Supplement* and also had two originals published in the same issue. Maybe we will now get some more British readers?! Who would have guessed that there is still something better than Branko's **HSM-7** reprinted in *CPB10*? Now we have 2 more moves with **RB-51**. The second 5-unit problem has the same number of moves as **HC-157** in *CPB10* but the king is not in check in the diagram position!

Now two much heavier new records: **RB-53** adds no less than 18 moves in comparison with the 18-year-old **HSM-45** reprinted in *CPB10*, page 436. Please test, there is no possibility for the computer to do this... In contrast, the brand-new **RB-54** is not only confirmed by computer as correct, but also impresses with an increase of 20 moves over our earlier **DZ-50** shown in *CPB7*!

In the same category Paul had a great idea to use a matrix that we have already known from the series-help-targetsquare section. The final three problems replace four tasks from *CPB9*, **DZ-23** and **DZ-28-30**. Do you have a suggestion for 14 units?
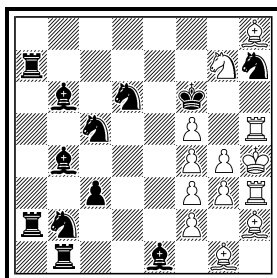
Arno Tüngler
Bishkek, December 1st, 2018

RB-51
Arno Tüngler
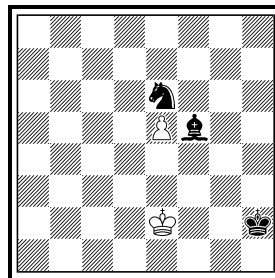The Problemist
Supplement 2018
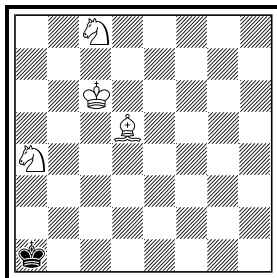
ser-h= 33   C+ (4+1)
Circe

RB-52
Arno Tüngler
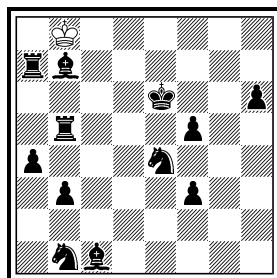The Problemist
Supplement 2018

ser-= 24   C+ (2+3)
Circe

RB-53
Branko Koludrović
Arno Tüngler

ser-h= 249   (15+12)
Circe

RB-54
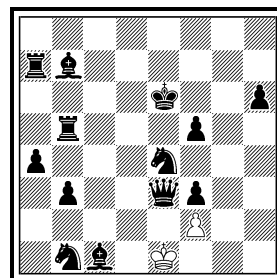Branko Koludrović
Arno Tüngler

ser-Zd7   C+ (13+12)
232   Circe

RB-55
Branko Koludrović
Paul Răican
Arno Tüngler
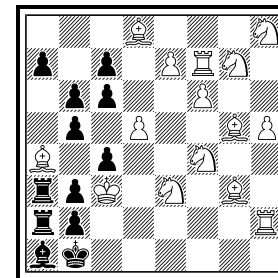

ser-Zb6   C+ (1+12)
115   Circe
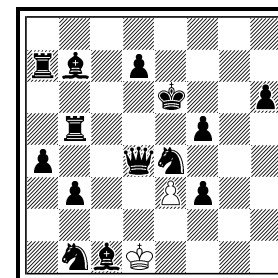
RB-56
Branko Koludrović
Paul Răican
Arno Tüngler

ser-Zb6   C+ (2+13)
125   Circe

RB-57
Branko Koludrović
Paul Răican
Arno Tüngler

ser-Zb6   C+ (2+14)
127   Circe

RB-51: 1.Ka1-b1 11.Kd8×c8[Sb1] 19.Kc2×b1 33.Kb4-a3 Kc6-b5 =
RB-52: 1.Ke2-d2 8.Kf6×f5[Bc8] 15.Kb8×c8 17.Kd7×e6[Sg8] 18.Ke6-f5 21.e7-e8=R 22.Re8×g8 23.Rg8-g1 24.Kf5-g4 =
RB-53: 1.Ra3×a4[Bf1] 2.Ra4-b4 3.Ra2-a6 7.Ka4-a5 9.Ra4-a2 11.Ka4-a3 13.Ra4-b4 24.Kf3×g3[Bc1] 35.Ka4-a3 37.Ra4-a6 39.Ka4-a5 41.Ra4-b4 46.Kb1×c1 51.Ka4-a5 53.Ra4-a2 55.Ka4-a3 57.Ra4-b4 67.Ke4×e3[Sg1] 77.Ka4-a3 79.Ra4-a6 81.Ka4-a5 83.Ra4-b4 91.Ke1×f1 92.Kf1×g1 101.Ka4-a5 103.Ra4-a2 105.Ka4-a3 107.Ra4-b4 119.Kg4×g5[Bc1] 131.Ka4-a3 133.Ra4-a6 135.Ka4-a5 137.Ra4-b4 142.Kb1×c1 147.Ka4-a5 149.Ra4-a2 151.Ka4-a3 153.Ra4-b4 155.Ka4-a5 162.Ke5×f4[Sg1] 166.Kh7×h8 179.Ka4-a3 181.Ra4-a6 183.Ka4-a5 185.Ra4-b4 194.Kf1×g1 203.Ka4-a5 205.Ra4-a2 207.Ka4-a3 209.Ra4-b4 223.Kg8×f7[Rh1] 237.Ka4-a3 239.Ra4-a6 241.Ka4-a5 243.Ra4-b4 246.Ka3-a2 247.Ra6-a3 249.a5-a4 d5×c6 =
RB-54: 1.Rh5-g5 4.Kh6×h7[Sg8] 5.Kh7×g8 9.Kh5-h4 11.Rh5-h7 13.Kh5-h6 15.Rh5-g5 26.Kc6×b6[Bf8] 37.Kh5-h6 39.Rh5-h3 41.Kh5-h4

43.Rh5-g5 48.Kg8×f8 53.Kh5-h4 55.Rh5-h7 57.Kh5-h6 59.Rh5-g5 69.Kd5×d6[Sb8] 79.Kh5-h6 81.Rh5-h3 83.Kh5-h4 85.Rh5-g5 94.Kc8×b8 103.Kh5-h4 105.Rh5-h7 107.Kh5-h6 109.Rh5-g5 121.Kb5×b4[Bf8] 133.Kh5-h6 135.Rh5-h3 137.Kh5-h4 139.Rh5-g5 144.Kg8×f8 149.Kh5-h4 151.Rh5-h7 153.Kh5-h6 155.Rh5-g5 164.Kd4×c5[Sb8] 173.Kh5-h6 175.Rh5-h3 177.Kh5-h4 179.Rh5-g5 188.Kc8×b8 197.Kh5-h4 199.Rh5-h7 201.Kh5-h6 203.Rh5-g5 216.Kc2×b1[Ra8] 224.Ke2×e1[Bf8] 228.Kd4×c3[Pc7] 232.Kc6-d7 z
RB-55: 1.Kb8-c7 15.Kd1×c1(Bf8) 27.Kg8×f8 39.Kc1×b1(Sg8) 56.Kb8×a7(Rh8) 75.Ka3×a4(Pa7) 94.Kb8×a7 114.Ka4×b5(Ra8) 115.Kb5-b6 z
RB-56: 1.Ke1-f1 11.Ke8-d8 12.f2×e3 25.Kd1×c1(Bf8) 37.Kg8×f8 49.Kc1×b1(Sg8) 66.Kb8×a7(Rh8) 85.Ka3×a4(Pa7) 104.Kb8×a7 124.Ka4×b5(Ra8) 125.Kb5-b6 z
RB-57: 1.Kd1-e1 13.Ke8-d8 14.e3×d4 27.Kd1×c1(Bf8) 39.Kg8×f8 51.Kc1×b1(Sg8) 68.Kb8×a7(Rh8) 87.Ka3×a4(Pa7) 106.Kb8×a7 126.Ka4×b5(Ra8) 127.Kb5-b6 z

Retractors Without Borders

by Adrian Storisteanu

Our cylinders are clickin'!
— Jet Song, West Side Story, 1961
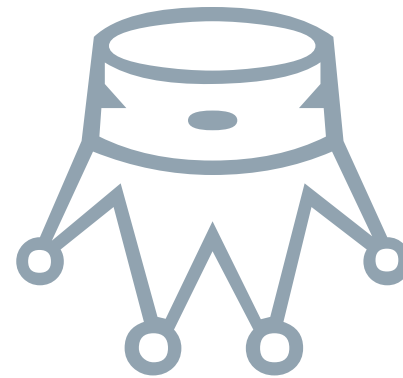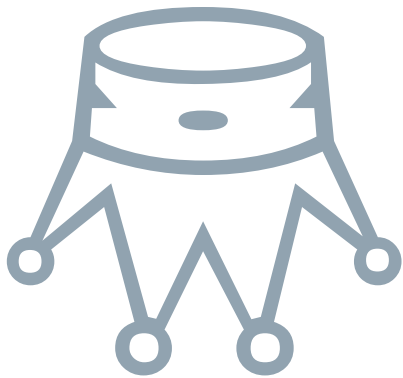
Area along the Idaho-Montana border. Each 1.6 x 1.6 km square hosts trees, harvested at different times and with different timber densities and regrowth stages.
Credit: NASA/METI/AIST/Japan Space Systems, and U.S./Japan ASTER Science Team.

I looked again at the cylinder, and ungovernable terror gripped me. I stood petrified and staring.
— H. G. Wells, *The War of the Worlds*, 1898

Boldly going frame-free.

RWB1. Adrian Storisteanu
– original –
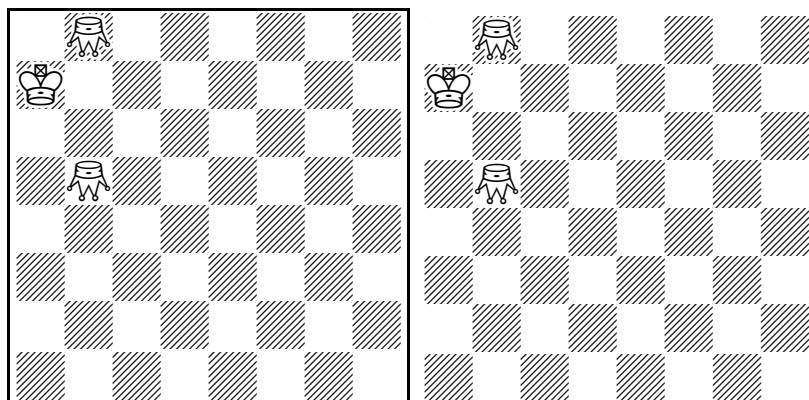
a) –3w & !=1   b) –4w & !=1

a) – 1.c7xRb8=G 2.b6xGc7 3.a5xRb6 & 1.a5-a6 !=
b) An extra retraction is needed when the board is remoulded into an anchor ring: – 1.Kb7xBa7 2.Kc8xRb7 3.Kb1xGc8 4.Ka8xRb1 & 1.Gb8-d8 !=. (*Fear not…*)
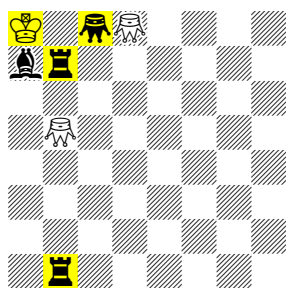
a   *b*

All uncaptures – by P in a, by K in b. An eerie echo of the ♔♜♞ diamond.

Keeping things in perspective.

The one-cylinder ward is where the bishop handles all the problems, makes all the decisions, and follows through on all the assignments.
— M. Russell Ballard, 1994

RWB2. Adrian Storisteanu
"To B or not to B."
– original –
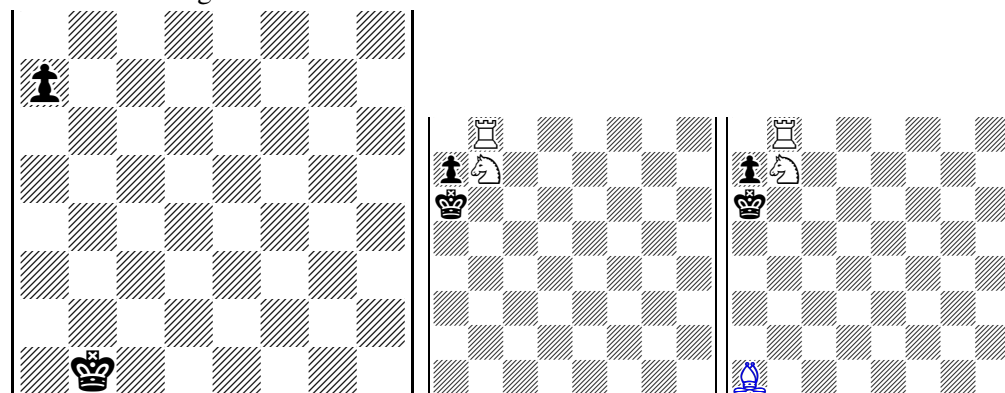
–3b & =1   b) ♛b1→a1   *a*   *b*

a) – 1.Kc8-b1 2.Kb7xRc8 3.Ka6xSb7 & 1.Rc8-b8=
b) – 1.Ka8x**B**a1 2.Kb7xRa8 3.Ka6xSb7 & 1.Ra8-b8=
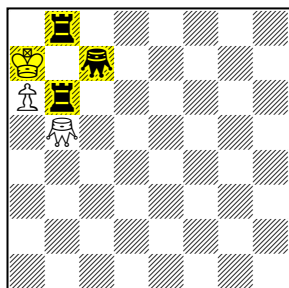
Twin **b** sports the same finale (and most of the play) of **a**, *plus* a wB. (Now, this is the question:) Wherefore this resurrection? Anticipatorily uncaptured wBa1 will provide cover to the bK from wRa8 in the 3rd retro move – an old recipe, with a gentle sprinkle of cylinder seasoning[*]. It cannot be a wS, which would guard – also cylindrically – b7, disallowing the 2nd unmove. And, in view of this particular cylinder view[*], it obviously cannot be a wP. (In **a** no (otherwise unnecessary) uncapture at all is feasible on b1, so only the plain unmove –1.Kc8-b1 will do.)

[*]Which brings us to a general observation. The author of a cylindrical problem (Who? Me, for one…) would rather set the diagram position in such a way that, in the solution, 'cylindrical moves' (boldly traversing the edges) prevail. (And do so as subtly as possible, so that it looks totally unintentional ("*Who, me?!*").)
The staged increase in apparent cylindricality is, in a sense, akin to employing

weasels (pins that do not have to pin, sacrifices that do not need a lamb). But — why not? The composer is a master illusionist, pulling special effects (chess composition's raison d'être) out of the hat to provide us with poignant artistic delight, so the actual basis for these effects might, roughly speaking, matter less. More to the point, edges do not even exist in a cylinder hat – they appear as such only in the convenient 2D perspective that we use to view the unwieldy board…

(Also an excellent point, Vladimir Nabokov writes in the introduction to his *Poems and Problems*, "Chess problems demand from the composer the same virtues that characterize all worthwhile art: originality, invention, conciseness, harmony, complexity, and **splendid insincerity**." [emphasis mine])

With cylinders – vertical, horizontal, or both, reeling and whirling or not – views, more often than not, *do* matter, for various (and most often mundane) reasons. In RWB2 no other perspective (same relative placement of the pieces on a differently-spun horizontal cylinder) is correct: only the selected view[*] eliminates all the un-desired solutions that elsewhere work fine by placing pawns on perfectly legit ranks.

[*]Finding the right shift could be part of the stipulation itself, a gently fiendish challenge for the casual solver – especially given that here the real solution does not rely on anything special needed in the right view, such as, say, castlings, unpromotions, or circe fields of rebirth (and even though both twins in this case use, in the end, the same orientation, which may lessen the potential solving fun)?!

Here is an example of the infelicitous cylinder perspective choice:

RWB2′. – scheme (rolled, cooked) –

–3b & =1   b) ♚b5→a5
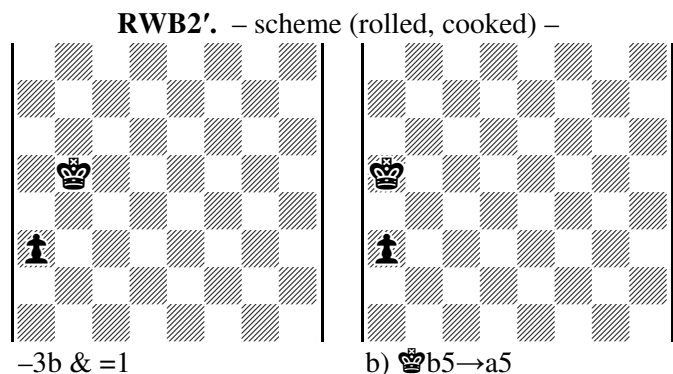
The equivalent to the intended solution is: – 1.Kc4-b5 2.Kb3xRc4 3.Ka2xSb3 & 1.Rc4-b4=. Three sample cooks: – 1.**Kb6**x**Pb5** 2.**b4**x**Pa3** 3.Ka5xRb6 & 1.Rb6xb4=; – 1.Kb6xBb5 2.Ka5xRb6 3.**b4**x**a3***e.p.* (!) & 1.Rb6-b3=; – 1.Ka6xRb5 2.**b4**x**Sa3** 3.**c5**x**Bb4** & 1.Bb4xc5=. In the equally-rotated twin view, solution: – 1.Ka4xBa5 2.Kb3xRa4 3.Ka2xSb3 & 1.Ra4-b4=; cooks: – 1.Kb5xSa5 2.**b4**x**Qa3** 3.**c5**x**Pb4** & 1.**b4**x**c5**=; – 1.**Ka4**x**Pa5** 2.Kb3xRa4 3.Ka2xSb3 & 1.Ra4-b4=; – 1.**b4**x**Pa3** 2.Ka6xSa5 3.**c5**x**Qb4** & 1.Qb4xc5=…

Symmetry, re: toric views.

RWB3. Adrian Storisteanu
– original –
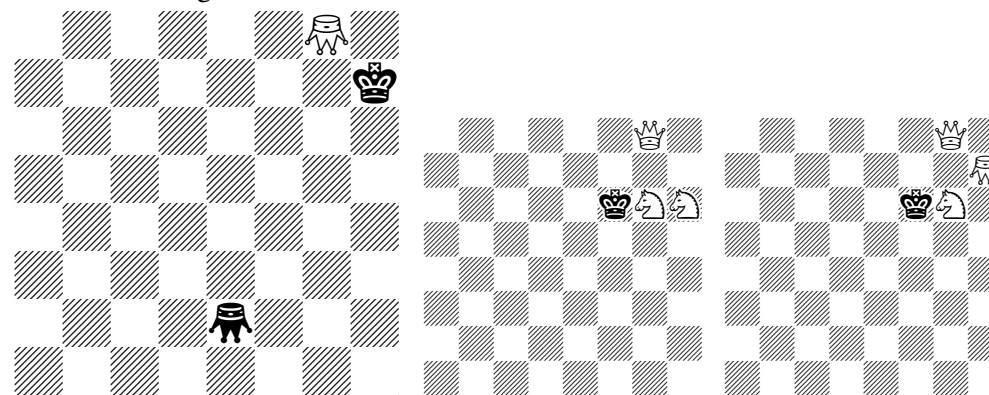
–3b & h=1   2 solutions

– 1.Kh6xPh7 2.Kg6xSh6 3.Kf6xSg6 & 1.Ge2xg8 h7xg8=Q=
– 1.Kg6xGh7 2.Kf7xSg6 3.Kf6xPf7 & 1.Ge2xg8 f7xg8=Q=

Same bG sacrifice to two resurrected wPs. Symmetrical starting position (along the e2-a6-..-h7-g8 diagonal), asymmetrical solutions. The two stalemates are very similar in appearance, but achieved through different paths.

WG's primary job is to hang around waiting to be captured. And, incidentally, to single-handedly prevent the cooks (such as, without wGg8: – 1.Kg7xPh7 2.Kf8xGg7 3.Kg1xQf8 & 1.Kg1-h1 h7-h8=S=).

> The pounding of the cylinders increased: ta-pocketa-pocketa-pocketa-*pocketa-pocketa*.
> — James Thurber, *The Secret Life of Walter Mitty*, 1939

In the next problem (RWB4), **April Fools' echoes**: long, precise play, but a cylindrical 'optical (dis)illusion' – it is an *entirely* symmetrical affair, both the initial setting and the solutions! The diagram setting is symmetrical along the f1-a6-..-h7-g8 diagonal. The two stalemate positions are identical through rotational symmetry – a couple of turns, and perhaps a reflection, are required in at least one of the final-position diagrams below to make this evident.

In the solutions page, Paz Einat wholeheartedly embraced the prank, dropped my 'cautionary' comments regarding the complete, easy-to-miss symmetry (in the brazen perspective deviously arrived at by the astute author) and even pushed matters a bit further by highlighting elements characteristic, or so it seems, to each particular

stalemate tableau: "Excellent use of the anchor ring, especially in the final position. In the final position of the 1st solution, wGh1 is pinned by bRh2 (h1 is connected to h8) & bBf1 controls g8. In the 2nd solution, wGb7 is pinned by bRe7 (a7 is connected with h7) & bBf1 again controls g8."… Splendidly insincere.

RWB4. Adrian Storisteanu
3095. *Variantim* 74, **Apri1** 2018
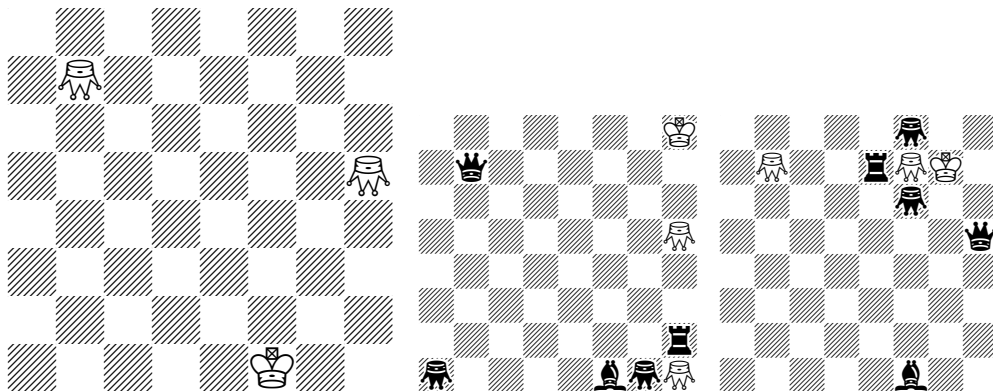
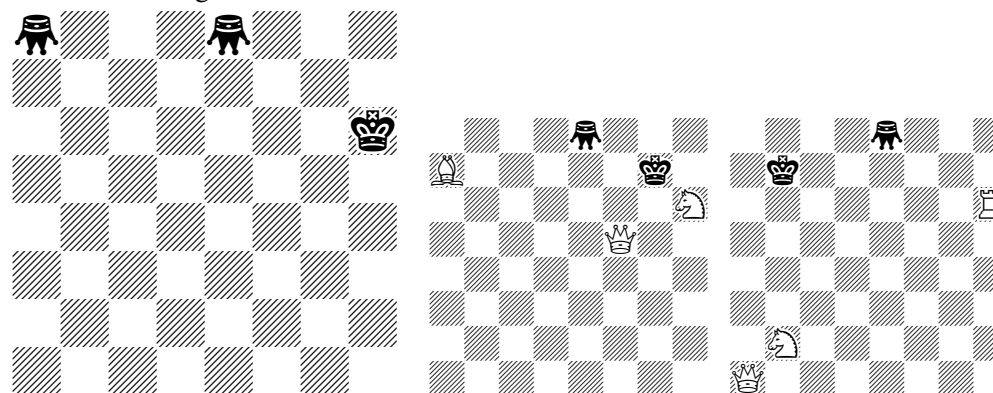–5w & !=1   2 solutions

  – 1.Kg1xBf1 2.Kh2xGg1 3.Ka1xRh2 4.Ka8xGa1 5.Gh1xQb7 & 1.Ka8-h8 !=
  – 1.Kf8xBf1 2.Ke7xGf8 3.Kf6xRe7 4.Kg6xGf6 5.Gf7xQh5 & 1.Kg6-g7 !=

And now for samething completely different.

RWB5. Adrian Storisteanu
– original –

–3b & h=1   2 solutions

– 1.Ka7xSh6 2.Kh7xBa7 3.**Gf5**x**Qa8** & 1.Kh7-g7 **Qa8**x**f5**=
– 1.Ka7xRh6 2.**Ga1**x**Sa8** 3.**b2**xQa1=G & 1.Ka7-b7 **Sa8**x**b2**=

Holding a grudge. The **uncaptured white piece** eliminates the **black piece** which, essentially, has just brought it fully back to life during the contrite retractions phase.

Boldly going nowhere.

A piece on cylindrical boards (and especially so a powerful six-cylinder article) cannot not have one null move somewhere at somepoint.

RWB6. Adrian Storisteanu
– original –
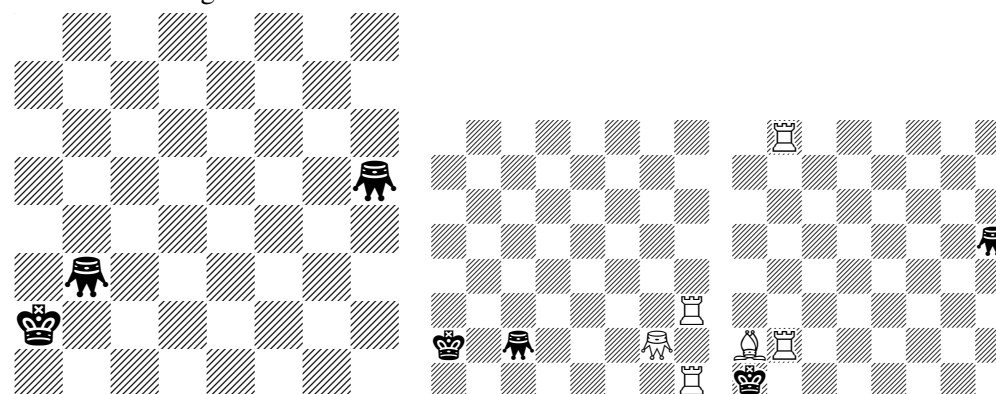
–3b & h=1   2 solutions

  – 1.Gh1xRb3 2.g2xRh1=G 3.h3xGg2 & 1.Gh5-c2 Rb3xh3=
  – 1.Kb2xBa2 2.Ka1xRb2 3.**Gb8**x**Rb3** & 1.G*b8-b8! tempo* **Rb3**x**Gb8**=

In the first solution, a surprisingly symmetrical stalemate position (another item in the symmetry topic we have already dealt with elsewhere). In the second, a null-move tempo by the by-then-useless G just waiting to be captured out of its misery[*].

> [*]Ironically, it is captured by the very piece that *it* uncaptured earlier – we have, in effect, orthodox mutual captures between two pieces within the same solution! (brought to you thanks to retractor's blending of a retro-play part with a forward-play part) (and as in fact already just seen elsewhere)…

Sincerely,
— Adrian Storisteanu,
Toronto, December 2018

P.S. Half of art is knowing when to stop.
— J. A. Radford, *Canadian Magazine*, December 1893 (p.202)

Checkmate was published by J. H. Graham between 1901 and 1904 in Prescott, Ontario.
Otto Wurzburg and W. A. Shinkman were regular contributors.

Evolution of a Problem Theme.

ORIGINALITY of idea in a chess problem is gradually becoming the Utopia of problem composers. What is often considered as original is in reality only a relative originality, and exists in the treatment of really old ideas in a new and original manner. It is an interesting and instructive study to note what ingenious and crafty methods different composers have found to deal with ideas—chessically speaking—as old as Methuselah. Through a natural course of evolution problem composing is assuming the form of an art. As in all other arts, simplicity is its highest form.

Let us trace briefly the development of a simple theme in its three-move form; an idea which has been expanded upon in a manner that must command sincere admiration. The original two-move ending producing the mate with the rook and two bishops is a remarkably simple one, and perfectly devoid of any of the possibilities of the idea.
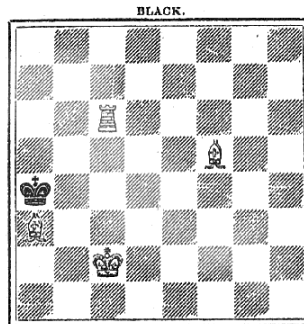
BLACK.

WHITE.
White to mate in two moves

The mate in two by 1 R–R 6+, 2 B–Q 3 +, at the time of its invention was good. The natural development of the idea would be found in producing the mate on either side by adjusting the position. Later, the black king was allowed the two avenues of escape by c 4 and e 4. This feature is, however, not properly a part of the original conception.

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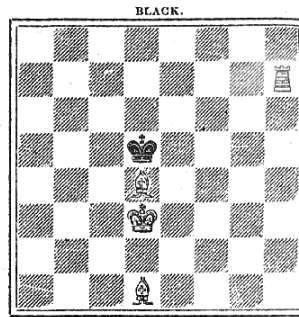
WHITE.
White to mate in two moves.
Key—R to Q 7 ch.

Here the earlier composers were content to rest upon their oars and view what they considered as the highest form of expression of this particular idea. It is one of the distinguishing marks between the old-time problemist and your modern that the latter is continually exhibiting broader and wider conceptions of simple themes. Under the benign influence of a modern school this simple idea has been transplanted in a manner that must amaze the old-school problemist. Shinkman, Loyd, and others have garnered a remarkable crop from what was abandoned as barren soil.

With all the resources that genius commands, the modern artist set about to produce in *three-move* form the two different mates of the bishops. The conditions especially aimed at were that the mates must be pure as in the original, and that each bishop deliver one while the bishop of the other color guards the escape of the black king on the diagonal, and the rook performs a like service upon the rank and file.

The first rendering was naturally the most simple in conception, and, while

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By Shinkman.
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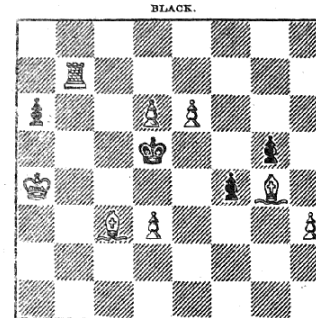
WHITE.
White mates in three moves.
Key—B to B 3 ch.

not approaching the later efforts, is still the connecting link between the two extremes. The checking key is, of course, objectionable; but combining the rook sacrifice with the original conception offers in a manner some atonement for its aggressiveness.

By Kohtz and Kockelkorn.
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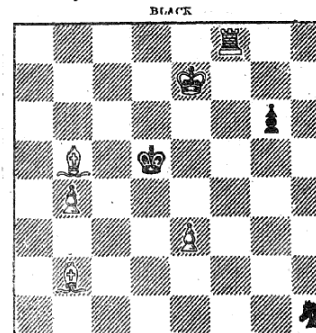
WHITE.
White mates in three moves.
1 R to KB 3, K to K 5; 2 R to B 4 ch   1....Kt to Kt 6; 2 P to K 4 ch.

To Kohtz and Kockelkorn was reserved the pleasure of discovering what appears to be the only method of secur-

ing the desired result without the addition of white pieces, and still retain a quiet key move. The placing of the white pawn at e 3 was a master stroke. The relation existing between the white rook and pawn at e 3 with the black king is the desideratum, and your modern struggled some time to discover this simple method. Apparently the ideal had now been reached and to K. and K. was the credit due of having scaled the pinnacle of the highest height.

By Schindler.
BLACK
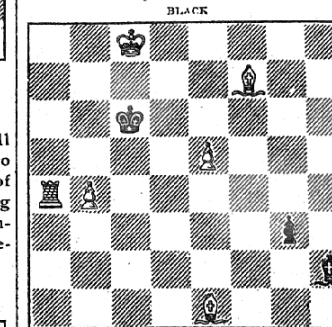
WHITE.
White mates in three moves.
1 B to B 2, R to Kt 8; 2 P to Kt 5 ch. 1 .. K to Kt 4; 2 R to R 5 ch., etc

Upon this seeming calm now appears what we must consider, metaphorically, a meteor, in its brilliancy of conception and execution. By one of those strokes only exhibited by genius, Schindler has combined with the original idea another sharp and clearly defined notion which finds its expression in a key that is subtle as well as beautiful. At this point we leave the conception in its highest form, especially as regards unity and simplicity of expression.

J. Tolosa y Carreras, the ingenious Spanish composer, has since, by the addition of a second white rook, succeeded in bringing about the desired mates—this, however, at the expense


By J. Tolosa y Carreras.

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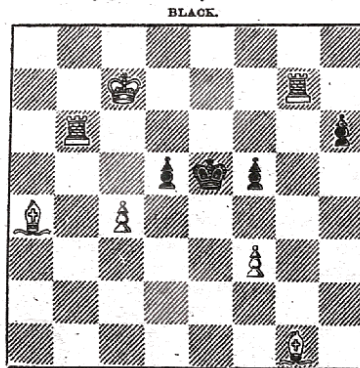
WHITE.

White mates in three moves.

1 R to KB 6, K to B 5 ; 2 R to Kt 4 ch 1 ...... P to
  B 5 ; 2 B to Q 7. etc.

of both unity and simplicity. No one can fail to appreciate the sly manner in which the composer has produced the desired result—by an artificial method, to be sure, but the result of a vast amount of real work, and an indication of great and powerful resources in the handling of a fractious theme.

By W. A. Shinkman.

BLACK.
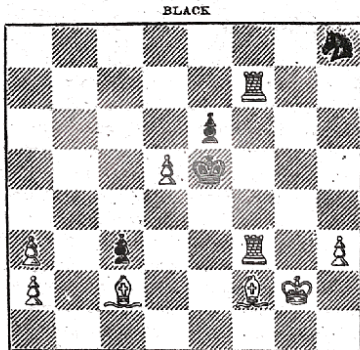
WHITE.

White mates in three moves.

1 R to KB 6, P takes P ; 2 R to K 7 ch 1 ..... K to
  Q 3 ; 2 R takes P ch , etc.

As a final I give Shinkman's latest expression, now first published. Like his problem brother from Carreras, he has found it necessary to add a second white rook. By a sharp manœuvre he has succeeded in producing a triplication of the main mate.

The earlier composers in the infancy of the art were often content with a result. Your modern is continually in a state of discontent with existing results, and therein does he profit. He who is easily satisfied does not attain the greatest height, but that spirit which is constantly aiming at an unattainable ideal fails, to be sure, to reach it, but in his efforts succeeds in reaching a result much beyond the ordinary.

OTTO WURZBURG.

GRAND RAPIDS, July, 1901.

Pillsbury to Retire.

It is stated that H. N. Pillsbury's professional chess career will terminate in about two years, after which he proposes to devote himself earnestly to the study of law. Before that happens, however, some important events are likely to take place, not the least of which will be a match with Lasker for the championship. It is expected the details of the latter will be arranged when the American champion goes to Europe, which he expects to do early in 1902, to be gone a year or more. Pillsbury's fourth American tour will be brief, lasting only four months. In January, with his wife, he will sail for England. While abroad he will compete in all the large European tournaments and will also tour the Continent. When he leaves the professional arena for good there will be no one to take his place in the realm of blindfold chess, for here he has done what no one else ever attempted. His record of twenty games simultaneously without sight of either boards or men stands alone, aside from the fact that he can combine both checkers and whist with his blindfold chess playing. He is confident of his ability to handle no less than thirty games of chess blindfold.


Another Problem Theme.

Of late it seems fashionable to construct chess problems embodying some given idea. This tendency toward illustrating special themes or notions would seem to indicate that there may be some truth in the statement I have seen, or heard made, that the source of original ideas for direct-mate problems is about "petered out"—run dry. Be this as it may, my present purpose is to be in the fashion.

A few weeks ago my friend C. H. Wheeler, of Chicago, asked if I could make a problem in which the *key move would release five squares to the black king*, stating at the same time that C. F. Stubbs claimed to have made such a problem. My first thought was that Carpenter's beautiful two-mover (No. 33 of his recently published collection) filled the requirements, but the key to this only releases four squares. This lent additional interest to the proposition, and I herewith submit the results of my labors in that direction.

The simplest way of illustrating the idea, and that which occurred to me first, is to use the pawn for a key. This can be rendered in various forms. I have selected the one given because of some interesting "trys."
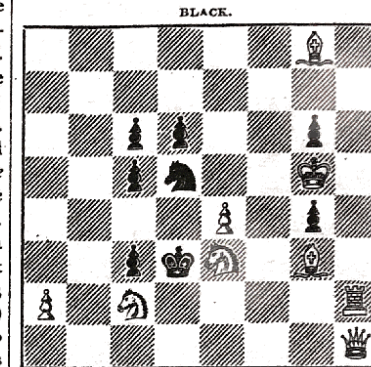
Position No. 1.

BLACK
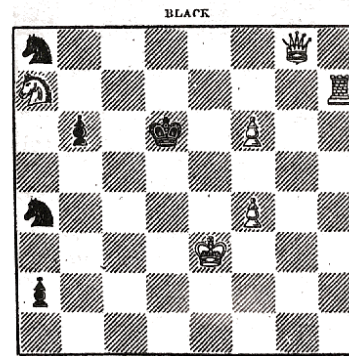
WHITE.

White to mate in two moves.

My next attempt was to use a knight. This gave me more trouble to find, but the result was also more satisfactory. The position of the queen, and the bishop at g 3, preventing duals when 1 ..... K×Kt or K×P, struck me as being a desirable feature.
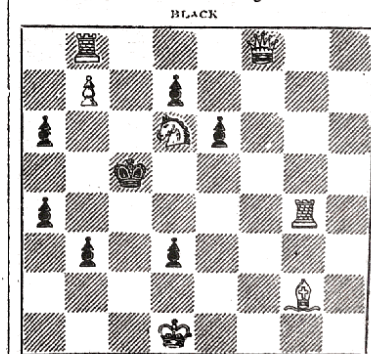
Position No. 2.

BLACK.

WHITE.

White to mate in two moves.

Diagram No. 3 also fulfills the requirements. The rook at g 4 or the bishop may be dispensed with. The position is given merely to show the possibilities of the idea.
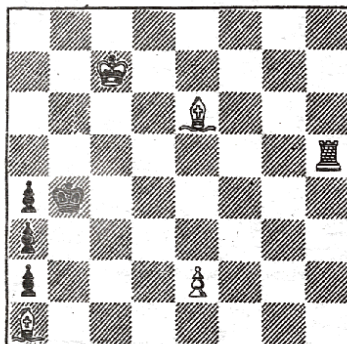
Position No. 3.

BLACK.

WHITE.

White to mate in two moves

Coming now to the bishop and rook,

I was unable to render the idea in two-move form with either of these pieces for a key, but found little difficulty in getting a result in three-move form.
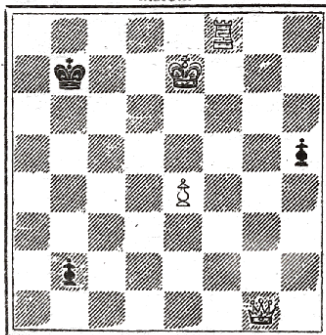
Position No. 4.
BLACK.

White to mate in three moves.

No. 5 was a happy thought, the black king having the maximum number of flight squares after the key. The 'try' of R–B 3 is a nice point and one which I nearly lost, as I at first had a black pawn on g 4.
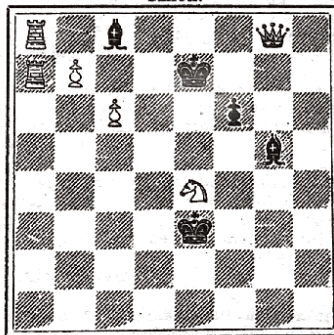
Position No. 5.
BLACK.

White to mate in three moves

To make a two-move problem of this kind with a queen key-move seemed at first impossible. After considerable effort I succeeded in producing the

following :

Position No. 6.
BLACK.

WHITE.
White to mate in two moves.

No. 7 illustrates the idea with the king making the initial move. It is not an attractive looking position, neither was it easy to find.

No. 7.—Mate in three moves.

e6 d8 a1 a6 h5 b3 c5 d2
          f5 f7 g3 g5
          e4 b4 c6 c7

The final position is built along the same lines, and is submitted without further comment.

No. 8.—Mate in three moves.

e8 h4 a5 g8 b5 f8 d7 g7
g6 a6 e4 e7 h8 a7 f7 h3

W. A. SHINKMAN.

The British Chess Club has challenged the Brooklyn Chess Club for the Newnes trophy. It is suggested that the next cable match be played in February instead of March and April, as heretofore. The absence of Pillsbury from the next contest will materially weaken the American team.

Gleanings.

In the October *Schachzeitung* we have a further interesting discussion of the attack in the Ruy Lopez. Herr Schlechter quotes with approval, from "Nordisk Skaktidende," an article by Dr. Svenonius, a strong Swedish player, what is practically a new and very beautiful combination. After the moves :

1	P—K 4	P—K 4
2	Kt—KB 3	Kt—QB 3
3	B—QKt 5	P—QR 3
4	B—QR 4	Kt—KB 3
5	Castles	Kt×KP
6	P—Q 4	P—QKt 4
7	B—QKt 3	P—Q 4
8	QP×KP	B—K 3
9	P—QB 3	B—QB 4
10	P—QR 4	R—QKt 1
11	QRP×P	QRP×P

we have a well known position. Dr. Svenonius now adopts a move hitherto rejected, viz.—12 Kt–Q 4. If black take the proffered KP, then follows 13 B–K B 4, and whether the black Kt retreats at once or not, the white Kt soon goes to QB 6, and although black can make quite a counter-attack it is clear that this entrance of the white Kt must result in loss to black.

The *Schachzeitung* gives great prominence to the solutions of problems, but it is questionable whether they should occupy such a conspicuous place as the 3rd and 4th pages. The games follow, occupying no less than 15 pages, and are well annotated. The problems consist largely of selections from recent prize problems. We have some doubts as to the benefit of tourneys where there is a considerable money value to the prizes, but others may differ from us. We miss the promised continuation of Dr. Ahrens' article on the mathematics of chess. *

Mrs. W. J. Baird's collection of problems will appear with the new year. It will contain 700 positions, portrait of the author, etc., and the price will be about $2.50. The diagrams are to be printed in colors.

In Lighter Vein.

CHECKMATE has always aimed to be an eminently instructive and conservative publication, eschewing such frivolities as the subjoined, which have just reached us from an esteemed contributor. However, as the holiday season is approaching, we make room for a couple of novel exercises in the chess line which may furnish amusement, and possibly profit, to some of our solvers. We print them according to copy, and wash our hands of further responsibility.
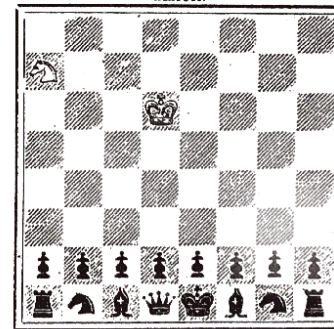
No. 1—Geo. E. Carpenter.
BLACK.
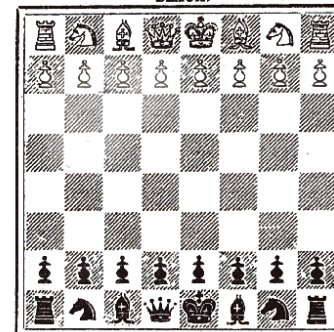
WHITE.
White to play and —— ?

No. 2—Geo. E. Carpenter.
BLACK.

WHITE.
White to mate in five moves.

Chessman in the sky: The Horsehead Nebula

The Horsehead Nebula (a.k.a. *Barnard 33*) is one of the most familiar deep-sky objects. It is a very dense cloud projecting in front of ionized gas (which provides the pink glow), located about 1,600 light-years in the constellation *Orion*. NGC 2023 emission and reflection nebula is also visible (b.-l. corner).

A rotated and colour-inverted detail of plate b2312, with the Horsehead nebula at the intersection of arrows.
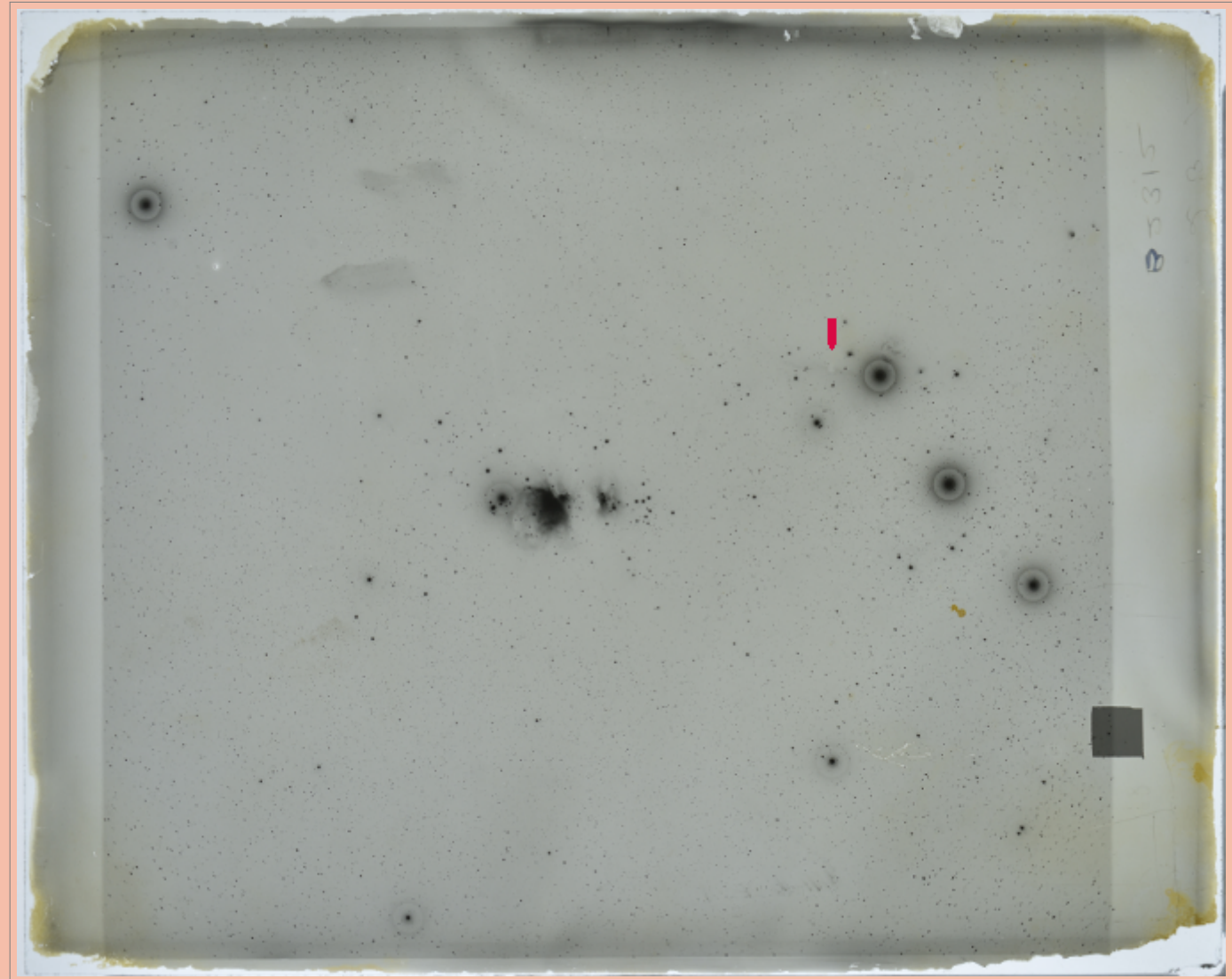
The Horsehead Nebula discovery plate (b2312), taken with the 8 inch *Bache* Doublet photographic telescope in Cambridge on February 6/7, 1888, by W. H. Pickering at the Harvard College Observatory. The exposure time was 90 minutes. The examination and measurements on this plate were made by Mrs. Williamina Paton Fleming in June 1888, who recorded a large nebulosity (IC-434 – No. 21 in her table) south of Zeta Orionis, referring to the Horsehead's dark cloud as a *detail* of the nebula – *a semicircular indentation 5 minutes in diameter*. (DASCH – Digital Access to a Sky Century @ Harvard project)