

# FAIRINGS...

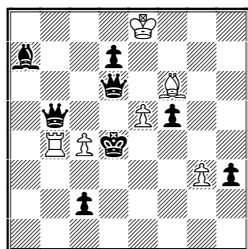
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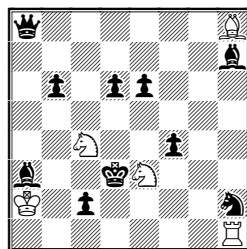
This time we feature a group of imitator (♙) problems in rebirth genres – see the notes on the next page. With only 3 units each, these originals are easier and more accessible than is usual with imitators. Once again we have visitors (welcome!). We also have many neutral pawns (♙) and several setplay examples, marked \*. Definitions are on the final page. Best wishes to all.

## 1. T&M



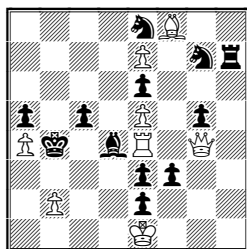
h#2 2 solutions

## 2. Pierre Tritten



h#2 2 sols T&M

## 3. Diagram antiCirce



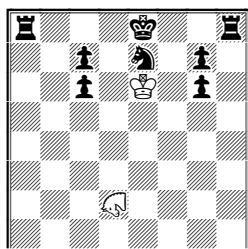
h#2½ 2 solutions

1 1.Kxe5-e6 cxb5-b8=Q 2.Kxf6-a1 Qxd6-a6# & 1.Kxc4-c5 exd6-b8=Q 2.Kxb4-g4 Qxb5-e2# Pierre rightly points out that a more conventional (*one* BQ!) twin setting is possible, but I perversely prefer this 2-solution version.

2 1.Qxh1-a1+ Kxa1-g7 2.Kxc4-e5 Kxh7-d3# & 1.Qxh8-a1+ Kxa1-g1 2.Kxe3-d1 Kxh2-f3# Excellent board use and king activity, including battery-building. Another fine example from the French T&M virtuoso, who may well have sacrificed a prize by sending it to *Fairings*. Thank you!

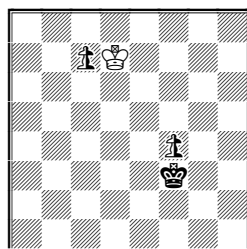
3 1...Rxe3-e4 2.Sf5(Sh5?) Re3 3.Sxe7-g7 Qxd4-g4# & 1...Qxe6-g4 2.Sh5(Sf5?) Qe6 3.Rxe7-h7 Rxd4-e4# To reach the guarding squares the Q & R must really persist. DaC is not very suitable for short h#: is that what attracts me to it?!

## 4.



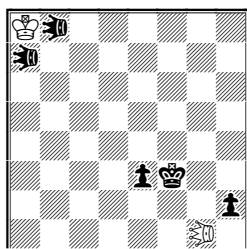
h#3½\* 2 solutions  
maorider

## 5. Geoff Foster



h#4\* T&M +  
Symmetry Circe

## 6. PWC

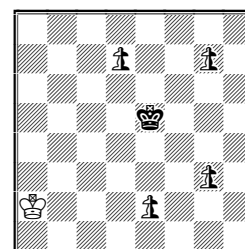


h#8½ 2 solutions  
locust ♟♞♟

4 Set: 1.2.0-0-0 Kf7 2.Kd7 Kxg7 3.Ke8 AOf6# Sol.: 1...AOh4 2.0-0 Kd7 3.Kf7 Kxc7 4.Ke8 AOd6#. Castling and then *uncastling*! 5 Set: 1...nPc8=nR 2.nRg8 nRg3+ 3.nPxc3-g1=nQ[nRb6] nQg1xb6-f6[nRg3]+ 4.Kxg3-a3[nRb6] nRxf6-a6[nQc3]# Sol.: 1.Kg2 nPc8=nS 2.nSd6 Kxd6-e4[nSe3]+ 3.nPxe3-f1=nR[nSd6]+ Kd3 4.Kxf1-d1 [nRc8] nSxc8-c3[nRf1]# A most impressive promotion switch in the difficult setplay form; fine play by the promoted units and good use of the conditions – many captures! Through intensive work Geoff has become very adept at this genre.

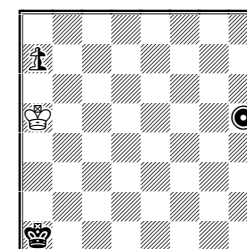
6 1...Le3-d4 [Pg1=R] 2.Rg4 Lxg4-h4[Rd4] 3.Re4 Lxh2-h1[Ph4] 4.Kg3 Lxh4-h5[Ph1=B] 5.Bh1-f3 Lxf3-e2[Bh5] 6.Kh3 Lxe4-e5[Re2] 7.Lxe5-f4[Lb8] Lxf4-g3[Lb8] 8.Re5 Lxe5-d6 [Rg3] 9.Bg4 Lxg3-h2[Rd6]# & 1...Lxe3-d4[Pg1=B] 2.Be3 Lxe3-f2[Bd4]+ 3.Kg4 Lxd4-c5[Bf2] 4.Lxc5-d4[La7] Lxd4-e3[La7] 5.Bg3 Lxg3-h3[Be3]+ 6.Kg5 Lxh2-h1 [Ph3] 7.Bf4 Lxh3-h4[Ph1=S]+ 8.Kxh4[Lg5] Lxf4-e3[Bg5] 9.Sg3 Lxg3-h3[Se3]#

## 7. Couscous



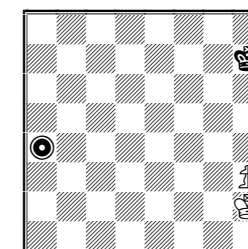
W. moves then ser-h#3

## 8. Couscous



h#3½ \*

## 9. Couscous

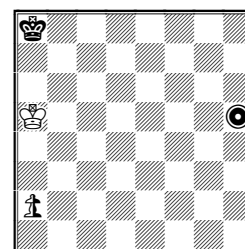


h#3½ 2 solutions

7 1.nPe4, then 1.Kxe4[nPe8=nS] 2.nSxg7[nPb8=nQ] 3.nQxg3[nPd8=nR] nRxd7 [nPh1=nB]# A nAUW with no time or material wasted.

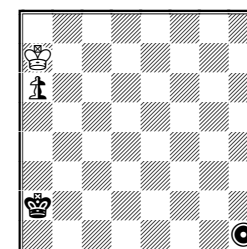
8 Set: 1.nPa6[Ih4] Kxa6[nPe1=nQ][Ih5]+ 2.nQe2[Ih6] Ka5[Ih5] 3.nQb5[Ie8]+ Kxb5[nQe1][Ih8]# Sol.: 1...Ka4[Ih4] 2.nPa5[Ih2] Kxa5[nPe1=nR][Ih3]+ 3.Ka2[Ih4] Ka4[Ih3] 4.nRd1[Ig3] Kb3[Ih2]# 9 1...Kxh3[nPe1=nQ][Ia5] 2.nQg3[Ic7]+ Kg4[Ib8] 3.Kh6[Ib7]+ Kf5[Ia8] 4.Kh5[Ia7] Kg6[Ib8]# & 1...nPh4[Ia5] 2.Kh6[Ia4] nPh5[Ia5] 3.Kxh5 [nPe8=nS][Ia4] nSf6[Ib2]+ 4.Kh4[Ib1] Kg3[Ia2]#

## 10. Antipodean Circe



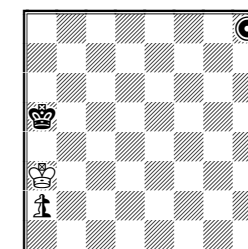
h#4 b) ♙a2>a7

## 11. Antipodean Circe



h#4½ \*

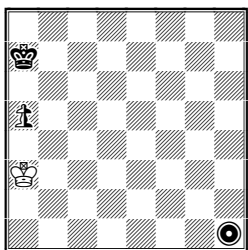
## 12. Antipodean Circe



h#4½ \*

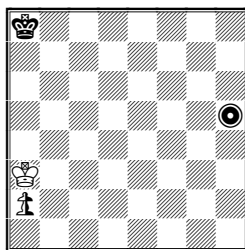
**10** a) 1.Ka7[Ih4] nPa4[Ih6] 2.Ka8[Ih7] Kxa4[nPe8=nR][Ih6]+ 3.Ka7[Ih5] Ka5[Ih6] 4.nRd8[Ig6] Kb6[Ih7]# b) 1.nPa6[Ih4] Kxa6[nPe2][Ih5] 2.nPe1=nS[Ih4] nSd3[Ig6] 3.nSb2[IE5] Kb6[Ih5] 4.nSd1[Ih4] Kb7[Ih5]# **11** Set: 1.Ka3[Ih2] Kxa6[nPe2][Ih1] 2.Ka4[Ih2] Ka7[Ih3] 3.nPe1=nQ[Ih2] nQd1[Ig2]+ 4.Ka5[Ig3] Kb6[Ih2]# Sol.: 1...Ka8[Ih2] 2.Ka3[Ih3] Ka7[Ih2] 3.Ka4[Ih3] Kxa6[nPe2][Ih2] 4.nPe1=nB[Ih1] nBb4[IE4] 5.nBd6[Ig6] Kb5[Ih5]#. **12** Set: 1.nPa1=nB[Ih7] Ka2[Ih6] 2.Ka4[Ih5] Kxa1[nBe5][Ih4] 3.nBc3[Ih2] Ka2[Ih3] 4.nBd2[Ig2] Kb3[Ih3]# Sol.: 1...Kxa2[nPe6][Ih7] 2.Ka4[Ih6] nPe7[Ih7] 3.nPe5[Ih5] nPe6[Ih6] 4.Ka5[Ih7] nPe7[Ih8] 5.Ka4[Ih7] nPe8=nB[Ih8]# In 12 & 13 the same promotion occurs on both sides of the board.

**13. Antipodean Circe**



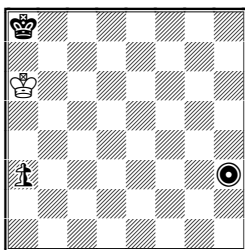
h#5 \*

**14. Diametral Circe**



h#5½

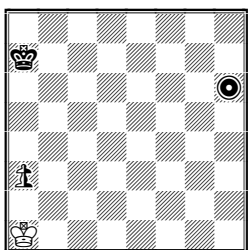
**15. Couscous**



h#6

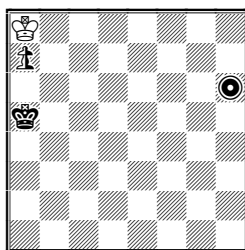
**13** Set: 1...Ka4[Ih2] 2.Ka8[Ih3] Ka3[Ih2] 3.nPa4[Ih1] Kxa4[nPe8=nR][Ih2]+ 4.Ka7[Ih1] Ka5[Ih2] 5.nRd8[Ig2] Kb6[Ih3]# Sol.: 1.Ka8[Ih2] Ka4[Ih3] 2.Ka7[Ih2] Kxa5[nPe1=nR][Ih3] 3.nRc1[Ih3] Kb5[Ig3] 4.nRc5[Ig7]+ Kc6[Ih8] 5.Ka6[Ih7]+ Kb7[Ig8]#. **14** 1...Kxa2[nPh2][Ih4] 2.nPh1=nR[Ih3] nRc1[Ic3] 3.Kb7[Id2] nRc7[Id8]+ 4.Kxc7[nRh8][IE8] Kb2[Ih8] 5.nRh1[Ih1] nRc1[Ia1]+ 6.Kc8[Ia2] Kb1[Ia1]# **15** 1.nPa2[Ih2] nPa4[Ih4] 2.nPa3[Ih3] Ka5[Ih2] 3.nPa2[Ih1] nPa4[Ih3] 4.Ka7[Ih2] Kxa4[nPe1=nB][Ih1] 5.nBc3[Ih3] nBd4[Ig4]+ 6.Ka6[Ig3] Kb5[Ih4]#

**16. Vert. Mirror Circe**



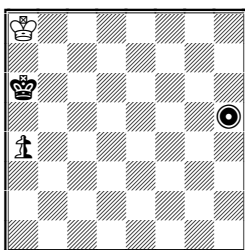
h#6½ 2 solutions

**17. Circe**



h#8

**18. Mirror Circe**



h#8

**16** 1...Ka2[Ih7] 2.Ka6[Ih6] Ka1[Ih5] 3.nPa2[Ih4] Kxa2[nPh7][Ih5] 4.Ka7[Ih6] nPh8=nQ[Ih7] 5.nQb2[Ib1]+ Kxb2[nQe8][Ic1] 6.nQc8[Ia1] Kc2[Ib1] 7.Ka8[Ib2] Kd1[Ic1]# & 1...nPa4[Ih7] 2.Ka6[Ih6] nPa5[Ih7] 3.Kxa5[nPh2][Ih6] Ka2[Ih7] 4.nPh1=nR[Ih6] nRb1[Ib6] 5.nRb2[Ib7]+ Kxb2[nRa8][Ic7]+ 6.nRf8[Ih7] nRf5[Ih4]+

7.Ka4[Ih3] Kb3[Ih4]# It seems difficult to make a convincing 2-solution problem under these limitations: it requires an achievable unifying element such as the returns to b2 for recapture here, but devising such motifs is hard! **17** 1.nPa6[Ih5] Ka7[Ih4] 2.Ka4[Ih3] Kxa6[nPa7][Ih2] 3.Ka3[Ih1] nPa8=nQ[Ih2] 4.nQa7[Ih1] Kxa7[nQd8][Ih2] 5.nQd7[Ih1]+ Ka8[Ih2] 6.Ka4[Ih3] nQb5[Ih1] 7.Kxb5[nQd1][Ih2] nQe1[Ih2] 8.Ka6[Ig3] Kb7[Ih2]# **18** 1.Ka5[Ih4] Ka7[Ih3] 2.nPa3[Ih2] Ka8[Ih3] 3.nPa2[Ih2] nPa4[Ih4] 4.Kxa4[nPa7][Ih3] Kxa7[nPa2][Ih2] 5.Ka5[Ih3] nPa3[Ih4] 6.Ka4[Ih3] Ka6[Ih2] 7.Kxa3[nPa7][Ih1] nPa8=nR[Ih2] 8.nRa7[Ih1] Kxa7[nRa1][Ih2]# Four captures in a single sequence is the most I could obtain.

**This issue's originals**

The T&M h#2s (especially **2**) show considerable dynamism. The final positions of **3** are not very different from the diagram, but getting there is tricky. Yes, **4** features castling... but with a twist. Geoff's original does not present an AUW but offers a remarkable transformation with such slender means. Many readers will know that **6** is in a style which I have been studying for years, but as I consider this to be one of my best compositions I propose to leave it to speak for itself. It is probably too hard for solving but is easy enough to "read". In the (*very* easy!) ser-h# the introductory move is there to add to the interest but also to ensure that all the pawns must be neutral ones.

The idea of the imitator problems was to make this type less offputting. In the diagrams sideways movement is impossible, as the imitator is blocked by the board edge. The various rebirth conditions are exploited so as to allow a promoted neutral unit to appear in a place where it *can* move sideways! Thus in **8** the WK's captures cause rebirths on e1. They are different in set and play: a rather obvious mate is changed to a more surprising one. In **9** captures by both kings lead to different promotions and a rather odd sort of echo. Another pair of promotions leads to some subtle play in **10**, and the complementary duo appears in **11**. The next two (**12** & **13**) are a matching pair in which the set/actual change is not in the type but in the place of promotion. A round trip by the promoted neutral unit appears in **14**. The four longest problems all contain striking manoeuvres – by the nP in **15**, by two promoted units surprisingly returning to the same square so as to be recaptured in **16**, in **17** by the promoted unit which is recaptured by both kings, and (best of all, perhaps?) by the yoyoing nP in the final problem. I hope readers enjoy this set of superminiatures as much as I enjoyed composing them! What I dislike about imitators is the use of material simply to block their unwanted moves – there are no such units here! Readers who are also composers may like to experiment further in this field: there are of course other rebirth conditions which I have not investigated.

All these originals have been tested by Popeye version 4.65.

# Definitions

## Problem types:

**Helpmate (h#):** Black plays and helps White to mate him in the stated number of moves, unless that number ends in "½", when it is White who starts. An asterisk (\*) indicates setplay, which would work (in half a move fewer) if it were the other side's turn to move.

**Sereshelpmate (ser-h#):** Black plays a series of the stated number of helpful moves while White remains still; then White mates in one. Black may check only on the last move. In some cases (such as problem 7 here) White is required to make a single move before the black series starts.

## Conditions:

**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.

**Circe (rebirth squares):** Captured units are reborn on 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. (NB: Orthodox neutrals are not fairy pieces!) 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.

**DiagramantiCirce:** As antiCirce except that the rebirth square for the capturing unit is that which it occupies in the diagram position.

**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 e4 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.

**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.

**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.

**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). Thus it has no real piece-like characteristics.

**Antipodean Circe:** The rebirth square is the one at a distance of 4,4 from the square where a unit is captured (its "antipodes" – a unique location). For c5 the antipodes is g1, for e2 it is a6 and so on. If the rebirth square is occupied the capture is normal.

**Diametral Circe:** The rebirth square is the one which, with respect to the usual Circe rebirth square, stands at an equal distance (in a straight line) beyond the midpoint of the board. Thus for f2 it is c7, for d8 it is e1 and so on. If the rebirth square is occupied the capture is normal.

**Vertical Mirror Circe:** The rebirth square is the one which, with respect to the usual Circe rebirth square, is its reflection in the vertical line dividing the king's side from the queen's side. Thus for f2 it is c2, for d8 it is e8 and so on. If the rebirth square is occupied the capture is normal.

**Mirror Circe:** The rebirth square is the one for the equivalent unit of the other colour. Thus for the capture of a WQ it would be d8, not d1; for the capture of a black a-pawn it would be a2.

## 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. For rebirths neutrals are (temporarily) of the colour opposite to that of the capturing piece.

## 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 any one unit (the hurdle) to the next square beyond.

**Locust L (=Queen-locust):** a piece which moves only to capture. It lands on the same squares as a grasshopper (see above), but the arrival square must be empty, because the locust captures its hurdle, which must of course be of the other colour.