

# FAIRINGS...

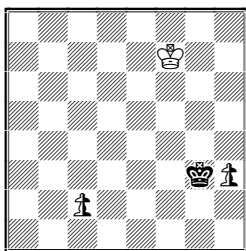
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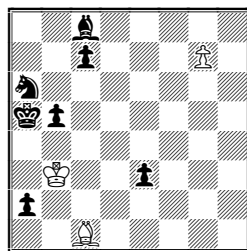
Explanatory comments and definitions appear on subsequent pages. For brevity: MarsC=MarsCirce; antiK=antiKings; ♁ = neutral pawn. Geoff and Klaus are welcome guests this time – thank you. Best wishes to all.

## 1. PWC+antiK+MarsC



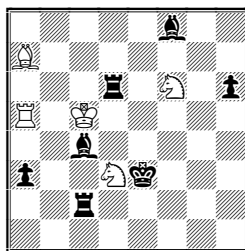
h#2 b) ♁c2>d2

## 2. Couscous



h#2 2 solutions

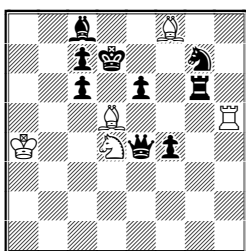
## 3. T&M



h#2 b) ♁e3>g5

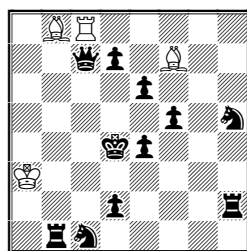
1 a) 1.nPc1=nS nSd3 2.nSe1 nSxh3[nPe1=nR]# b) 1.nPd1=nB nBxh3[Pd1=nQ]+ 2.Kg4 Kxd1[nQf7]# This nAUW is motivated by the need to remove the nPh3 safely.  
 2 1.a1=Q Bxe3[Pc1=B] (=R?) 2.Qxg7[Pd8=S] Sc6# & 1.a1=B Bxe3[Pc1=R] (=B?) 2.Bxg7[Pf8=Q] Qa3# Here the mixed AUW is incidental to the dual avoidance at W1.  
 3 a) 1.Bxd3-f4+ Kxd6-d1+ 2.Rc5 Rxc5-c3# b) 1.Rxf6-g4+ Kxc4-f7+ 2.Bc5 Bxc5-e7# Battery crossfire with play centred on the WK's initial square.

## 4. T&M



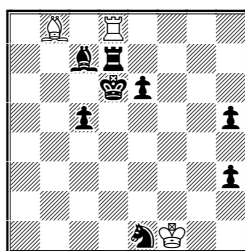
h#2 2 solutions

## 5. T&M



h#2 2 solutions

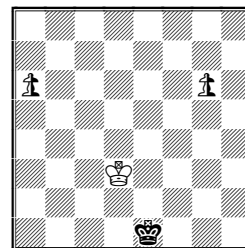
## 6. T&M



h#2½ 2 solutions

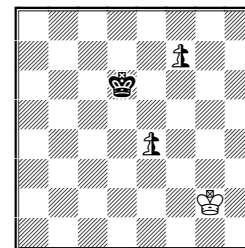
4 1.Qxd5-h1 Rxh1-d1 2.Sf5 Sxf5-g7# & 1.Qxd4-f5 Rxf5-d3 2.Rg2 Bxg2-g6# I hoped that the (sort of) halfbattery on the d-file would be hard to see. 5 1.Qxb8-f4 Rxc1-d3+ 2.Ke5 Bxh5-g7# & 1.Qxc8-c2 Bxh2-e2 2.Kc3 Bxe6-e5# Like 3, this problem is based around a focal square, in this case the one which is initially occupied by the BQ.  
 6 1...Kxe1-f3 2.Ke5 Rxd7-d4 3.Kxd4-h4 Bxc7-d8# & 1...Kxe1-c2 2.Kd5 Bxc7-e5 3.Kxe5-a1 Rxd7-a7# A Zilahi with sacrifices "behind" the BK.

## 7. Geoff Foster



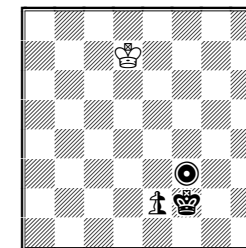
h#3\*  
Glasgow+Couscous

## 8. Geoff Foster



h#3 2 solutions  
T&M+SymmetryCirce

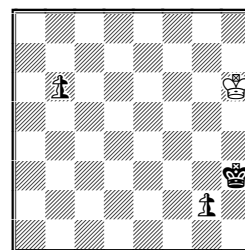
## 9. Symmetry antiCirce



h#3½ Imitator ♀ b) ♀e3  
c) & rotate 180° d) & ♀a8

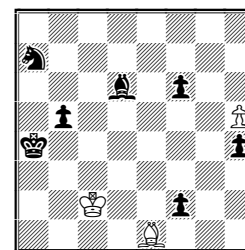
7 Set: 1...nPa7=nB 2.nBb8 nPg7=nR 3.nRg3+ nBxg3[nRc1]# Solution: 1.Kd1 nPa7=nS 2.nSb5 nPg7=nQ 3.nQc3+ nSxc3[nQg1]# Another Glasgow+Couscous nAUW (see the examples in *Fairings* 36), in the more difficult setplay form and yet with good balance. 8 1.Ke7 nPf8=nR 2.nRf5 nPxf5-f8=nQ[nRc4]+ 3.Kxf8-h8[nQc1] nRxc1-h1[nQf8]# & 1.Kc7 nPf8=nQ 2.nQf5 nPxf5-c8=nQ[nQc4]+ 3.Kxc8-a8[nQf1]+ nQxf1-a1[nQc8]# No AUW (hurrah!?) but vertically reflected echo mates and perfect analogy between the solutions, though with a change of promoted piece. 9 a) 1...Kc7[Ie3] 2.nPe1=nB[Ie2] Kd6[Ih1]+ 3.Ke3[Ie2] nBf2[Ih3] 4.nBg1[Ig2] Ke5[Ih1]# b) 1...Kd8[Ie4] 2.nPe1=nR[Ie3] nRg1[Ig3] 3.Kxg1-b8[Ih2] Kc7[Ig1]+ 4.Ka8[Ih1] Kb7[Ie1]# c) 1...nPd8=nS[Id7] 2.nSc6[Ic5] nSb8[Ib7] 3.Kxb8-g1[Ia8] Kf2[Ib8]+ 4.Kh1[Ic8] Kg2[Id8]# d) 1...Kf2[Ib8] 2.Kd6[Ic7] nPd8=nQ[Ic8]+ 3.Ke5[Id7] nQd6[Id5]+ 4.Ke4[Id4] Ke3[Ic5]# Paradoxically the nQ is the hardest promotion to obtain in this type.

## 10. PWC+antiK+MarsC



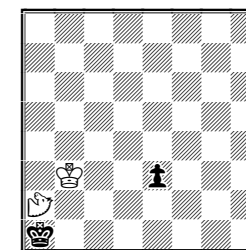
h#6

## 11. Couscous



ser-h#3 4 solutions

## 12. T&M+PWC

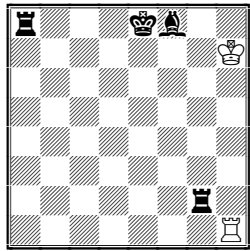


ser-h#12 maoriderlion ♀

10 1.nPb5 nPg4 2.nPg3 nPb6 3.nPg2 (the diagram position has been restored, but now White is to play!) 3...nPb7 4.nPg1=nS+ nPb8=nR 5.nRb2 nRh2 6.nRh1 nRxc1[nSh1]# MarsCirce goes well with antiKings because it provides an unusual way to check; PWC helps with the economy. 11 1.f1=Q/R/B/S 2.Qf3/Rf5/Be2/Sg3 3.Q/R/B/Sxh5 [Pd/a/c/g8=Q] Qa5/Qxa7[Sd1]/Qa6/Qb3#. 12 2.e1=B 3.Bc3 4.Kxa2-g5[MLa1] 5.Bf6 6.Bxa1-c5[MLf6] 7.Be3 8.Kxf6-d2[MLg5] 11.Ka1 12.Bxg5-a2[MLe3]+ Kc2# Round trips by BK & BP(=B), and exchange of places between the BP and WML.

Two special original contributions from an old friend in Vienna.

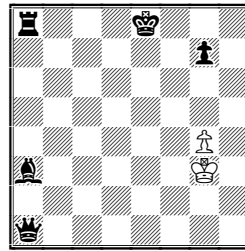
### 13. Klaus Wenda



< h=3  
antiCirce  
magic squares  
type 2 f8 & g8

h=4 >  
antiCirce Cheylan  
magic squares  
type 2 f8 & g8

### 14. Klaus Wenda



These related helpstalemates combine one of Klaus's favourite motifs (as may be obvious from the diagrams!) with type 2 magic squares in antiCirce (see definitions below). In this combination with antiCirce these magic squares change the colour of any piece (except a K) which lands on them by making a capture. The capturing piece is then replaced on its Circe rebirth square (see definitions) according to its *changed* colour. If the rebirth square is occupied then the capture is illegal. Pieces (not Ks) entering a magic square without capture simply change colour.

**Solutions:** **13:** 1.Rg7 Kg6 2.Rg8[=>WR] Rxf8[=>BR]-h8 3.0-0[=>WRf8] Rh8= An ingenious sequence and final antiCirce paralysis, with the amusing feature that the diagram appears to suggest castling on the other side! A notably light setting for such an idea. **14:** 1.Bf8[=>WB] Ba3 2.Rxa3-h8 g5 3.Qa8 g6 4.0-0[=>WRf8] Rd8= Slightly less intensive use of the conditions, but another very light setting and a splendid finale exploiting the Cheylan type. I have the feeling that these two problems may inspire some readers to experiment further with Klaus's witty idea!

#### This issue's originals

With mixed reactions so far to the introductory remarks included last time, I have decided to continue to with them for the moment but to relegate them to this second page.

Most (but not all!) of the neutral pawn problems feature the expected four promotions, with Geoff's non-offputting settings being the easiest to solve. MarsCirce is famously difficult (for composers too!) and the potential for bewilderment in its combination with antiKings is admittedly great, but it permits some remarkable effects, which can perfectly well be appreciated simply by "reading" the problems along with the solutions... and thinking quite hard! In the diagram position of **1** the WK is safely checked because he stands

adjacent to e8, while the BK is checked from h2 by the nPh3. This nP plays a passive but crucial role in the solutions. In **10** the nPg2 initially checks both kings. Perhaps Geoff Foster's reaction to this problem ("I've never seen anything like it!") will encourage others to take a look at it. Should I also have included "h#3½" as part of the stipulation??

By contrast the short T&M problems are all perfectly solvable and should prove amusing, though they fall well short of Pierre Tritten's fine examples of this type. A general hint to these problems might be to look for line effects. The Couscous h#2 requires a careful choice of White's first move.

Imitators are disliked by many, and by me too unless the board is almost empty, as in the 3-piece **9**; playing through this may possibly make a useful introduction to the condition if it is new to you. If **11** seems familiar, that is because it is an improved version of *Fairings* 26/7, as some readers may remember or be able to check. For solvers this is the easiest of all the problems. Finally the limited possibilities in **12**, where the ML must use the WK as hurdle in the mate, should at least show what to aim for, even though the way there is, to say the least, circuitous!

#### Guest Composers in *Fairings*

*Fairings*, as the successor to my earlier *Moultings*, *Hatchings*, *Scrapings* and *Broodings*, is the principal outlet for my own original compositions, but visitors are quite frequent and of course welcome. There is no tourney; however thanks to friendly websites many problemists see this little publication in addition to those on the direct e-mailing list (which readers may join by contacting Stephen Emmerson, address above). So as to maintain the relatively small scale of this publication, the qualification for appearing as a visiting composer is to have worked together with me at some time or other on any chess problem venture – books, magazines, compositions or even tourney judging. Any contributions should be sent to me, please (not to Stephen, who is quite busy enough!); they must of course be unorthodox help-play problems, and ideally they should use conditions and/or pieces featured in *Fairings*. No promises are made about publication dates since I am never entirely sure myself when the next issue will appear; however all the four guest problems this time reached me during March.

#### Thank you...

... to all who have sent comments and/or contributions, to the helpful webmasters and of course to Stephen for his indispensable support.

## Definitions

### Conditions:

**PWC (PlatzWechselCirce):** Captured units reappear on the square just vacated by the capturing unit. Pawns appearing on their 1<sup>st</sup> rank have no moving or checking power until reactivated by being captured again; those appearing on their 8<sup>th</sup> rank are promoted instantly, at the choice of the capturing side.

**antiKings:** Under this condition a K is in check if he is *not* attacked. Mate occurs when a K is not attacked and his side cannot expose him to attack. (Of course kings may not be captured.)

**Circe rebirth squares:** Captured units go to their game array square. R, B & S go to the square of the same colour as the capture; Ps stay on the file of capture; fairy pieces go to the promotion square of the file of capture.

**MarsCirce:** Captures may be made regardless of the capturer's current position; they start as if the capturer stood on its Circe rebirth square (see above). This square must thus be vacant unless occupied by the capturer itself. For example a WS on a8 may capture an opposing unit only on a3, c3 or d2, with b1 vacant. A BK may capture only onto d7, d8, e7, f7 or f8, but (provided that e8 is not occupied by another unit) may stand anywhere before the capture.

**Couscous:** Captured units reappear on the Circe rebirth square (see above) of the capturer. If the rebirth square is occupied the capture is normal. Pawns reborn on promotion squares are promoted instantly, at the choice of the capturing side.

**T&M (Take&Make):** Capturing moves consist of two steps. The capturing step ("take") is complemented by a further step ("make": not a capture) by the capturer, using the movement of the captured unit, else the capture is illegal. Pawns may not end up on their own first rank. Captures on the promotion rank lead to promotions only if the pawn is still on the promotion rank after the "make" step. Promotions at the end of the "make" step are normal.

**Glasgow Chess:** White pawns promote on the 7<sup>th</sup> rank and black ones on the 2<sup>nd</sup>. Otherwise like normal chess.

**SymmetryCirce:** Captured units reappear on the square which lies at an equal distance (in a straight line) beyond the midpoint of the board. Thus a capture on c4 produces a rebirth on f5, a capture on g1 produces a rebirth on b8, and so on. If the rebirth square is occupied the capture is normal.

**antiCirce:** After a capture the capturing piece (Ks included) must immediately be removed to its Circe rebirth square (see above). This square must thus be vacant, else the capture is illegal. The Cheylan sub-type adds the extra condition that captures on the rebirth square are not allowed.

**SymmetryantiCirce:** As antiCirce except that the rebirth square for the capturing unit is that which lies at an equal distance (in a straight line) beyond the midpoint of the board.

**Imitator I:** All moves must be exactly imitated in length and direction by the I, else they are illegal. The I may be blocked by the board edge or by a unit of any colour. However it is not blocked by the moving piece. Thus with If3 and any unit on d1 on an otherwise empty board, a Be4 may play all its usual moves *except* to b1, c2, g2, h1 and h7 – these moves being blocked by the unit on d1 or by the board edge. Note that Be4-f3(Ig2) is perfectly legal. The imitator is a condition which, confusingly, looks like a piece. However it may not move of its own accord, it may not be captured and its presence does not allow pawns to be promoted to imitators (at least never in my compositions).

### Piece characteristics:

**Neutrality:** A unit with this characteristic may be regarded as of either colour by the side whose turn it is to play. Neutral pawns promote to neutral pieces.

### Unorthodox pieces:

**Mao MA:** Moves as a S, but the orthogonal square intervening between its points of departure and arrival must be vacant (e.g. MAa1-c2 requires b1 to be vacant). It may thus pin or be blocked on this square.

**Maorider AO:** A rider along any straight line of mao moves (see above).

**Grasshopper G (better: Queenhopper):** Hops on Q-lines over a hurdle (any one unit at any distance) to the next square beyond.

**Lion LI:** a grasshopper which (unless blocked) can move to *any* square beyond the hurdle.

**Maoriderlion ML:** Combining features of the abovementioned pieces, the ML is a lion which works only on maorider lines. It may pin or be blocked on the orthogonal intervening squares even though these squares are not on its line of moves. The white ML has no moves in the diagram position of 12.

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All the problems in this issue in *Fairings* have been tested by Popeye.

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