

# FAIRINGS...

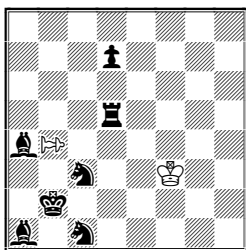
N° 43: May 2015

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Compositions in future will surely be read, not solved (at least by humans), so please do read the long problems this time! Circe & antiCirce are abbreviated to "C" & "aC"; ♁ = neutral pawn; \* shows a set mate in one. Definitions are at the end, and conditions (if any) mostly above the diagrams. Best wishes to all.

1. Couscous aC



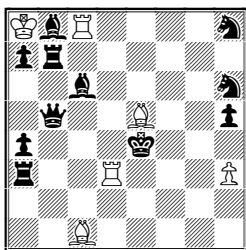
h#2 b) ♁f1 c) ♁c1>a3  
berolina pawn ♁

1 a) 1.Sb5 BPxb5-g8=Q 2.Rd1 Qb3# b) 1.Rb5 BPxb5-a8=Q 2.Bd1 Qa2# c) 1.Bb5 BPxb5-c8=Q 2.Sd1 Qc2# Cycle on b5 & d1. It seems impossible to use an ordinary white pawn. 2 1.Sc4 bxa8=B/R 2.Se3 B/Ra1#, 1.B/Rb6 b8=B/R 2.B/Re3 B/Rb2# & 1.Bc8 bxc8=B/R 2.e3 B/Rc3#. This promotion task (and the next) may well have been shown before: Information, please! 3 1.B/Ra7-a8 bxa8=R/B 2.Rh8-g8 R/Bf3#, 1.R/Bd6-d5 b8=R/B 2.R/Bd5-g8 R/Bf4# & 1.B/Rc4-c8 bxc8=R/B 2.R/Bb3-g8 R/Bf5#.

4.Pierre Tritten & CJF

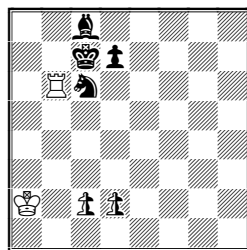
5. Couscous aC(Cheylan)

6. T&M + PWC

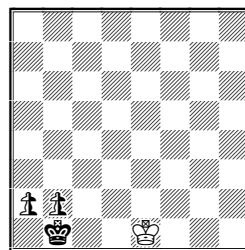


h#2 T&M b)rotate 180°

4 a) 1.Qxe5-b2 Rxb8-f4+ 2.Kxf4-h4 Bxb2-f6# b) 1.Qxe6-e1 Bxb6-c6+ 2.Kxc6-a8 Rxe1-e8# Black clears lines for White. 5 1...Ka1 2.nPd1=nR+ nRd3 3.Sd8 nPxd3-a8 =nS# & 1...Kb2 2.nPd1=nQ nQd3 3.Se7 nPxd3-d8=nB#. 6 1.Ka1 2.nPb1=nB 3.nBh7 4.nBg8 5.nBxa2-a4[nPg8=nQ] 6.nBb3 nBxg8-h8[nQb3]# & 1.nPa1=nB 2.nPxa1-g7 [nBb2] 3.nPg6 4.Kxb2-h8[nBb1] 5.nBf5 6.nPxf5-b1=nQ[nBg6]+ nBxb1-a1[nQg6]#.

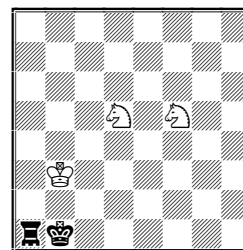


h#2½ 2 solutions



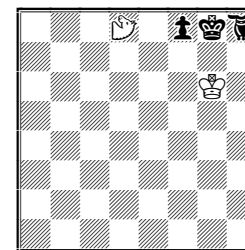
ser-h#6 2 solutions

7. PWC



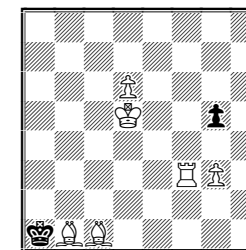
ser-h#7 b)-d) see text!  
R/B-hunter ♁

8. PWC



ser-h#11 antelope ♁  
2 sols B/R-hunter ♁

9. Couscous aC



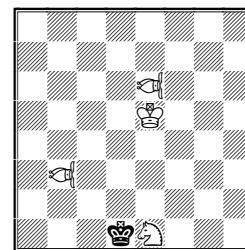
ser-h#12 \*

7 a) 1.R/Bd4 2.R/Bd3 3.R/Bxf5[Sd3] 4.R/Bf3 5.R/Bxd5[Sf3] 6.R/Ba8 7.R/Ba1 Sd2#  
b) 1.R/Bh3 2.R/Bc8 3.R/Bxc4[Sc8] 4.R/Be6 5.R/Bxc8[Se6] 6.R/Bc3 7.R/Bh8 Sf6# c)  
1.R/Bh2 2.R/Be5 3.R/Bxc7[Se5] 4.R/Bc4 5.R/Be6 6.R/Bxe5[Se6] 7.R/Bh8 Sf6# d)  
1.Ka6 2.R/Ba7 3.R/Bb8 4.Ka7 5.R/Bxb3[Sb8] 6.R/Bd5 7.R/Ba8 Sc6# Four round trips.  
8 1.B/Rc3 2.B/Rd2 3.B/Rxd8[ANd2] 4.B/Rc7 5.B/Rf4 6.B/Rxd2[ANf4] 7.B/Rd3  
8.B/Rf1 9.B/Rxf4[ANf1] 10.B/Rh2 11.B/Rh8 ANc5# & 1.B/Rd4 2.B/Rd6 3.B/Rxd8  
[ANd6] 4.B/Rb6 5.B/Rb8 6.B/Rxd6[ANb8] 7.B/Rh2 8.B/Rh8 9.B/Rg7 10.Kh8  
11.B/Rg8 ANe4# Round trips again, by the other hunter this time. 9 Set: 1...Bxg5-  
g7# (Rf3 guards f1). Sol.: 1.g4 2.gxf3-h1=S 3.Sxg3-g2 4-7.S-h4-f5-g7-e8 8.Kb2 9.Kc3  
10.Sxd6-d2 11.Sf3 12.Se1 Kc4# In the solution the S shields each K in turn.

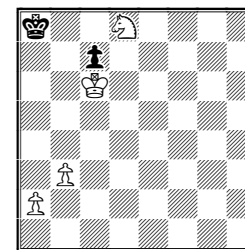
10. PWC+Symmetry aC

11. PWC+Diagram aC

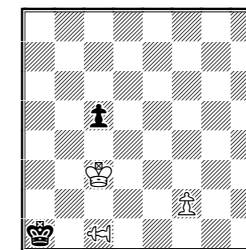
12. PWC+Diagram aC



sh#23 fers< ♁ b) ♁b3>g3



ser-h#40



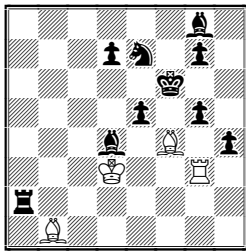
ser-h#46 equileaper ♁

10 a) 1.Kxe1-d8[Sd1] 2.Ke7 3.Kxe6-d3[FEe7] 4.Kd2 5.Kc1 6.Kxd1-e8[Sc1] 7.Kxe7-  
d2[FEe8] 8.Kxc1-f8[Sd2] 9.Kxe8-d1[FEf8] 10.Kc1 11.Kb2 12.Ka3 13.Kxb3-g6[FEa3]  
14.Kf7 15.Kxf8-c1[FEf7] 16.Kc2 17.Kc3 18.Kxd2-e7[Sc3] 19.Kf8 20.Kg7 21.Kxf7-  
c2[FEg7] 22.Kb2 23.Ka1 FEb2# b) 1.Ke2 2.Kf1 3.Kxe1-d8[Sf1] 4.Ke7 5.Kxe6-d3  
[FEe7] 6.Ke2 7.Kf3 8.Kg2 9.Kxf1-c8[Sg2] 10.Kd7 11.Kxe7-d2[FEd7] 12.Ke2 13.Kf3  
14.Kg4 15.Kh3 16.Kxg3-b6[FEh3] 17.Kc7 18.Kxd7-e2[FEc7] 19.Kf3 20.Kxg2-b7  
[Sf3] 21.Kxc7-f2[FEb7] 22.Kg2 23.Kh1 FEg2# Sixteen BK round trips in all, of which  
eight are multiple. With exact echo mates, a symmetry condition and symmetrical

twinning, it is surprising that the solutions are so different, but of course the two symmetries are not the same! [Solutions to 11 and 12 are on the next page.]

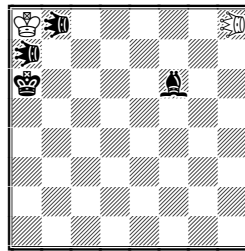
**11** 1.Ka7 2.Ka6 3.Ka5 4.Kb4 5.Kc3 6.Kxb3-a8[Pc3] 7.Ka7 8.Ka6 9.Ka5 10.Ka4 11.Ka3 12.Kxa2-a8[Pa3] 13.Ka7 14.Ka6 15.Ka5 16.Ka4 17.Kb3 18.Kxa3-a8[Pb3] 19.Ka7 20.Ka6 21.Ka5 22.Kb4 (legal because the Pc3's diagram square b3 is now occupied) 23.Kxc3-a8[Pb4] 24.Ka7 25.Ka6 26.Ka5 (again the Pb3 makes this legal) 27.Kxb4-a8[Pa5] 28.Ka7 29.Ka6 30.Kxa5-a8[Pa6] 31.Ka7 32.Kxa6-a8[Pa7] 33.Kb8 34.Kxa7-a8[Pb8=Q]! (the Pb3 still protects the BK) 35.Ka7 36.Kxb8-a8[Qa7] 37.Kb8 38.Kc8 39.Kxd8-a8[Sc8] 40.Kb8 b4#! An unexpected "battery" mate, in which the knight does not need to guard the queen (who guards herself); rather it guards the square where it stands!  
**12** 1.Ka2 2.Ka3 3.Ka4 4.Kb5 5.Kc6 6.Kd5 7.Ke4 8.Kf3 9.Ke2 10.Kd1 11.Kxc1-a1[ELd1] 12.Ka2 13.Ka3 14.Ka4 15.Ka5 16.Kb6 17.Kc6 18.Kd5 19.Ke4 20.Kf3 21.Ke2 22.Kxd1-a1[ELe2] 23.Kb1 24.Kc1 25.Kd1 26.Ke1 27.Kxf2-a1[Pe1] 28.Kb1 29.Kc1 30.Kd1 31.Kxe1-a1[Pd1] 32.Kb1 33.Kc1 34.Kxd1-a1[Pc1] 35.Kb1 36.Kxc1-a1[Pb1] 37.Ka2 38.Kxb1-a1[Pa2] 39.Kb1 40.Kc1 41.Kd1 42.Ke1 43.Kf2 44.Ke3 45.Kxe2-a1[ELe3] Kc2# Forced to return repeatedly to a1, the BK must choose carefully which way to leave again. The equileaper must be moved out before the pawn can be brought in.

### 13. Pierre Tritten



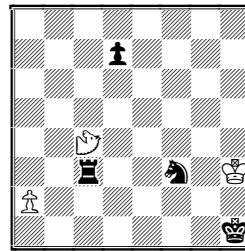
h#2 Couscous  
 b) ♙g7>f5

### 14. Sébastien Luce



h#7 2 solutions  
 PWC locust ♟️♟️

### 15. Klaus Wenda



hs#6  
 antelope ♞

**13** a)1.exf4[Bf7] Kxd4[Be1] 2.Bxg3[Rf8] Bxg8[Bf1]# b)1.hxg3[Rg7] Bxa2[Rf1] 2.Rxf4[Bh8] Rxg8[Bh1]# Cunning and unexpected mutual battery building, which may well be an original idea in this type. Every move is genre-specific. Notice the skilful use of the WK, too. Most composers would have wanted to send this for publication where it would gain an award.  
**14** a)1.Kb5 Lxf6-e5[Bh8]+ 2.Bxe5[Lh8] Lxe5-d4[Bh8] 3.Bf6 Lxf6-g7[Bd4] 4.Lxg7-h7[La7] Lxd4-e3[Ba7] 5.Ka4 Kxa7[Ba8] 6.Bd5 Ka6 7.Bb3 Lxb3-a3[Be3]# & 1.Bd8 Lxd8-c8[Bh8] 2.Ka5 Kxb8[La8] 3.Be5+ Kxa8[Lb8] 4.Lxc8-d8[Lb8] Lxe5-f4[Bb8] 5.Bc7 Kb7 6.Bd6+ Kxa7[Lb7] 7.Bb4 Lxb4-a4[Bf4]# Surely the best of a number of locust problems in this style which have been seen in these pages, going back to *Fairings* 14/17 (2011). This one is very economical and well worth studying closely.  
**15** 1.a4 d5 2.a5 d4 3.a6 d3 4.a7 d2 5.a8=AN d1=AN 6.ANe5+ Sxe5# A further very neat miniature in Klaus's series of

matching promotions with excelsiors. This setting also works for the fiveleaper, which can make the same moves as an antelope. The helpselfmate seems to lend itself very well to this type of theme.

## This issue's originals

The rather complicated twinning for **7** is as follows: b) rotate the position 180° (a1=>h8), c) then move Sc4>c7 & d) then rotate by 90° (a1=>h1), bringing the BK to a7. In the case of **1**, I am rather hoping that someone will be able to revise it so as to avoid the berolina pawn. Problem **4** arose from another of Pierre's brilliant inspirations in T&M. Problem **5** is merely a neutral AUW, but the first moves are interesting. Otherwise we have straightforward promotions, echoes (distant in **6**) and round trips, with much activity but little depth, except perhaps in **11**. I am currently composing only rarely, so please do not expect another issue until the autumn at least.

The lively inspiration in Visitors' Corner (**13-15**) brightens things up very nicely. The three composers here have the knack of making things look easy when they are not. Many thanks to them all for their continued interest in *Fairings*.

All these problems have been tested by Popeye. Note that that WinChloe sometimes uses a different priority in the case of more than one fairy condition. The order given here indicates the priority intended.

## 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.

**Seriesshelpmate (ser-h# or sh#):** Black plays the stated number of helpful moves while White remains still; then White mates in one. Black may check only on the last move.

**Helpselfmate (hs#):** White plays first and Black helps until he is forced to mate White on his last move.

### Conditions:

**Circe (its rebirth squares are used in several other conditions):** A captured unit is reborn on its 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 (a basis for several conditions):** After a capture the capturing piece (Ks included) must immediately be removed to its Circe rebirth square (see above). This square must be vacant, else the capture is illegal.

**Couscous:** A captured unit reappears on the Circe rebirth square of its capturer. If the rebirth square is occupied the capture is normal. Pawns reborn on promotion squares are promoted instantly, at the choice of the capturer.

**CouscousantiCirce:** 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. The **Cheylan** sub-type has the additional provision that a capture by a unit on its own rebirth square is not allowed.

**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.

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

**SymmetryantiCirce:** As antiCirce except that the rebirth square for the capturing unit is the one which lies at an equal distance (in a straight line) beyond the board's midpoint. Thus a capture on c4 produces a rebirth on f5.

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

#### 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 take the colour opposite to that of the capturing piece.

#### Unorthodox pieces:

**Berolina Pawn BP:** A pawn which moves diagonally, captures straight ahead and promotes normally.

**Hunter [X/Y]:** In the name "X/Y-hunter" two different pieces are indicated as X and Y. The hunter moves as the first-named piece when going towards the opponent (i.e. down the board for Black, up the board for White) and as the second piece when retreating (i.e. down the board for White, up the board for Black). Horizontal moves are not allowed.

**Antelope AN:** a (3,4/4,3)-leaper, thus a1 to d5 or e4.

**Fers FE:** a (1,1)-leaper, thus a1-b2. (Bishops are fers-riders.)

**Equileaper EL:** Leaps directly, on *any* straight line, to the square which is an equal distance beyond any one other unit. No line effects are possible: the line is mentioned only so as to help determine the arrival square. (This piece is also wrongly known as "non-stop-equihopper" – it is **not** a hopper!)

**Fiveleaper 5L:** Leaps to any square at a distance of (0,5/5,0) or (3,4/4,3), thus a1 to a6, d5, e4 or f1.

**Locust L:** Uses Q-lines but moves **only** to capture, by hopping over and removing an adverse unit and landing on the next (necessarily empty) square on the line.

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#### **Special Request:**

I am planning an article for *The Problemist*, featuring the sequential albino and pickaninny, i.e. problems (necessarily with unorthodox elements but not necessarily with help-play) in which the same pawn plays the four thematic moves one after the other. [Examples may be found in *Fairings* 39.] If you have composed (and published) such problems please let me know, so that I may quote them. If you would like to contribute such problems as originals to *Fairings* you are welcome to do so. In this case the usual restriction (to authors with whom I have worked jointly) does not apply, but of course there is no tourney. Thank you in advance.