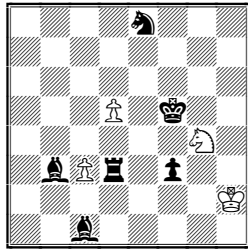# FAIRINGS…

Nº 45: October 2015

by Chris.Feather, Holly Tree Cottage, Yarwell Road, Wansford, Cambs., PE8 6PL, England
Distribution: stephen.emmerson@ntlworld.com .

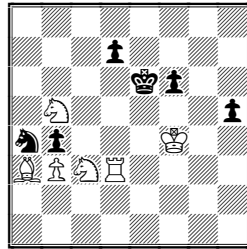For explanations please see the next page.   Best wishes to all.
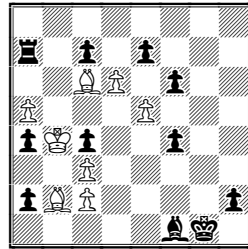
1. Equipollent C

h#2   4 solutions

2. Take&Make

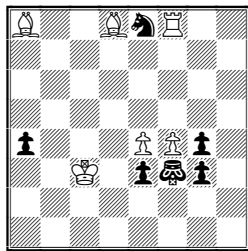h#2   2 solutions

**3. Couscous antiCirce**

h#2   4 solutions

1 1.Rxd5[Pd7] dxe8=Q 2.Bg5 Qe4#, 1.Rd2+ Sf2 2.Rxd5[Pd8=Q] Qf6#, 1.Bxd5[Pf7] f8=Q+ 2.Ke4 Qf5# & 1.Ba2 Kg3 2.Bxd5[Pg8=Q] Qg6# Four different condition-specific mates.   **2** 1.b4xc3-b1=Q b3xa4-b6 2.Qxb5-c7+ b6xc7-d8=S# & 1.b4xa3-c1=S b3xa4-c5 2.Sxd3-d6 c5xd6-e8=Q#   **3** 1.a1=S Bxa1-b8 2.Rxa5-a2 Ba7#, 1.a1=Q Bxa1-d8 2.cxd6-d2 Bb6#, 1.a1=B Bxa1-f8 2.exd6-d2 Bc5# & 1.a1=R Bxa1-h8 2.fxe5-e2 Bd4# Please see the comments in *This issue's originals* on the next page.
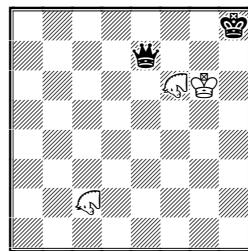
4. Equipollent Circe

h#2   b) ♟a4>h6
            royal Q ⛃

5. Diagram antiCirce
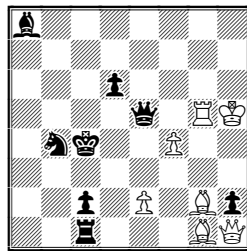
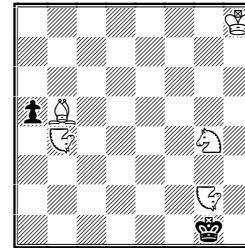h#2½   2 solutions

6. Nightriderhopper ⛃


h#6½ b)⛃c2>a6 c)&
⛃f6>g3   d)&⛃a6>f5

4 a) 1.rQh1 f5 2.rQxe4[Pb7] b8=Q# b) 1.rQf1 e5 2.rQxf4[Pf7] fxe8=Q#. Reculer pour mieux sauter!   **5** 1...Bf2 2.Qxe2-e5 Qg1 3.Kc5 Qf1# & 1...Bf3 2.Qxf4-e5 Qg2 3.Kd5 Qg4# An unorthodox version of the anticipatory selfpin, with peculiar "battery"-mates.
6 a) 1...Kh6 2.Qe6 NHf8 3.Qd7 NHb8 4.Qd4 NHe2 5.Qd7 NHb6 6.Qd5 NHf4 7.Qg8 NHg6#
b) 1...Kh6 2.Qc7 NHe8 3.Qc4 NHb2 4.Qg4 NHh2 5.Qd4 NHb5 6.Qc4 NHd6 7.Qg8 NHf7# c) 1...Kh5 2.Qc7 NHe8 3.Qc4 NHb2 4.Qd3 NHf4 5.Qe4 NHc5 6.Qe6 NHg7 7.Qg8 Kg6# d) 1...Kh5 2.Qe4 NHc5 3.Qe6 NHg7 4.Qe3 NHd1 5.Qc3 NHb5 6.Qh3+ Kg6 7.Qh7+ Kf7# Mates by King and NH moving to the same two squares.
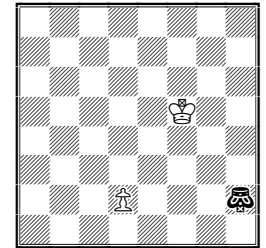
7. T&M + PWC

ser-h#3* 2 solutions
nightrider ⛃

8. Equipollent C
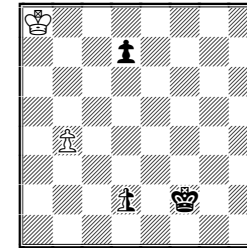
ser-h#6   b) ♙b4>c4
c)&♚e2 d)& ♟ d7>d6

**9. Equipollent C**

ser-h#9   b) ♚b7
royal chameleon S ⛀

7 Set: 1...Nxa5-a4[Pg2]# Solutions: 1.a5xb4-h1=B[Na5] 2.Bxg2-e1[Nh1] 3.Bb4 Nxb4-c3[Bh1]# & 1.a5xb4-h1=N[Na5] 2.Ne7 3.Nxa5-c4[Ne7] Nxc4-e5[Ng2]# Three square-blocking mates; 4- and 3-step round trips (from/to a5 and b4).   **8** a) 1.nPd1=nQ 2.nQb3 3.nQxb4[Pb5] 4.Ke3 5.nQb2 6.nQxb5[Pb8=Q] Qf4# b) 1.nPd1=nB 2.nBb3 3.nBa2 4.nBxc4[Pe6] 5.nBxe6[Pg8=Q] 6.nBc4 Qg3# c) 1.nPd1=nS 2.nSb2 3.nSxc4 [Pd6] 4.Kd3 5.nSxd6[Pe8=Q] 6.nSb5 Qe2# d) 1.Kxd2[nPc2] 2.nPc1=nR 3.nRxc4 [Pc7]4.nRc6 5.nRxc7[Pc8=Q] 6.nRe7 Qc2# WQ promotions on 4 different squares after nAUW.   **9** a)1.rcSf3>rcB 2.rcBd1>rcR 3.rcRxd2>rcQ[Pd3] 4.rcQxd3>rcS[Pd4] 5.rcSf2>rcB 6.rcBxd4>rcR[Pb6] 7.rcRb4>rcQ 8.rcQxb6>rcS[Pb8=cS] 9.rcSa8>rcB cSc6>cB# b)1.rcSg4>rcB 2.rcBd1>rcR 3.rcRxd2>rcQ[Pd3] 4.rcQc1>rcS 5.rcSxd3> rcB[Pe5] 6.rcBe2>rcR 7.rcRxe5>rcQ[Pe8=B] 8.rcQg3>rcS 9.rcSh1>rcB+ Bc6#. Mates in opposite corners, by chameleon and normal bishops respectively.
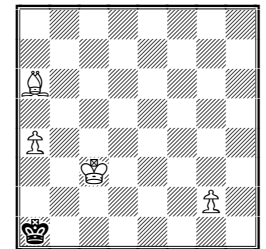
10.
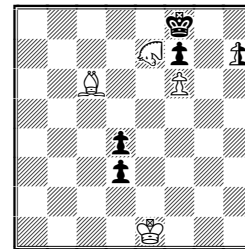
ser-h#11* squirrel ⛃

11. Equipollent C
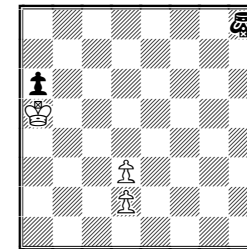
ser-h#14 2 solutions
royal triton ⛃

12. PWC+Diagram aC

ser-h#46

10 Set: 1...nPh8=nSQ# Solution:1.nPh5 5.nPh1=nSQ 6.nSQf2 7.nSQe4 8.nSQxc6 9.nSQe5 10.Ke8 11.Kd8 SQc6#. The *Problem Paradise* theme (nP promotions to the same neutral in set and play) using a tricky thematic piece.   **11** 1.rTRb8 2.rTRb2 3.rTRxd2-e2 [Pg2] 4.rTRa2 5.rTRa3 6.rTRxd3-e3[Ph3] 7.rTRe1 8.rTRg1 9.rTRxg2-g3 [Pg4] 10.rTRxg4-g5[Pg6] 11.rTRg2 12.rTRh2 13.rTRxh3-h4[Ph5] 14.rTRxh5-h6 [Ph7] h8=Q# & 1.rTRc8 2.rTRc2 3.rTRxd2-e2[Pf2] 4.rTRd2 5.rTRxd3-d4[Pd5] 6.rTRxd5-d6[Pd7] 7.rTRd1 8.rTRf1 9.rTRxf2-f3[Pf4] 10.rTRf2 11.rTRxf4-f5[Pf7]

12.rTRh5 13.rTRh8 14.rTRf8 d8=Q#   **12** 1.Ka2 2.Ka3 3.Kxa4-a1[Pa3]
4.Ka2 5.Kxa3-a1[Pa2] 6.Kb1 7.Kxa2-a1[Pb1] 8.Ka2 <u>12</u>.Kb6 13.Kxa6-a1[Bb6] 14.Ka2
<u>18</u>.Kc6 19.Kxb6-a1[Bc6] 20.Ka2 21.Kxb1-a1[Pa2] 22.Kb1 <u>29</u>.Kd6 30.Kxc6-a1[Bd6]
31.Kb1 <u>37</u>.Kd5 38.Kxd6-a1[Bd5] 39.Kb1 <u>45</u>.Ke5 46.Kxd5-a1[Be5] Kc2# Nine BK
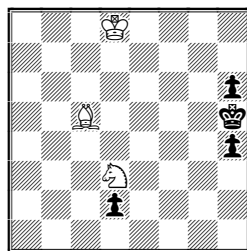excursions from a1 (some vertical, some horizontal) and a battery mate.

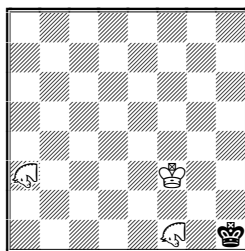## Visitors' Corner

13.S.K.Balasubramanian   **14. Pierre Tritten**   **15. Geoff Foster**
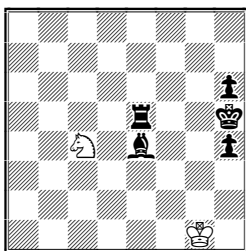
ser-h#5   ABC+PWC   ser-h#6   2 solutions   ser-h#21   T&M+PWC
b) ♔g8   PWC   fiveleaper ♘

<u>13</u> a)1.Bd5 2.Bxc4[Sd5] 3.Be2 4.Bg4 5.Rg5 Sf4# b)1.Bg6 2.Re4 3.Rxc4[Se4] 4.Rc5
5.Rg5 Sf6# A simple but perfect illustration of a combination of conditions which
deserves more attention.   **14** 1.d1=S 2.Sf2 3.Sxd3[Sf2] 4.Sxc5[Bd3] 5.Se4 6.Sg5
Bg6# & 1.d1=R 2.Rg1 3.Rg5 4.Rxc5[Bg5] 5.Rf5 6.Rxg5[Bf5] Sf4# A most elegant
miniature with a neat switch of white piece functions.   **15** 1.Kg1 2.Kxf1-b4[5Lg1]
3.Kxa3-d7[5Lb4] 4.Kc6 5.Kb5 6.Kxb4-f1[5Lb5] 7.Kxg1-d5[5Lf1] 8.Kc6 9.Kxb5-
e1[5Lc6] 10.Kxf1-b4[5Le1] 11.Kc3 12.Kd2 13.Kxe1-e6[5Ld2] 14.Kd6 15.Kxc6-
c1[5Ld6] 16.Kxd2-d7[5Lc1] 17.Ke6 18.Kd5 19.Kxd6-a2[5Ld5] 20.Kb1 21.Kxc1-
h1[5Lb1] 5Le5# The "fiveleaping" BK is a wonderful sight on an almost empty board!
More than half the moves are thematic captures. Although round trips are now rather
common, a 32-step one in 21 moves(!) as here is still impressive.

This issue's originals

      As usual Circe / antiCirce are sometimes abbreviated to "C" /
"aC". A set mate in one (playable if it were the other player's turn) is
indicated by * , and a neutral P by ♟ . In twinning "&" means "further",
i.e. continue from the diagram of the previous part. Definitions are given
below, and conditions (if any) mostly above the diagrams.
      Series problems are my favourites, so I am very pleased to
present so many this time, including all the contributions in Visitors'

Corner, for which many thanks to my three friends, as always. Most of
these series problems are easy to solve (even **12**, especially if you sneak
a look at the mating move!), but "reading" them is almost as good,
provided that you ask yourself the reasons for the moves.
      Problem **3**, which shows a black AUW (unattainable in the
orthodox h#2), is presented in what is not the lightest possible setting.
Versions might be, for example: Kc4 Rc1 Bb2 Bc6 Pa3 Pa4 Pc3 Pd6
Pe5 // kg1 ra7 sf1 pa2 pc2 pc7 pe7 pf6 ph2 (18 units), Kb4 Bb2 Bc6 Pc3
Pd6 Pe5 // kg1 bf1 pb7 pc2 pc4 pc7 pe7 pf4 pf6 ph2 (16) or Kb4 Rc1
Bb2 Bc6 Pb6 Pc3 Pd6 Pe5 // kg1 sf1 pa2 pa7 pc2 pc4 pc7 pe7 pf6 ph2
(18) – this last one must use the Cheylan subtype of the condition.
However I prefer to avoid the static pin and the move 2.b5. Composers
will know that such choices inevitably arise and that it would be
irritating always to speak of them, but in this case I thought it might be
interesting to make an exception, not least because some will surely
disagree with me.

Definitions

issue of *Fairings*. that distinction comes into play only in one of the alternative versions of **3**.]

Equipollent Circe: After a capture the captured piece is reborn on a square defined *with respect to the square where it stood before its capture*, as follows: The rebirth square lies in the same direction as that of the capturing move and at a distance equal to the length of that move. If the rebirth square is occupied or would be off the board the capture is normal. Examples: in **1** if Black plays Kf5xg4 the S is reborn on h3 but if he plays Rd3xc3 the P disappears because b3 is occupied. ["Equipollent" simply means "equivalent".]

Take&Make (T&M): Capturing moves consist of two steps. The capturing step ("take") must be complemented by a further step by the capturer ("make": not a capture), using the movement of the captured unit, otherwise 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 on the promotion rank after the "make" step. Promotions at the end of the "make" step are normal.

Couscous antiCirce: As antiCirce except that the rebirth square for the capturing unit is the Circe rebirth square of the unit which it captures. Pawns reborn on promotion squares are promoted instantly, at the choice of the capturer.

Diagram antiCirce: As antiCirce except that the rebirth square for the capturing unit is the one where it stands in the diagram.

PWC (**P**latz**W**echsel**C**irce): Captured units reappear on the square just vacated by the capturing unit. Pawns appearing on their firstt rank have no moving or checking power until reactivated by capture, while those appearing on their eighth rank are promoted instantly, at the choice of the capturing side.

ABC (Alphabetical Chess): The squares are considered in the order a1, a2...a8, b1...b8, c1 and so on to h8. The player whose turn it is may move only his unit standing on the square which comes earliest in this order. However check and mate are normal.

Piece characteristics:

Neutrality: A neutral unit may be regarded as of either colour by the side which is to play next. Neutral pawns promote to neutral pieces; for rebirths neutrals take the colour opposite to that of the capturing piece.

Royalty: A royal piece counts as its side's king for check and checkmate but moves only in its usual way, i.e. not additionally as a king.

Chameleon: At the completion of every move, a unit with this characteristic changes type. The types form a cycle which may theoretically be predefined in any way but is usually taken to be the default option S-B-R-Q-S... Promotion may be to a chameleon at any stage in the cycle.

Leaper: Moves directly to its predefined arrival square, regardless of all other units. Knights are (1,2/2,1)-leapers.

Rider: Makes as many predefined (m,n)-leaps as desired, in the same direction and so long as the line remains clear. A bishop is a (1,1)-rider.

Hopper: Hops on a predefined line over any one unit (the hurdle) to a square beyond; this arrival square is the next one beyond the hurdle unless otherwise specified. The line to the hurdle must be clear.

Locust: A hopper (see above) which moves **only** to capture; it does that by hopping over and removing a hurdle of the other colour, landing on the next (necessarily empty) square on the line. The line to the hurdle must be clear.

Unorthodox pieces:

Nightrider N: A (1,2/2,1)-rider (see above). Thus it uses any straight line of S leaps. Example: Na1 to b3, c5, d7, c2, e3 or g4.

Nightriderhopper NH: A hopper (see above) on N-lines (see above). Example: NHa1-g4 (or NHa1xg4) with any unit on e3, but c2 empty.

Squirrel SQ: A leaper (see above) which moves to any square at a distance of (0,2/2,0), (1,2/2,1) or (2,2), thus from a1 to a3, c1, b3, c2 or c3.

Triton TR: Moves as a rook but captures as a locust (see above) on rook lines. Thus by landing on a5 a TRa1 may capture an opposing unit on a4, provided that the squares a5, a2 and a3 are all vacant before it moves.

Fiveleaper 5L: A leaper (see above) which moves to any square at a distance of (0,5/5,0) or (3,4/4,3), i.e. 5 unit squares either way. Thus it may move from a1 to a6, f1, d5 or e4.

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