CHESSPROBLEMS.CA BULLETIN

Contents

ISSUE 19 (DECEMBER 2020)

Chess drawing by Elke Rehder, 2017
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ORIGINALS

2020 Judge: TBA (judge wanted!)

2020 Tourney Participants:

1. Claude Beaubestre   (FRA)
2. Roméo Bedoni   (FRA)
3. Vlaicu Crişan   (ROU)
4. Oleg Diatlov   (UKR)
5. Jean-Christian Galli   (FRA)
6. L'uboš Kekely   (SVK)
7. Václav Kotěšovec   (CZE)
8. Sébastien Luce   (FRA)
9. Cornel Pacurar   (CAN)
10. Hans Peter Rehm   (DEU)
11. Paul Răican   (ROU)
12. Adrian Storisteanu   (CAN)
13. Jaroslav Štúň   (SVK)
14. Arno Tüngler   (DEU)
15. Kjell Widlert   (SWE)

Note: all materials for *CPB20* should be submitted by May 31, 2021.
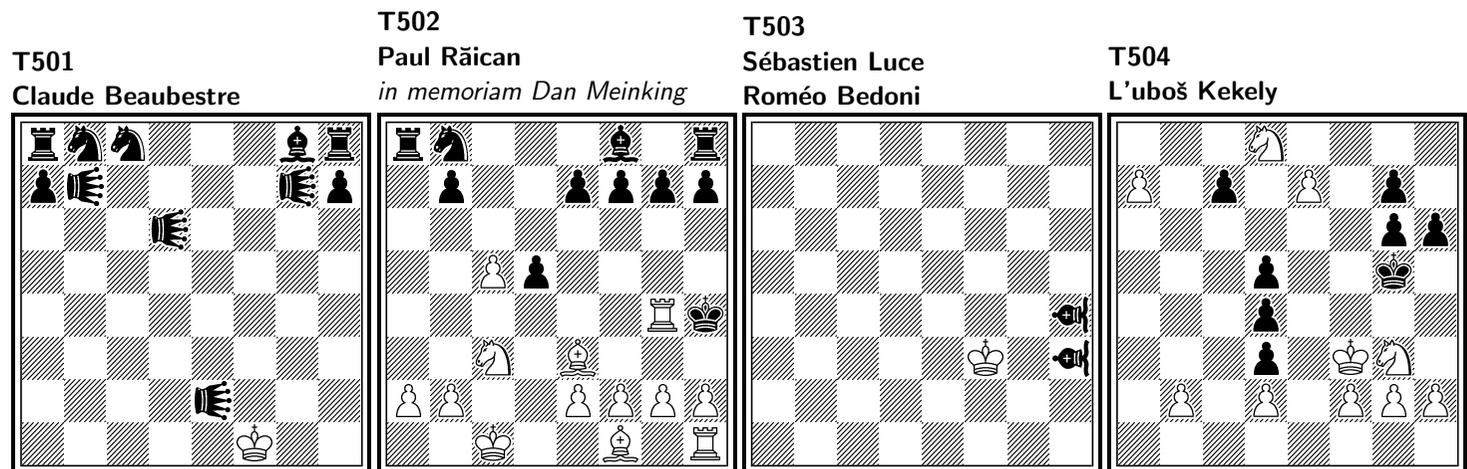
2020 Informal Tourney

T501
Claude Beaubestre

T502
Paul Răican
in memoriam Dan Meinking

T503
Sébastien Luce
Roméo Bedoni

T504
L'uboš Kekely

T501: ser-= 35   C+   (1+11)
Malefic Circe
🐦 = Locust

T502: phser-dia 17   (13+11)
Take&Make

T503: ser-!xz 12   C+   (1+2)
PWC
b) ♗h4→h8
🔴 = Fers

T504: ser-h== 16   C+   (10+8)
Checkless Chess

T501 (Claude Beaubestre):
1.Kg1 2.Kh2 3.Kh3 4.Kh4 5.Kh5 6.Kh6 7.K×g7 8.K×h8(Ra1) 9.K×g8(Bf1) 10.K×h7(h2) 11.Kg8 12.Kf8 13.Ke8 14.Kd8 15.K×c8(Sb1) 16.K×b7 17.K×a8(Rh1) 18.K×b8(Sg1) 19.K×a7(a2) 20.Ka6 21.Ka5 22.Ka4 23.Kb3 24.Kb2 25.K×a1 26.K×a2 27.K×b1 28.Kc1 29.Kd1 30.Ke1 31.K×f1 32.Kg2 33.K×h1 34.K×h2 35.K×g1 =

T502 (Paul Răican):
1.Sf3 2.Se5 3.S×d7-d6+ Kd7 4.Sc4 5.Sb6+ Kc6 6.c4 7.Qb3 8.Qf3+ Qd5 **9.c×d5-d8=R+** a×b6-d5 10.Qf6+ S×f6-c3 11.d×c3-b5+ Kb6 12.Be3+ c5 **13.b×c6 e.p.-c5+** Kb5 14.Sc3+ Kc4 **15.0-0-0** 16.Rd4+ K×d4-h4 17.R×c8-g4+ (Valladão)

T503 (Sébastien Luce, Roméo Bedoni):
a) 1.Kf2 2.Kg1 3.Kh2 4.K×h3(FEh2) 5.Kg2 6.Kh1 7.K×h2(FEh1) 8.Kh3 9.K×h4(FEh3) 10.Kg3 11.Kh2 12.K×h1(FEh2)
b) 1.Kg3 2.Kh4 3.K×h3(FEh4) 4.Kg4 5.Kh5 6.K×h4(FEh5) 7.Kg5 8.Kh6 9.K×h5(FEh6) 10.Kg6 11.Kh7 12.K×h8(FEh7)

T504 (L'uboš Kekely):
5.c2-c1=B 6.Bc1×b2 7.Bb2-a3 8.Ba3×e7 9.Be7×d8 10.Bd8-b6 11.Bb6×a7 12.Ba7-b8 13.Bb8×g3 14.Kg5-h5 15.g6-g5 16.g7-g6 h2×g3 ==

ORIGINALS

T501: A white king circuit reaching the 4 corners, with locusts and Malefic Circe condition. (Author)

T504: Excelsior, minor promotion, tired bishop. (Author)

T505: Two pairs of black pieces exchange their roles: bQh6/bBb6 and bBd3/bSf3. I particularly like how the two fairy conditions are used by both black and white, thanks to the clever introduction. (Author)

T506: Longest known series-mover with the double maximummer condition, based on the matrix in PDB P1338173. (Author)

T507: *Cannibals*: a piece can only capture the pieces of its own side (king excepted) and the opponent king.
Under the influence of M.C. Escher, a full board! The first move is not so easy to find, and neither is the following. In the end, only locust h7 is unnecessary for the stalemate. (Author)
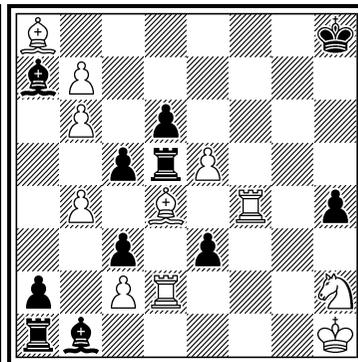
T508: Meredith, long walk of black king with returns, minor promotion, ideal mate. (Author)
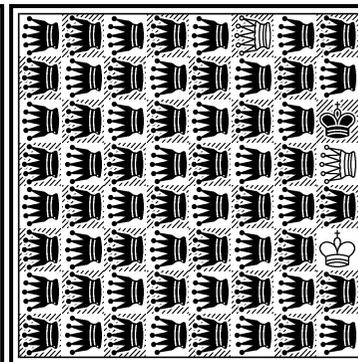
T505
Vlaicu Crişan

T506
Arno Tüngler

T507
Sébastien Luce
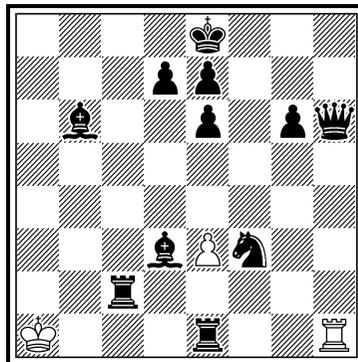
T508
L'uboš Kekely

2b → ser-s# 7   C+   (3+11)
Circe   Madrasi
2 Solutions

ser-h# 137   C+   (11+11)
Double Maximummer

ser-h== 59   C+   (3+61)
Cannibals   ABC
⛃⛃ = Locust
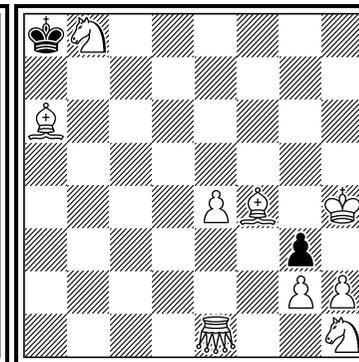
ser-h# 21   C+   (9+2)
⛃ = Double Grasshopper

T505 (Vlaicu Crişan):
i) 1.Bb6×e3[+wPe2] 2.Be3-g5 → 1.e2×f3[+bSg8] 2.f3-f4 3.f4×g5[+bBf8] 4.g5×h6[+bQd8] 5.h6-h7 6.h7×g8=B
7.Bg8-f7+ Ke8×f7[+wBf1] #
ii) 1.Qh6×e3[+wPe2] 2.Qe3-c5 → 1.e2×d3[+bBc8] 2.d3-d4 3.d4×c5[+bQd8] 4.c5×b6[+bBf8] 5.b6-b7 6.b7×c8=S
7.Sc8-d6+ e7×d6[+wSg1] #

T506 (Arno Tüngler):
1.Kh8-g7 4.Kg5×f4 10.Ke7-d8 11.Ba7×b6 12.Kd8-c7 14.Ba5×b4 17.Bb6-a7 24.Kc1×d2 31.Kb6-c7 34.Ba5-b4 46.Kd2-c1 48.Ba3-b2 64.Kb4-a3 66.Bc1-d2 78.Kf4-g3 82.Bg1×h2 86.Be1-d2 98.Kb4-a3 100.Bc1-b2 116.Kd2-c1 118.Ba3-b4 130.Kd8-c7 133.Bb6-a7 134.Kc7-b8 135.d6×e5 137.Rd8-h8 Bd4×e5 #

T507 (Sébastien Luce):
1.K×g6 2.LO×g5-h6 3.LO×e3-f4 4.LO×c2-d2 5.LO×b3-c2 6.LO×a3-a4 7.LO×a4-a3 8.LO×a3-a4 9.LO×a4-a3 10.LO×a3-a2 11.LO×a2-a1 12.LO×b4-b3 13.LO×b3-b4 14.LO×b4-b3 15.LO×b3-b2 16.LO×b2-b1 17.LO×d2-e3 18.LO×b1-c1 19.LO×c1-b1 20.LO×c2-c1 21.LO×c1-d1 22.LO×c4-c3 23.LO×c3-c2 24.LO×c2-c1 25.LO×c1-b1 26.LO×d3-d2 27.LO×d2-d1 28.LO×b1-a1 29.LO×d6-d5 30.LO×c8-b8 31.LO×f4-g5 32.LO×e5-f4 33.LO×e2-e3 34.LO×e4-e5 35.LO×d5-c5 36.LO×c5-b4 37.LO×e6-e5 38.LO×b4-a4 39.LO×a4-a5 40.LO×f3-f4 41.LO×e5-d6 42.LO×f5-f4 43.LO×f4-f5 44.LO×d6-c7 45.LO×c7-d8 46.LO×g2-g3 47.LO×f5-e6 48.LO×g3-g2 49.Kf6 50.K×e6 51.Kf6 52.K×g7 53.K×h8 54.LO×f7-e6 55.LO×g2-f3 56.LO×e6-d6 57.LO×d6-d5 58.LO×f3-g2 59.LO×g2-f2+ Kg3 ==

T508 (L'uboš Kekely)):
1.Ka8-a7 2.Ka7-b6 3.Kb6-c5 4.Kc5-d4 5.Kd4×e4 6.Ke4×f4 7.Kf4-e5 8.Ke5-d6 9.Kd6-c7 10.Kc7×b8 11.Kb8-a7 12.Ka7×a6 13.Ka6-b5 14.Kb5-c4 15.Kc4-d3 16.Kd3-e2 17.Ke2-f1 18.Kf1×g2 19.Kg2×h1 20.g3-g2 21.g2-g1=DG Kh4-g3 #

ORIGINALS

T509: *Bul grasshopper*: plays like a grasshopper, but the hurdle must also realize a grasshopper move without capturing (the move is impossible if it cannot do it).
Change of positions Ka8/Ka6 at the end with a long white royal march/incarceration of black bishop in h8. (Author)

T510: Miniature, switchback, systematic movement, ideal stalemate. (Author)

T511: First the butterfly c6-c3-f6-f3, then the four corners a1-a8-h1-h8. (Author)

T408
Sébastien Luce
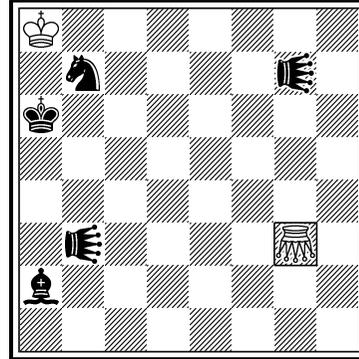**CPB15 2018**
Square in the square
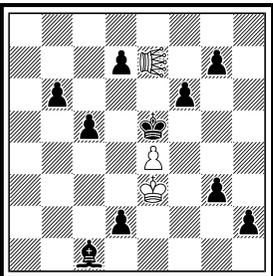
ser-= 9   C+   (3+10)
♜ = Locust

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 =
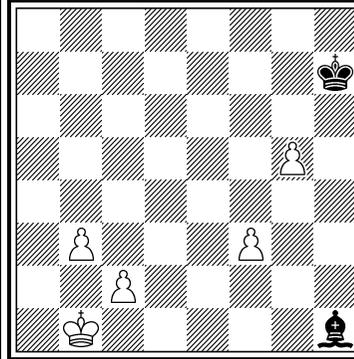
T512: A butterfly circuit (c3-g7-g3-c7), a square (a5-e5-e1-a1) and four corners (a1-a8-h1-h8). (Author)

T509
Sébastien Luce

ser-== 18   C+   (2+5)
♜ = Locust
♜ = Bul Grasshopper

T510
L'uboš Kekely

pser-h= 11   C+   (5+2)

T511
Sébastien Luce
Claude Beaubestre
A butterfly in the square
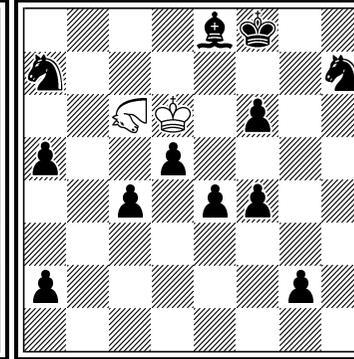
ser-= 10   C+   (2+12)
♞ = Mantis (Knight+Locust)

T512
Claude Beaubestre
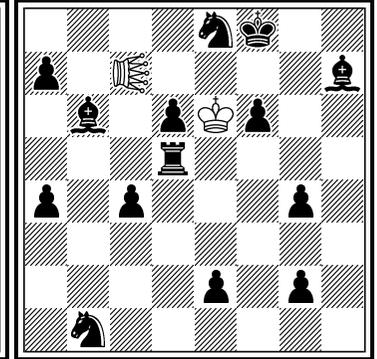
ser-= 12   C+   (2+14)
♜ = Locust

T509 (Sébastien Luce):
1.Kb8 2.Kc7 3.Kc6 4.GBa3(LOb8) 5.GBa7(Ka8) 6.Kb5 7.Kb4 8.GBc7(Sb3) 9.Kc4 10.GBc3(Kc2) 11.GBa3(Sd1) 12.GBa1(Bd2) 13.GBe1(Sb3) 14.GBc3(Bb2) 15.K×b3 16.Ka4 17.GBa1(Bh8) 18.GBa5(Ka6) ==

T510 (L'uboš Kekely):
1.Bh1×f3 2.Bf3-d5 3.Bd5×b3 4.Bb3×c2+ Kb1-a2 5.Bc2-b1+ Ka2-b3 6.Bb1-c2+ Kb3-c4 7.Bc2-d3+ Kc4-d5 8.Bd3-e4+ Kd5-e6 9.Be4-g6 10.Bg6-f7+ Ke6×f7 11.Kh7-h8 g5-g6 =

T511 (Sébastien Luce, Claude Beaubestre):
1.M×c4-c3 2.M×e4 3.M×f6 4.M×f4-f3 5.M×d5-c6 6.M×a5 7.M×a2-a1 8.M×a7-a8 9.M×g2-h1 10.M×h7-h8 =

T512 (Claude Beaubestre):
1.LO×c4-c3 2.LO×f6-g7 3.LO×g4-g3 4.LO×d6-c7 5.LO×b6-a5 6.LO×d5-e5 7.LO×e2-e1 8.LO×b1-a1 9.LO×a4-a5 10.LO×a7-a8 11.LO×g2-h1 12.LO×h7-h8 =

ORIGINALS

T513: Meredith, minor promotions, model mate from battery. (Author)

T514: It's clear after the first moves that the right possibility of putting the white locust in the final position is on the b-column (not on the 2nd row, nor on the diagonal b1-h7). The initial moves release the fields to create pairs of fields for Symmetric Circe rebirth, especially d2 - e7, d7 - e2, c6 - f3, b7 - g2 and others. Releasing one field from a pair is important not only for the functioning of the Symmetric Circe, but also for moving the white locust by entering these fields. Field d2 can block the grasshopper "able to move", because by its departure it leaves behind a white pawn. It gives check to the black king. Release of fields for Symmetric Circe rebirth circuits: f3 (immediately on the first move), g2 (2.Le4×g2-h1 (Pb7; +Pe4)), d2 (4.Ld5×d2-d1 (+Pd5)), d7 (6.Ld6×d7-d8 (+Pd6)), e2 (23.Lf1×e2-d3). (Author)

T417v: This new version increases the length of the previous ser-# 273. (Author)

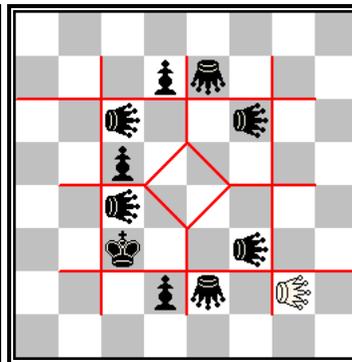**T464v:** Correction of T464. Four corners of the white king. (Author)

Solution: (cont.) 20.Kg1 21.Kh1 22.K×h2(Sh1) 23.K×h3(h2) 24.Kg2 25.K×h2(g2) 26.Kh3 27.Kg4 28.K×g5(g4) 29.Kh6 30.K×h7(h6) 31.Kg6 32.K×h6(g6) 33.Kh7 34.K×h8(Bh7) 35.Kg7 36.Kf6 37.Ke5 38.Ke4 39.K×f4(e4) 40.Ke3 41.Kd2 42.Kc1 43.Kb1 44.K×a1(Sb1) 45.Ka2

T513
L'uboš Kekely
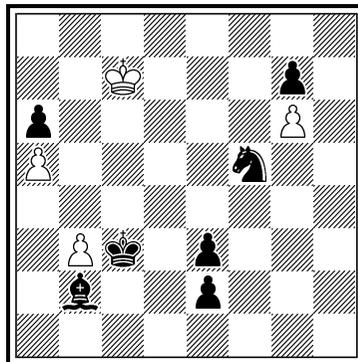
ser-s# 18   C+   (4+7)
Transmuted Kings

T514
Jaroslav Štúň

ser-== 101   C+   (1+10)
Special Grid
Symmetry Circe
Sentinelles Pion adverse
🖐🖐 = Locust
🖐 = Grasshopper

T417v
Sébastien Luce

ser-# 352   C+   (1+33)
Black Disparate
Diagram Anticirce
🖐 = Locust
🐫 = Camel

T464v
Sébastien Luce

See text!   (1+12)
PWC

T513 (L'uboš Kekely):
1.Kc7-d7 2.Kd7-e6 3.Ke6×f5 4.Kf5-e6 5.Ke6-f7 6.Kf7×g7 7.Kg7-h8 8.g6-g7 9.g7-g8=B 10.Bg8-c4 11.Bc4×a6 12.Ba6-c4 13.a5-a6 14.a6-a7 15.a7-a8=R 16.Ra8-d8 17.Rd8-d2 18.Rd2-c2+ Kc3×c2 #

T514 (Jaroslav Štúň):
1.LO×f3-e4(+g2) 2.LO×g2-h1(b7;+e4) 3.LO×e4-d5 4.LO×d2-d1(+d5) 5.LO×d5-d6(e4) 6.LO×d7-d8(+d6) 7.LO×d6-d5(e3) 8.LO×e4-f3(d5) 9.LO×e2-d1(Sd7;+f3) 10.LO×f3-g4 11.LO×d7-c8(Ge2;+g4) 12.LO×b7-a6(g2) 13.LO×c6-d6(LOf3;+a6) 14.LO×f6-g6(+d6) 15.LO×d6-c6(+g6) 16.LO×d5-e4(+c6) 17.LO×e7-e8(Gd2;+e4) 18.LO×g6-h5(b3) 19.LO×c5-b5(f4) 20.LO×c6-d7(+b5) 21.LO×g4-h3(+d7) 22.LO×g2-f1(b7) 23.LO×e2-d3 24.LO×e4-f5(d5) 25.LO×d5-c5(e4) 26.LO×e3-f2(d6) 27.LO×d2-c2(Ge7) 28.LO×b3-a4(g6) 29.LO×b5-c6(g4) 30.LO×d7-e8(e2) 31.LO×e7-e6(Gd2) 32.LO×g6-h6(b3) 33.LO×f4-e3(c5) 34.LO×f3-g3(LOc6) 35.LO×d6-c7(e3) 36.LO×b7-a7(g2) 37.LO×a6-a5(h3) 38.LO×c5-d5(f4) 39.LO×d2-d1(Ge7) 40.LO×e2-f3(d7) 41.LO×g2-h1(b7) 42.LO×h3-h4(a6) 43.LO×e7-d8(Gd2) 44.LO×d7-d6(e2) 45.LO×f4-g3(c5) 46.LO×e3-d3(d6) 47.LO×d2-d1(Ge7) 48.LO×b3-a4(g6) 49.LO×a6-a7(h3) 50.LO×b7-c7(g2) 51.LO×e7-f7(Gd2) 52.LO×g6-h5(b3) 53.LO×g4-f3(b5) 54.LO×e4-d5(+f3) 55.LO×d2-d1(Ge7) 56.LO×d6-d7(e3) 57.LO×e7-f7(Gd2) 58.LO×f3-f2(+f7) 59.LO×f7-f8(c2) 60.LO×c5-b4(f4) 61.LO×b5-b6(g4) 62.LO×e3-f2(d6) 63.LO×f4-f5(c5) 64.LO×c5-b5(f4) 65.LO×c4-d3(LOf5) 66.LO×c2-b1(f7) 67.LO×f5-g6(LOc4) 68.LO×f7-e8(c2) 69.LO×c6-b5(LOf3) 70.LO×c4-d3(LOf5) 71.LO×c2-b1(f7) 72.LO×f5-g6(LOc4) 73.LO×g4-g3(b5) 74.LO×f3-e3(LOc6) 75.LO×d2-c1(Ge7) 76.LO×f4-g5(c5) 77.LO×e7-d8(Gd2) 78.LO×d6-d5(e3) 79.LO×d2-d1(Ge7) 80.LO×e2-f3(d7) 81.LO×g2-h1(b7) 82.LO×h3-h4(a6) 83.LO×e7-d8(Gd2) 84.LO×d7-d6(e2) 85.LO×c5-b4(f4) 86.LO×b5-b6(g4) 87.LO×b7-b8(g2) 88.LO×f4-g3(c5) 89.LO×e3-d3(d6) 90.LO×d6-d7(e3) 91.LO×d2-d1(Ge7) 92.LO×b3-a4(g6) 93.LO×c6-d7(LOf3) 94.LO×g4-h3(b5) 95.LO×g2-f1(b7) 96.LO×f3-f4(LOc6) 97.LO×f7-f8(c2) 98.LO×e7-d6(Gd2) 99.LO×c6-b6(LOf3) 100.LO×b5-b4(g4) 101.LO×b7-b8(g2)==

T417v (Sébastien Luce):
1.K×h2(Kh1) 2.K×g1(Kh1) 3.Kg1 4.K×f1(Kh1) 5.Kg1 6.Kf1 7.K×e1(Kh1) 11.K×d1(Kh1) 16.K×c1(Kh1) 22.K×b1(Kh1) 29.K×a2(Kh1) 37.K×a3(Kh1) 46.K×a4(Kh1) 56.K×a5(Kh1) 67.K×a6(Kh1) 79.K×a7(Kh1) 92.K×b8(Kh1) 106.K×c8(Kh1) 121.K×d8(Kh1) 137.K×e8(Kh1) 154.K×f7(Kh1) 172.K×g8(Kh1) 189.K×f8(Kh1) 208.K×h7(Kh1) 228.K×h6(Kh1) 246.K×g7(Kh1) 267.K×h5(Kh1) 287.K×g6(Kh1) 309.K×g4(Kh1) 330.K×g5(Kh1) 352.Kh4 #

T464v (Sébastien Luce):
Stipulation: ser-No black square occupied 45
1.Ka3 2.Ka4 3.Kb5 4.K×b6(b5) 5.Ka7 6.K×a8(Ba7) 7.Kb7 8.Ka6 9.K×a7(Ba6) 10.Kb6 11.Kc6 12.K×c5(c6) 13.Kd6 14.Ke6 15.Kf5 16.Ke4 17.Kd3 18.Ke2 19.K×f2(e2)
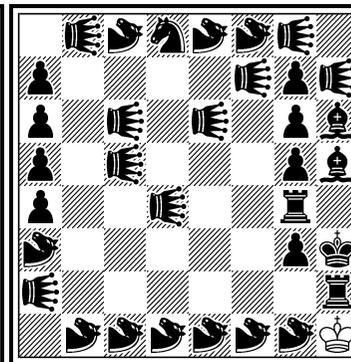
ORIGINALS

Hors Concours

HC243
Adrian Storisteanu
inspired by an idea of Jeff Coakley

HC244
Klaus Wenda
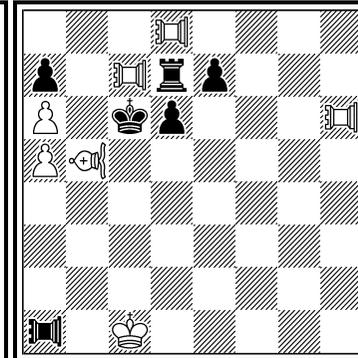
HC245
Klaus Wenda
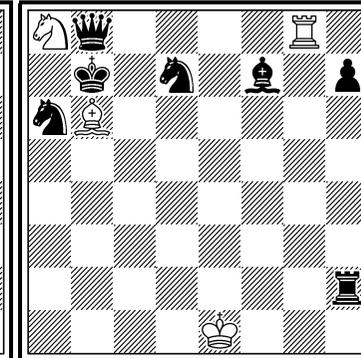
HC246
Adrian Storisteanu
to The Puzzling Side

last single move? (3+2)
♘ = Nightrider
♚ = Grasshopper

-4 & #1 (7+6)
Proca Retractor
♖ ♜ = Eagle
♘ = Sparrow

-7 & s#1 (4+7)
Proca Retractor
Anticirce Circe
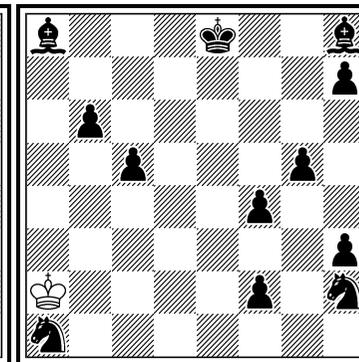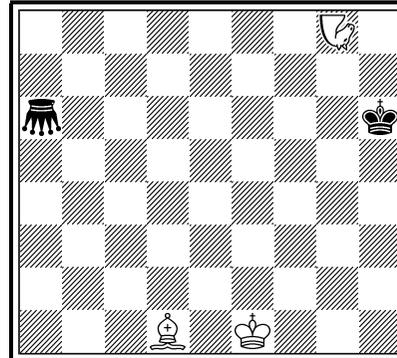b) ♜h2 → b2

add ♕♕♕♕♕ for (3+0)
200 available moves
Anchor Ring
b) ♕c2 → c3
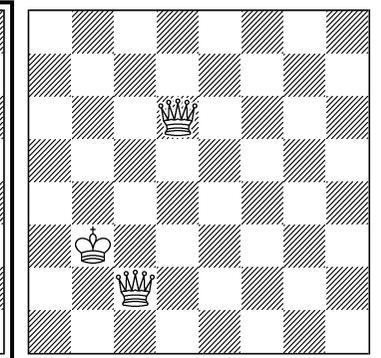
HC244: In the position after W4 there is only one single legal retro-move Pb7-b5! allowing w ep-capture in the forward play. …Pb6-b5? provokes a double-check by EAb8+SPd4 that w cannot abolish. Without this double check w could have moved Pb7-b8=EA+. (Author)

HC246: 7 K moves + 186 quite regular Q moves + 7 null Q moves in each twin. (* No corner *here*, all's round − like in any cylinder-board problem, a move is counted once for a destination, even if playable via several paths, and zero-length moves count too). (Author)

a)
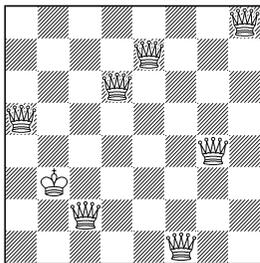
200 available moves (8+0)
Anchor Ring

b)

200 available moves (8+0)
Anchor Ring

HC243 (Adrian Storisteanu):
− 1.Ne2×Nh8+ (Nb5>h8)

Economical N×N type C last-mover, with an odd G as support pet. The diagram is an improvement (?!) over the initial scheme (Ke1 Ra2 pd4 Nf6 / Kh2 Ga5, 8×8 board), getting rid of the unseemly cook-stopper for a full-blown *letztform*. The secret is to have the wN on a dark diagonal (h8-a1), while bGa6-wKf1 is a light, non-intersecting diagonal. Of course, something so grand deserves (okay, demands) an adequately-sized board. For even more amazing G & N last-movers, see Jeff's article in the *Problemas* issue dated barely after the New Year's party's t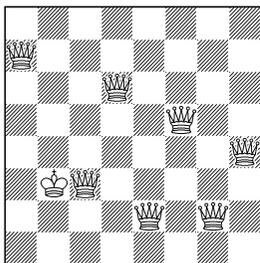hird glass. It also includes my modest contributions (as occasional co-author) to the last-movers industrial complex. (Author)

HC244 (Klaus Wenda):
− 1.EAb8×Bd8! zugzwang Pa2-a1=EA 2.Kc2-c1 Pa3-a2 3.Kc3-c2 Pa4-a3 4.SPd4×Pb5 & 1.Pa5×Pb6 e.p. #
(1.EAb8×SPd8? SPc8,e8-d8!, 1.EAb8×EAd8? EAf8-d8!)

HC245 (Klaus Wenda)):
a) − 1.Ke1×Pd2(Ke1)! d3-d2+ 2.Ke1×Rd1 Rd2-d1+ 3.Kf2×Sg2(Ke1) Rd1-d2+ 4.Ke1-f2 Rd2-d1+ 5.Kf2×Sf3(Ke1) Rd1-d2+ 6.Ke1-f2 Rd2-d1+
7.a7-a8=S & 1.a8=B+ Q:a8(Qd8,Bf1)#
b) − 1.Ke1×Pf2(Ke1) f3-f2+ 2.Ke1×Rf1(Ke1) Rf2-f1+ 3.Kd2×Sc2(Ke1) Rf1-f2+ 4.Ke1-d2 Rf2-f1+ 5.Kd2×Sd3(Ke1) Rf1-f2+ 6.Ke1-d2 Rf2-f1+
7.a7-a8=S & 1.a8=Q+ Q:a8(Qd8,Qd1)#

HC246 (Adrian Storisteanu):
a) **Kb3** Qa5 **Qc2 Qd6** Qe7 Qf1 Qg4 Qh8
b) **Kb3** Qa7 **Qc3 Qd6** Qe2 Qf5 Qg2 Qh4

Jeff's *The Puzzling Side of Chess* no. 200 is just around the corner* (end of March, in the regular spot at **C**oakley**C**hess.com). (Author)

ChessProblems.ca Bulletin 2018
Award by Manfred Rittirsch (DEU–Buch am Erlbach)

Like all the previous volumes of CPB, the one I just had the honour to judge provided a large amount of very nice series-mover problems in- and outside of marvellously designed articles. Much to my regret, with a general limit of 2 for the count of both the echoed positions and the promotions per phase (with a single, unconvincing exception) and - especially with regards to the uncooked ones among the many record attempts - not a single concept really outstanding as strikingly innovative, I had a very hard time spotting compositions justifying a prize. As usual, I will not neglect to expose the relevant details of my thoughts and observations, starting with the unawarded contributions right below.

T369: An unchained pawn economy unlocks an orthodox promotion task based on repetitive culmination feeling like a mere 2-fold one watched through an inept pair of glasses. – **T370**: This small, but beautiful logical series-mover contains roughly a third of another miniature shown in diagram **A**. – **T371**: In a misplaced attempt to raise the move count, the logic of this small series-mover is blurred by the second obstacle bPg7, hiding the en-route round trip even more. – **T372**: In this genre, the fairy condition cannot be used more than twice by nature, but the ugly wPc4 is utterly avoidable (see my version for evidence). – **T374, 375 & 390**: There are a lot of other Valladãos like these in and outside of CPB (see e.g. **T144**, Spec. Comm. section 2, ChessProblems.ca 2013), including another fourmover (see P1224994). – **T376**: As a composer, I would not have allowed a single piece to bow out of the complete home base reconstruction. – **T377**: The nice diagram setting is this problem's main capital, but it is just eye candy: the solutions also work with wPd5 & bPd2. – **T378**: Masand is used in the mating moves of a) and b) and to avoid cooks in d), but not at all in c). – **T380**: The pleasant echo would have impressed much more without any repeated countermovement. – **T382**: The K visits all 4 corners on his way to the mating net which may as well be considered "ideal" in regards of economy if you respect the hurdle role as a full-fledged job. This version of the idea is one move ahead of P1345670, but still slightly worse as it does not end up on a specific note. See also P1255092 for a less fairy miniature. – **T383**: Same idea was shown before with a longer solution and only 1 additional pawn, see diagram **B**. See also **C** for a joint effort K+B. – **T386**: Based on symmetrical play around the stationary wK, this mirror echo cannot keep up with the highlights of the genre. – **T388**: In a trifle setting, three colour changes provide some additional exotic spice to the known battery trick (see e. g. diagram **D**). – **T389**: WinChloe notes **cook**

in only 2 moves: 1.R×f5 2.R e.g. h5 & 1.Bxe6+ Rf5. – **RB- 45, 46, 53 & 54**: The standard Zeller trap is always a good means to compete for maximum length, but obviously not for originality. The sheer volume of the famous mechanism almost inevitably shifts the scrutiny's focus on the arrangement of the other party's pieces. While RB-46 (see Comm. w/o r.) is the only member of the quartet with an individual design, RB-54 (ibid.) makes the most of the common matrix once more recycled in CT107, CPB 17, 12/2019 (=P1371503). For a cook in RB-53 see the chronological entry below. – **RB-47**: Again, most of this is well known from tasks like P1226417. – **RB-48**: This time, the matrix of P1226644 was variegated. – **RB-49**: Big parts have been used before in HC151, CPB 9, 8/2016 (= P1373263), ... – **RB-50**: ... and, finally, this is largely based on T310, CPB 10, 12/2016 (=P1361988). – **LAB2a**: Clearly surpassed by LAB2b, as already stated in the article. – **T390**: See comment on T374/5. – **T392**: Collective self-incarceration by rebirth was shown many times before, see e. g. **E** or P1269559. – **T393**: The ugly SE corner would of course be irrelevant for a record challenge (see e. g. P1216067 or P1226647), but is an exorbitant price just for long K walks. – **T396**: Here, the usual stretching exercise ended far below any record ambitions, too, see P1224223. – **T397**: I like the idea of a maximum R switchback, but there are at least 2 almost totally independent **cooks**: 1.B×g5 2.B×h4 3.g×h2 4.B×e1 5.Ke3 6.Rg6 ... 8.R×f3 ... 10.Rh1 11.Bd2 ... 13.Kf1 ... 15.Bg1 ... 17.f2 ... 20.h×g2 ... 23.h3 ... 25.d3 Qd2 = or 1.B×g5 2.Bh6 3.g×h2 4.h1=Q ... 6.Q×a6 7.Qc4 8.K×c5 9.Kb5 10.c5 ... 12.Ra3 13.R×b3 ... 15.Bb2 ... 18.Ka2 ... 20.Qa3 ... 22.a4 ... 24.c3 25.h6 B×d5 =. – **T398**: With this fairy condition, the pawn rebirth squares are much better suited than in standard Circe (compare T403) or other variants (compare T392) for incarceration, but here the result is self-solving and slim. – **T399**: P0504705 increased the pioneer's move count (see diagram **F**) without an additional pawn. Compare also P0577309. – **T400**: Good use of the Q, but with only one ideal mate the magic is ruined. – **T401**: The grasshopper feels out of place in this querquisite demo. – **T402**: 4 fairy pieces captured in the play are used in the set mate, but not the orthodox B taking over the execution. See diagrams **G-I** for some role models of better economy. – **T403**: Surpassed by P1317098. Compare also P0576832. – **T405**: Neighbour T406 (see 2nd Commendation) adds the glamour of originality to the BBp arrangement. – **T407**: With Be8 already in a) the only difference would be the last move 7. ... Bc6#. The second modification was implemented just to claim ideal mates in both phases. – **T408 & 412**: I can imagine airier fairy pieces

possibly crafting the ornaments with less nails. – **T409**: The supposedly pioneer combination of the standard shields around the R (see **J**) with the standard specific S incarceration (see e. g. **K** or P0576996) doesn't look low-cost. – **T410**: The locust is just a technical wimp to enable a long but common capture sequence prior to a mate that could also be given by a queen. – **T411**: Contrary to the author's comment there is no ideal stalemate to surmount the harmless play. – **T412**: See comment on T408. The black piece remaining on board is rather pauper than prince. – **T413**: This version of Kjell Widlert's prizewinning ODT idea goes one step further than the one shown in diagram **L** (missing the reference!) by saving the model mates when adding the Zilahi. The additional value is welcome, but marginal. – **T415**: Why was the excelsior prelude (Pd3 to d7, ser-h==11 - C+) dismissed from this ungraceful ostentation of some strange effects? – **T417**: WinChloe shows **duals** in author's solution and a **cook** in 273 moves (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) ... 85.K×f7(Kh1) ... 102.K×g8(Kh1) ... 118.K×f8(Kh1) ... 136.K×h7(Kh1) ... 155.K×h6(Kh1) ... 172.K×g7(Kh1) ... 192.K×h5(Kh1) ... 211.K×g6(Kh1) ... 232.K×g4(Kh1) ... 252.K×g5(Kh1) ... 273.Kh4 #). – **NL-6, 8, 10 & 12**: From an aesthetical point of view I very much appreciate the quest to apply the concept of noiselessness to record hunts. However, I still cannot honour this as a judge as long as known mechanisms are key to ultimate achievements. NL-6 is a pioneer example using Arno's "beloved matrix" for a first attempt on lengthiness, looking very easy to beat in terms of maximality. Move count is still far below the 3 digits shown in other works like P1258415 (with a single noisy move) or P1269285 for all other brothel creepers, too. – **RB-53**: **Cooked** in 117 moves: 1.R×a4(Bf1) 2.Rb4 3.Ra6 ... 7.Ka5 ... 9.Ra2 ... 11.Ka3 ... 13.Rb4 ... 24.K×g3(Bc1) 25.K×h2 ... 37.Ka3 ... 39.Ra6 ... 41.Ka5 ... 43.Rb4 ... 48.K×c1 ... 53.Ka5 ... 55.Ra2 ... 57.Ka3 ... 59.Rb4 ... 69.K×e3(Sg1) ... 73.K×g5(Bc1) ... 79.K×c1 ... 84.K×f4 ... 88.K×h8 ... 95.K×g1 96.K×f1 ... 104.K×f7(Rh1) 105.K×f6(f2) ... 107.K×d5(d2) 108.c5 ... 114.Ka3 ... 116.a4 117.c6 Rb1 =. See also comment on RB-45 a. o. – **RB-55, 56 & 57**: As already indicated in the article, these outdoings are basically derived from RB-7(et sqq.), CPB 8, 4/2016 (= P1363900-03) by colour switch. – **RWB-2**: The sophisticated uncapture decision, without dispute the best part of the idea, asks for a more complex implementation ending up in increased variety. – **RWB-3**: For my taste, the "different paths" are not different enough. Moreover I guess that there is no real need for a second grashopper in the diagram position – **RWB-6**: For me something that can be identified as a null move is a bug, not a feature. However, I would leave my personal opinion at the door if the solutions were less haphazard. The prime cut stays with RWB-5

(see 1st Prize).

1st Prize: RWB-5 by Adrian Storisteanu.

– *1.Ka7×Sh6 2.Kh7×Ba7 3.Gf5×Qa8 & 1.Kh7-g7 Qa8×f5=*
– *1.Ka7×Rh6 2.Ga1×Sa8 3.b2×Qa1=G & 1.Ka7-b7 Sa8×b2=*

The stationary grasshopper slightly downgrades an otherwise very attractive pair of solutions with a nice execution handover among the restored protagonists Q & S benefiting from the unexpected oddity of an interspersed unpromotion. R & B add up to the full set of uncaptured pieces.

2nd Prize: T379 by Sébastien Luce.

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

The extra condition used in P1257673 just for soundness might be a hint that this ballast-free double setting of an excelsior transportation by the opponent's promotee was a fruit not as low-hanging as the economy suggests. What I like most is that in addition to distances, both pushers also need to adjust their directions at least once. (Still I wonder if this could be transformed into an AUW with just a small number of additional pieces.)

1st Honourable Mention: T366 by Václav Kotěšovec.

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

The computer surely doesn't mind at all, but for me the extremely unbalanced industriousness of the K makes this a very special two-corner echo.

2nd Honourable Mention: T381 by Sébastien Luce.

1.Bh8-g7 2.Ga7-h7 3.Ra1-a8 4.Ra8-h8 5.Gg1-g8 6.Bg7-a1 7.Ge2-b2 8.Kc2-d2

9.Gd5-d1 10.Kd2-e1 Kf3-e3 =

Stalemates without captures always have a special appeal. In this beautiful instance, R & B perform a full capacity location switch from corner to corner to share the king's adventure of being incarcerated by grasshoppers.

3rd Honourable Mention: RWB-1 by Adrian Storisteanu.

a) – *1.c7×Rb8=G 2.b6×Gc7 3.a5×Rb6 & 1.a5-a6 !=*
b) – *1.Kb7×Ba7 2.Kc8×Rb7 3.Kb1×Gc8 4.Ka8×Rb1 & 1.Gb8-d8 !=*

It is a pity that the number of retractions could not be kept equal. Nevertheless, this wonderful partial echo with a complete activity switch from P to K is a great reward for a brave look beyond the rim.

4th Honourable Mention: T367 by Václav Kotěšovec.

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

Although not as impressive as P1378176, this variation of the hopper line arrangement (compare P1190309) with incarcerated rook and supported by a paralysing condition is on the same advanced complexity level as other achievements such as **M** or P1378358.

Special Honourable Mention: LAB1a by Adrian Storisteanu.

a) – *1.Kd2×Sc2 2.Ke2×Sd2 3.Kd3×Re2 4.Kc3×Bd3 & 1.Bd3-g6=*
b) – *1.Kc4-b3 2.Kc3×Sc4 3.Kc2×Sc3 4.Kc1×Bc2 & 1.Bc2-g6=*

The clumsy predecessor was successfully transformed into a perfect showpiece for an originally founded asymmetry.

1st Commendation: T406 by L'ubos 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 =

The ideal stalemate was hidden behind a very special Ceriani-Frolkin, executed purely to destroy the stalemating party's heaviest gun.

2nd Commendation: T384 by Arno Tüngler.

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

The white teamwork combines some old tricks (see e.g. diagrams **N** (or P1013360, P1177903, P1314698) and **O**) in a juicy manner. (Notably, the solution is exactly the same when sirens are used instead of tritons.)

3rd Commendation: T373 by L'ubos Kekely.

5.e2-e1=S 7.Sf3×d4 8.Sd4×c6 9.Sc6-e5 14.c2-c1=B 16.Bh6-g7 & 1.f6-f7+ Se5×f7 #

2 excelsiors culminate in a specific enforcement of a specific mate. The delusive pawn arrangement reminds me of another landmark creation by the same author (see diagram **P**).

4th Commendation: T414 by 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] #

Standard + fast-track excelsiors were effortlessly reaped from a tanagra home base.

5th Commendation: T416 by 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] #

The extension of a fruitful fairy combination (see e.g. P1204594) by another impactful condition is hard to follow, but the resulting manoeuvre ending in a Zugzwang finale looks quite original in spite of one dislocation or another condemned to insignificance.

6th Commendation: T394 by 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 #

The thematic pawns' diagram positions and especially the visit of all 4 corners make up for an elegant AUW.

Special Commendation: T387 by Jaroslav Štúň.

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

The additional constrictive fairy condition adds 5 moves to P1239340, and the mate is a highly specific one.

Additional **Commendations without ranking** in the order of appearance:

T368 by Václav Kotěšovec.

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

Pairs of long, unambiguous solutions like this are a miracle anyway, but when

visual appearance counts for much, as is the case for echoed positions, I prefer perfect equality (see left neighbour T367 (= 4th H. M.)).

T385 by Branko Koludrović.

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

Essential parts of the matrix (also feeding other record breakers like RB-45) have been used to fathom the limits of other stipulations & aims, see e. g. diagram **Q**. Unlike RB-53, this considerable exceedance of the respectable 200 moves mark proved sound.

RB-46 by Branko Koludrović.

1.Ka1-b1 10.Kh4-h5 12.Rh4-h2 14.Kh4-h3 16.Rh4-g4 27.Ka7×a6[Bf1] 38.Kh4-h3 40.Rh4-h6 42.Kh4-h5 44.Rh4-g4 49.Kg1×f1 54.Kh4-h5 56.Rh4-h2 58.Kh4-h3 60.Rh4-g4 75.Kb5×a4[Sb1] 88.Kh4-h3 90.Rh4-h6 92.Kh4-h5 94.Rh4-g4 103.Kc2×b1 112.Kh4-h5 114.Rh4-h2 116.Kh4-h3 118.Rh4-g4 132.Ka4×a3 146.Kh4-h3 148.Rh4-h6 150.Kh4-h5 152.Rh4-g4 160.Kd1×c1[Sg1] 164.Kf1×g1 168.Kh4-h5 170.Rh4-h2 172.Kh4-h3 174.Rh4-g4 179.Kg7×h8[Ra1] 184.Kh4-h3 186.Rh4-h6 188.Kh4-h5 190.Rh4-g4 192.Kh4-h3 Ra1×h1[Bc8] #

This typically equipped record breaker still combines a good count/age factor with an acceptable amount of fresh stakes for the king's track.

LAB4b by Adrian Storisteanu.

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

Independent from the unforced symmetrical arrangement, I like the rather original setting providing a good reason (and of course the prerequisites!) for a

pendulum in the course of a pawn's excelsior. However, the minimanner economy gets corrupted when the neutral grashoppers become superfluous in the mating position.

T391 by 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 #

The limited mobility of the kangaroo makes it a docile pet and a perfect fit for astonishing echo mates, but when used as the mating piece, the benefit turns into a handicap making it just too cumbersome for ideal economy like in P1253588. One of the rare exceptions - and much better than this artefact in several regards! - is P1378374.

T395 by 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) =

Interrupted by several non-"thematic" captures, it is hard for me to acknowledge the lepidopterologist's collection as an imposing ornament, but it certainly makes for a rare exhibition (compare to **R**).

T404 by 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 =

With two similar mating positions out of three and 2+1+1 promotions, the solutions are unbalanced but colourful.

RB-54 by Branko Koludrović & Arno Tüngler.

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

A brave differently coloured array around the Zeller trap including all types of promoted minor pieces yielded a two-figure increase for a three-figure benchmark.
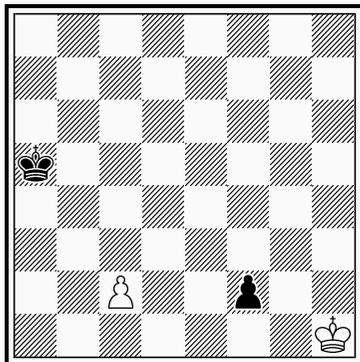
Manfred Rittirsch
Buch, August 18, 2020

1st Prize: RWB-5
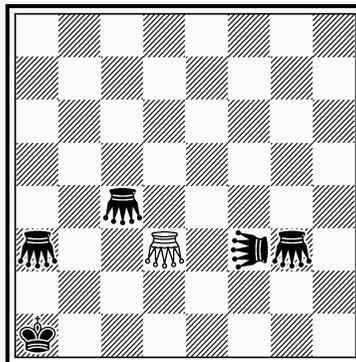**Adrian Storisteanu**
ChessProblems.ca Bulletin 2018
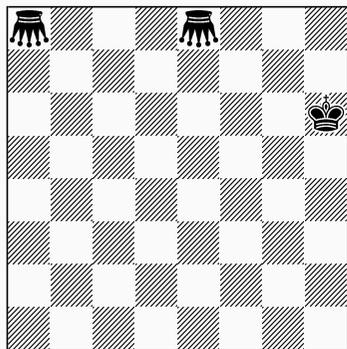
–3b & h=1   (0+3)
Anchor Ring
🦗 = Grasshopper
2 solutions

2nd Prize: T379
Sébastien Luce
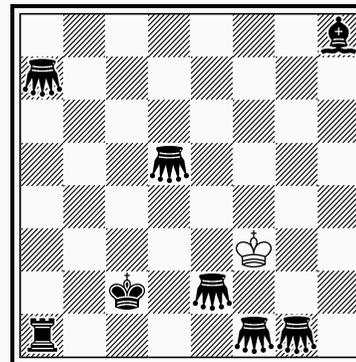

ser-h# 10   C+   (2+2)
Equipollents Circe
b) ♚a5→h5

1st Hon. Mention: T366
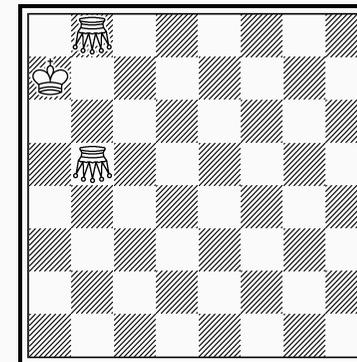**Václav Kotěšovec**
ChessProblems.ca Bulletin 2018

ser-h# 13   C+   (1+5)
🦗🦗 = Grasshopper
🦗 = Leo
2 solutions

2nd Hon. Mention: T381
Sébastien Luce
ChessProblems.ca Bulletin 2018
dedicated to Václav Kotěšovec
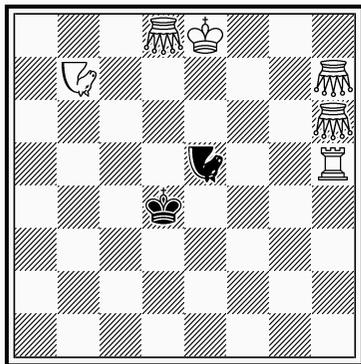

ser-h= 10   C+   (1+8)

3rd Hon. Mention: RWB-1
Adrian Storisteanu
ChessProblems.ca Bulletin 2018
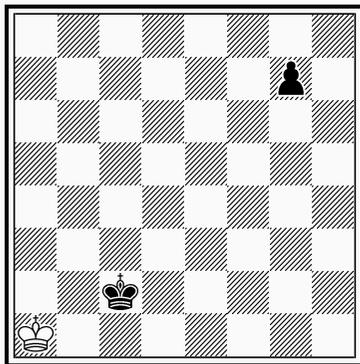

–3w & !=1   (3+0)
b) Anchor Ring, –4w & !=1
🦗 = Grasshopper

4th Hon. Mention: T367
Václav Kotěšovec
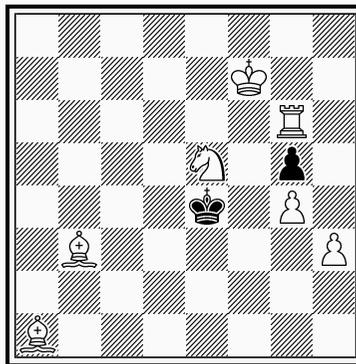*ChessProblems.ca Bulletin 2018*

ser-!= 17   C+   (6+2)
Madrasi
🦗 = Grasshopper
🦬🦬 = Nightrider
2 solutions

Sp. Hon. Mention: LAB1a
Adrian Storisteanu
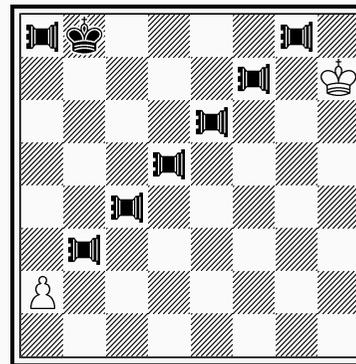*ChessProblems.ca Bulletin 2018*

–4b & =1   (1+2)
b) ♚c2→b3

1st Commendation: T406
Ĺuboš Kekely
ChessProblems.ca Bulletin 2018
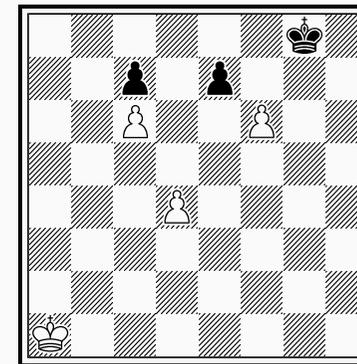

ser-h= 22   C+   (7+2)

2nd Commendation: T384
Arno Tüngler
ChessProblems.ca Bulletin 2018
dedicated to György Bakcsi

ser-= 27   C+   (2+8)
Circe
🦈 = Triton

3rd Commendation: T373
Ĺuboš Kekely
ChessProblems.ca Bulletin 2018

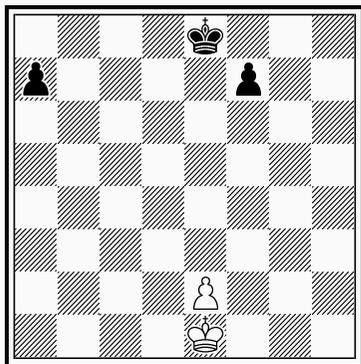ser-hs# 16   C+   (4+3)
Transmuted Kings

4th Commendation: T414
Sébastien Luce
ChessProblems.ca Bulletin 2018
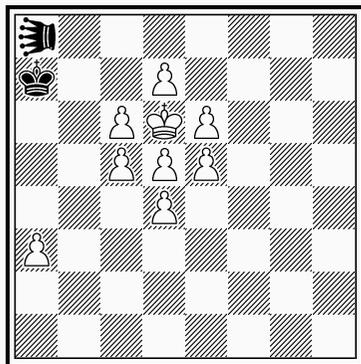*dedicated to Geoff Foster*

ser-h# 15   C+   (2+3)
PWC

5th Commendation: T416
Jaroslav Štúň
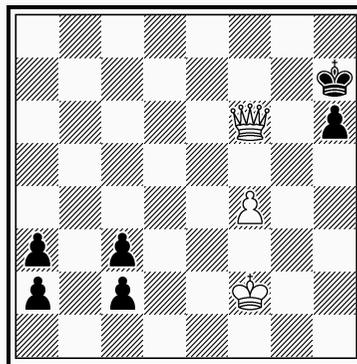*ChessProblems.ca Bulletin 2018*

ser-hs# 19   C+   (9+2)
Parrain Circe
Sentinelles Pion Advers
⮚ = Locust

6th Commendation: T394
Sébastien Luce
ChessProblems.ca Bulletin 2018
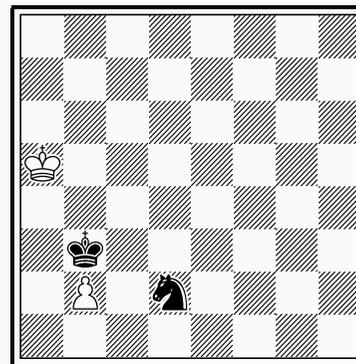

ser-h# 10   C+   (3+6)
Alphabetic Chess

Sp. Commendation: T387
Jaroslav Štúň
ChessProblems.ca Bulletin 2018

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

Commendation: T368
Václav Kotěšovec
ChessProblems.ca Bulletin 2018
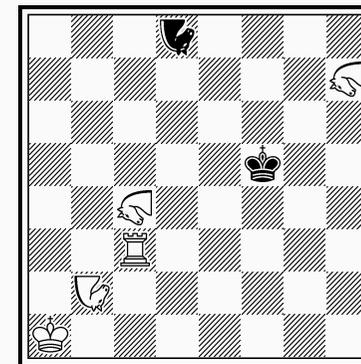
ser-!= 18   C+   (5+2)
Madrasi
🦄🦄 = Nightrider
🦄 = Nightriderhopper
2 solutions

Commendation: T385
Branko Koludrović
ChessProblems.ca Bulletin 2018
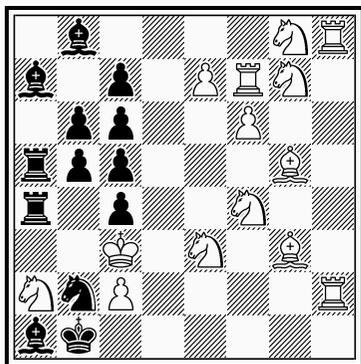
ser-hs% 234   C+   (14+13)
Circe

Commendation: RB-46
Branko Koludrović
ChessProblems.ca Bulletin 2018
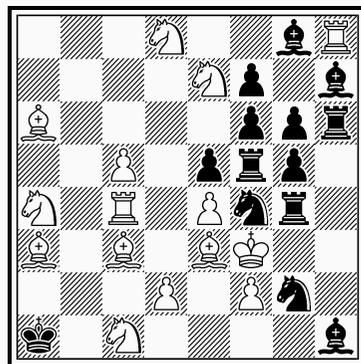
ser-h# 192   C+   (15+14)
Circe

Commendation: LAB4b
Adrian Storisteanu
ChessProblems.ca Bulletin 2018
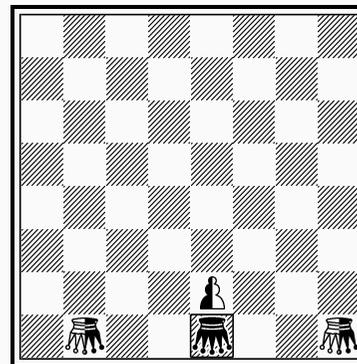
phser-# 15   C+   (0+1+3)
🦗 = Neutral Grasshopper
🦗 = Royal Grasshopper

Commendation: T391
Václav Kotěšovec
ChessProblems.ca Bulletin 2018
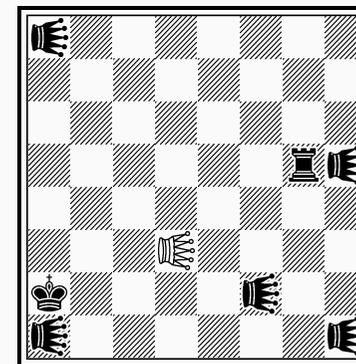
ser-h# 24   C+   (1+7)
🦘 = Kangaroo
2 solutions

Commendation: T395
Sébastien Luce
ChessProblems.ca Bulletin 2018
dedicated to Christian Poisson
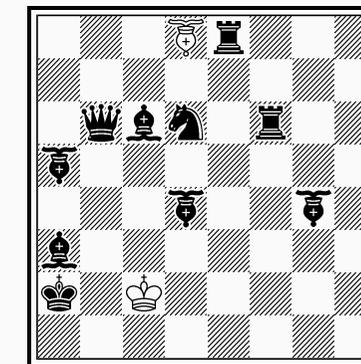
ser-= 19   C+   (2+10)
Circe
🦅 🦅 = Bishop-Rook Hunter

Commendation: T404
Karol Mlynka
ChessProblems.ca Bulletin
2018
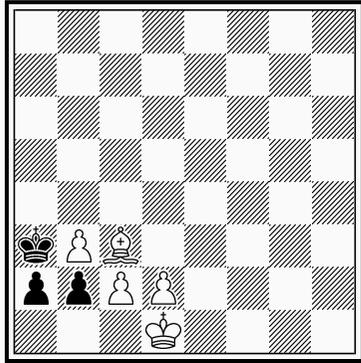
pser-h= 4   C+   (5+3)
3 solutions

Commendation: RB-54
Branko Koludrović
Arno Tüngler
ChessProblems.ca Bulletin
2018

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

A re T370
Christopher J. A. Jones
Orbit 2014

ser-h# 9   C+   (3+4)
b) ♙h2→h3
c) ♔d3→b1

T372v
L'ubos Kekely
Version MRi

ser-hs# 13   C+   (2+4)
Transmuting Kings
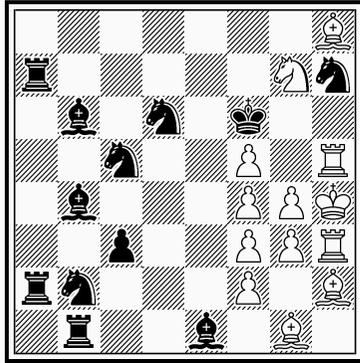
B re T383
Bosko Miloseski
Zlatko Mihajloski
Novi Temi 1974-76
Honourable Mention
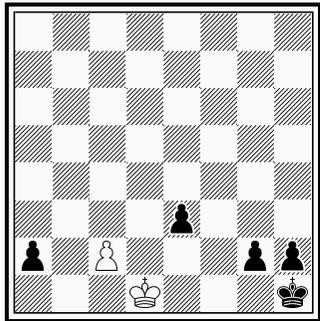
ser-h= 21   C+   (2+5)

C re T383
Dirk Borst
Harald Haverkorn
Die Schwalbe 1986 (v)
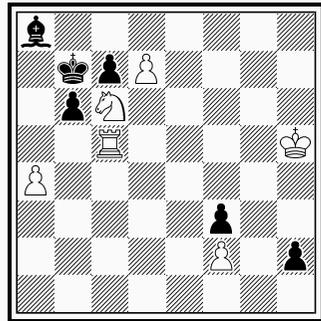
ser-h= 22   C+   (6+6)

D re T388
Zoran Janev
Phénix 1988
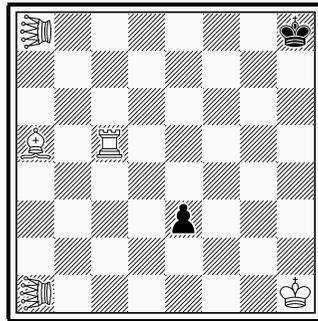
ser-++++6   C+   (5+2)
▨ = Lion
2 solutions

E re T392
Tibor Ersek
The Problemist 2013
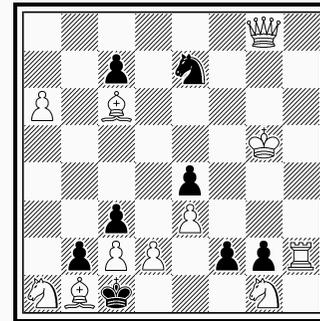
ser-h= 10   C+   (11+8)
AntiCirce

F re T399
Keshab Das De
Feenschach 1960
1ˢᵗ Commendation

ser-h# 8   C+   (2+8)

G re T402
Dieter Müller
harmonie 2008
Commendation
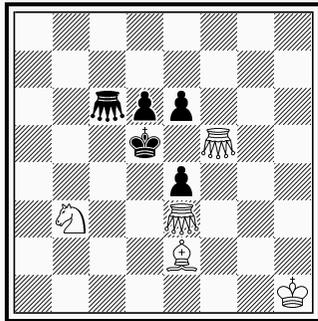
ser-h# 12*   C+   (5+5)
🦗🦗 = Grasshopper

H re T402
Juraj Lörinc
Arnold Beine
28th TT Problem-Echo
2009-10
2nd Honourable Mention
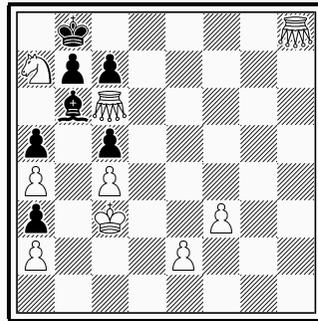
ser-h# 27*   C+   (9+7)
🦗 = Grasshopper

I re T402
Anatoly Styopochkin
Georgy Evseev
Julia's Fairies 2018 (v)
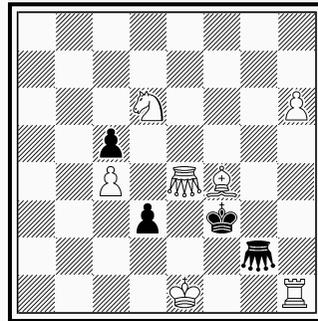
ser-h# 12*   C+   (7+4)
🦗🦗 = Grasshopper

J re T409
Theodor Steudel
Die Schwalbe 1965
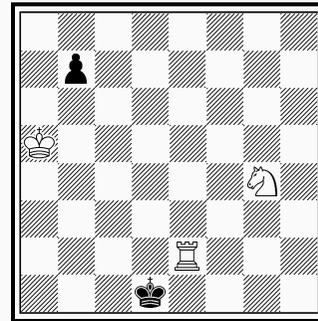
ser-h# 18   C+   (3+2)
b) ♔a5→d6, 1 column to
the right, ser-h= 16

K re T409
Paul Quindt
feenschach 1957
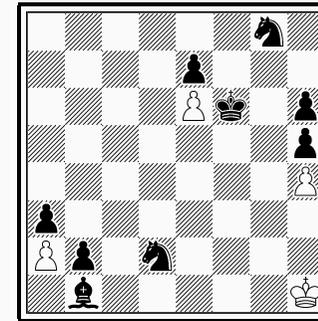
h=3   C+   (4+9)
Checkless Chess

L re T413
Luis Miguel Martin
Julia's Fairies 2012
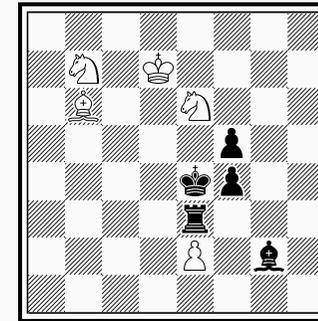
ser-h# 6   C+   (5+5)
2 solutions

M re T367
Václav Kotěšovec
feenschach 2017
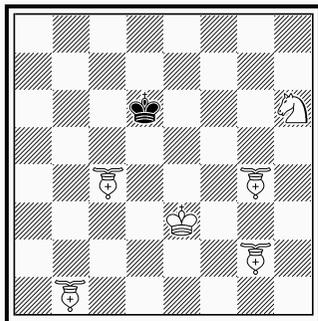
ser-!= 17   C+   (6+1)
Madrasi Rex Inclusive
♗ = Bishopper

N re T384
Theodor Steudel
feenschach 2005
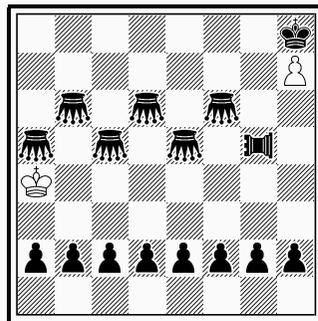
h=8   (2+16)
Circe
🦗 = Grasshopper
▥ = (0:7)-S

O re T384
Guy Sobrecases
Arno Tüngler
Miodrag Mladenović
6th TT ifaybish 2010
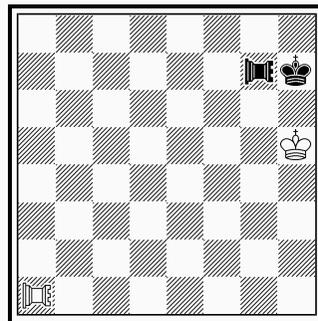
ser-h= 17   C+   (2+2)
Circe
▤▤ = Triton

P re T373
L'ubos Kekely
feenschach 2017
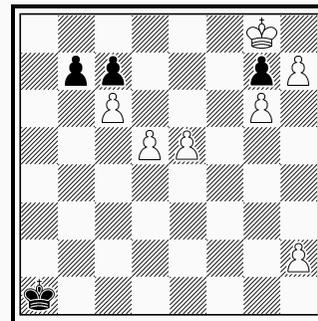
ser-hs# 19   (7+4)
Transmuting Kings

Q re T385
Branko Koludrović
Problemkiste 2007
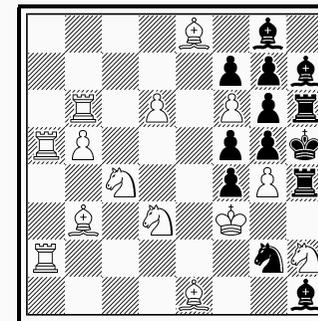
ser-h[h1] 203 C+   (14+13)
Circe

R re T395
Theodor Steudel
feenschach 1983 (v)
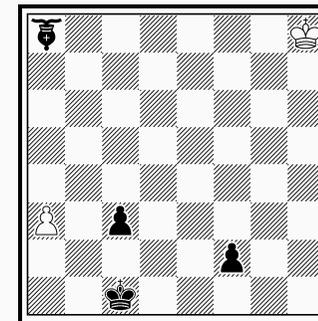
s#8   C+   (2+4)
Maximum
♜ = Bishop-Rook Hunter

A re T370) Christopher J. A. Jones:
a) 1.f5 . . . 5.f1=R 6.Rf2 7.R×h2 . . . 9.Rf7 Rh8 #
b) 1.g5 . . . 5.g1=S 6.S×h3 7.Sg5 . . . 9.Sg7 Rh8 #
c) 1.e5 . . . 5.e1=B . . . 7.B×h2 . . . 9.Be7 Rh8 #

T372v) L'ubos Kekely:
1.h5 . . . 5.h1=Q 6.Qh6 7.Q×a6 8.Qh6 . . . 12.a2 13.Qc1+ & 1.K×c1 d2 #

B re T383) Bosko Miloseski, Zlatko Mihajloski:
8.Kb1 9.a1=Q 10.Qf6 17.Kf1 18.Qf2 19.Qg1 20.Qh1 21.Kg1 Ke2 =

C re T383) Dirk Borst, Harald Haverkorn:
1.Ka6 . . . 3.Bc8 . . . 5.Ka8 . . . 7.Bf1 8.Bh3 9.h1=Q 10.Qc1 11.Bf5 12.Q×c5 13.Qb4 14.Bd3
. . . 16.Bc8 . . . 18.Ka6 . . . 20.Ba8 21.Kb7 22.Qb5+ a×b5 =

D re T388) Zoran Janev:
i) 1.Kg2 2.LIh1 3.Bd8 4.Rc8 5.LIa8 6.Bf6 ++++
ii) 1.Kg1 2.LIh1 3.Re5 4.Bc3 5.LIa1 6.Re8 ++++

E re T392) Tibor Ersek:
1.f×g1=Q(Qd8) 2.g1=B 3.B×e3(Bf8) 5.e×d2(d7) 6.K×c2(Ke8) 8.c×b1=R(Ra8) 9.Rc8
10.b×a1=S(Sb8) Re2 =

F re T399) Keshab Das De:
1.Rd4 2.Bc4 3.Kd5 4.Re5 5.Se4 6.Bd6 7.Qc5 8.Sc6 Sf4 #

G re T402) Dieter Müller:
*1. . . Gd7#
1.e×f5 2.Ke6 7.d1=G 8.Gdf3 9.Gff6 10.f4 11.Kf5 12.Gg6 Sd4 #

H re T402) Juraj Lörinc, Arnold Beine:
*1. . . Sc8#
1.B×a7 2.b5 4.K×c6 9.K×e2 13.K×a2 14.Kb1 16.a1=R 17.R×a4 18.Rb4 22.a1=G
23.Gd4 24.Ka1 25.Rb1 26.Gb2 27.b4+ Kb3 #

I re T402) Anatoly Styopochkin, Georgy Evseev:
*1. . . Rf1#
1.G×e4 2.Gg4 3.Ge2 4.G×c4 5.Gg4 9.c1=G 10.Gf1 11.Gc4 12.Gce2 0-0 #

J re T409) Theodor Steudel:
a) 1.b5 . . . 5.b1=S 6.Sd2 . . . 8.Kd3 9.Sf1 10.Se3 . . . 12.Kf3 13.Sd1 14.Sf2 . . . 16.Kh1

. . . 18.Sg1 Rh2 #
b) 1.b5 . . . 5.c1=S 6.Se2 . . . 8.Ke3 9.Sg1 10.Sf3 . . . 12.Kg3 13.Se1 14.Sg2 . . . 16.Kh1 R×g2
=

K re T409) Paul Quindt:
1.Bh7 Kg2 2.Sb1 Kf3 3.Kg6 Ke4=

L re T413) Luis Miguel Martin:
1.Ke5 2.B×b7 3.Kd5 4.Re5 5.Ke4 6.Bd5 Sg5 #
1.Kd5 2.R×e6 3.Ke5 4.Bd5 5.Ke4 6.Re5 Sd6 #

M re T367) Václav Kotěšovec:
i) 1.Ke4 2.BHd5 3.BHf3 4.Kf5 5.BHe6 6.BHf7 7.BHg4 8.BHe2 9.Sg4 10.BHh5 11.BHe8
12.BHh5 13.Se5 14.Sg6 15.Sh8 16.BHBH6 17.Ke5! =
ii) 1.Kd3 2.BHe4 3.BHd5 4.BHe6 5.BHd7 6.Sg4 7.Se3 8.Sc2 9.Sa1 10.BHc2 11.Kc4
12.BHb3 13.BHd1 14.BHeb3 15.Kb5 16.BHda4 17.Kc5! =

N re T384) Theodor Steudel:
1.a1=G K×a5 2.b1=G K×b6 3.c1=G K×c5 4.d1=G K×d6 5.e1=G K×e5 6.f1=G K×f6
7.g1=G K×g5 8.h1=(0,7) Kh6=

O re T384) Guy Sobrecases, Arno Tüngler, Miodrag Mladenović:
1.TRg8 8.K×a1(TRa8) 15.Kh7 16.TRh8 17.Kg8+ Kg6 =

P re T373) L'ubos Kekely:
1.b×c6 2.c×d5 . . . 7.c1=S . . . 9.S×e5 10.S×g6 11.Sf8 . . . 15.g×h2 16.h1=B . . . 18.Bb1
19.Ba2 & 1.h8=B+ d4 #

Q re T385) Branko Koludrović:
1.R×g4 2.g×f6(f2) . . . 5.K×h2(Sg1) 6.K×g1 . . . 10.Kh5 11.Rh4 12.Rh2 . . . 14.Kh3
15.Rh4 16.Rg4 . . . 22.K×e8(Bf1) . . . 28.Kh3 29.Rh4 30.Rh6 . . . 32.Kh5 33.Rh4 34.Rg4
. . . 39.K×f1 . . . 44.Kh5 45.Rh4 46.Rh2 . . . 48.Kh3 49.Rh4 50.Rg4 . . . 61.K×d3(Sb1)
. . . 72.Kh3 73.Rh4 74.Rh6 . . . 76.Kh5 77.Rh4 78.Rg4 . . . 84.K×e1(Bc1) . . . 90.Kh5 91.Rh4
92.Rh2 . . . 94.Kh3 95.Rh4 96.Rg4 . . . 108.K×b3(Bf1) . . . 120.Kh3 121.Rh4 122.Rh6
. . . 124.Kh5 125.Rh4 126.Rg4 . . . 131.K×f1 . . . 136.Kh5 137.Rh4 138.Rh2 . . . 140.Kh3
141.Rh4 142.Rg4 . . . 152.K×c4 . . . 162.Kh3 163.Rh4 164.Rh6 . . . 166.Kh5 167.Rh4
168.Rg4 . . . 176.K×c1 177.K×b1 . . . 186.Kh5 187.Rh4 188.Rh2 . . . 190.Kh3 191.Rh4
192.Rg4 . . . 203.K×b6(Ra1) R×h1(Bc8)

R re T395) Theodor Steudel:
1.Kg7! BR×a3 2.Kf6 BRf8+ 3.Ke5 BRf3 4.Kd4 BRa8 5.K×c3 BRa1+ 6.Kb3 BRh8
7.Ka2 BRh1 8.Ka1 BRa8 #

Some remarks on TT8
by Kjell Widlert (SWE)

It was disappointing to see that Hans Peter and I were the only competitors in this tourney. I was hoping to get to see how other composers might find more typical series-mover play (our entries were almost all very short) without watering down the thematic point of the two-move conclusion. Alas, it was not to be. Perhaps the tricky way of testing such problems in Popeye deterred composers?

I have a few remarks on the award.

First of all, Arno Tüngler quickly proved that the Prize problem had not found its "Letztform". He managed to save 3 pieces without losing anything else! The new position suits the uncomplicated idea very well. We really should have found the position ourselves, but we didn't, so Arno will now be a well-deserved co-author.

KW1
Kjell Widlert
Hans Peter Rehm
Arno Tüngler
ChessProblems.ca TT8
Prize (version)
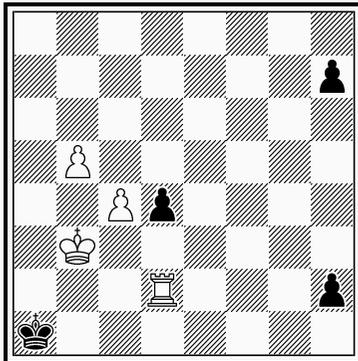
ser-*sh#3   C+   (4+4)
(BBB & bW)
4 solutions

i) 1.h1Q 2.Qa8 3.Qh8 & 1.~ 2.Rd1#
ii) 1.h1R 2.Rh6 3.Rd6 & 1.~ 2.Rd1#
iii) 1.h1B 2.Bb7 3.Ba6 & 1.~ 2.Rd1#
iv) 1.h1S 2.Sg3 2.Sh5 & 1.~ 2.Rd1#

A point I find interesting concerns a theoretical question where I think differently from the judge (Nicolas Dupont). The situation is clearly illustrated in the following unrewarded problem:

KW2
Hans Peter Rehm
Kjell Widlert
Original
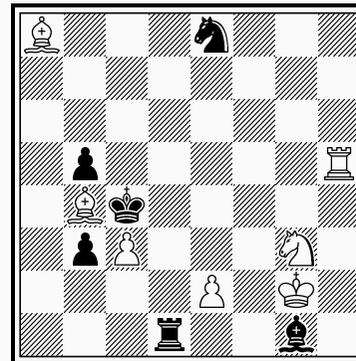
ser-sh#2   C+   (7+6)
(WW & bW)
2 solutions

i) 1.Sf1 2.Rh4+ & 1.Rd4 Sd2#; 1.Bd4 Se3#
ii) 1.Sf5 2.Sd4 & 1.R×d4 Rc5#; 1.B×d4 Bd5#

There are changed mates after R(×)d4 and B(×)d4. The judge deplored the duals in the solution 1.Sf5 2.Sd4. But to my mind, the problem is simply a direct two-mover where the key is a white double-move (and, to be exact: where White

is not allowed to mate before the black defence). In direct two-movers, Nowotny keys are perfectly normal and appear in thousands of examples. I think the double threat should not in itself be regarded as a flaw in this very #2-like genre either.

The same goes for a black series followed by the "& bW" conclusion. Here too, the conclusion is exactly the same as the variation play of a direct #2, and should be judged according to the same criteria. One example is this:

KW3
Kjell Widlert
Hans Peter Rehm
Original
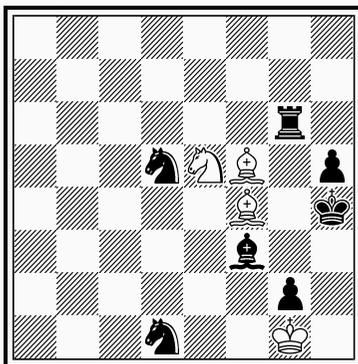
ser-*sh#3   C+   (4+7)
(BBB & bW)
a) ♞d5→d6

a) 1.Ra6 2.Sb6 3.Bc6 & 1.~ 2.Sc6#; 1.Be8 2.Sf3#
b) 1.Ba8 2.Sb7 3.Rc6 & 1.~ 2.Sf3#; 1.Rc3 2.Sg6#

Black stands on the potential mating squares f3/g6, and so can easily guard them with his defensive move. To stop this, Black must move away from the mating squares and cut the line *twice*. (Cooks are avoided by the need for all three thematic pieces to move, so as not to be able to destroy the mating net.)

After the black 3-move "key", White has a threat and Black has a defence leading to another mate (naturally, the mates are exchanged between the solutions). In the field of direct #2s, there has been agreement for a century that black non-defending moves should simply not be taken into consideration; absolute freedom from duals was required by the English school which was abandoned long ago. As the conclusion (bW) here is the same as in a direct #2, I think the same view should be taken here.

This leaves two of our entries unaccounted for. I think they merit being presented to the public too, so here they are.

KW4
Hans Peter Rehm
Kjell Widlert
Original
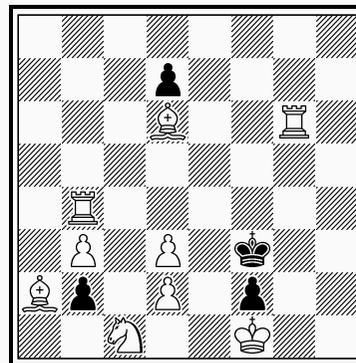
ser-h*s#3   C+   (9+4)
(WWW & Bb)
Isardam
a) ♗a2→b5   b) ♖b4→b5

a) 1.Se2 2.Sc3 3.Sb5 & 1.b1S 2.S×d2#
b) 1.Rg8 2.Ra8 3.Ra2 & 1.b1R 2.R×c1#
c) 1.b4 2.Bb3 3.Sa2 & 1.b1B 2.B×d3#

The white series makes two moves by the promoted black P illegal in Isardam, so only a third one – the mate – remains for Black's defensive move. There are admittedly some white pieces not used in every solution, but the judge's remark

that Rg6 might as well be on h6 is not quite correct: part c) will not work then (2.Kg4).

KW5
Hans Peter Rehm
Kjell Widlert
Arno Tüngler
Original
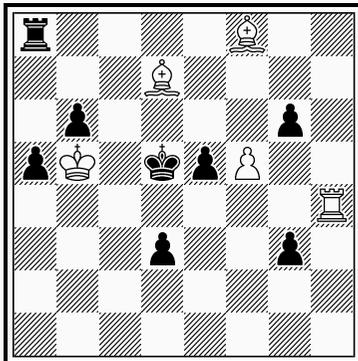
ser-sh#3   C+   (5+8)
(WWW & bW)
2 solutions

1.Bc6#??
1.Be6#??

i) 1.Ra4 2.Bb4 3.Bc6+ (Be6+?) & 1.Kd4 2.Bd2#
ii) 1.Ba3 2.Rb4 3.Be6+ (Bc6+?) & 1.Kd6 2.Rc4#

Indian manoeuvres to give the bK a flight – not, as in orthodox problems, in order to avoid stalemate, but to give black a defensive move that doesn't prevent mate.

The judge quite rightly disliked the fact that only one of our thematic mates (Se7#, Sf6#) was available as a set mate in the diagram. Arno found the way to correct this (replacing our wSg8 with a wBd7, plus some consequent adjustments), and so he is again a co-author.

(In case you wonder about the varying order of composer names above, the explanation is that I usually follow the principle of giving as first composer the one who came up with the idea.)

I hope the published result of the TT, and this article, may inspire other composers to explore these new stipulations. I'm sure we have only scratched the surface so far.

Kjell Widlert
Stockholm, July/December 2020

Series-mover Artists: George P. Sphicas

by Arno Tüngler

"George P. Sphicas is the king of series-movers."
– chesscomposers.blogspot.com
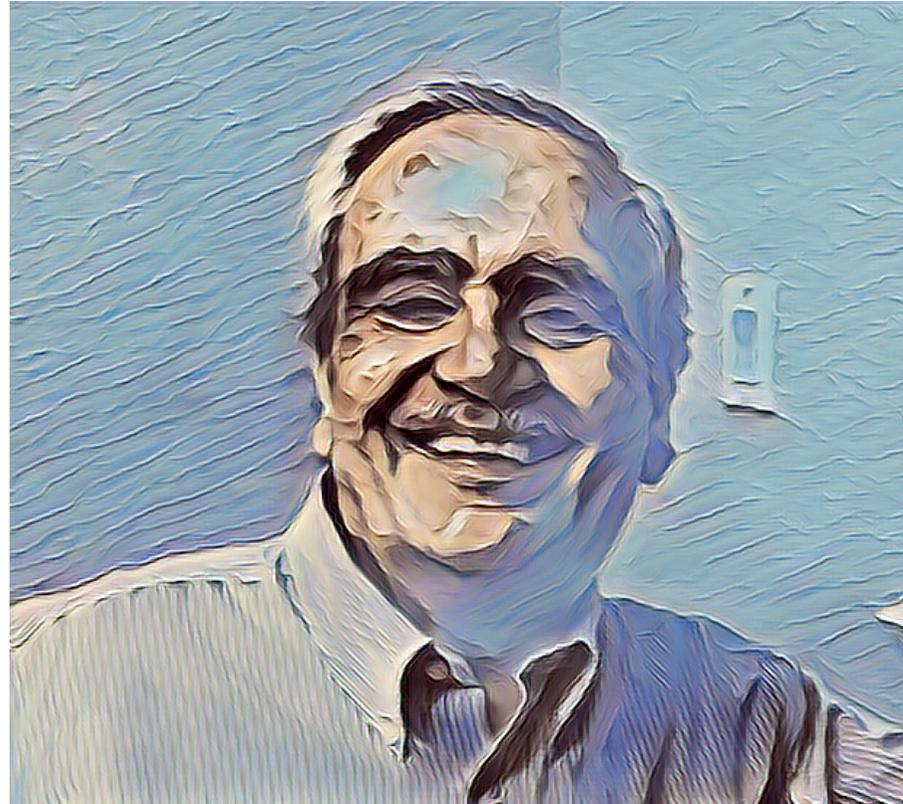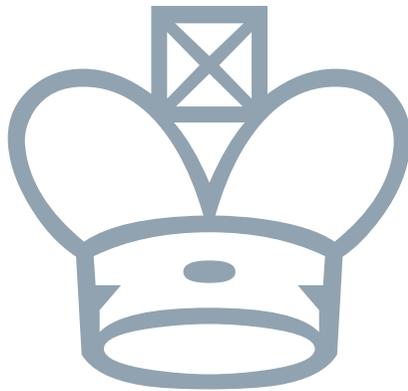
George P. Sphicas
(Photo courtesy of George P. Sphicas. Image processing: Cornel Pacurar)

ARTICLES

Arno Tüngler
Series-mover Artists: **George P. Sphicas**

Yes, our artist in this issue is surely a king, a well-known master in the particular art of series-movers. In Pula 1997, the Permanent Commission for Chess Compositions (PCCC) even gave him the title of World Champion for Composers in the fairies category, based on the number of his problems in the FIDE Album 1989-91. Like other world champions of that period he rejected the title, but it is interesting to note that most of those selected problems for the album were series-movers!

Our selection starts with some lighter series-movers that differ from his usual tasks. The 35-years old **GS-1** features a very rare queen minimal against the full set of black pieces. The solution is quite "logical" but not at all easy to find! Next, a really nice promotion task **GS-2** – all five neutral pawns become bishops! **GS-3** reminds of **IK-4** by Iosif Krikheli in *CPB-9*. The logic is incredible: for the main plan 2.Bd6-e5+ Qe3×e5 to work, bSg1 needs to disappear. Direct capture by the wB does not work as it cannot go back! So, the two white bishops need to switch roles four times to get the wK out of the way and return. A real deepening of Krikheli's great idea!

And now some more promotion tasks: **GS-4** shows the astonishing number of seven white knight promotions; as always in the author's series-movers, the order of moves has deep motivations. The recent first prize winner in *feenschach* **GS-5** was commented as follows by judge Hans Gruber: "What a problem! For this two-time AUW, two masters in their field explored an insane scheme with all the construction tricks in order to arrive at a unique sequence of moves. Study this yourself carefully, but please don't cook the problem!" (*AT: my translation from German*). And for the final **GS-6** here is the enthusiastic comment of the late Dan Meinking on the *MatPlus* forum from April 2012: "Most series problems are fairly light on strategy. But here the amazing feat of 4x excelsior + AUW is almost secondary to the breathtaking pin action along the 4$^{\text{th}}$ rank. Great economy too. A chessboard miracle!"

Obviously it is only possible to show here a very small excerpt from the work of the master. If you want more, have a look at the PDB where you can find 425 more quality series-movers by George P. Sphicas!

GS-1
George P. Sphicas
U.S. Problem Bulletin 1985
1st Prize
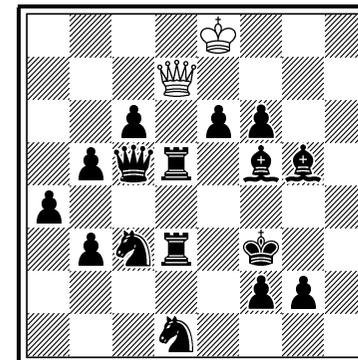
ser-# 24   C+   (2+16)

GS-2
George P. Sphicas
The Problemist 1997
2nd Prize Nixon MT
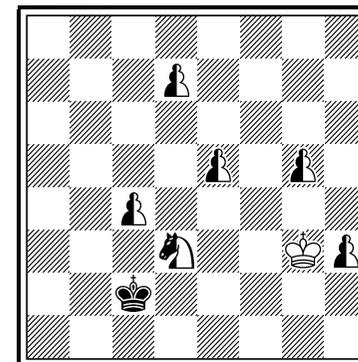
ser-s# 13   C+   (1+1+6)
Circe

ARTICLES

George P. Sphicas
(Photo courtesy of George P. Sphicas)

GS-3

George P. Sphicas

StrateGems 2009

3rd Prize
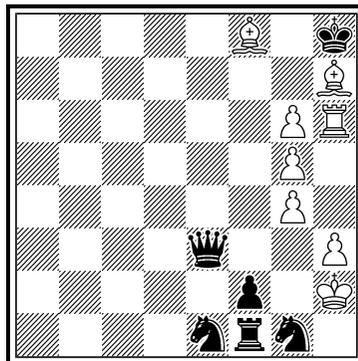
ser-s# 29   C+   (8+6)

GS-4

George P. Sphicas

U.S. Problem Bulletin 1992

1st Prize
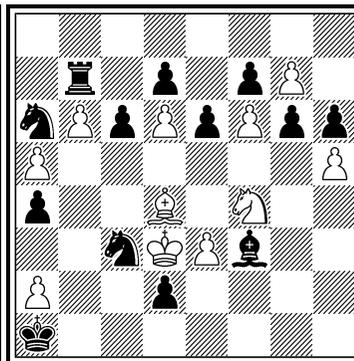
ser-s# 37   (11+13)

GS-5

George P. Sphicas

Johannes M. Ott

feenschach 2018

1st Prize
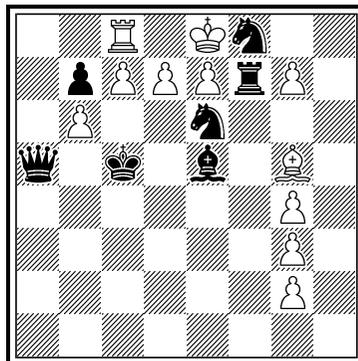
ser-s= 38   (11+7)

GS-6

George P. Sphicas

Quartz 2004

1st Prize
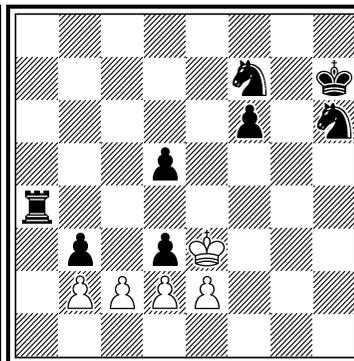
ser-s# 30   (5+8)

Solutions:

GS-1: 1.Ke8-d8 2.Kd8-c7 3.Qd7×e6 4.Qe6×f6 5.Qf6×c3 6.Qc3×c5 7.Kc7×c6 8.Kc6×b5 9.Kb5×a4 10.Qc5-c3 11.Ka4×b3 12.Kb3-c2 13.Qc3-d2 14.Kc2×d1 15.Kd1-c2 16.Qd2-c3 18.Kb3-c4 19.Qc3-d4 20.Kc4×d5 22.Ke5×f5 23.Kf5×g5 24.Qd4×d3 #

GS-2: 1.d7-d8=nB 2.nBd8×g5[+nPg7] 3.g7-g8=nB 4.nBg8×c4[+nPc7] 5.c7-c8=nB 7.nBg4-e2 8.Kg3×h3[+nPh7] 9.h7-h8=nB 10.Bh8×e5[+nPe7] 11.e7-e8=nB 13.nBg6×d3[+nSg8] + nBd3×c4[+nBf1],nBd3×e2[+nBf1] #

GS-3: 1.Rh6-h5! 2.Bf8-h6 5.Bd5-f3 7.Kg3-h4 10.Bg8-h7 14.Bh2×g1 18.Bf8-h6 21.Bd5-f3 23.Kg3-h2 26.Bg8-h7 29.Bd6-e5 + Qe3×e5 #

GS-4: 1.g7-g8=S 2.Sg8×h6 3.Sh6-f5 6.h7-h8=S 7.Sh8×f7 8.Sf7-g5 10.f7-f8=S 11.Sf8×d7 12.Sd7-e5 14.d7-d8=S 15.Sd8×b7 16.Sb7-c5 18.b7-b8=S 19.Sb8×a6 20.Sa6-b4 23.a7-a8=S 25.Sb6×a4 26.Sa4×c3 31.a7-a8=S 34.Sc4×d2 35.Sd2×f3 36.Kd3-e4 37.Sb4-d3 e6×f5,g6×f5 #

GS-5: 1.g7-g8=Q 3.Qg6-e6 4.Ke8-d8 5.e7-e8=S 6.Se8-d6 7.Bg5-e7 11.g7-g8=R 13.Rg4-b4 18.g7-g8=R 20.Rg3-b3 25.g7-g8=Q 27.Qg2×b7 28.Qb7-a8 30.b7-b8=B 31.Rb4-b7 32.Rb3-b6 33.Bb8-a7 34.Rc8-b8 35.c7-c8=S 36.Kd8-c7 37.d7-d8=B 38.Qe6-d5+ Kc5×d5 =

GS-6: 1.c2-c4 2.Ke3-f4 3.e2-e4 4.c4×d5 7.d7-d8=Q 8.Qd8×d3 9.Qd3×b3 10.d2-d4 14.e7-e8=S 15.Se8-g7 16.Qb3×f7 17.b2-b4 21.d7-d8=B 22.Bd8×f6 23.Kf4-g5 27.b7-b8=R 29.Rb5-f5 30.Sg7-h5 + Sh6×f7 #

Arno Tüngler
Selters, December 26th, 2020

Six Problems, One Idea

by Andreas Thoma

"I was running through The Six with my woes
And you know how that should go." (*)
– Drake, Know Yourself
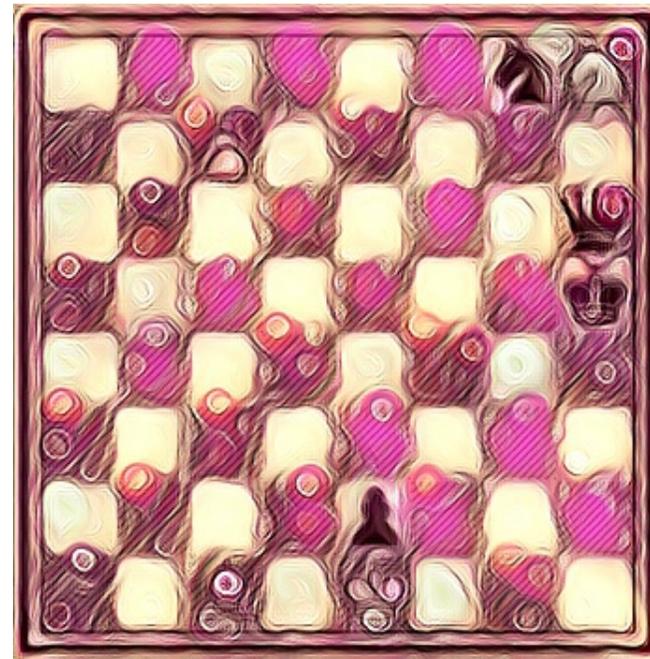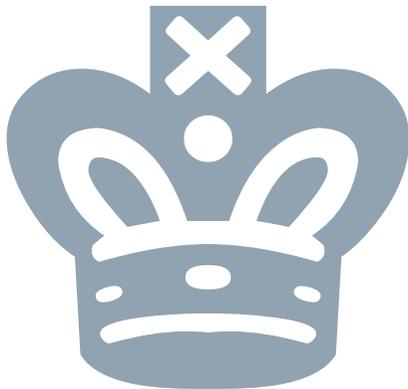
Six♞

Six Problems, One Idea
by Andreas Thoma

"In the diagram a black piece occupies its rebirth square. During the solution black must be prevented from leaving, through uncapture, this rebirth square."

This was the theme of the 4th TT of Thomas Brand's Retro-Blog (www.thbrand.de/retroblog/).

In most of the problems white needs this black piece on its rebirth square for the mating move. So white is forced to make this piece a lame duck.

Diagram **SIX♞** shows an example of the idea.

Each of the 6 problems of the article shows one of the black pieces as the thematic piece; each located, of course, on its rebirth square.

SIX♞
Andreas Thoma
Thomas Brand
Retroblog 2017
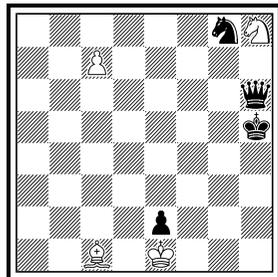
-3/#1   (4+4)
Proca Retractor
Anticirce Cheylan

SIX♝
Andreas Thoma
Original
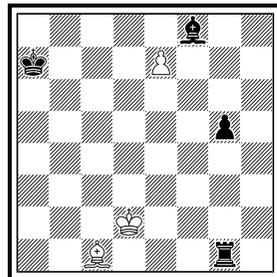
-4/#1   (3+4)
Proca Retractor
Anticirce Cheylan

SIX♜
Andreas Thoma
Original
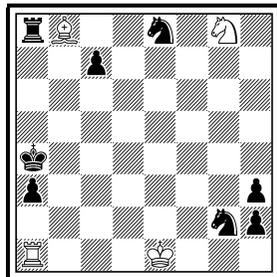
-3/#1   (4+8)
Proca Retractor
Anticirce Cheylan

In **SIX♞** the main plan is: 1.Kf5×Rf6 R∼ 2.h7-h8S & forward: 1.h7×g8R→h1#, but black plays 1...Sb6×Xa8!

Therefore white first plays 1.Bb6×Pf2→c1 Pf3-f2 (foreplan) 2.Kf5×Rf6→e1 Rg6-f6 3.h7-h8S & forward: 1.h7×Sg8R→h1#.

In **SIX♝** the main plan is: 1.Ke1-d2 R∼-g1+ 2.Kc7×Rc8→e1 R∼c8+ 3.B∼-c1 (blocking the bR) & forward: 1.e7×f8R→a1#, but black plays 1...Bh8×XXX→f8 or B∼×XXXh8→f8!

So white has to make a foreplan: 1.Bg7×Pc3→c1 Pc4-c3 and then the main plan 2.Ke1-d2 R∼ -g1 3.Kc7×Rc8→e1 R∼-c8/Re8-c8 4.B∼(blocking the bR)-g7 & forward: 1.e7×Bf8R→a1/∼Kb7#

In **SIX♜** the main plan is: 1.Kc5×Bb6→e1 Ba5-b6 2.b7-b8B & forward: 1.b7×Ra8Q→d1# , but black plays 1...Rf8×X.., so white has to make a foreplan: 1.Rf7×Pf2→a1 Pf3-f2 and then 2.Kc5×Bb6→e1 Ba5-b6 3.b7-b8B & forward: 1.b7×Ra8Q→d1#

SIX♛
Andreas Thoma
Original
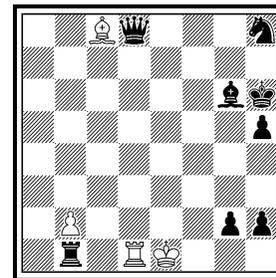
-4/#1   (4+8)
Proca Retractor
Anticirce Cheylan
without fd

SIX♟
Andreas Thoma
Original
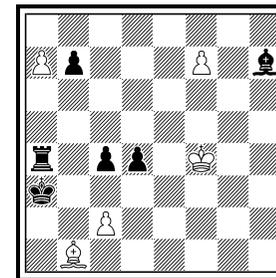
-5/#1   (5+6)
Proca Retractor
Anticirce Cheylan

SIX♚
Andreas Thoma
Original
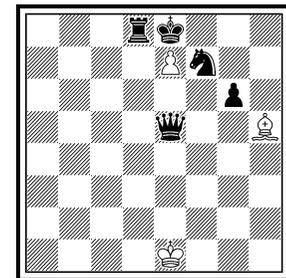
-2/s#1   (3+5)
Proca Retractor
Anticirce Cheylan

In **SIX♛** the wrong move would be 1.Kg1×Bh1→e1. Correct is 1.Kg1×Qh1→e1 h3-h2+ 2.Kf1-g1 g3-g2+ 3.Rd7-d1 Qa8-h1+ (otherwise Q∼×Xa8→d8 or Qa8×X∼→d8!) 4.c7-c8B & forward: 1.c7×d8B→c1#.

To start with 1.Ke4-f4? in **SIX♟** is wrong. The right solution is 1.Pb6×Bc7→c2 Bd8-c7+ (foreplan) 2.Ke4-f4 Bg8-h7+ 3.Kd3-e4 Pc5-c4+ 4.Kc3-d3 Pc7,6-c5+ (without the first move black would play 4...c7×Xb6!) 5.Pa6-a7 & forward: 1.Pa6×Pb7→b2#

In **SIX♚** white has two starting moves: a) 1.Kh7×Bg8→e1 or b) 1.Kg8×Bh7→e1. Of course b) is correct, otherwise black plays 1...Kc8×X∼or K∼×Xc8. So the solution is: 1.Kg8×Bh7→e1 Rc8-d8+ 2.Bf3-h5 & forward: 1.Bf3-c6+ R×c6→a8#

Andreas Thoma, Groß Rönnau, October 2020

Orient Express
Round Trip to Rebusland

by Jeff Coakley & Andrey Frolkin

"If you do not change direction,
you may end up where you are heading.'
– Lao Tzu
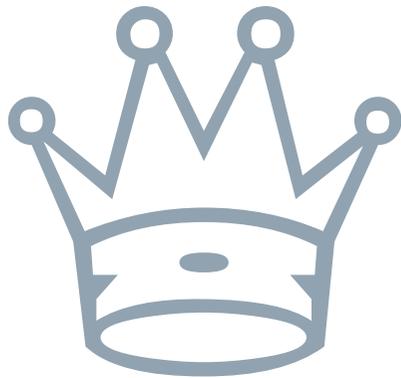
Blue Serenade in Rebusland   (Nina Omelchuk, 2020)

ORIENT EXPRESS

ROUND TRIP TO REBUSLAND

Jeff Coakley & Andrey Frolkin

This article presents eight *board orientation rebuses*. Part of the task in these problems is to rotate the diagram for a legal position. That determination presupposes that most piece assignments are already decided.

The squares have been left uncoloured to avoid misleading anyone with light and dark corners. Did you know that all chessboards were unchequered before the 12th century?

Board orientation adds a new spin to rebus strategy, enhancing opportunities for retro content, as clearly evidenced by the depth of analysis required in problems 5 to 8.

Many factors in a position, mostly involving pawns, can determine whether the board should be upright (0º or 180º) or turned sideways (±90º). But once that placement is decided, there are only three things that can determine which side is white and which is black.

OE-1 "Turn, Turn, Turn"
Andrey Frolkin
Jeff Coakley

	u			T			
	T						n
			R				
					u	R	
u						N	
	R						

OE-2 "Rotate"
Andrey Frolkin
Jeff Coakley

		o		E			
		o					
R				T			
O	t						
		O					
		O					a
r							A
	E	E					

BOARD ORIENTATION REBUSES
Each letter represents a different type of piece.
Uppercase is one colour, lowercase the other.
Orient the board correctly.
Determine the position and, if possible, the last move.

REBUS
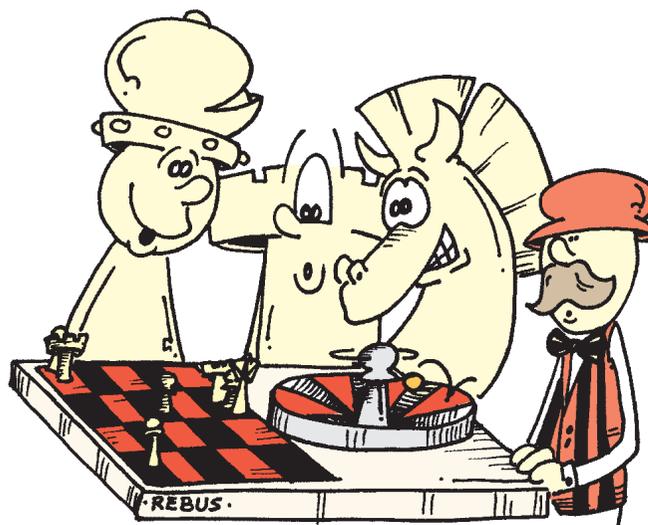
OE-3 "Shoe Box"
Andrey Frolkin
Jeff Coakley

	O	S					
S	O	s					
H	O						
E	O		h				
S	O			O			
	O	X					
B			X	s			

OE-4 "Box Tops"
Andrey Frolkin
Jeff Coakley

B	O			o	b
t	O				o
P	O			o	p
X	O		T	o	x
S	O		T	o	s
P	O			o	p
	O			o	b
B		O		o	t

OE-5 "Nocturn"
Andrey Frolkin
Jeff Coakley

t	C					O
	N	N		C	n	
						T
U						
		C	R	n	r	
	T		N	N	n	n	u
c	T	c	t	r	c		R

OE-6 "Orient"
Andrey Frolkin
Jeff Coakley

	o					
R						
R	R	R	R	R	R	R
	n	t	N			
e	r	E	R			
r	r	i			T	R
e	n			N		O
E	r	i				

OE-7 "Roulette"
Andrey Frolkin
Jeff Coakley

					r	o
	r		R			
	r			R		
U	r			R		
	u	T	r		R	
t	r		t	r	R	
e		R	T	r		R
L		E	U	o	u	

Each letter represents a different type of piece. Uppercase is one colour, lowercase the other. Orient the board correctly. Determine the position and last moves.

Problems 1 to 4 demonstrate the three things that can distinguish White from Black in an orientation rebus: castling, king/queen box, and parity. The latter two offer limited scope for development, but castling is rife with possibilities.

Nocturn (problem 5) is a rare case of three-way retrostalemate. In problems 6 and 7, orientation and colours are determined by retracting 13 and 35 single moves to reach positions where castling occurred. How deep can it go?

This type of rebus is nothing new. The final puzzle, dedicated to Karl Fabel, is the colour-free variety (all capital letters). It appeared 35 years ago in *Die Schwalbe* and was co-composed by a dear departed friend, Andrei Kornilov.

Thanks for visiting the *Rebusland Casino*. Please place your bets. 2021 promises to be a lucky year!

OE-8 "Karl Fabel"
Andrey Frolkin
Andrei Kornilov
Die Schwalbe 1985

					F		
E	K	K		K	F		
	K		A		K		L
	K			K			
	K	K				B	
			K	B	K	K	B
	K	B	K		F	K	L
					F	A	

Each letter represents a different type of piece. No indication is given for colour. Some instances of a letter can be white, other instances of the same letter can be black. Orient the board correctly. Determine the position and the last move.

SOLUTIONS

OE-1 "Turn, Turn, Turn"
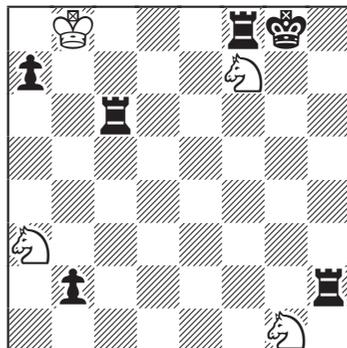
90º counterclockwise   (4 + 6)

N = ♚   Only letter with uppercase and lowercase.
R ≠ ♗   On 1st or 8th rank regardless of rotation (b1 h3).
R ≠ ♕   Impossible double check (b1 h3).
The king on h7 is in <u>check</u> by R (♗b1, ♘f6, or ♖h3).
U ≠ ♗   On 1st or 8th rank regardless of rotation (a2 c8).
U ≠ ♕♗   Both kings in check (g3).
U ≠ ♖   Both kings in check (a2).
U = ♘
T ≠ ♕♗   Impossible double check (g8).
T ≠ ♖   Impossible double check (b7).
T = ♙   So the board will have to be rotated plus or minus 90º to avoid having a pawn (g8) on the 1st or 8th rank.
R ≠ ♗   Impossible check (b1). No last move.
R = ♖   <u>Check</u> (h3).
This check was not the result of a promotion. If the board is rotated 90º in either direction so that Pxf8=R+ or Pxc1=R+ is possible, there would be an impossible second check by the pawn next to the king.
So the check could only occur by castling.

Rotate board 90º counterclockwise.
caps = black
last move: 1...0-0+

OE-2 "Rotate"
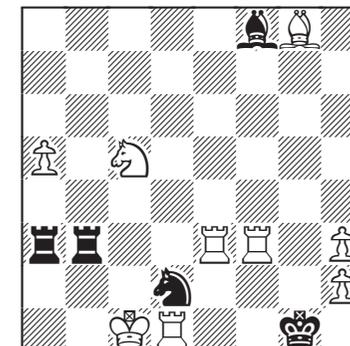
90º counterclockwise   (9 + 5)

♚ = (RT)   Non-adjacent letters with a single upper and lower case.
O ≠ ♗   On 1st or 8th rank regardless of rotation (a5 c8).
T ≠ ♚   If T = ♚
 O ≠ ♕♗   Both kings in check (c4 c8).
 O ≠ ♘   Both kings in check (c3 c7).
 O = ♖   <u>Check</u> (a5).
 ER ≠ ♕♗   Impossible double check (e8 or a6).
 A ≠ ♕♗   Both kings in check (h3).
 ERA = ?   Impossible to assign pieces to all 3.
R = ♚   The king on a2 is in <u>check</u> by O (♖a5, ♗c4, or ♘c3).
O = ♖   <u>Check</u> (a5).   O ≠ ♕♗   Both kings in check (c8).
                         O ≠ ♘   Both kings in check (c7).
E ≠ ♕♗   Impossible double check (a5 b1).
E ≠ ♘   Impossible double check (a5 c1).
E = ♙   So the board will have to be rotated plus or minus 90º to avoid having pawns (b1 c1 e8) on the 1st or 8th rank.
T = ♘   T ≠ ♕♗   Both kings in check (b5).
A = ♗   A ≠ ♕   Impossible double check (a5 h2).
The rook check was not the result of a promotion. If the board is rotated 90º in either direction so that Pxd1=R+ or Pxe8=R+ is possible, there would be an impossible second check by the pawn next to the king. So the check could only occur by castling.

Rotate board 90º counterclockwise.
caps = white   last move: 1.0-0-0+

OE-3 "Shoe Box"

	O	S					
S	O	s					
H	O						
E	O		h				
S	O			O			
	O	X					
B			X	s			
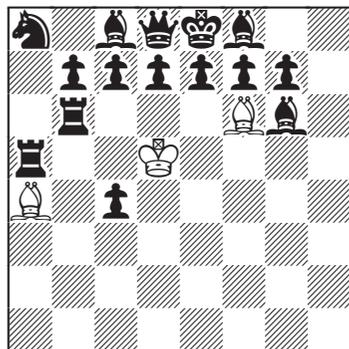
90° clockwise (3 + 15)

H = ♚ Letter with one uppercase, one lowercase.

O ≠ ♕♗ Triple check (b2 b6 e3).

O ≠ ♘ Impossible double check (b3 b5).

O ≠ ♖ Impossible check (b4). No last move. A discovered check
by Sc4-a3+, with S = ♘, is impossible because both kings
would be in check (b4 c6).

O = ♙

There are 3 uppercase S's, so one of them is a promoted piece. There
are 7 uppercase pawns, so no other uppercase promotions are possible.

X ≠ ♕ Uppercase cannot have a promoted queen.

X ≠ ♗ Both X's on same colour squares.

X ≠ ♘ Impossible check (c2).

**X = ♖** Check (d1).
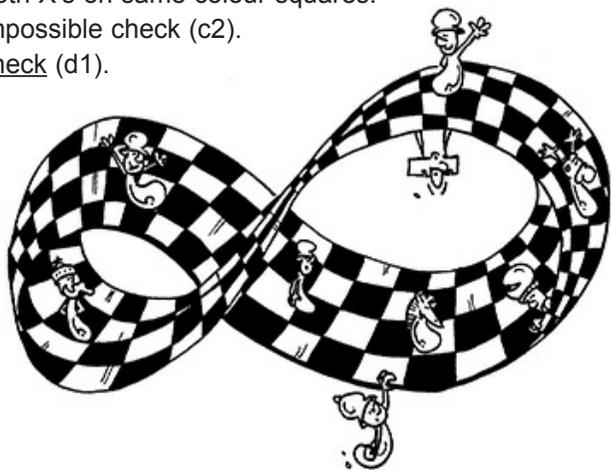
S ≠ ♕ Uppercase cannot have a promoted queen.

S ≠ ♘ Both kings in check (c6 d1).

S = ♗

BE = (♕♘)

Now consider the 8 options for board orientation and colour assignment. The
first 7 are impossible.

a) *No rotation, caps = white*.
Black is in double check. Last move: 1.d2xe3++. But if White had a pawn
on d2, the bishop that started on c1 never escaped. That is impossible since
White has 2 dark-square bishops on the board.

b) *No rotation, caps = black.* (diagram)
Black has 2 dark-square bishops. The black
pawn formation required 13 captures which
accounts for all missing white pieces.
Therefore the black h-pawn did not make a
capture and could not promote to bishop on
the dark square g1.

c) *180° rotation, caps = white*.
Equivalent to no rotation, caps = black (with
colours reversed).

d) *180° rotation, caps = black*.
Equivalent to no rotation, caps = white.

e) *90° counterclockwise, caps = black*.
Impossible double check (rook h4, pawn f5) .

try b: 0° caps = black (3 + 15)

f) *90° clockwise, caps = white*. Impossible double check (rook a5, pawn c4).

g) *90° counterclockwise, caps = white*.
Impossible placement of white queen in a "king/queen box".
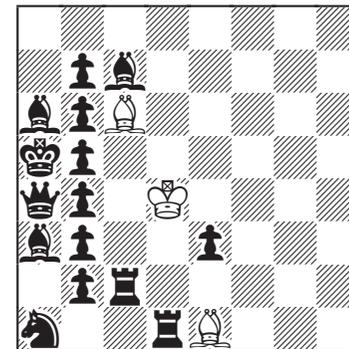
If B = ♕ The original queen could not escape the box (e1 d1) formed by
the unmoved white pawns and bishops on the 1st and 2nd rank.
White has 7 pawns and 3 bishops, so there cannot be a promoted
queen (h1).

If E = ♕ The white king and queen are on the wrong squares inside the box.

That leaves one option. The solution h.

Rotate board 90° clockwise.
caps = black
E = ♕ Inside the box.
B = ♘

last move: 1...R>a5+ or 1...b5xc4+ or 1...c5-c4+

OE-4 "Box Tops"

B		O			o		b
t	O					o	
P	O					o	p
X	O			T	o		x
S	O			T	o		s
P	O				o		p
	O				o		b
B		O			o		t
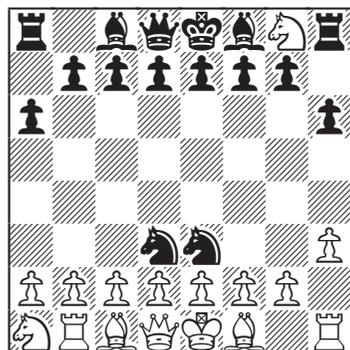
90° clockwise   (16 + 16)

All 32 pieces are on the board, so many deductions are elementary.

O = ♙   16 pawns. The board must be rotated plus or minus 90°.
T = ♘   Only knights could escape from behind their pawns.
P = ♗
B = ♖

♔♕ = (SX)   The only unknown piece assignment. It will determine board rotation and colours. The queens must be on the queenside.

The lowercase king (h4 or h5) is in <u>check</u> by an uppercase knight (f4 or f5). So uppercase made the last move.

Parity will decide the issue. Parity is the state of being odd or even. In chess, it applies to the number of moves made from the initial array. If an odd number of moves have been made, then it is Black's turn to play.

In this position, uppercase has made an even number of pawn moves (2). Lowercase has made an odd number of pawn moves (1). The uppercase rooks, standing on their original squares, have made an even number of moves (0, 2, 4, 6, etc.). The lowercase rooks, with one not in a corner, have made an odd number of moves (1, 3, 5, etc.). The kings, queens, and bishops have not moved.

Knights are trickier to calculate. In the initial array, each side has one knight on a dark square and one on a light square. After an odd number of moves by one side's knights, they stand on the same colour. After an even number of moves, they stand on opposite colours. In this position, the uppercase knights (on opposite colours) have made an even number of moves. The lowercase knights (on opposite colours) have also made an even number of moves.

Adding things up, uppercase has made an even number of moves and lowercase has made an even number of moves. (Two odds make an even.) Therefore Black made the last move.

Rotate board 90° clockwise.   caps = black   last move: 1...Sd3+
X = ♔
S = ♕

OE-5 "Nocturn"

t	C						O
	N	N			C	n	
							T
U							
			C	R	n	r	
	T		N	N	n	n	u
c	T	c	t	r	c		R
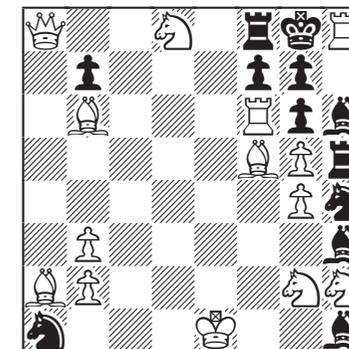
90° counterclockwise (14 + 12)

U = ♔   Only letter with one uppercase, one lowercase.
CORT ≠ ♙ On 1st or 8th rank regardless of rotation (a1 a8 h1 h8).
N = ♙

Without rotation, the lowercase pawn formation on the fg-files requires three captures, which is impossible because uppercase is only missing two pieces. The same logic applies to 180° rotation. Therefore, the board must be rotated <u>plus or minus 90°</u>.

C ≠ ♕♖   Impossible check (a1). No last move. With the board rotated 90°, a promotion is impossible.
T ≠ ♕♖   Impossible check (a8).
CT= (♗♘)
R ≠ ♕   Impossible check (h1).
O = ♕
R = ♖   <u>Check</u> (h1).
T = ♘   T ≠ ♗   Both kings in check (d1 h1).
C = ♗

continued next page

OE-5 *continued*

All pieces are assigned. Only rotation and colours remain to solve. There are four options. Three of them result in retrostalemate.

a) *90° clockwise, caps = white*

Black is in check. Last move: -1.Ra2-a1+

Retrostalemate. Black has no move on the preceding turn.

-1...Ka1-b1? Impossible check (Ra2).
-1...Sc6-a5? The knight would check the white king from c6.
-1...Sf7-h8? The knight would check the white king from f7.
-1...Rd1-c1? The rook would check the white king from d1.
-1...d3xc2? All missing pieces were captured elsewhere.

The strange pawn formation with inverted pawns on the bg-files is possible with 6 captures, but only if the black c-pawn is still on its original file and has not made any captures.

There are six missing pieces: 2 white (pp) and 4 black (Qppp). There are three promoted pieces: white BS, black B. Here is a partial sequence of events:

1) White: Pd4**x**Pe5, e8=B, e8=S. Black: d1=B.

2) White: Pf6**x**Pg7. Black: ...f1=Q.

3) White: Pg2-g4. Black: ...Ph3**x**Qg2. White: h8=Q.

4) Black: ...Pa3**x**Pb2, ...Pb7-b5-b4-b3. White: Pa3**x**Qb4, Pc4**x**Qb5.

An alternative for steps 2 and 3 is:
White: Ph6**x**Pg7. Black: ...h1=Q.
White: Pg2-g4. Black: ...Pf3**x**Qg2. White: f8=Q.

-1...h3xg2? or -1...f3xg2?   These moves are impossible because the black pawn on g2 had to capture on the g-file earlier to allow the white f-pawn or h-pawn to promote.

b) *90° counterclockwise, caps = black*

The analysis is the same as *90° clockwise, caps = white* with colours reversed and the board flipped. After the retraction -1...Rh7-h8+, White is in retrostalemate.
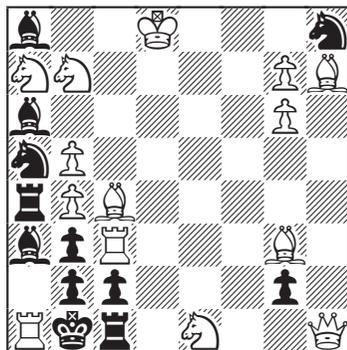
try a: 90° CW (14 + 12)
caps = white
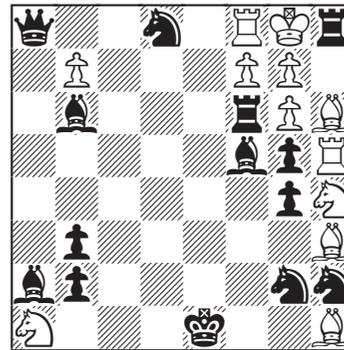
try b: 90° CCW (12 + 14)
caps = black
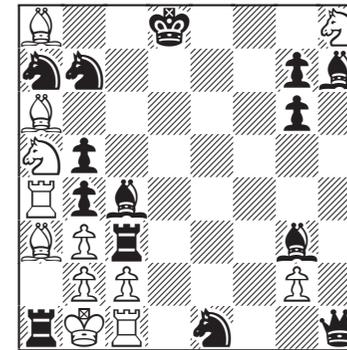
try c: 90° CW (12 + 14)
caps = black

c) *90° clockwise, caps = black*

White is in check. Last move: -1...Ra2-a1+

Retrostalemate. White has no move on the preceding turn.

-1.Ka1-b1? Impossible check (Ra2).
-1.Sc6-a5? The knight would check the black king from c6.
-1.Sf7-h8? The knight would check the black king from f7.
-1...Rd1-c1? The rook would check the black king from d1.

d): *90° counterclockwise, caps = white*

This is the solution. An equivalent position to *option c* but with colours reversed and the board flipped. Now uncastling is possible!

Last moves: -**1.Rh7-h8+ 0-0!**

The position is legal. The 6 missing pieces are sufficient to account for the pawn formation and promotions.

White: axb3, dxc-c8, exd8=S, hxg
Black: exf, f1=B, hxg6
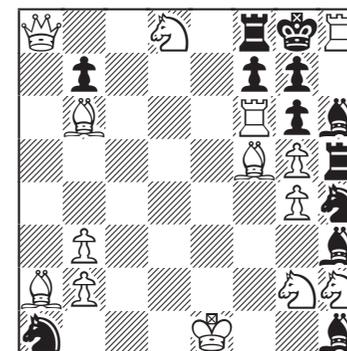
90° counterclockwise (14 + 12)

OE-6 "Orient"

	o						
R							
R	R	R	R	R	R	R	
	n	t	N				
e	r	E	R				
r	r	i				T	R
e	n				N		O
E	r	i					
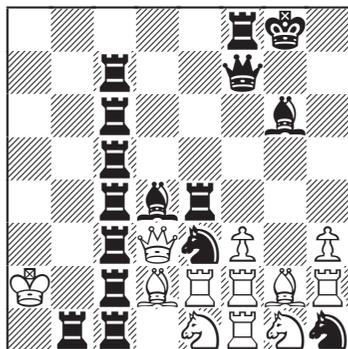
90º counterclockwise (12 + 16)

R ≠ ♕♙   There are 16 uppercase letters, including 10 R's.
It is impossible to have 10 queens or pawns of the same colour.

R = (♖♗♘)

I = ♙   Uppercase has 8 promoted R's. So there are not any uppercase pawns. 'I' is the only letter without uppercase. Thus, the board must be turned plus or minus 90º to avoid a pawn (c1) on the 1st or 8th rank.

There are 4 missing pieces, all lowercase pawns. Lowercase has 2 promoted R's and 2 passed pawns. So there is a total of 12 "pro-passers" (8R + 2r + 2i), which requires 4 'pawn x pawn' captures. No other captures are possible in the retroplay. See problem OE-8 for more about pro-passer theory.

TO = (♔♕)   Letters with one uppercase, one lowercase.
T ≠ ♔   If T = K
    R ≠ ♗   Triple check (b6 d4 d6).
    R ≠ ♘   Impossible double check (a6 e6).
    R ≠ ♖   Impossible check (c6). The last move could not be the capture Rxc6+.
    R = Ø?   No piece can be assigned to R.

T = ♕
O = ♔

R ≠ ♗   Impossible double check (a7 d6).
R ≠ ♘   Impossible double check (a6 c6).
R = ♖   <u>Check</u> (b6).

E ≠ ♗   Both lowercase E's are on the same colour squares (a2 a4). A promoted bishop is impossible because the four missing lowercase pawns were all captured by uppercase pawns. Lowercase has 2 promoted rooks and 2 pawns on the board.

E = ♘
N = ♗

All pieces are assigned. The last move (check from rook on b6) could only happen with the discovery b7-a7=R+. So there are two options for board orientation and colour assignment to allow that promotion. 90 CW, caps = white and 90 CCW, caps = black.

We analyse the second option which will prove that caps must be black, because uncastling is necessary 13 moves ago! That would be impossible with a white king on b1.

From the solution diagram, the preceding moves were **-1...b2-b1=R+ -2.Ka3-a2**. (The retraction *-2.Kb1-a2?* fails because the capture *-2...Rd1xc1+?* is impossible. On subsequent retractions, captures by black rooks are also impossible. **-2...b3-b2+ -3.Ka4-a3 b4-b3+ -4.Ka5-a4 b5-b4+ -5.Ka6-a5 b6-b5+ -6.Ka7-a6** (*-6.Kb5-a6? Rxc5+* is an impossible capture.) **-6...b7-b6+** At this point, Black can retract -7.Ka8-a7 or -7.Kb8-a7. After either move, the king is in check by the rook on f8. This could only happen by castling. **-7...0-0!**

Rotate board 90º counterclockwise.

caps = black

OE-7 "Roulette"

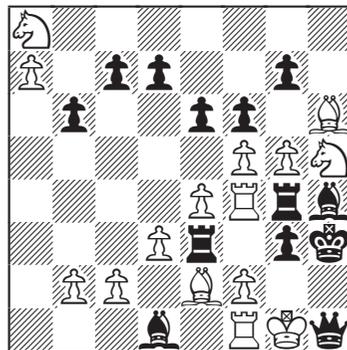|					r	o
	r			R		
	r				R	
U		r			R	
	u	T	r		R	
t	r		t	r	R	
e		R	T	r		R
L		E	U	o	u	

90° counterclockwise (15 + 13)

E = ♚   Letter with one uppercase and one lowercase.

LOU ≠ ♟   On 1st or 8th rank regardless of board orientation.

T ≠ ♟   If T = ♟

        There are 2 passed pawns (a3 c4) and at least 11 promoted R's for a total of <u>13 pro-passers</u>. Capture of the 4 missing pieces can create at most <u>12 pro-passers</u>. See problem OE-8 for more about pro-passer theory.

R = ♟   Thus, the board must be rotated plus or minus 90° to avoid having a pawn (g8) on the 1st or 8th rank.

L = ♛   There are 8 lowercase pawns (R), so there are no promoted lowercase pieces. L is the only letter besides E (king) that does not have two lowercase instances. Hence, the only missing lowercase piece is the queen.

The king on a2 is in <u>check</u> by the queen on a1.

T ≠ ♞   Both kings in check (a1 d3).

T ≠ ♝   Both kings in check (a1 a3).

T = ♜

O ≠ ♝   Both lowercase O's are on the same colour squares.

O = ♞

U = ♝

All pieces are assigned. There are two options for board rotation and colour assignment. 90° CW, caps = white and 90° CCW, caps = black. In both cases, the black pawns on the bcdef-files are "above" the white pawns.

As in problem 6, we analyse the second option which will prove that caps must be black, because uncastling is necessary no less than <u>35 moves</u> ago! That would be impossible with a black king on b8.

In the solution diagram, there are 4 missing pieces (white Q, black SSp). The white queen was captured by the black pawn now at g3. Both black knights were captured by a white pawn (f5 and/or g5). The black a-pawn could not promote and was captured on the a-file by a white officer. No other captures are possible in the retroplay.

The last move was **-1...Qf3-h1+**. (It was not the capture *-1...g2xh1=Q+?*.)

With the queen on f3, Black has close to zero reverse mobility. The moves ...b7-b6 and ...e7-e6 were played much earlier to let the bishops out. That leaves only ...f7-f6 as a possible retraction. To avoid retrostalemate, White must release the cage by freeing the black king.

The preceding moves were **-2.Re1-f1 f7-f6 -3.Kf1-g1 Kh2-h3**.

Now the black king can shuffle about while White manoeuvres to uncapture the black a-pawn. -4.Sf6-h5 Kh3-h2 -5.Se8-f6 Kh2-h3 -6.Sd6-e8 Kh3-h2 -7.Sc4-d6 Kh2-h3 -8.a6-a7 Kh3-h2 -9.a5-a6 Kh2-h3 -10.a4-a5 Kh3-h2 -11.a2-a4! (*-11.a3-a4?* ruins the timing of the uncapture.) -11...Kh2-h3 -12.Sa3-c4 Kh3-h2 -13.Sc4xPa3 (diagram)
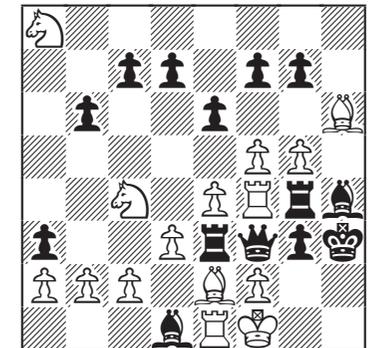
after -13.Sc4xPa3

Now Black has 4 retractions with the a-pawn, which gives White just enough time to arrange uncastling. -13...Kh2-h3 -14.Sd2-c4 Kh3-h2 -15.Kg1-f1 a4-a3 -16.Sf1-d2 a5-a4 -17.Sh2-f1 a6-a5 -18.Rf1-e1 a7-a6 (diagram) **-19.0-0!** The cage is released.

The untangling begins with -19...Qg2-f3 -20.Bf1-e2 Be2-d1+! -21.Rf3-f4 Rf4-g4 -22.g4-g5 Bd8/e7/f6-h4 -23.Bg5-h6.

Curiously, the white king and rook stood in a "castled position" on g1/f1 in the solution diagram, but had to leave and return to those squares before uncastling.

Rotate board 90° counterclockwise. caps = black
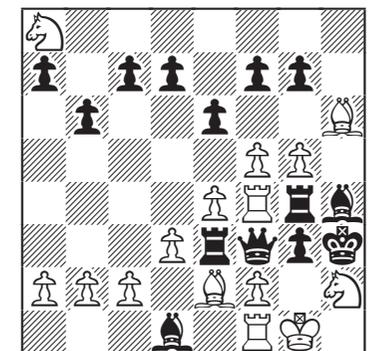
after -18...a7-a6

Andrey Frolkin
Andrei Kornilov
Die Schwalbe 91, 1985

					F	
E	K	K		K	F	
	K		A		K	L
	K			K		
	K	K				B
		K	B	K	K	B
	K	B	K		F	K	L
					F	A	
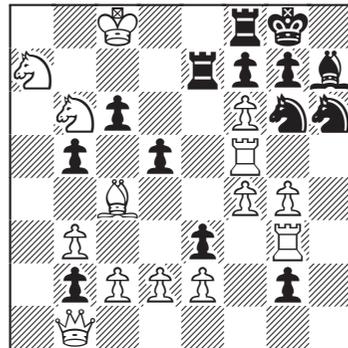
90° counterclockwise (14 + 14)

K = ♙ There are 15 K's, so it seems likely that they represent pawns, which in fact they do. However, proving K = ♙ is not easy. That will be done later in the solution. For now, assume K = ♙.

There are 5 K's on the b-file. With a rotation of 0° or 180°, the pawn formation as a whole is impossible because it requires too many captures. So the board must be rotated plus or minus 90°. We analyse the correct rotation, 90° counterclockwise. It eventually proves that uncastling is necessary, which determines colour assignment and eliminates the clockwise rotation.

90° counterclockwise

To facilitate the following analysis, the notation will now be based on the rotated rebus diagram at the left.

Letter count: 15 K, 4 B, 4 F, 2 A, 2 L, 1 E, 4 missing pieces.

There are three pawns on each of the bfg-files. Regardless of colour assignment, this formation requires the capture of 4 pieces. No other captures are possible in the retroplay.

One of the missing pieces is an a-pawn which necessarily promoted on a1 or a8.

No captures were made on cde-files, so the white pawns (c2 d2 e2) are below the black (c6 d5 e3).

The pawns on b2 and g2 are black. If they were white, the bishops from c1 and f1 never "got out".

Only one capture took place on the b-file. With a black pawn on b2, the other b-pawns must be white b3, black b5. See diagram below.

This also means that the white a-pawn promoted on the light square a8.

♔ = (AL) Letters with two instances.

A ≠ ♔ If Ac4 = white king.
Impossible double check (b5 d5).

If Ac4 = black king.
Impossible check (b3).
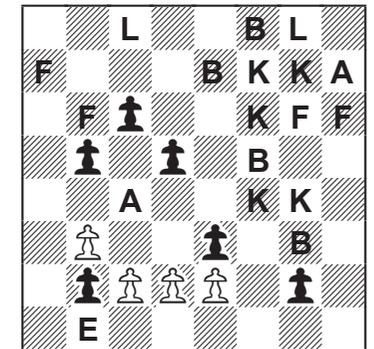
L = ♚

BF ≠ ♕ There cannot be 4 queens.
BF ≠ ♗ There cannot be 3 bishops on <u>dark squares</u>.

BF = (♖♘)
B ≠ ♘ Impossible check (e7) regardless of colours. No last move.

F = ♘

B = ♖ <u>Check</u> (f8) regardless of colours. No discovered check is possible. There was no promotion or capture on f8. The only explanation is castling. Therefore, the white king is on c8 with a black rook on f8 and black king on g8. Last move: **1...0-0+**
Only a 90° CCW rotation allows this move.

continued next page

For those who may be interested, an index of our published rebuses since 2016 is given in column 188 of *The Puzzling Side of Chess.* Current count: 194

OE-8 *continued*

In order for castling to be legal on the last move, the rook on e7, knights on g6 h6, and pawns on f7 g7 must all be black. The knights on a7 b6 must be white to avoid an impossible double check. Since there were no black promotions, the rooks on f5 g3 are white.

All 8 black pawns have been assigned, so the pawns on f4 f6 g4 are white. (diagram)

AE = (♕♗)

E ≠ ♗

The black pawn at b2 captured on b2 after White played b2-b3 and before the white a-pawn advanced from a2. This makes it impossible for a bishop to be on b1.

E = ♕

A = ♗

To avoid an impossible check, the bishop on h7 is black. Because Black cannot have two light-square bishops, the bishop on c4 is white.

Each side made two captures with pawns, so each side is missing two pieces. Counting the bishop on a7, there are now 14 black pieces on the board. Therefore, the queen on b1 is white.
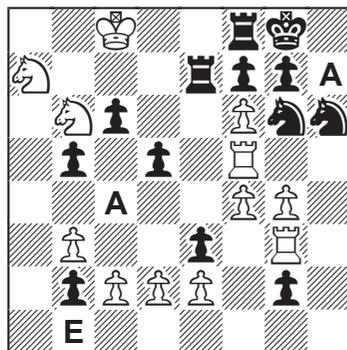
K = ♙   Proving K = ♙ involves pro-passer theory and bishop ratio.

A *pro-passer* is a promoted piece or a passed pawn.

A 'pawn x pawn' capture can create 3 pro-passers (2 for the capturing side), all with the same colour promotion square.

A 'pawn x officer' capture can create 2 pro-passers (one for each side), both with the same colour promotion square.

If K ≠ ♙

There are at least 11 promoted K's. Eleven promotions require the capture of all 4 missing pieces. Three of those captures must be 'pawn x pawn'.

Four captures can create 12 pro-passers if all 4 captures are 'pawn x pawn'. Each 'pawn x officer' capture reduces the number of promotions by one.

					F		
E	K	K		K	F		
	K		A		K		L
	K			K			
	K	K				B	
			K	B	K	K	B
	K	B	K		F	K	L
						F	A

BF ≠ ♗   If BF = ♗   There are 3 bishops on the same colour squares. So one of the missing pieces is a bishop. There is a 12th promotion (to bishop), which is impossible because one missing piece is not a pawn.

E ≠ ♗   If E = ♗   Three missing pieces are bishops, insufficient to account for 11 promotions.

AL ≠ ♗   If AL = ♗   Two missing pieces are bishops, insufficient to account for 11 promotions.

K = ♗

There are 9 bishops on one colour and 6 bishops on the other colour. For argument's sake, let's say 9 dark / 6 light. Discounting the 4 original bishops, this requires promotions on 7 dark squares and 4 light squares. This *bishop ratio* is impossible with 4 missing pieces.

If four 'pawn x pawn' captures are made, the 12 resulting pro-passers can have the following colour ratios (dark/light) based on their promotion squares: 12/0, 9/3, 6/6, 3/9, 0/12.

If three 'pawn x pawn' captures and one 'pawn x officer' capture are made, the 11 resulting pro-passers can have the following colour ratios: 11/0, 9/2, 8/3, 6/5, 5/6, 3/8, 2/9, 0/11.

In no case can there be 7 dark / 4 light. Therefore, K = ♙
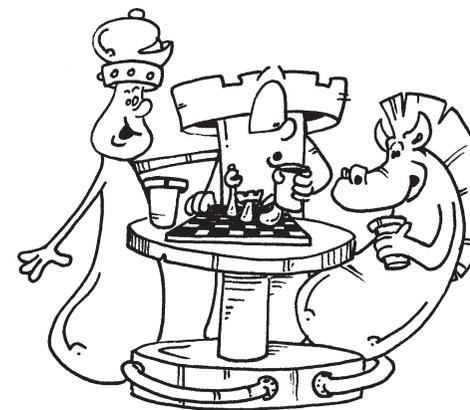
We hope you enjoyed the puzzles.

Jeff Coakley   P. E.I., Canada   *paintings* Nina Omelchuk (Kiev)
Andrey Frolkin   Kiev, Ukraine   *drawings*   Antoine Duff (Montréal)

Bye-Bye 2020

by Awani Kumar

"sthiragasam sadaradhya vihatakatatamata   I
satpaduke sara sama ramgarajapadannaya   II" (*)
– Vedantadesika, Padukasahasram
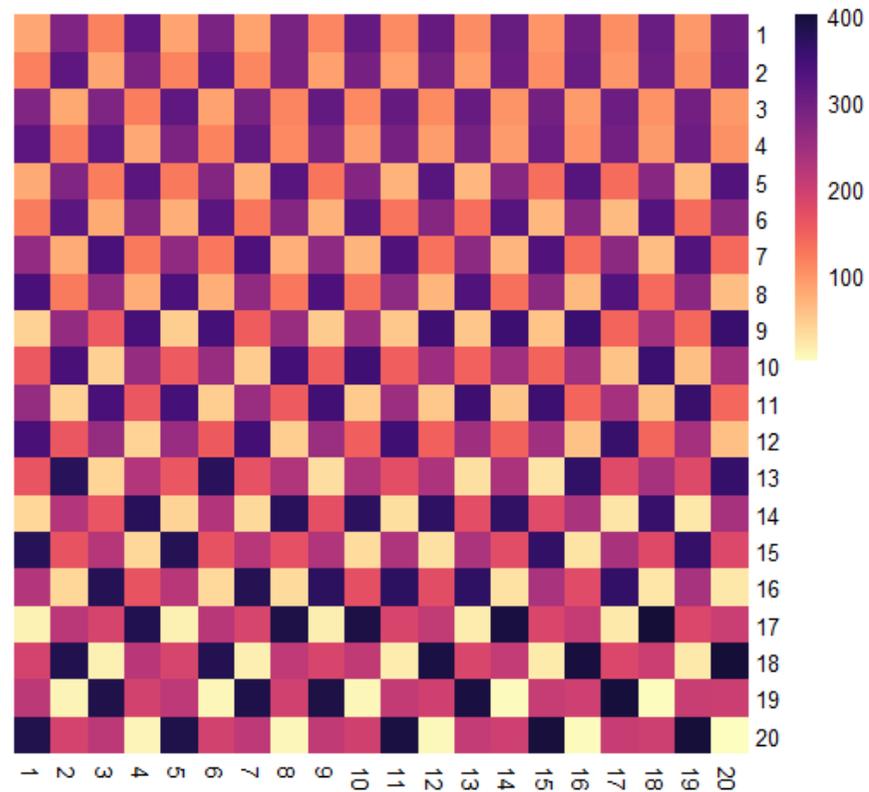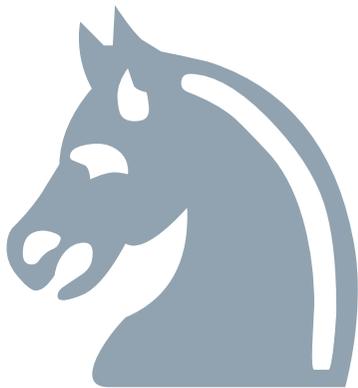
Magic knight tour on 20x20 board -- Heatmap

(*) Pair of verses which demonstrate a 8x4 knight tour (turagabandha) included by Vedantadesika in his Padukasahasram work. Vedantadesika, one of the great Sanskrit poets, lived in the later part of the 13th century.

👋 🤚 Bye-bye 2020 👋 🤚
by Awani Kumar (IND)

The year 2020 is coming to an end. Let us say goodbye to 2020 with an interesting knight tour on a 20x20 board. The knight tour is an over-a-millennium-old puzzle – the earliest known dating back to 840 AD. The knight is an intriguing piece due to its unusual move which has been fascinating chess players as well as mathematicians. Its move has not changed since the inception of the game around the 5th century. The challenge is to play a knight over an empty board so that it covers all the squares, without visiting any square twice. There are zillions of knight tours on a 20x20 board, but tours having magic properties are more fascinating and challenging to compose. Figure 1 shows a magic knight tour on a 20x20 board. You can see that all the consecutive numbers from the first square (1) to the last square (400) are at a knight's move distance, and their sum in all the rows and in all the columns is 4010. Such tours are called magic knight tours.

83	282	117	316	85	286	87	290	113	312	109	310	107	308	99	300	105	306	97	298	4010
118	319	84	285	116	315	112	287	88	291	90	293	92	301	106	307	98	299	104	305	4010
281	82	283	120	317	86	289	114	313	110	311	108	309	100	295	94	303	102	297	96	4010
320	119	318	81	284	115	314	111	288	89	292	91	294	93	302	101	296	95	304	103	4010
79	280	121	322	125	278	73	324	129	276	71	326	67	274	135	328	137	272	63	330	4010
122	321	80	279	76	323	128	277	72	325	130	275	134	327	66	273	64	329	138	271	4010
261	78	339	124	263	126	337	74	265	70	335	132	267	68	333	136	269	62	331	140	4010
340	123	262	77	338	75	264	127	336	131	266	69	334	133	268	65	332	139	270	61	4010
43	260	157	344	45	346	153	254	49	250	51	352	53	354	55	356	145	244	141	358	4010
158	341	44	257	156	255	48	347	152	351	150	249	148	247	146	245	56	357	60	243	4010
259	42	343	160	345	46	253	154	349	50	251	52	353	54	355	144	241	58	359	142	4010
342	159	258	41	256	155	348	47	252	151	350	149	248	147	246	57	360	143	242	59	4010
163	376	39	226	161	374	167	228	31	230	171	232	29	234	25	366	177	240	179	362	4010
38	225	162	375	40	227	34	373	170	371	30	369	172	367	176	235	24	361	22	239	4010
377	164	223	36	379	166	221	168	229	32	231	28	233	174	365	26	237	178	363	180	4010
224	37	378	165	222	35	380	33	372	169	370	173	368	27	236	175	364	23	238	21	4010
11	218	189	382	13	220	187	388	15	390	185	210	17	394	183	206	19	**400**	181	202	4010
190	383	12	219	188	381	14	213	186	211	16	391	184	207	18	395	182	201	20	399	4010
217	10	385	192	215	8	387	194	389	6	209	196	393	4	205	198	397	2	203	200	4010
384	191	216	9	386	193	214	7	212	195	392	5	208	197	396	3	204	199	398	**1**	4010
4010	4010	4010	4010	4010	4010	4010	4010	4010	4010	4010	4010	4010	4010	4010	4010	4010	4010	4010	4010	

**Figure 1.** Magic knight tour on 20x20 board.

Eagle-eyed readers must have spotted that it is an open knight tour. That is, the squares 1 and 400 are not connected by a knight's move. It is more challenging to compose reentrant (or closed) magic knight tours, and the readers are encouraged to attempt such tours.

as in **all** arts

as1. Adrian Storisteanu
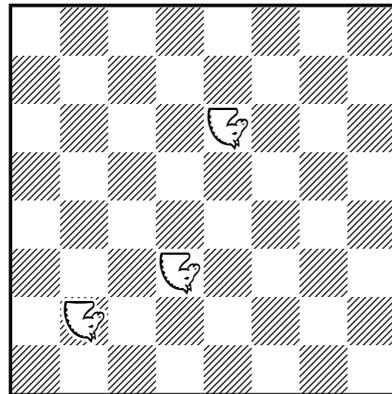~ original ~
"Knight descending a staircase"
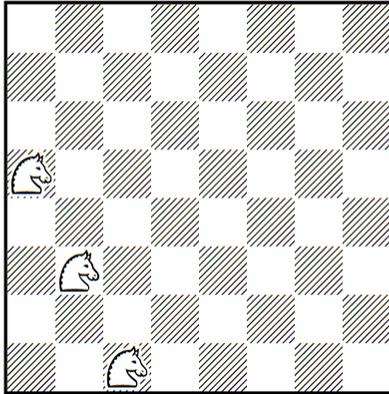
double-royal triple loyd (≠ = ≠1)

a) Kc2/Ka1 ≠
b) Kc3/Kb1 =
c) Kb5/Ka3 1.Sa5-c4≠

as2. Adrian Storisteanu
~ original ~

double-royal triple loyd (≠ = ≠1)

a) Ke3/Kd1 ≠
b) Kd6/Ke8 =
c) Kf5/Kd5 1.Nd3-b4≠

as3. Adrian Storisteanu
"It's alright"
~ original ~
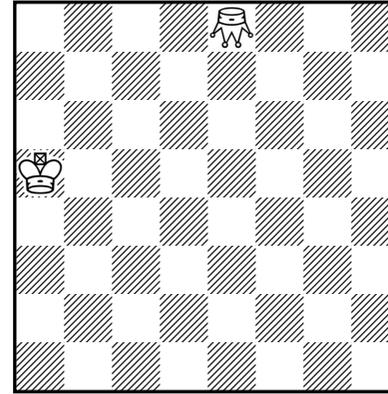
–3b & !=1   circe assassin
b) shift all right

To construct a loyd is, quite fittingly, "to create a static image of movement". **as1** is the unique base position for the fewest Ss to make a knights-only Dr Loyd. **as2**, the same for the Ns-equivalent. Its ascension motif – maybe salmonic run, maybe climb on a *Stairway to Heaven* – could be viewed as some sort of an anti-theme of **as1**.

Horseplay. The final positions in both are all pure, but one piece or another, in some of the phases, ineluctably finds itself defiantly inartistic, idling *hors concours*…

> Chess can be described as the movement of pieces eating one another.
> — Marcel Duchamp

It's all-capture play in **as3**, in both shifts and in every play direction: unsuicides, unassassinations, suicides. Fun stuff. (But there is red all over the bloody diagram.)

a) – 1.Bb5xGe8[+wGe8,-bBe8] 2.Qe5xGe8[+wGe8,-bQe8]
  3.Qc5xGe5[+wGe8,-bGe8] & 1.Ge5xb5[+bBc8] !=

b) – 1.Rf6xGf8[+wGf8,-bRf8] 2.Qf7xGf8[+wGf8,-bQf8]
  3.Ra6xGf6[+wGf8,-bBf8] & 1.Gf6xf8[+bBf8,-wGf8] !=

Se non è vero, è ben trovato. May Duchamp have himself created some of the objects which he claimed to be *objets trouvés*? T h a t would be the perfect set play…

as4. ~~Jeff Coakley~~
Adrian Storisteanu
~~31b. *The Puzzling Side of Chess* 144, March 31, 2018~~
~ ready-made original ~
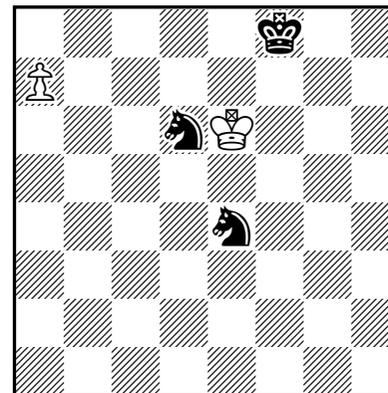
~~ser ≠7~~   ser-≠5   messigny

~~1.Kd7 2.Kd8 3.a8Q 4.Qa1 5.Kd7 6.Ke6 7.Qh8≠.~~

In its new *prêt-à-porter* clothes, as messigny, it solves in a similar manner, but in just five moves:

1.Ke6↔Kf8 2.a8Q 3.Qa1 4.Qh8! 5.Kf8↔Ke6≠.

The last two moves are not swappable (this *could* be an unintended pun), because then the Ks are: 4.Kf8↔Ke6? 5.Qh8≠?? Kf8↔Ke6!

By the following year, 1962, he had produced "Campbell's Soup Cans," a montage of all thirty-two varieties. Today, this painting hangs in the Museum of Modern Art — "the 'Nude Descending a Staircase' of the Pop movement", in the words of Henry Geldzahler. It is both a slap in the face and a great joy: so fresh, so brash, so red and white, so certain that it has covered every kind of soup in the world, from Pepper Pot to Scotch Broth.

    — Joan Acocella, "Bigger Things to Hide Behind: Andy Warhol and the reign of Pop", *The New Yorker*, June 8 & 15, 2020

We are partial to the potato variety:

*as*5. **Adrian Storisteanu** (with *PhotoFunia*)
~ May 2015 ~

Moving on. From pop art to popcorn. Upon reflection, *as*6 could be seen, from the

point of view of its starring cast, and its producer/director, as the sequel to *Some Like It Hotf* (which played at "You got to see the twins!", *feenschach* 238, 11-12/2019).

*as*6. **Adrian Storisteanu**
~ opening gala ~

h≠4   point reflection
      b)♚b1↔♝g1
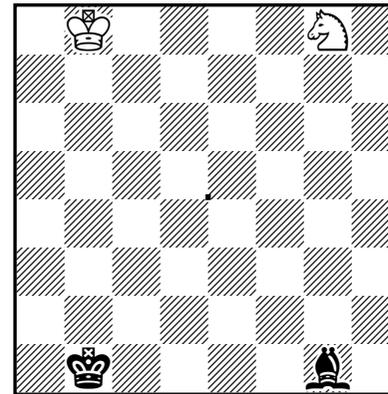
a) 1.Bg1-f2! *tempo* Sg8-h8 2.Bf2-g1 *switchback* (undoing the damage of its 1st move) Kb8-d6 3.Bg1-e3 Kd6-a3 4.Kb1-a1 Ka3-b2≠

b) 1.Kg1-h2! *tempo* Sg8-d5 2.Bb1-e4 Sd5-a8 3.Be4-g2 Kb8-b7 4.Kh2-h1 Kb7xg2≠

W a i t & reflect: one black piece can afford the luxury of an idle opening move, the other must stand put to reflect for wS's own first move. Echoes. The bB bestows its stride to drive the wK around twice in **a**, and the wS twice in **b**.

*as*7. ▲dri▲n Storiste▲nu
► original ◄

ser-!=5   b)♔◄►♚
  messigny anti-supercirce pwc
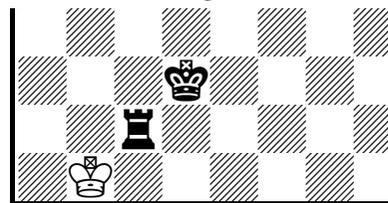
a) 1.Kb1-a1 2.Ka1↔Kd3 3.Kd3xc2[wKc2→e2][+bRd3] 4.Ke2xd3[wKd3→c1][+bRe2] 5.Kc1↔Ka1 !=

b) 1.Kd3xc2[wKc2→h1][+bRd3] 2.Kh1↔Kb1 3.Kb1-c2 4.Kc2xd3[wKd3→f1][+bRc2 *switchback*] 5.Kf1↔Kh1 !=

WK's journey conjures abstract triangles, apparently the optimal concrete path here to drag the black pieces around. There are three *switch* types (to say nothing of the bR's *switch*back) – messigny (for shlepping the bK), pwc (for pulling the bR), and manual (the twinning mechanism itself, hence *hors concours*…). Chameleon echoes.

I have forced myself to contradict myself in order to avoid conforming to my own taste.
— Marcel Duchamp

Thinking 'inside the box'. Board coverage is one aesthetic element to consider in a composition. In *as8*, *non* coverage is the whole point. The entire play unfolds within the confines of a tiny stage.

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as8. Adrian Storisteanu
– original –

–1(w,b) & h=2   circe assassin

– 1.Ra1xNb1[+bNb1,-wRb1] Na2xRc1[+wRa1,-wQa1] &
1.Kd1-d2 Qa1xa2[+bNa1]+ 2.Kd2xc1[+wRa1,-bNa1] Qa2-e2=

If already blowing against the wind… Here's S. Seider, in his 1983 PCCC lecture, *In our art as in all arts*: "Who among us has not in at least one of his problems found himself unable to guard a flight, either for lack of men or the danger of introducing other faults? Is such a composer allowed to use a fairy piece (say, a grasshopper)? No! Even the liberal among us will tell him that the use of such a fairy piece is permitted only if it is immediately necessary for expressing the thematic idea. We'd rather have him throw away his (possibly brilliant and unique) idea!"

And, going even farther: "Would our art suffer in its aim to supply emotional thrills if, on occasion, we were shown the thematic ideas of composers even if not in the form of finished problems? Have you never seen a sketch by a colleague of our hobby where just the idea is expressed, and enjoyed it just as much as if you had been shown the finished problem?"

Misadventures in composition. Even the simple pawn (so often employed, given its static, pacific nature, to act mostly in a technical fixer/filler capacity) can turn into a deadly, out-of-control missile in circe power transfer. And in *as9* it bloody well does – it is a miracle the problem, in this scheme, could be fixed (strictly speaking) at all. Perhaps one should not just graciously accept pawns as mere-cook-stoppers and instinctively frown when more 'substantial' pieces are used in this unglorified role, but instead examine closely the circumstances of each particular case. (And *then* chuck it.)

**as9. Cornel Pacurar
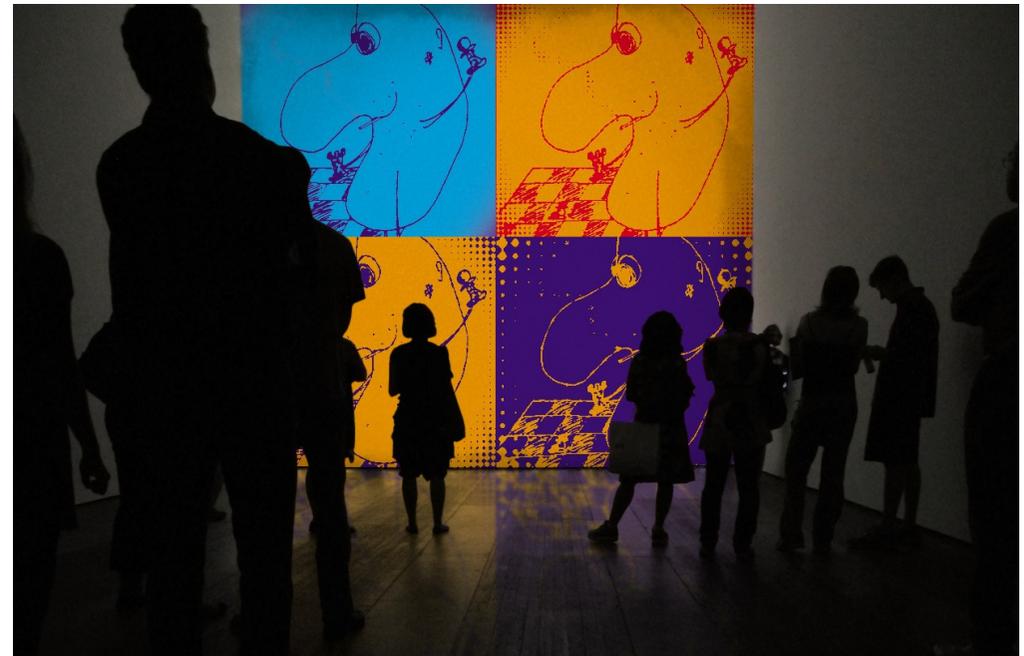Adrian Storisteanu**
~ original 'sketch' ~
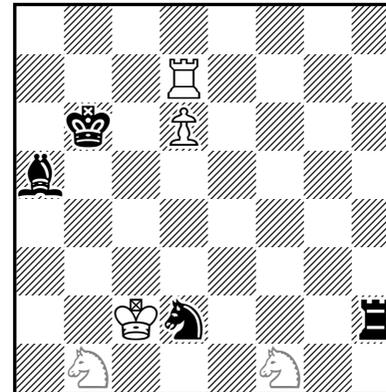
hs≠4   circe power transfer
b) ♚b6→f6

a) 1.db7 Ka7 2.b8B++ Ka8 3.Kb3 Sb4 4.Ra7+ Kxb8≠

b) 1.df7 Kg7 2.f8S+ Kh8 3.Kc3 Sc4 4.Rh7+ Kg8≠

The two wSs are only useful in **a** (a.k.a. the evil twin): they avert cooks (a cook is a *fatal* flaw).

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as10. Adrian Storisteanu (with *PhotoFunia*)
~ May 2015 ~

as, toronto, **december** 2020

LA PRESSE, MONTRÉAL, SAMEDI 20 JANVIER 1990

Les échecs

Charles Ouellet, problémiste

YVES BOISVERT

S'il est un univers obscur dans le Merveilleux Monde des Échecs, c'est bien celui, obscurissime, du problème d'échecs. Le moindre pousseur de bois a déjà tenté d'en résoudre un, et en ce sens, il n'y a rien d'obscur là-dedans. Mais le monde des compositeurs de problèmes, lui, est autrement plus hermétique.

Cela tient peut-être au fait que la composition de problèmes et la compétition échiquéenne n'ont en commun, à toutes fins utiles, que leur matériau de base, c'est à dire un échiquier de 64 cases sur lequel 32 pièces de deux couleurs évoluent selon certaines conventions.

La composition et la compétition sont deux univers qui communiquent très imparfaitement, et qui, finalement, ne se comprennent pas (dans tous les sens du mot).

Le joueur de tournoi, sans ignorer la beauté du jeu, privilégie l'aspect « sportif », tandis que le collabore depuis quelques années.

Peut-être reprendra-t-il la composition dans dix ans? Dans vingt ans? Peut-être pas.

Charles Ouellet avait commencé à s'intéresser aux problèmes un peu par hasard, en faisant ceux de *La Presse*, en 1980. Et petit à petit, lui qui n'était pourtant pas un « bon joueur », qui n'avait jamais participé à un quelconque tournoi (qui ne l'a toujours pas fait), il est devenu un des meilleurs problémistes au pays.

Son premier coup d'éclat, il le réalise aux dépens d'un des plus grands problémistes du siècle, Eeltje Visserman, en réfutant un de ses problèmes célèbres dans une revue spécialisée.

On sait que le problème est soumis à certaines règles rigoureuses qui déterminent sa valeur. Par exemple, chaque pièce placée sur l'échiquier doit avoir un rôle; il ne doit y avoir qu'une seule solution à un problème (ou du moins un « bon coup » qui mène à une série de variantes au service de la même idée), et cette solution doit illustrer « une idée ».

Dans le problème suivant (E. Visserman, 1946), les blancs jouent et font mat en quatre coups.

Mais voilà, que pensez-vous de ceci: 1.f3 Cd6 2.Rç6 Cxf7 3.Cç4+ Re6 4.Cxf4 ou Cd4 mat! C'est de Charles Ouellet.

Faut-il préciser qu'on ne démolit pas tous les jours l'oeuvre d'un grand problémiste, surtout quand le problème circule depuis 35 ans dans le paysage échiquéen sans que personne n'y voit rien que de très parfait!

Il n'y a aucun doute, la vie de problémiste procure des joies « supérieures ». Ce sentiment d'exprimer des idées avec la matière que l'on a soi-même organisée, ce « sens » que l'on tire du chaos et que l'on inscrit sur l'échiquier, dit Charles Ouellet, cela vous fait atteindre des sommets...

Si seulement quelques amateurs peuvent apprécier pleinement la beauté d'un problème, le message qui y est inscrit, lui, est universel.

« Le besoin de recherche de chaque personne qui tente de résoudre un problème est en quelque sorte récompensé par la découverte du sens que l'auteur a caché dans le problème...»

Tout à coup, ces quelques bouts de bois taillés disposés apparemment gratuitement sur 64 cases, révèlent un « ordre supérieur ».

Mais on n'atteint pas ces som- au monde, imaginez ce que c'est pour le problémiste de Rosemont! Il est hors de question de seulement imaginer en vivre!

Non. Le problémiste est un artiste, qui travaille dans sa tête sur le petit fil qu'il a tendu entre ses oreilles. Et il n'y a pas de filet. C'est un poète des échecs, conscient de la stérilité de son art, un art qui n'a d'autre fin que sa propre beauté, fascinante.

Championnat du Spécialiste

Gros tournoi, samedi et dimanche prochains (27 et 28 janvier), au Spécialiste des échecs (1365 Sainte-Catherine est). 1000$ en prix garantis, trois sections. Le coût d'inscription varie de 28$ (section A) à 19$ (C) et il en coûte quatre tomates de plus si l'on s'inscrit samedi. Pour tout renseignement, on appelle au 522-3927.

Problème

Un problème absolument renversant, époustouflant, maniaque de précision, composé par Charles Ouellet (1989) et dédié à Kevin Spraggett (il a été terminé la veille de la défaite fatale du GMI de Rosemont, en février dernier, contre Youssoupov, au quart de finale du championnat du monde). Il a été publié (avec commentaire très élogieux) dans la revue britannique *The Proble-*

prennent pas (dans tous les sens du mot).

Le joueur de tournoi, sans ignorer la beauté du jeu, privilégie l'aspect «sportif», tandis que le problémiste se voue entièrement à l'aspect artistique et créatif des échecs.

Charles Ouellet, 32 ans, est de ces gens qui passent leur temps à s'inventer des problèmes. C'est un des quatre ou cinq passionnés au Canada qui composent des problèmes d'échecs de façon «sérieuse».

Ou plutôt, c'était un de ces problémistes canadiens. Car Charles Ouellet a décidé d'en finir avec cette activité qui le passionait et qui l'obsédait.

Mais de la vraie obsession. Du genre qui vous fait vous lever la nuit pour fignoler un problème. Du genre qui vous empêche d'écouter quand les gens vous parlent, parce que vous êtes quelque part sur l'échiquier géant qui vous emplit la tête, petit univers sur lequel vous jouez à Dieu...

Ah! il aimait ça, les problèmes d'échecs, Charles Ouellet. Mais, marié, père de deux enfants, il a décidé que ce serait sa famille qui passerait avant tout. Et comme il est incapable d'être problémiste à temps partiel, il a envoyé tous ses derniers problèmes aux revues (hollandaise, britannique, française, américaine...) auxquelles il

Dans le problème suivant (E. Visserman, 1946), les blancs jouent et font mat en quatre coups.
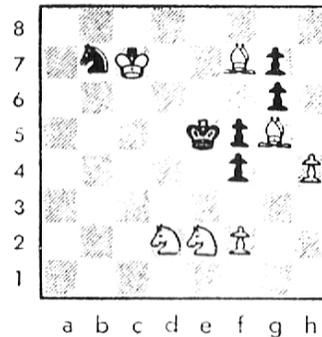
L'idée, ici, consiste, pour les blancs, à capturer une pièce noire pour pouvoir parvenir à leur mat en quatre coups.

Si le pion f4 n'était pas là, les blancs pourraient servir le mat en un avec la poussée de leur pion f. Il s'agit donc de capturer ce pion noir sans laisser le roi s'échapper. La solution est: 1.Fç4 (Si 1.Fxf4 immédiatement, le roi prend la fuite en f6. Fç4 force les noirs à jouer pour leur perte. Si le cavalier noir, alors 2.Fxf4+ Rf6 3.Fg5+ Re5 f4 mat. Les noirs vont donc tenter d'empêcher la poussée du pion f2:) 1...f3 2.Cxf3+ Re4 3.Cd2 Re5 4.f4 mat. Joli, non?

Tout à coup, ces quelques bouts de bois taillés disposés apparemment gratuitement sur 64 cases, révèlent un «ordre supérieur».

Mais on n'atteint pas ces sommets sans peine, sans respecter les règles auxquelles cette dentelle de l'esprit échiquéen est soumise. Des règles tout à fait étrangères à la compétition de tournoi. Par exemple, il ne faut pas, autant que possible, que la solution repose sur des coups trop «brutaux» (prendre la dame de l'adversaire, etc.). Gentil, non?
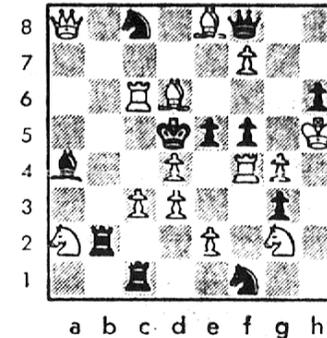
Gentil, mais exigeant. Et pas tellement partagé.

Charles Ouellet a fait quelques tentatives pour susciter un certain mouvement dans cette discipine, mais personne, tant à la Fédération canadienne qu'à la Fédération québécoise, ne s'intéresse vraiment à la chose. Tellement que la Fédération canadienne a «oublié» (!) d'inscrire le Canada aux deux derniers championnats du monde des problémistes. Ouellet avait pourtant bien débuté sa carrière au début des années 80, lors du premier championnat du monde, et on l'avait encouragé à continuer. Un peu décourageant.

S'il est presque miraculeux qu'un type comme Kevin Spraggett, dans un environnement sans aucune tradition échiquéenne et sans ressources financières soit devenu un des meilleurs joueurs

GMI de Rosemont, en février dernier, contre Youssoupov, au quart de finale du championnat du monde). Il a été publié (avec commentaire très élogieux) dans la revue britannique The Problemist, en juillet dernier.

Les blancs, qui ont tout prévu, jouent et font mat en deux.

Dxg6... Ouf !!!!!
dxe4 ou Cxe3 ou Cxç5 ou Fxf7 ou Tç6 ou ç4 ou Txd4 ou Cxf4 ou (suite pour les autres) ainsi de suite pour les autres) ou Cb4 (possible avec 1...Txe2, Voyez: 2.Tb6 (qui répond à Fd1) chacune des répliques des noirs! blancs ont un mat à la clé pour Dxf7+ ou Fxg6. D'accord, mais les exf4 ou e4 ou Cé5 ou Txç5 ou Txe2 ou Cxd6 ou Te1 ou exd4 ou 1...Fd1 (clouant le pion e) ou res pour éviter le mat en e4: répliquer de dix façons différentes mater avec e4. Les noirs peuvent Solution: 1.gxf5, avec l'idée de

LAST PAGE

The Sicilian Dragon is named for the similarity of its structure to the constellation Draco. Having played 2...d6 and 4...Sf6 (inducing 5.Sc3, blocking the c-pawn), black continues by fianchettoing the king bishop, which shoots along a strong, long diagonal.
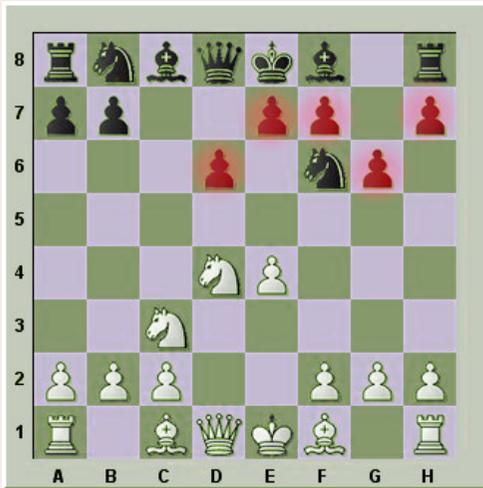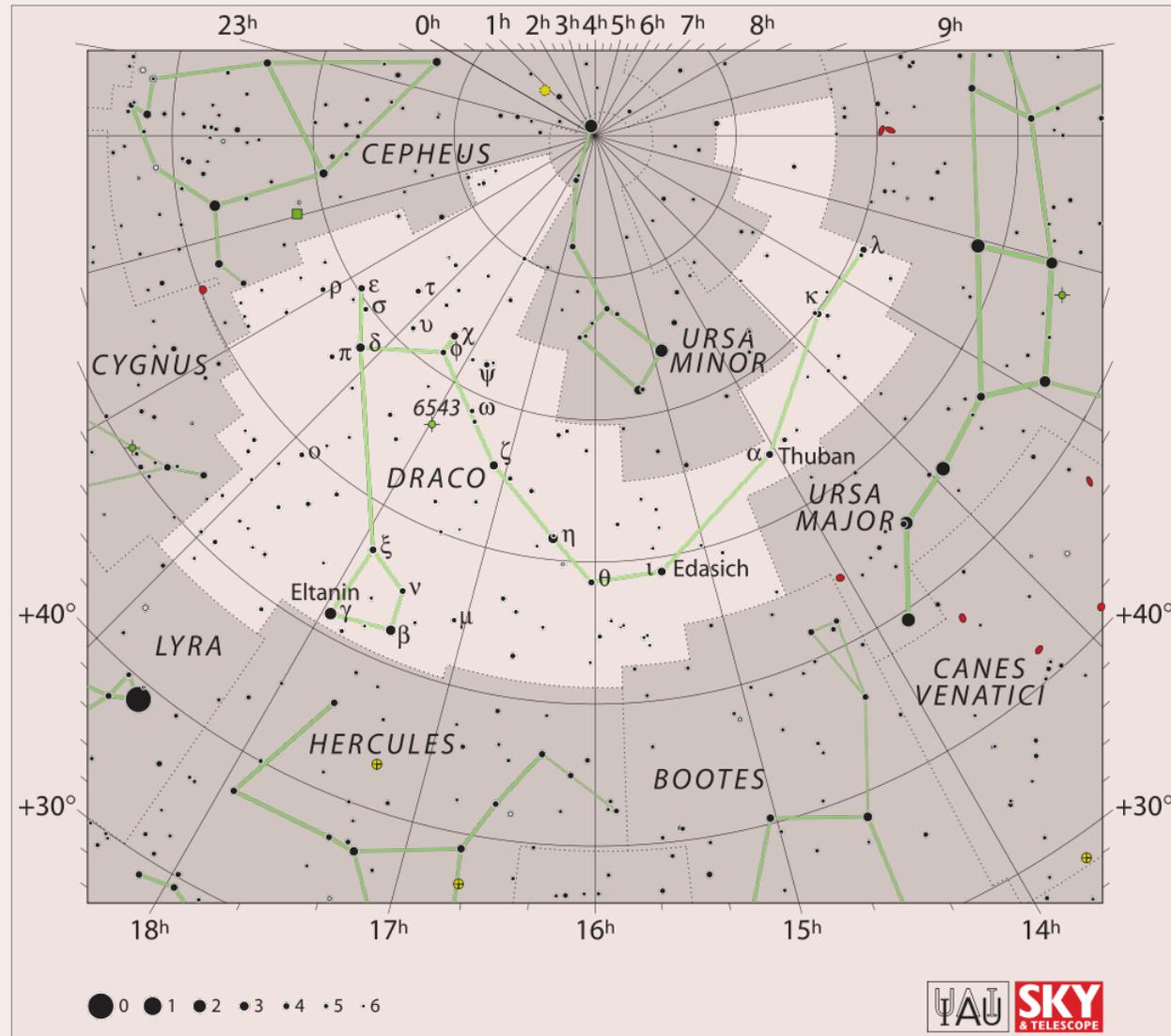

Sicilian Defense: Open, Dragon Variation

In his 1953 autobiography, the Russian chess master and amateur astronomer Fyodor Dus-Chotimirsky claimed that he coined the name "Dragon Variation" in 1901, after the fancied resemblance between black's kingside pawn structure and the constellation Draco.

Drachenvariante – by Elke Rehder

The Dragon Variation

The constellation Draco [By IAU and Sky & Telescope magazine (Roger Sinnott & Rick Fienberg), CC BY 3.0 (Wikimedia)]

Draco is a constellation in the far northern sky. It was one of the 48 constellations listed by the 2nd century astronomer Ptolemy, and remains one of the 88 modern constellations today. Its name is Latin for *dragon* and it represents Ladon, the dragon that guarded the gardens of the Hesperides in Greek mythology.

Thuban (Alpha Draconis) was the northern pole star from 3942 BC, when it moved farther north than Theta Boötis, until 1793 BC. The Egyptian Pyramids were designed to have one side facing north, with an entrance passage geometrically aligned so that Thuban would be visible at night. Due to the effects of precession, it will again be the pole star around the year AD 21000.