



Contents

From Variables to Total Invisibles.....	p.835
A hybrid between parryh-ser problems and series PGs	p.840
TT3 Murfatlar.....	p.842
En bref.....	p.843
WCCT11 retro section – Examples.....	p.845

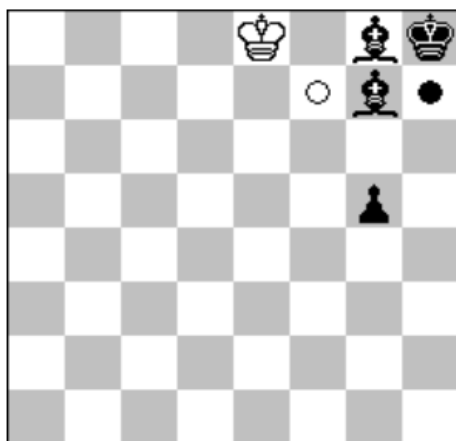
From Variables to Total Invisibles

Eric Huber and Vlaicu Crisan - two valuable contributors to our magazine – sent this interesting article which sheds light on a very nebulous field for many of us.

Vlaicu (b. 1973) is titled International Master for chess composition from 2016. He is currently the fairy editor of Japanese chess problem magazine Problem Paradise. Eric (b.1971) is FIDE Master for chess composition. Organizes and judges with Vlaicu the yearly Tzuica Tourney, dedicated to helpselfmates (Red.)

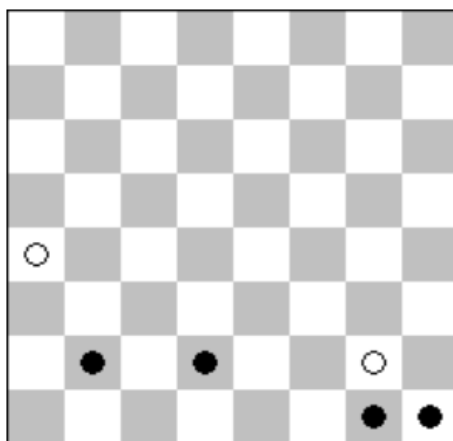
In the initial position of a chess composition, the solver usually knows all the elements: what and where are the white pieces, what and where are the black pieces, the aim and the stipulation. However, in 1992 the Japanese composer Tadashi Wakashima suggested the **Variable**. The Variables are pieces for which we know the color (either white or black) and the position, but we don't know the type. During the solution, based on several deductions, the solver must infer the Variable's type. We shall start with three compositions by the inventor. In **v1**, the black Variable executes a switchback in order to demonstrate it is a Rook or a Bishop, while the white Variable is a pawn promoting to Knight, respectively a Queen. The Variables are particularly well suited for serial problems. In **v2**, after the first two moves, we discover the real type of the white Variables, but revealing the type of black Variables requires some particular moves. Note how the presence of white King on c1 is decisive. I still remember solving **v3** – it was a fascinating experience to discover the two echo stalemates *[it is about Vlaicu in this last sentence, Red.]*

v1) Tadashi Wakashima
Comm, The Problemist 1992



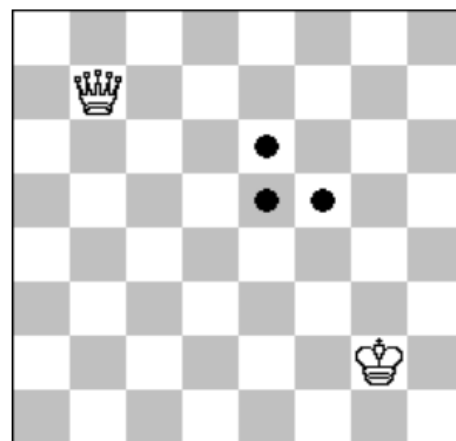
2+5 h#2
b)Bg7→ a1, 1+1 Variables

v2) Tadashi Wakashima
1st Prize, The Problemist 1995



2+4 ser-s#19
2+4 Variables

v3) Tadashi Wakashima
3rd Prize, Phenix 1993



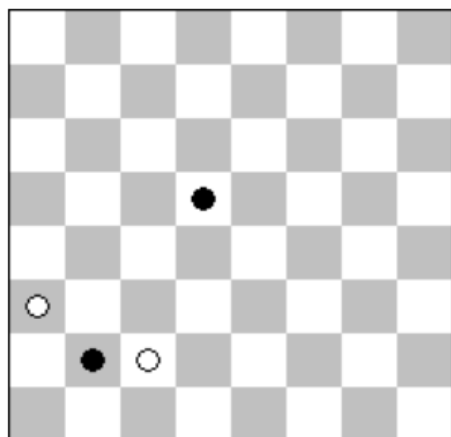
2+3 ser-s=11
0+3 Variables, 2 sol

Sol **v1**: a) 1.Vh5 (bV=QRP) Vf8 (wV=QRP, bV ≠Q) 2.Vh7(bV=R) Vg6(wV=S)#
b) 1.Ve4 (bV=QB) Va2 (wV=QB, bV ≠Q, bV=B) 2.B4h7 Vxa1(wV=Q)#
v2: 1.Vgg3 (wVg3=KQRP) 2.Vgb3 (wVa4=K, wVb3=QR, bVb2≠S, bVd2≠K, bVg1≠K, bVb2≠KS, bVh1=K, wVb3=R) 3.Kb4(bVd2≠QB) 4.Kc3(bVb2≠QB) 5.Kd3(bVd2≠R) 6.Ke2(bVg1≠S) 7.Rf3 8.Rf1 9.Kd1 10.Kc1(bVb2≠P, bVb2=R, bVd2≠P, bVd2=S) 11.Kd1 12.Ke2 13.Rf2 14.Rg2 15.Kf2(bVg1≠QB, bVg1=R) 16.Kg3 17.Kh3 18.Rxd2 19.Rh2+ Rxh2#

Sol **v3**: 1.Kf2(bVf5≠QR) 2.Ke3(bVe5≠QR, bVf5≠S) 3.Kd4(bVe5≠KQBP, bVe5=S, bVe6≠S) 4.Kd5(bVe6≠KQBP, bVe6=R, bVf5=K) 5.Kd4 6.Ke3 7.Kf2 8.Kg3 9.Kh4 10.Kh5 11.Qf3 Sxf3= 1.Qf3(bVf5≠K) 2.Kf2 3.Ke3(bVe5≠QR, bVf5≠S) 4.Ke4(bVe5≠K, bVf5≠KQBP, bVe6=K, bVf5=R) 5.Kd4(bVe5≠BP, bVe5=S) 6.Kc5 7.Kb6 8.Kc7 9.Kd8 10.Ke8 11.Qc6 Sxc6=

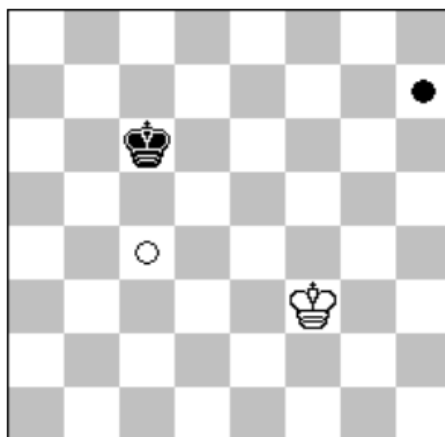
Surprisingly or not, this invention didn't catch the fancy of too many composers, despite the interesting effects displayed. It wasn't until 2000 that some Australian and British composers tried their hand at Variables. A possible reason is that the chess compositions with Variables can't be checked by computer programs. We conclude the first part of the article with two problems with only four pieces on the board (so-called Wenigsteiner). In **v4**, each white Variable plays alternatively the role of a King and a Queen. It's fascinating to see how the play is double aimed: to reveal the type of the Variables and build the final position. Variables can be combined with other fairy conditions as well – in **v5**, with the help of Transmuted Kings we can discover all the possible piece types in the twins in the most economic possible presentation.

v4) Geoff Foster
The Problemist 2010



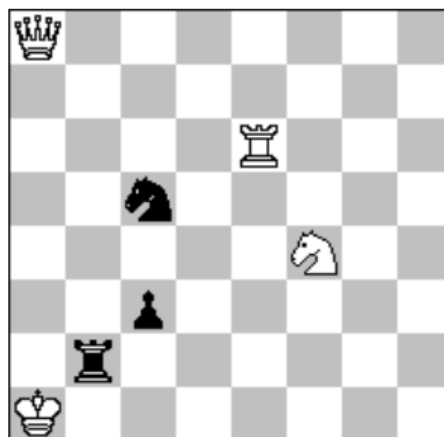
2+2 hs=4.5
2+2 Variables, 2 sol

v5) Yoshikazu Ueda
Problem Paradise 1997



2+2 h#2
Transmuted Kings
1+1 Variables
b) bVh7→g7 c) bVh7→b7

i1) Atsuo Hara
3rd HM , Sake 2009



4+4 h#2
0+1 Invisibles, 3 sol

Sol **v4**: bVb2≠K, bVd5=K, bVb2≠Q

1...Kc4 (wVa3≠S, wVc2≠QR) 2.Vaa5(wVa5=QR, wVc2=K, bVb2≠R) Va4(bVa4=S) 3.Kb1 Kb3 4.Ka1 Ka3 5.Vac3(wVc3=Q) Sxc3=

1...Vbb5(bVb5=R, wVc2≠K, wVa3=K) 2.Vcd3(wVd3=QB) Kc5 4.Ka2 Kb4 4.Ka1 Ka4 5.Vda3(wVa3=Q) Kxa3=

v5: wVc4≠Q (because otherwise wK will be self checked)

a) 1.Vg5(bVg5=S, wVc4≠R)+ Kd4 2.Kd6(wVc4≠S) Vc5(wVc5=P)#

b) 1.Kh6(wVc4=R) Kg3(bVg7≠QR) 2.Vg6(bVg6=P) Rh4#

c) 1.Kd7 Kf7(bVb7=Q) 2.Qc6 Ve6(wVe6=B)#

Sol **i1**: black Invisible=bK

1.Rb5 Rb6 2.Ixb6(bIb6=K) Sd5#

1.Rc2 Sd3 2.Ixd3(bId3=K) Qd5#

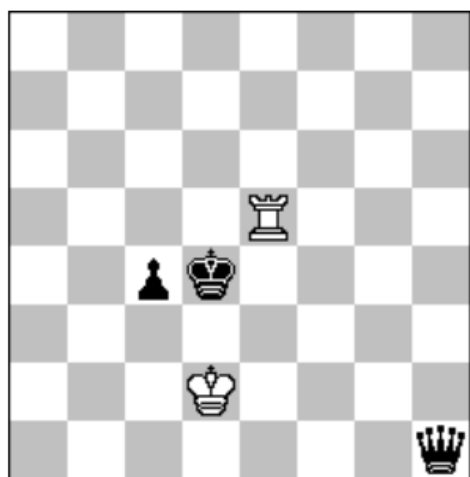
1.Rh2 Qh1 2.Ixh1(bIh1=K) Re1#

In 2009, the Japanese composers raised the bar: what if we don't know the initial position of the Variable? They called this new invention **Invisible** and launched a thematic tournament featuring this piece during the 52nd WCCC Rio de Janeiro 2009. The Sake tournament from 2009 was undoubtedly a great success.

Definition (Invisibles(I)): *Beside ordinary units, a given number of Invisible pieces are on the board, their identity and whereabouts being not known. Moves are played so as to determine partially or totally the identity and location of the Is, in order to finally achieve with certainty the stipulated aim. An I may play a quiet move denoted 1.I~~ (a priori we don't know which I moved to what square), or may capture a visible unit (1.Ixd5) to show its arrival square. An I remains I until both its identity and whereabouts are determined, in this case it is revealed and becomes an ordinary piece. The notation expresses what we know, and only what we know, all must be deduced, not simply asserted through the notation.*

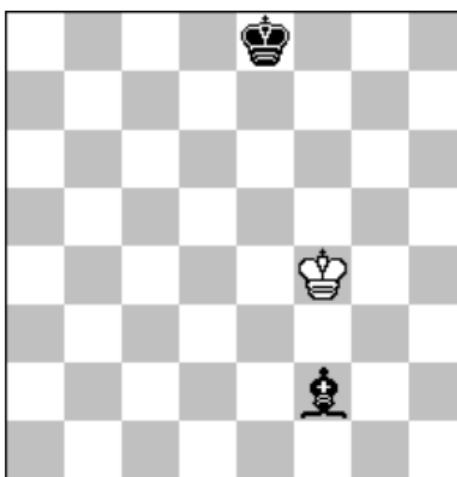
The easiest way to use an Invisible is to hide the black King from the board. By using this trick, a cyclic Zilahi can be economically shown without any twinning, as in **i1**. More difficult is the theme of **i2**, where an Invisible is revealed as all four types of pieces. The authors coined this theme *Alluminvisiblung*, in tongue-in-cheek analogy with Allumwandlung. Please note that in the first solution, the white Invisible cannot be a Bishop or Knight, because it would mean that before the black King was already in check.

i2) V. Crisan & E. Huber
4th HM, Sake 2009



3+3 h#2
1+0 Invisibles, 4 sol

i3) René J. Millour
Springaren 2013



1+2 h#2
1+2 Invisibles
b) wKf4 → e4

Sol **i2**: 1.Qa1 Ixa1 (wIa1≠BSP) 2.c3+ Ixc3(wIc3=Q)#

1.Qe4 Ke2(wIe3≠QBP) 2.c3 Ixe4(wIe4=R)#

1.Kc5(wId5≠QR) Ixh1(wIh1=B) 2.Kd4 Rd5#

1.Qd5 Rf5 2.Ke4 Rf4(wId3≠QRBP, wId3=S)#

i3: a) 1.Be1 Kg5 2.Bd2 Kh6 (Ie3) 3.Kg8(bIf8=R) I~~ (bIe3, wI left h7=R) 4.Kh8 Ixf8(IIf8=R)#
The white move 3 was **3. ...Rh7-f7**, revealed in the end of solution.

b) 1.Bg3 Ke5(IIf4) 2.Kc8(bId8=R) Kd5 3.I~~ (wI on d6 or d7, wI≠QR, bIf4≠SBRQ, bIf4=P) Kc6 4.Bb8(wI on d7=S) Sb6#

Castling is a very convenient move to reveal the identity of one Invisible. One of the most prolific masters of Invisibles is the French composer René Millour. He won the Wenigsteinerjahrespreis three consecutive times with very complex Invisibles problems (2015-2016-2017) which we cannot include here, but we recommend their analysis - see the awards on <http://www.wenigsteiner.de/> In **i3**, René Millour was able to extend Margus Sööt's work from 2009 with a twin featuring the long castling and adding a third [black] Invisible.

Moreover, the Invisibles can be used also in strategic compositions - see **i4**. René also had a significant theoretical contribution in clarifying the rules of Invisibles. After his discussion with Tadashi Wakashima, they eventually agreed that the identity of the Invisible can be solely ascertained by the moves and not the stipulation of the problem. The last composition from the second part features the combination of Invisibles with a Pao.

i4) René J. Millour

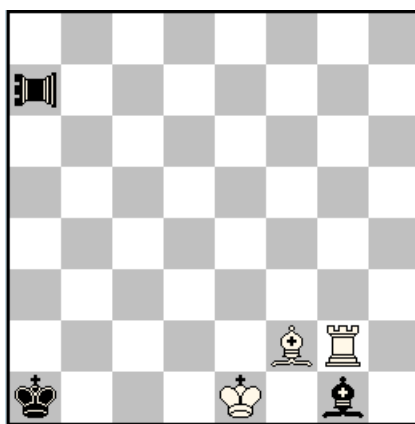
1Prize Bernd Ellinghoven 64 JT
feenschach 2017/2018



7+14 hs#4.5
2+1 Invisibles, 2 sol

i5) Tadashi Wakashima & René J. Millour

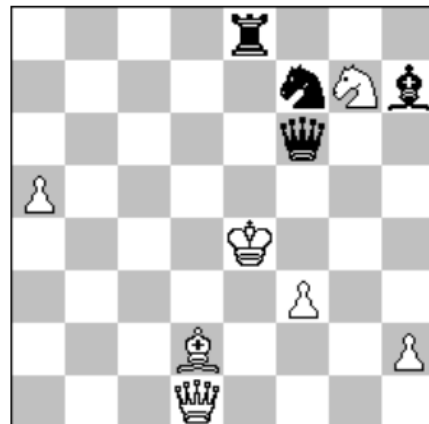
René J. Millour
Julia's Fairies 2015



6+3 h#2
2+0 Invisibles, 2 sol
Pao a4

ti1) Ofer Comay

3rd HM , Sake 2018



7+4+3 h#2
3 Total Invisible, 2 sol

Sol **i4**: 1...Bb8(I on g1, I on g2) 2.Ixb8(wIb8=K) Ra1 3.Ba8 I~~(bI on diagonal b7-f3, bI=QB, wI on g1) 4.Kb7 (bI was captured on b7) Qa3 5.Kb8+ Qxa8#

1...Ra2(I on g1, I on g2) 2.Ixa2 Bg7(wIa2=K) 3.Ra1 I~~(bI on line b1-f1, bI=QR, wI on g2) 4.Kb1 (bI was captured on b1) Qf6 5.Ka2+ Qxa1#

i5: 1.PAOh7 Ba7 2.PAOxa7 (one wI was captured on h7, there is another wI between b7-g7) Ixg1# (I g1=PA coming from g7), 1.Bxf2+ Rxf2 2.PAO f7 Kg1# (Kg1# is actually O-O#, there is another wI on f line)

Sol **ti1**: 1.Re6 (TI on e5, TI on f5/g6) Qg1 2.TI xh2 (TIh2=bB) TI~~ (wTI on e5, TIg6=bK, wTIe5=wS coming from g4)

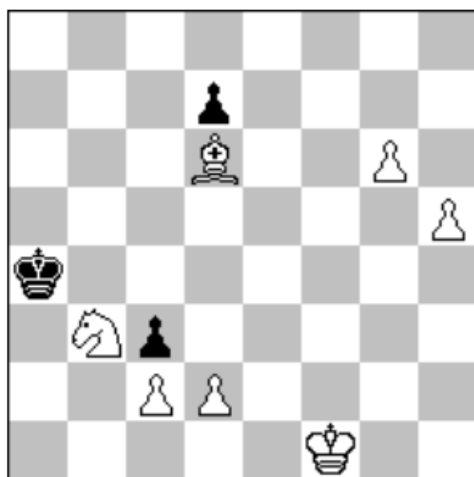
1.Bg6 (TI on e5/e6/e7, TI on f5) Bb4 2.TIxa5(TIa5=bR) TI~~ (wTI on f5, TIe7=bK, wTI f5=wS coming from d6)

In 2018, the Japanese composers raised the bar even higher: what if we don't even know the color of the Invisible? They called this new invention **Total Invisible** and launched a thematic tournament featuring this piece(s) during the WCCC Ohrid 2018. After the 2018 Sake tournament, Thomas Maeder undertook the challenge to program Popeye to be able to cope with the Total Invisibles. As expected, cooks were found for several compositions, but some of them miraculously resisted.

Among them, **ti1** is a beautiful orthogonal-diagonal helpmate with three Total Invisibles, one of which is the black King. It features superb cross-checks ending with battery mates, with a Total Invisible as the front piece! Alluminvisiblung is the theme of **ti2**, with the complete identity of both Total Invisibles being revealed only after the mating move.

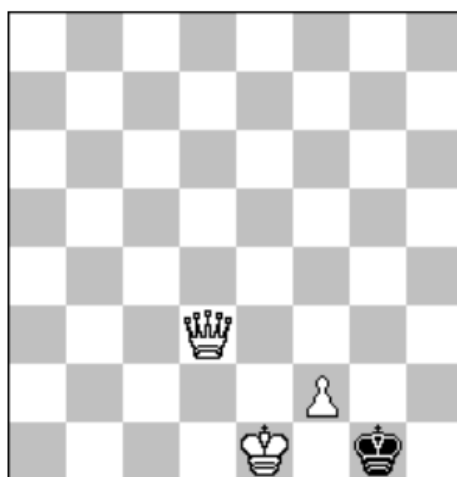
Definition (Total Invisible): The piece Total Invisible is a piece which stands somewhere on the board, but whose color, identity and whereabouts are not known. The real identity of Total Invisible is any ordinary piece (including K if there is no K on the board). It is assumed that the initial position and the sequence of moves must be legal after the true identity of every Total Invisible is revealed. After all aspects of a Total Invisible are revealed, it becomes visible and turns into an ordinary piece. In an initial position, only the total number of Total Invisibles is given. (see Sake Tourney, Ohrid 2018)

ti2) Manfred Rittirsch
3rd Prize Sake 2018 (v)



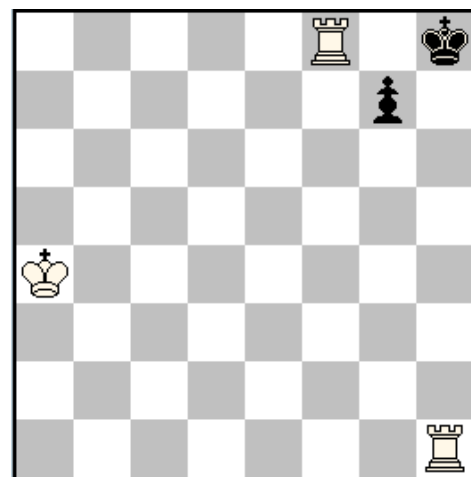
7+3+2 hs#2
2 Total Invisibles
b) wPg6→d4

ti3) V. Crisan & E. Huber
7th HM, Sake 2018



3+1+3 h#2
3 Total Invisibles
b) bKg1→g2

ti4) K. Widlert & Th. Maeder
Comm, Sake 2018



3+2+2 h#2
2 Total Invisible, 2 sol

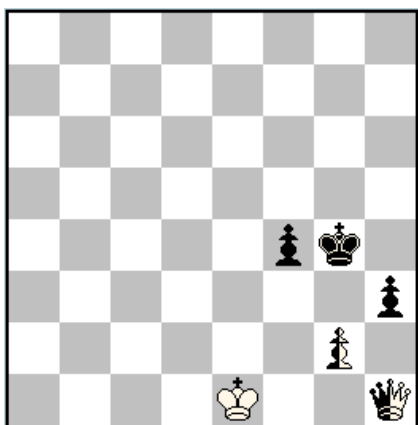
Sol **ti2**: a) 1.TlXh5 Ke2 2.TlXg6 (bTI=QB, wTI on f3/g4) TlXd7 (TId7=wB, TlG6=bQ)#
b) 1.TlXd2 Kf2 2.TlXd4 (bTI=QR, wTI on e2) TlXc3 (TlC3=wS, Tid4=bR)

ti3: 1.TlXf2 Kc1 [=0-0-0; Tlf2=bR] 2.Rh2 [TI on f1] Qf1# [bTlf1 and 2...Qxf1#]
1.Kh3 [TI on e3-g3] Kg1 [=0-0; TI on h2; Tlh2≠bQ/B/S/P, wQ/R; thus Tlh2=bR or wB/S/P.]
2.TI~~ Qg3 [bTlG3 and 2.Qxg3#]

A lovely gem achieving 0-0-0 and 0-0 in a simple setting [judge]

ti4: 1.TI~~ (one black TI) TI~~ (one white TI on g8, bTI on h2-h7) 2.TI~~ (either wSg8 and bQBh7 or wBg8 and bSh6) TI~~# A paradoxical solution, in which all moves are by TIs.

ti5) Eric Huber
Julia's Fairies 2019



1+3+2n+4 h#2.5
4 Total Invisible, 2 sol

Sol **ti5: 1...nQg1** means there is an Invisible on f1, which is not bRf1/bQf1

2.nQc5 0-0-0 Tid1=wR and there is an Invisible between wKc1 and nQc5, but it is not bR or bQ, neither bTic2, bSc3, bBc3.

3.fxg3 the fourth Invisible is captured on g3

Rd4# none of the remaining Invisibles (Tif1 and Tic3/c4) can prevent the mate by the white Rook

1...Tlxh3 the first two Invisibles are partially identified: wTlh3 and one Tif1 or Tlg1

2.gxf1=nR+ nRf3 means Tif1 has been captured and there is another Invisible on g1, but not bR/bQ

3.fxg3 the fourth Invisible was on g3 and has just been captured

Tlxg3=R the only Invisible that can capture on g3 is Tlh3 because Tlg1 is pinned, hence Tlh3=wR!

ti5 combines Total Invisibles with neutral pieces. The rule of thumb here is that the Total Invisibles can be either White or Black, but not neutral.

Thus we have seen what can be done with **Variables, Invisibles and Total Invisibles** in fairy genre. We hope the readers will be inspired to compose Invisible problems in new directions.

Vlaicu Crişan and Eric Huber - July 2020

A hybrid between parryh-ser problems and series proof games

The late **Dan Meinking** (1960-2012) has launched in 2009 the new genre named *parryh-ser*.

It is a series-mover, in which

- 1) the series-side **may give check** during the series
- 2) when checked, the idle-side must immediately **parry the threat**
- 3) the parry-move is also **helpful**
- 4) after a check-and-parry, the series-side continues the series

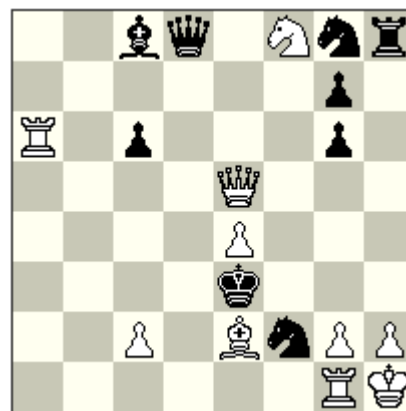
In this article, *parryh-ser* is combined with series proof games.

If a parryh-ser problem finished with a idle side move, then the stipulation changed in **parrySer-h**. The following problem is probably the first parrySer-h PG ever published.

Sol: 1.b4 2.b5 3.b6 4.bxa7 **5.axb8=S** 6.Sxd7 7.Sxf8 8.Sxh7 9.Sf6+ Kf8 10.Sd5 11.Sxe7 12.Sg6+ fxg6 13.Ba3+ Rxa3 14.Sxa3 15.Sb1 16.a4 17.a5 18.a6 19.a7 **20.a8=Q** 21.Qa3+ c5 22.Qf3+ Ke8 23.Qc6+ bxc6 24.f4 25.f5 26.f6 27.f7+ Kd7 **28.f8=S+** Kc7 29.Ra7+ Kb6 30.Ra6+ Kb5 31.e4+ c4 32.Sc3+ Kc5 33.d4+ **cxd3 e.p.** 34.Qh5+ Kd4 35.Sge2+ dxe2 36.Qe5+ Ke3 37.Sd1+ **exd1=S** 38.Be2 **39.o-o** 40.Kh1 41.Rg1 **Sf2#**

Checkmate with a promoted Knight. Valladao theme.

1) P. Răican
Special Prize, CPB 2010
version

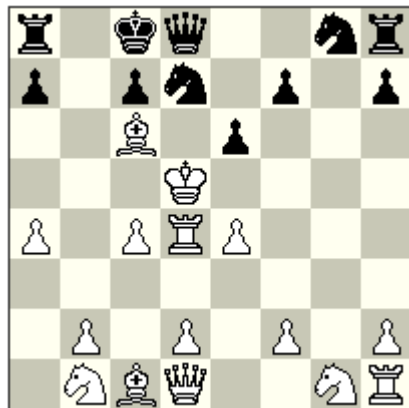


10+9

pSer-h-dia 41

2) P. Răican

Special HM, CPB 2010
version



15+11

pSer-h-dia 25

The problem number **2** has participated in the same tourney, judge: Dan Meinking.

Sol: 1.a4 2.Ra3 3.Rg3 4.Rxg7 5.Rg4 6.Rd4 7.g4 8.g5 9.g6 10.g7 **11.gxf8=S** 12.Sxd7 13.Sc5 14.Sxb7 15.Sd6+ Kd7 16.Sxc8+ Kxc8 17.Bh3+ Sd7 18.Bg2 19.Bc6 20.e4 21.Ke2 22.Kd3 23.Kc4 24.Kd5 25.c4 **e6#**

At the time, this kind of problems was verified by *rawbats*, a program by Mario Richter.

Naturally, a length record for a parryh-ser PG followed, see **3**.

3) P. Răican

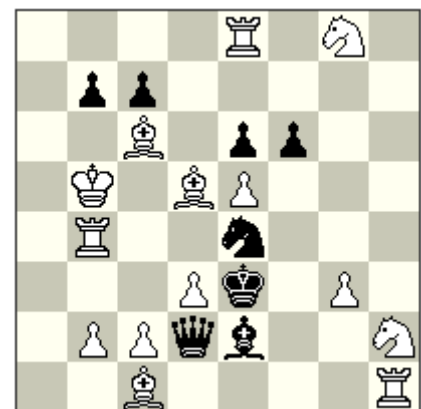
(v) CPB4/ 2014
after U. Heinonen

Sol of **3**: 1.f4 2.f5 3.f6 4.fxg7 **5.gxh8=R** 6.Rxh7 7.Rh4 8.Rb4 9.h4 10.h5 11.h6 12.h7 **13.hxg8=B** 14.Bh7 15.Be4 16.Bc6 17.e4 18.Ke2 19.Kd3 20.Kc4 21.Kb5 22.Bc4 23.Se2 24.Qg1 25.Qxa7 26.Qxa8 27.Qa3 28.Qc3 29.a4 30.a5 31.a6 32.a7 **33.a8=S** 34.Sb6 35.Sxd7 36.Sxf8+ **Sd7** 37.Sh7 38.Sf6+ **Kf8** 39.Rh8+ **Kg7** 40.Re8 41.Sg8+ **Sf6** 42.Qg3+ **Bg4** 43.d3! 44.Bh6+ **Kg6** 45.Bf8 46.Sf4+ **Kg5** 47.Se6+ **fxe6** 48.Qh4+ **Kf4** 49.g3+ **Kf3** 50.e5+ **Se4** 51.Qf6+ **exf6** 52.Sd2+ **Ke3** 53.Bc5+ **Qd4** 54.Bd5 55.Sc4+ **Kf3** 56.Rf1+ **Qf2** 57.Be3 58.Bc1 59.Sd2+ **Ke3** 60.Sf3+ **Qd2** 61.Sh2 62.Re1+ **Be2** 63.Rh1.

This is actually a length record, but with some artistic elements: Bc1 circuit, impostor Rh1.

The problem **3** was partially verified by Jacobi in this manner
stip phser-*dia 21 forsyth
rsbqkb2/pppppp2/2B5/1K6/1R2P3/8/PPPP2P1/RSBQ1BSR
stip phser-*dia 16 forsyth
2bqk3/1ppspp1S/2B5/1K6/1RB1P3/2Q5/1PPPS1P1/RSB4R
stip phser-*dia 14 forsyth
3qRBS1/1pp5/2B1pp2/1K2P3/1RB1s1b1/3P1kP1/1PP5/RS6
stip phser-dia 12 forsyth
4R1S1/1pp5/2B1pp2/1K1BP3/1R2s3/3P1kP1/1PPqb2S/2B4R

Of course, **phSer-dia** could be combined with fairy conditions. But the examples will follow in the next issue.



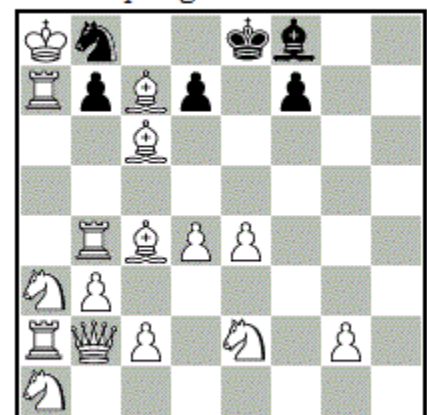
14+8

phSer-dia 63

1 - P0008560

Unto Heinonen

Springaren 1996



(16+6)

ser-BP in 53

Murfatlar Tourney for Proof Games - 3rd edition

This year, the World Congress of Chess Composers was canceled. But our tourney must go on.

Theme: Proof Games in which **Point Reflection** condition must be presented. The authors could add another fairy condition, but not fairy pieces.

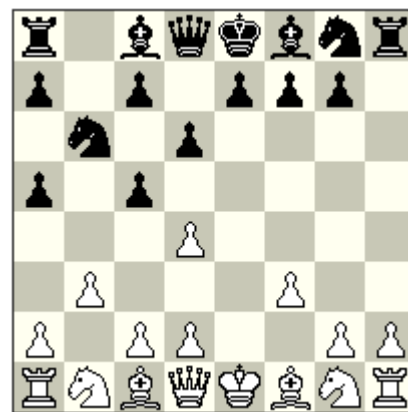
Definition: When two pieces of any colour stand on the squares which are symmetric to the central point of the chessboard (e.g. a1-h8, g3-b6), they exchange their role (i.e. power of movement). A Pawn on the first rank and its corresponding unit on the eight rank cannot move by themselves. Only non-reflected K and R can castle, and only non-reflected Ps can make *en passant* captures.

Examples:

1) O'Donovan: 1.b3 h6 2.Ba3 he3 3.Bd6 e3-c5 4.Bg3 d6 5.f3 Sd7 6.e2-d4 b6 7.Be2 ba5 8.Be2-c1 Sb6 9.Bg3-f1.

Here, this condition is skilfully used to show Bishop Platzwechsel. Jacobi+ in about 34 hours.

1) Anna O'Donovan
The Problemist, March 2020



16+16 PG8.5
Point Reflection

2) P. Răican
StrateGems 89/2020



13+15 PG22
Point Reflection

2) Răican: 1.e4 Sh6 2.Bb5 Sf5 3.Bc6 bxc6 4.c4 Ba6 5.cd6 Bc4 6.dxe7 Bxe7 7.dh6 Bh4 8.Bg5 Ke5 9.Qd4+ Kb5 10.Sd2 Bc4-e5 11.Rd1 Be8 12.Rh5 Bxf2+ 13.Ka1 cg3 14.h4 Qa5 15.hf4 Qa3 16.R5h2 a4 17.h3 Ra5 18.Bh4 g5 19.Qg7+ Rb4 20.bf6 Rg8 21.Qh8 Rg6 22.Ke5 Sd4#

Triple Bristol on file a (QPR), triple Bristol on diagonal a1-h8 (QPK), Bristol on file h (RP), all with an exotic condition. The theme required at WCCC Vilnius, Champagne 2019.

This condition was introduced first time at Sake Tourney, Vilnius 2019, by Japan delegates.

Deadline: November 15, 2020.

Judge: P. Răican, quarpaz1@yahoo.fr

Prize: Bottles of Murfatlar (delivered at the next WCCC)

En bref

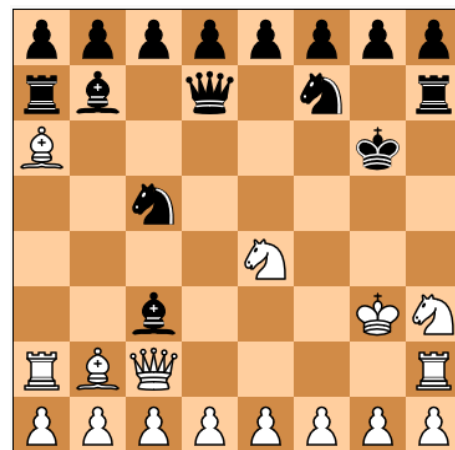
• It was a pleasant surprise to receive from Kevin Begley (this June) a version of our demolished proof game, Quartz 35/2010 (**P1114941** in PDB). After some change of messages, we agreed on the following correction, which seems safe:

Solution: (the condition is PWC)

1.e4 c5 2.Ba6 Sxa6 [+wBb8] 3.Bxa7 [+bPb8] Rxa7 [+wBa8] 4.Bxb7 [+bPa8] Bxb7 [+wBc8] 5.Bxd7 [+bPc8]+ Qxd7 [+wBd8] 6.Bxe7 [+bPd8] Kxe7 [+wBe8] 7.Bxf7 [+bPe8] Kf6 8.Bxg8 [+bSf7] Kg6 9.Bxh7 [+bPg8]+ Rxh7 [+wBh8] 10.Bxg7 [+bPh8] Bxg7 [+wBf8] **11.Kf1** (only now) Bc3 12.Sxc3 [+bBb1] Bxa2 [+wPb1] 13.Rxa2 [+bBa1] Bxb2 [+wPa1] 14.Bxb2 [+bBc1] Bxd2 [+wPc1] 15.Qxd2 [+bBd1] Bxc2 [+wPd1] 16.Qxc2 [+bBd2] Be1 17.Bxc5 [+bPf8] Bxf2 [+wPe1] 18.Kxf2 [+bBf1] Bxg2 [+wPf1] 19.Kg3 Bh3 20.Sxh3 [+bBg1] Bxh2 [+wPg1]+ 21.Rxh2 [+bBh1] Bhxe4 [+wPh1] 22.Sxe4 [+bBc3] Sxc5 [+wBa6]

An attractive image of all white and black Pawns. We hope that this version will survive. My own wish is for Kevin to return to composing.

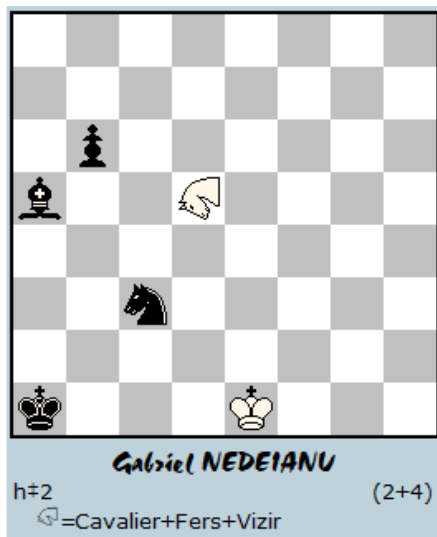
Kevin Begley & P. Răican
correction of 774, Quartz 35/2010



16+16

PG22

PWC



• **Gabriel Nedeianu** (b.1960) rarely makes chess problems. When he does it, he produces light compositions, like this (CE = moves like a Knight+Fers+Wazir).

Sol: 1.Bb4 CExb4 2.Sa2(Sb1) CEc2(CEb3)#
WinChloe+

This problem brings to the fore a neglected piece, the Centaur.

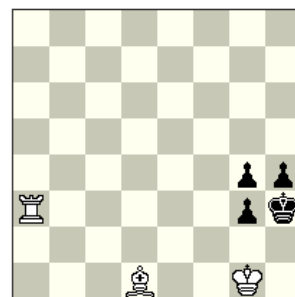
Centaur: fairy piece which moves like a Knight and King, **alternating roles**.

C+FE+VI: fairy piece which moves like a Knight or Fers or Wazir, at his disposal.

- Another big surprise: a reunion after 50 years with **Aurel Cojocaru**. He is a chess partner and friend, which I knew first time at “Căluțul de Fildes”, a chess competition for children, organized in the communist era. Our meeting took place at the beautiful **Guest House Casa Varvara** from Somova, near Tulcea.



Aurel Cojocaru (right), solving an #2. He needs a few minutes only.



3+4 #2
b) Bd1 → e8

Photo: Sanda Paladini

- Quartz will be in 2021 **25 years** old. We want to mark this event by editing a **number 51** with many **articles**. Who wants to contribute?

- Mario Parrinello 60 Jubilee - thematic Tourney

Judge: Petko A. Petkov (Bulgaria)

Are required Helpselfmates (HS≠) in n moves with any kind of cyclic play; all fairy pieces and conditions are allowed. The problems must be cheked (C+) by any known solving program.

Example:

Mario Parrinello
Italy - Argentina 2009-10
1° Place



11+6 3 sol hs#3
Anticirce, Rook-Lion d2

Solutions:

1.Rh8 Rg4 2.Qf8 Kf2 3.Qxc5(Qd1)+ Bxh8(Bf8)#
1.Rb4 Se6 2.Qh8 Kh2 3.Qxb2(Qd1)+ Rxb4(Rh8)#
1.Rb7 Bf6 2.Qg8 Kg2 3.Qxc4(Qd1)+ Sxb7(Sg8)#
Zilahi ciclico.

All problems will be submitted to the judge anonymously.
Send originals by e-mail to the tournament director
Antonio Garofalo, perseus@bestproblems.it
Deadline 31/12/2020.

WCCT11 – retro section Examples

Theme (proposed by Ukraine): Proofgames are required. **Square A** is the home square for an unpromoted **piece X**. In the course of solution the following elements occur at least once (in any order):

1.The original piece X and/or its original sibling is captured (King's Bishop and Queen's Bishop are not considered siblings).

2.A pawn of the same colour promotes to a piece **of the same type as X**. This promoted piece then visits square A (**Pronkin effect**). It is not required to stay on this square.

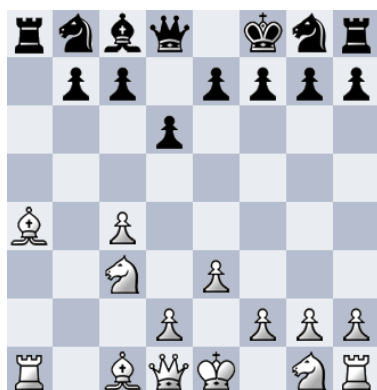
3.A pawn of the opposite colour promotes on **square A**. This promoted piece is later captured (**Ceriani-Frolkin effect**).

The following problems are new examples for this theme.

E1) G. Donati

1-2 Comm ex aequo

E. Reitsen 70JT 2006

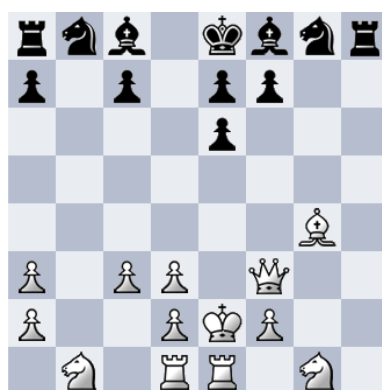


14+14

PG12

E2) G. Sobrecases & M. Caillaud

Die Schwalbe 2010

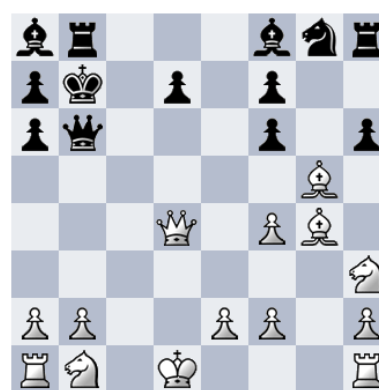


13+12

PG19

E3) M. Caillaud

Die Schwalbe 2008



14+13

PG21

E1) (Donati): 1.e3 a5 2.Bb5 a4 3.c4 a3 4.Sc3 a×b2 5.a4 **b1=S** 6.a5 Sa3 7.Ba4 Sb5 8.a6 Sd4 9.a7 Sdc6 **10.a×b8=S** d6 11.Sd7 Sb8 12.S×f8+ K×f8 wcct11 + Reitsen theme: indirect unpin with a promoted piece in a shortest proof game.

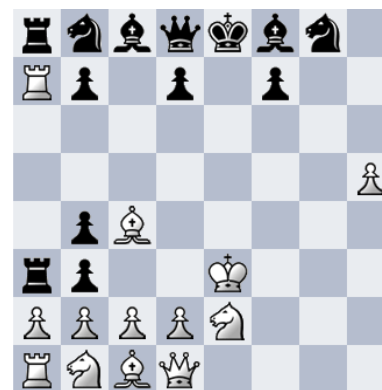
E2) (Sobrecases & Caillaud): 1.h4 b5 2.h5 b4 3.h6 b3 4.h×g7 h5 **5.g×f8=S** h4 6.Se6 d×e6 7.Sc3 Q3 8.e×d3 h3 9.Be2 h×g2 10.Sh3 **g1=B** 11.Bg4 Bh2 12.Qf3 Bd6 13.Ke2 Ba3 14.b×a3 b2 15.Re1 **b×c1=B** 16.Sg1 Bb2 17.Rad1 **Ba1!** 18.Sb1 Bg7 19.c3 Bf8 Thematic square f8. The Pronkin piece make a tempo move, Knights switchback.

E3) (Caillaud): 1.d4 Sc6 2.d5 Se5 3.Qd4 Sf3+ 4.g×f3 g5 5.Bh3 g4 6.Bg5 g3 7.Bg4 g2 8.Sh3 **g1=S** 9.f4 Sf3+10.Kd1 Se5 11.d6 Sc6 12.d×c7 Sb8 **13.c×b8=S** Qb6 14.Sa6 b×a6 15.c4 Bb7 16.c5 0-0-0 17.c6 Ba8 18.c7 Kb7 **19.c8=R** h6 20.Rc6 Rb8 21.Rf6 e×f6 Thematic square b8, Pronkin piece captured + Rook Ceriani-Frolkin.

E4) (Baier): 1.f4 h5 2.f5 h4 3.f6 h3 4.f×e7 h×g2 **5.e×f8=B** Rh3 6.Bb4 Ra3 7.h4 a5 8.h5 a×b4 9.Rh4 b3 10.Ra4 g5 11.e4 g4 12.Bc4 g3 13.Se2 **g1=B** 14.e5 Bc5 15.e6 Bf8 16.e7 g2 **17.e×f8=B g1=B** 18.Bb4 Bc5 19.Ra7 Bf8 20.Kf2 c5 21.Ke3 c×b4 2 x Pronkin on f8 and 2 x Ceriani-Frolkin. Both wBs captured on b4.

E4) S. Baier

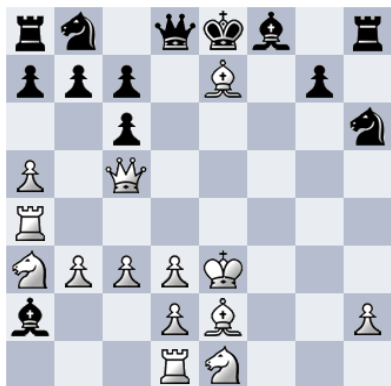
1 Prize, Olympic Tourney 2012



13+13

PG21

E5) K. Prentos & A. Frolkin
Comm, Die Schwalbe 2013



14+13

PG22

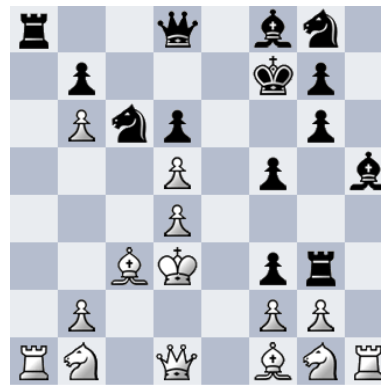
E6) M. Caillaud
1HM, Orbit 2013



14+13

PG24

E7) S. Baier
Dupont 50JT, Phenix 2014



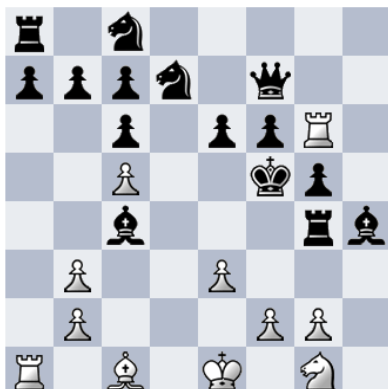
14+14

PG27

E5) (Prentos & Frolkin): 1.f4 h5 2.f5 h4 3.f6 h3 4.f×e7 h×g2 **5.e×d8=S** Rh3 6.Sc6 Rd3 7.e×d3 d×c6 8.Qh5 Be6 9.Sf3 **g1=R** 10.Kf2 **Rg6** 11.Be2 f5 12.Rd1 f4 13.Se1 f3 14.Ke3 f2 15.a4 **f1=Q** 16.a5 Qf7 17.Ra4 Ba2 18.b3 Rh6 19.Ba3 Rh8 20.Be7 Sh6 21.Qc5 Qd5 22.Sa3 Qd8 wctt11 (d8 thematic) + Reitsen theme + Phoenix-Pronkin Rh8

E6) (Caillaud): 1.d4 b6 2.Bf4 Ba6 3.e3 B×f1 4.a4 Ba6 5.a5 Bc8 6.a×b6 a5 7.b7 Ra6 **8.b×c8=S** Rg6 9.Sd6+ e×d6 10.Be5 Be7 11.f4 Bg5 12.f5 Bh6 13.f×g6 f5 14.Ce2 f4 15.o-o f3 16.Kh1 f2 17.Rg1 **f1=B** 18.Sc1 Ba6 19.Ra4 Bc8 20.Rc4 a4 21.g4 a3 22.g5 a2 23.Rg4 **a1=R** 24.Qg1 Ra8 wctt11 + B circuit + Ra8 Phoenix-Pronkin

E8) Roberto Osorio
1HM, FIDE 6th Cup 2018



11+15

PG24.5

E7) (Baier): 1.a4 e5 2.Ra3 e4 3.Rf3 e×f3 4.e4 d6 5.e5 Bg4 6.e6 f5 7.e7 Rf7 **8.e8=R** c5 9.Re6 Qb6 10.Rg6 h×g6 11.a5 Rh3 12.a×b6 Rg3 13.h4 a5 14.h5 a4 15.h6 a3 16.h7 a2 **17.h8=R** **a1=Q** 18.R8h4 Bh5 19.Ra4 Qa2 20.d4 Qd5 21.c4 Sc6 22.c×d5 c4 23.Kd2 c3+ 24.Kd3 c2 25.Bd2 **c1=Q** 26.Bc3 Qg5 27.Ra1 Qd8 2 x wctt (thematic squares a1 and d8).

E8) (Osorio): 1.e3 h5 2.Qg4 h×g4 3.Bb5 Rh4 4.Bc6 d×c6 5.d4 Kd7 6.d5 Qe8 7.d6 Ke6 8.d7 Kf5 **9.d8=Q** Be6 10.Qd1 Sd7 11.Qf3+ g×f3 12.c4 Rg4 13.c5 Bc4 14.h4 e6 15.h5 Se7 16.h6 Sc8 17.h7 Be7 18.Rh6 Bh4 **19.h8=Q** g5 20.Qd4 f6 21.Sc3 Qf7 22.Sce2 f×e2 23.Qd1 e×d1=B 24.Rg6 Bdb3 25.a×b3 Two pieces Phoenix-Pronkin (wQd1) captured by same Pawn, which becomes the piece Ceriani-Frolkin. A superb strategy.



Pierre Brice and Lex Barker as Winnetou and Old Shatterhand