ANDA FAIRY PLANET

No.2 – September 2020

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EDITORIAL

First of all, I would like to express my heartfelt gratitude to all the readers who sent me positive feedback for the first issue of my little magazine. There were interesting suggestions and questions, to some of which I will try to give a concise answer in this issue.

A priority goal regarding the content of ANDA FAIRY PLANET is the presentation of fairy conditions and pieces that I have either invented in the past or else are proposed for the first time. It can be expected, therefore, that in the near future I will write articles about my already known fairy discoveries that for one reason or another have remained "in the shadow". In particular I mean the paradoxical BGL condition (invented more than 20 years ago!), because I received many letters from colleagues after I published some of my new problems of this genre in *Phénix*. I received another letter about BGL after the release of the first issue of ANDA FAIRY PLANET. One reader insisted that I publish a new article on this condition, which uses "move length" as a basic element, but unlike all types of traditional Maximummers, the play of BGL has a completely different character. So, expect to see BGL soon!

The answer to the question on whether my theoretical articles on the ideas, form and content of the Fairy genre will be published in this magazine is positive. I will certainly write an article about the contradictory results that are obtained when testing a problem with different programs.

A novelty:

Capture After Sole Threat (CAST CHESS)

I. INTRODUCTION

For many years I have been studying fairy conditions in which there exists a special dependence of one-sided or mutual attack between two pieces A and B of different colours. Instead of the term "attack", the terms "observation" or "threat" are also often used. It is well known that there exist theoretical discussions as to whether these terms have the same meaning or refer to different results of the A↔B interaction.

But the main purpose of my article is not to discuss this again, because such a goal requires special attention. Now I will only note that in defining the new conditions CAST and CAST Inverse, I use the terms from the WinChloe Glossary, where in the section **Threat, Control** it is written: *1. A piece is **threatened** if the opposite side, if it had the move, could capture it. 2. A piece is threatened to be **annihilated** if the opposite side, if it had the move, could annihilate it. 3. A piece is **controlled** if it could be captured by a piece of its own side.*

In particular, in regards to the new conditions, I apply point 1. Of course, if some colleagues decide to use the term "observation" instead of "threat", then they should keep in mind that a threat it is a special observation of A against B, in which A can potentially capture B. If the capture AxB is impossible, then there will only be observation, but not threat. The same applies to the term "attack" which exists only if the capture AxB is possible. I repeat, this concept is probably debatable, but I am obliged here to clarify the situation regarding the new conditions that I propose.

Definitions:

CAST: A piece may capture another piece only if the capturing piece threatens no other piece. A piece is threatened if the opposite side, if he had the move, could capture it.

CAST INVERSE: A piece may capture another piece only if the capturing piece threatens *at least one other* piece. A piece is threatened if the opposite side, if he had the move, could capture it.

II. EXAMPLES

In the comments on the problems and schemes that I offer in this issue, I will use some new, specific terms that are convenient to use under the conditions CAST and CAST Inverse.

Active piece (Activated piece): a piece that can move and is also able to capture enemy pieces.

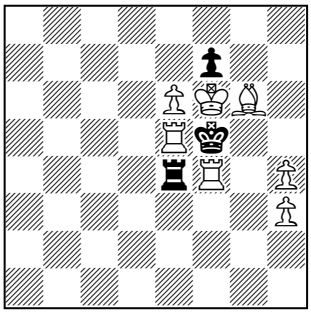
Deactivated piece: a piece that can move, but cannot capture enemy pieces because of the Cast or Cast Inverse condition. During the play an active piece can be deactivated and a deactivated piece can be activated.

A) CAST

Here the capture of an enemy piece (including the giving of mate) can be achieved only by an active (activated) piece. Examples **1** to **6** show different methods for activating an attacking piece, and also for deactivating enemy pieces so that they cannot make defensive moves. If A is an attacking piece and B is an enemy piece threatened by A, then capturing B by a third piece C (of the same colour as A) demonstrates non-standard play of an ecto-battery C/A. This is a very fruitful topic (see e.g. **4**). I also recommend paying special attention to series problems of logical style (example **6**), as well as to selfmates, in which the forward piece of a black battery plays and deactivates the attacking white piece (example **5**).

1 is a simple but instructive position. Initially all white and black pieces, except for the white pawns, threaten at least two enemy pieces and are thus unable to capture! For example, the wRf4 threatens the bRe4 and is deactivated by it, therefore the capture Rf4xKf5?? is illegal (the bK is not under check!). For the same reason the wRe5 is deactivated, so Re5xKf5?? is illegal. Incidentally, the captures Rf4xRe4?? and Re5xRe4?? are also illegal because both white rooks are deactivated by bKf5. The wKf6 threatens bPf7 and is thus deactivated, so the move Kf6xKf5?? is illegal. The wBg6 is doubly deactivated, by bPf7 (Bg6xKf5??) and by bKf5 (Bg6xPf7??). The wKf6 is also deactivated by bKf5 so Kf6xPf7+?? is illegal.

1 Scheme



#1 3 solutions
CAST

White can only achieve the goal by activating one of his deactivated pieces. The tries are interesting: After 1.Rd5+? the wRd5 is activated and gives check to the bK. Now the defence 1…Re5?? is illegal because it leads to self-check from the activated wRf4! But Black has another, very strong defence. After 1…Rd4! the wRd5 is deactivated again. Analogously: 1.Rc5+? Rc4!; 1.Rb5+? Rb4!; 1.Ra5+? Ra4!; 1.Rf3+? Re3! (not 1…Rf4??); 1.Rf2+? Re2!; 1.Rf1+? Re1! A curious thematic duel between the rooks! Solutions: **I. 1.Bh7#!**, with self-activation of the wB. **II. 1.exf7#!** - mate from wBg6 and wKf6 which are activated after annihilation of bPf7. **III. Kg5#!**, the most surprising mate with self-activation by the wK! Here the defence 1…f6?? is illegal because it leads to self-check by the activated wBg6, which of course means that bPf7 is pinned!

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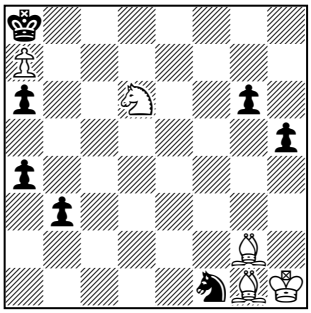

#2 CAST

In **2** the bK is not in check because wBg2 also threatens bSf1. This means that bSf1 is pinned, being unable to move without exposing the bK to check. In addition, moves by the wBg2 along the long diagonal do not give check because they also threaten one of the bPs. All black moves have set mates, as follows: 1…h4 2.Bf3; 1…g5 2.Be4; 1…b2 2.Bd5; 1…a3 2.Bc6; 1…a5 2.Bb7. White requires a waiting move, which can seemingly be done by any move of the wBg1 along the g1-a7 diagonal. Tries are 1.Bf2? h4! (2.Bf3+ Kxa7!); 1.Be3? g5!; 1.Bd4? b2!; 1.Bc5? a3!. In these tries Black defends by providing another unit for the dark-square wB to threaten, so the bK is able to escape to a7 without being in check. The key is **1.Bb6!**, which works because after 1…a5 2.Bb7 the bK threatens *two* enemy units, so the capturing move 2…Kxa7?? is illegal! This problem illustrates a significant difference between CAST and other fairy conditions in which there is an attack (observation, threat) between two or more pieces. Here it is important who the *capturing* piece threatens (not the other way around, as in AMU, for example). For this reason *defensive* moves can also take advantage of CAST.

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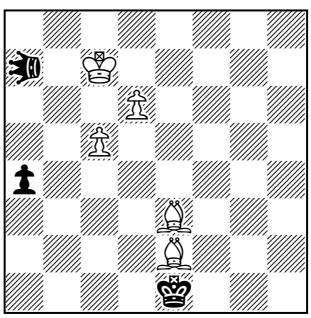


H#2 2 solutions
CAST Lion

In **3** the fairy piece is a *Lion*, which hops over another unit of either colour (the hurdle) to any square beyond. **I. 1.LId7 Kd8 2.LId2+ Bf2#** (3.LIxf2??). Here 1…Kd8 is played for the paradoxical reason that it provokes a black check, so that after 2.LId2+ the cross-check 2…Bf2# provides a second white piece for LId2 to threaten, nullifying the check and also making 3.LIxf2?? illegal! The bK threatens both wBs and so is not permitted to capture either of them. Similar strategy with an echo model mate occurs in **II. 1.LIa2 Kb6 2.LIf2 Bd2#** (3.LIxd2??).

4 is an example that shows the great opportunities CAST offers in the implementation of modern reversible themes. Here wSf6 is initially deactivated by three black pawns: d7, d5, h5. In three variations there occurs an activation of wSf6 after reciprocal annihilation of two of the pawns, with the third pawn moving away (a square vacation).

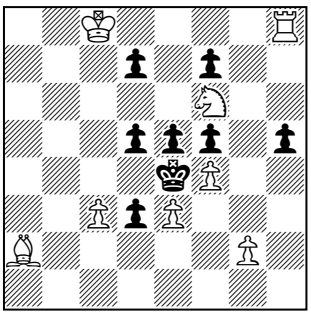
1.Rxh5? **A** (-) 1…d6 **a** 2.Bxd5 **B**; 1…d4 **b** 2.Kxd7 **C**; (1…d2 **x** 2.Bb1); but 1…exf4! **y**.

1.Bxd5? **B** (-) 1…h4 **c** 2.Kxd7 **C**; 1…d6 **a** 2.Rxh5 **A**; (1…exf4 **y** 2.Re8); but 1…d2! **x**.

1.Kxd7! C (-) 1…d4 **b** 2.Rxh5 **A**; 1…h4 **c** 2.Bxd5 **B**; (1…d2 **x** 2.Bb1; 1…exf4 **y** 2.Re8).

A complete cycle of white moves ABC, BCA, CAB (Lačný in 3 phases in a special reversible form).The play of black Pd3 and Pe5 is also an important thematic part of the content. (The dedication is on the occasion of the 100th anniversary of the birth of my mother Danka Petkova (1920-1993).)

4 Petko A. Petkov
StrateGems 2020
in memory of my mother Danka Petkova



#2vv CAST

At first glance, **5** looks like a banal S# scheme. In reality, however, the play demonstrates many interesting CAST elements. In three variations, the black pawns open lines for the white queen, which gives checks, but the bS deactivates the wQ, opening the black battery at the same time. **1.Qe8!** (-) 1…g3 2.Qc8+ Sh3; 1…e3 2.Qc6+ Sf3; 1…d2 2.Qb5+ Se2. Tries: 1.Qd5? g3!; 1.Qf5? e3!; 1.Qe6? d2!

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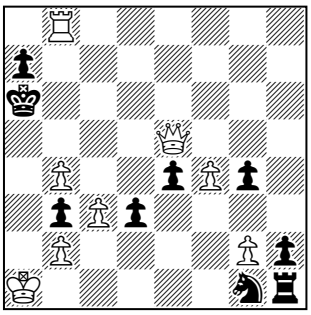
Original



S#2 CAST

6 is a logical problem that shows the capabilities of CAST in this style. The main plan is h8=nB# but in the initial position 1…nBf6! and the neutral bishop is deactivated by bPh4. The bPh4 must leave the h4 square. **1.f1nS 2.nSg3 3.hxg3**. However 3…h8=nB+? still does not work, due to 4.Kd6! (bPg3 deactivates wSe4) **4.g2**. Now the bPg2 deactivates wSf4 and so 4…h8=nB+? fails due to 5.Ke6/Kd5!. Now **5.g1B!** and there follows the main plan **5…h8=nB#**.

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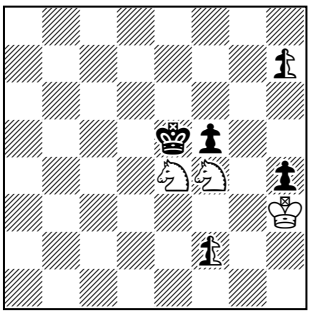
Original

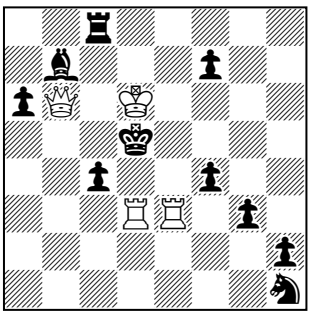


Ser-H#5 CAST

B) CAST INVERSE

The reverse form of Cast is probably a little harder to implement. In CAST Inverse a piece A is active when it threatens simultaneously at least two enemy pieces – a piece X (for example a king) that is the goal of the attack, and another enemy piece B. **In other words, in CAST Inverse mate of the black king X occurs when a piece A simultaneously attacks X and B (and possibly some other enemy pieces) and this situation cannot be changed by the opponent**. However, in practice, against the mating threat, it often happens that the opponent has many different methods of defence, as B simply runs away from his starting square. Depriving B of the opportunity to escape is a very important theme (examples **7**, **9**, **10**, **11**). The royal duels with the idea of activating one king and deactivating the other are especially interesting, mainly with direct stipulations (examples **7**, **8**). A curious idea that is important in both a theoretical and practical sense is demonstrated in **12** with immobilisation of the nBd6.

7 Scheme



#1 3 solutions
CAST Inverse

In **7** the locations of both kings are legal because they are deactivated. There is only one reciprocal K↔K threat between them, but since they lack an additional attack against at least one other enemy piece, the reciprocal captures KxK are illegal by definition. But a simple analysis shows that the deactivated white king can make four non-capturing moves to squares adjacent to the black king, at the same time attacking another enemy piece. In two such attempts this self-activation of the wK leads to mate. **I. 1.Ke6#!** This is a typical self-activation, because the wK threatens bPf7 and this effect cannot be eliminated (the moves 1…Pf6 and 1…Pf5 are not defences). **II. 1.Kc5#!** The wK is activated, threatening the bPc4. The move 1…Pc3?? is illegal because it activates wRd3 with inadmissible self-check. Therefore, bPc4 is pinned after the mating move. There are also two interesting tries in which the threatened black piece flees, eliminating its contact with the wK: 1.Kc6+? Ba8!; 1.Ke5+? Pf3! **III. 1.Rd2#!** The wR is activated because it threatens bPh2. But 1.Rd1+? is wrong due to 1…Sf2!; 1.Rd4?? is illegal because of self-check (it activates bKd5). An indirect activation of Rd3 is possible after 1.Re3~+? (along the e-file). Now wRd3 threatens bPg3, but 1…g2!. The wQ cannot give a mate: 1.Qc5+?? leads to illegal self-check because bKd5 is activated and the capture Kd5xKd6 is possible. After 1.Qa5(Qb5)+? there follows 1…Kd4! (not 1…Rc5??, which is illegal self-check).

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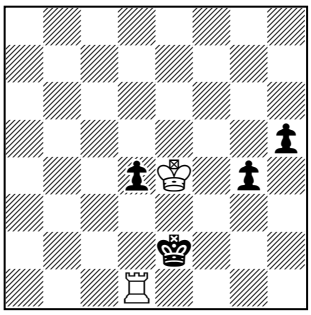
Original



#2 CAST Inverse

8 is a small illustration of a duel between the two kings, which is a very fruitful idea in this arena! Set: 1…Kf2 2.Kf3. Due to self-checks, the moves 1.Ke3?? and 1.Kf3?? are illegal (the bK is activated by wRd1). If 1.Rg1? (>2.Ke3) then after 1…Kd2 there follows 2.Kd3, but 1…Kf2! and now 2.Kf3?? is illegal (the bK is activated by wRg1). Correct is **1.Rh1!** (>**2.Ke3**) **1…Kd2 2.Kd3**; **1…Kf2 2.Kf3**. Chameleon-echo model mates.

In **9** an analysis of the starting position suggests that the black pawn must be promoted and the line of the wQ must be opened by annihilation of wPf2. **I. 1.c1R! 2.Rg1 3. Rg2!** The annihilation of wPf2 can only be done from g2, from where the bR also threatens the wQ. The bR then moves to a7, from where it cannot avoid being threatened by wQa2 in the mate. **4.Rxf2 5.Ra2 6.Ra7! Qa2#**; **II. 1.c1B 2.Bf4 3.Bg3 4.Bxf2 5.Bd4 6.Bh8 Qb2#**. Diagonal/orthogonal correspondence. This time the annihilation of wPf2 must be done from g3. The bB must move to h8, from where it cannot move off the diagonal.

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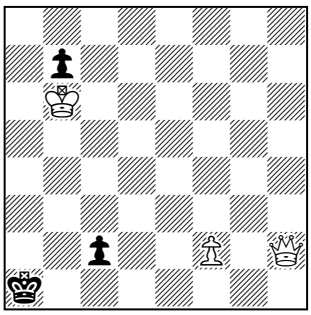

Ser-H#6 2 solutions
CAST Inverse

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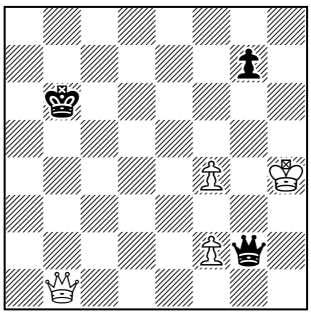

HS#3½ 2 solutions
CAST Inverse

In the initial position of **10** the bK is not in check, because the wQ is not threatening any other black unit. **I. 1…Ka5 2.f3 Qf2+ 3.Kh3 g5 4.Qb5+ g4#**. The only way for Black to nullify the check is to move the bPg5, so that the wQ then threatens the bK only. In the mate the bP and bQ both threaten the wPf3 and so attack the wK. **II. 1…Ka6 2.f5 g6 3.f4 Qf3 4.Qb6+ g5#**. In the mate a wP is required on f5 to prevent the wPf4 from moving. Chameleon-echo model mates.

In **11** if 1…Bc2? 2.Bb2 Sc5 3.Qf6 Sb3 then 4.a5?? is illegal because of self-check. **1…Sc5 2.Bb2 Sb3 3.Qf6 Sa1 4.a5 Bc2 5.Qa6+ Sb3#**. A specific white B/Q Indian with logical motives and a paradoxical self-block of wPa5 from the wQ as a forward battery-piece. Model mate.

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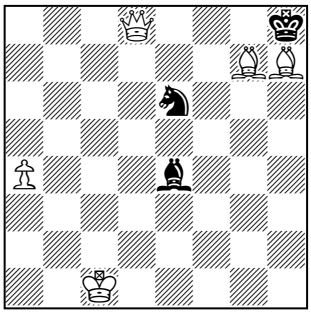
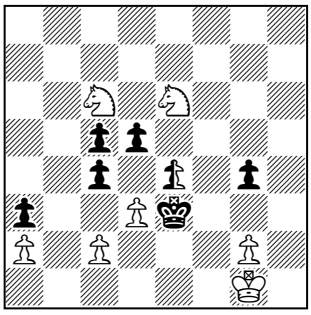


HS#4½
CAST Inverse

12 Petko A. Petkov
Original



Ser-H=9
CAST Inverse

In **12** 1.Kd4?? is an illegal overture due to self-check (wSe6 is activated by bPc5). **1.c3 2.c4 3.Kd4! 4.nPe3 5.nPe2 6.e1nB! 7.nBg3 8.nBd6! 9.g3 Kf2=!** A very curious finale: here nBd6 at first glance can make 8 moves, but each of them leads to illegal self-check! The moves to c5, f4, c7 or f8 activate wSe6; while on b4, e5, b8 or e7 the nB activates wSc6. 10.Ke3?? is illegal because the wK is activated by bPg3. The nBd6 guards c5 and e5 because it is activated by bPa3 or bPg3.

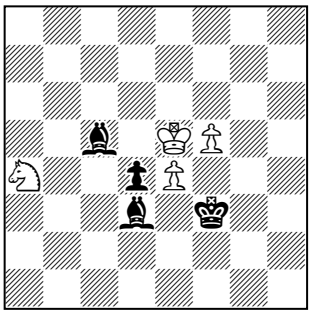
Originals Of My Friends

I am also glad to have received some interesting problems for the "Originals Of My Friends" section. I would like to recall here some details about the first tournament that will be organised for the period 2020-2021. There will be only one general section (for all genres, including Proof Games in n moves), but with the obligatory requirement in each problem to have at least one element (fairy condition and/or fairy piece invented by me.

As readers are interested in what conditions and pieces are in question, I offer a small list A) Fairy conditions: Anti-Andernach, Anti Super Circe, Chameleon Chess, Eiffel, BGL, Disparate PY, Masand, Anda, Anda Inverse, Pepo Chess, Bolero (all 4 types), Cast, Cast Inverse. B) Fairy pieces: Chameleon (the standard type Q>S>B>R>Q… and all other modifications), Half-neutral pieces, Half-neutral king, Anda piece, all types of Bul pieces and Dob pieces. Another important requirement is that only problems that have been checked with the WinChloe, Popeye or Jacobi programs are acceptable.

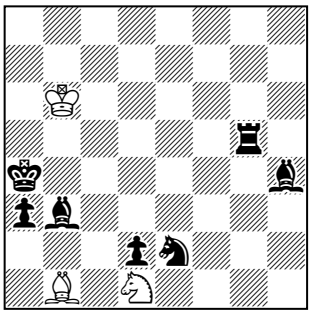
This issue includes 7 originals from 6 world-famous authors in the fairy genre. If I have to give a general assessment of these works, I would say that the authors' aim is to present non-standard, paradoxical plots. This is a very gratifying trend that I hope will continue!

1 Juraj Lörinc
(Slovakia)



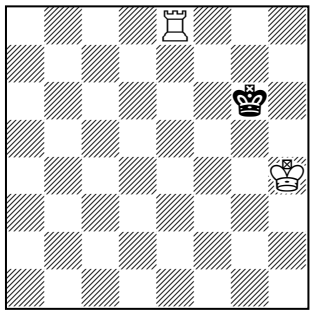
H#2 4 solutions
Anti-Super-Circe

2 Pierre Tritten
(France)



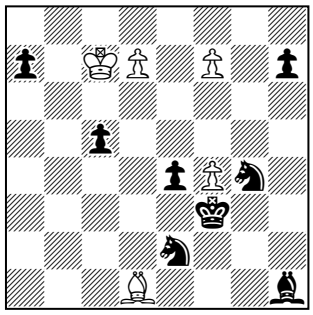
H#2 (b) bSh4
Bolero

3 Geoff Foster
(Australia)



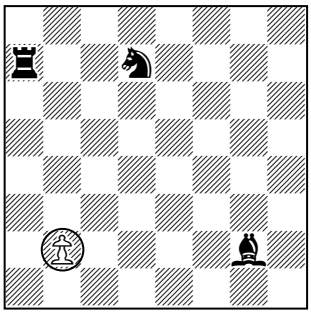
H#2½ 2 solutions
Bolero RexInclusive

4 Igor Kochulov
(Russia)



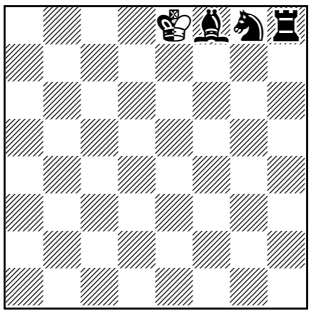
H#3 2 solutions
Anti-Andernach
Mars Circe

5 Sébastien Luce
(France)



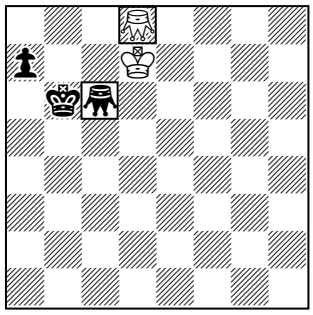
H==3½ 2 solutions
Bolero Inverse RexInclusive
Royal Pb2 (no bK)

6 Sébastien Luce
(France)



H=4 2 solutions
Masand Neutral Ke8

7 Vlaicu Crişan
(Romania)



Ser-H#5
 Dob Grasshopper

Anti-Andernach: A unit (not K) when moving without capturing, changes colour.

Anti-Super-Circe: When a capture is made, the capturing unit (including K) must be replaced on any empty square. A pawn on its 1st rank cannot move.

Bolero: A piece "x" (except for all kinds of kings and pawns) making capturing moves plays in the usual way. If making a non-capturing move, "x" plays as follows: if located on the files "a" and "h" like a rook, on the files "b" and "g" like a knight, on the files "c" and "f" like a bishop, on the file "d" like a queen and on the file "e" like a king (to all neighbouring squares, but without acquiring royal status). Castling is permitted if the king and the rook are on their starting positions (or with Circe-reborn K and R).

Bolero RexInclusive: A piece "x" (including kings and Royal pawns but excepting all other kinds of pawns) making capturing moves plays in the usual way. If making a non-capturing move, "x" plays as follows: if located on the files "a" and "h" like a rook, on the files "b" and "g" like a knight, on the files "c" and "f" like a bishop, on the file "d" like a queen and on the file "e" like a king (to all neighbouring squares, but without acquiring royal status). The Royal pawn is perceived as a Royal unit - it can play in all directions: on its last row the rP must be promoted to a royal piece; on its first rank the rP can play but can't capture. Castling is permitted, under the already known Bolero rules.

Bolero Inverse RexInclusive: A piece "x" (including kings and Royal pawns but excepting all other kinds of pawns) making non-capturing moves plays in the usual way. If making capturing moves, "x" plays as follows: if located on the files "a" and "h" like a rook, on the files "b" and "g" like a knight, on the files "c" and "f" like a bishop, on the file "d" like a queen and on the file "e" like a king (to all neighbouring squares, but without acquiring royal status).By making captures a Royal pawn can play in all directions but on its last row it promotes to a Royal piece, while on its first row it becomes an immovable Royal pawn: it cannot play but can capture according to Bolero rules.

Mars Circe: Before making a capture the capturing unit is first reborn on its Circe rebirth square.

Dob Grasshopper: Definition (according to WinChloe, where the French name is Sauterelle Dob, code SDO): Moves like a Grasshopper ((0,1)+(1,1) Hopper), but the hurdle must also move (the move is impossible if it cannot). A neutral hurdle is considered to have the colour of the moving side.

Masand: When a piece gives a direct check, all the pieces (own or enemy) it controls or threatens (except the kings) change colour. A Rook becoming white on a1 or h1, or black on a8 or h8, can castle.

Solutions

1 (Lörinc) **I. 1.Kxe4(Kh8) Kxd4(Kh6) 2.Bxf5(Bg8) Sxc5(Sg6)#; II. 1.Kxe4(Kh1) Kxd4(Kh3) 2.Bxf5(Bg1) Sxc5(Sg3)#; III. 1.Kxe4(Ka8) Kxd4(Kc8) 2.Bxf5(Ba7) Sxc5(Sc7)#; IV. 1.Kxe4(Ka1) Kxd4(Kc1) 2.Bxf5(Ba2) Sxc5(Sc2)#**. An extremely unusual idea: the first parts of the black moves (1.Kxe4 and 2.Bxf5) and of the white moves (1…Kxd4 and 2…Sxc5) are the same in all solutions. The second parts of the cited moves, however, send the thematic pieces to 16 different rebirth squares on the board (4 in each solution). As a result we see 4 perfect chameleon-echo ideal mates with the black king visiting all corners of the board!

2 (Tritten) **(a) 1.Bh4-b4 Sd1-c2 2.Bxc2 Bxc2#; (b) 1.Sh4-b4 Bb1-c3 2.Sxc3 Sxc3#**. Fine Bolero strategy. When a wS is sacrificed, attracting a black piece, the wB captures the sacrificed black piece and vice versa.

3 (Foster) **I. 1…Kh4-h8 2.Kg6-h4 Kf8 3.Kh4-h8 Kh6#; II. 1…Rd7 2.Kg6-h8 Kf4 3.Kh8-h4 Rh7#**. Battery mate in first solution. Amusing Umnov play! In the first solution both sides play Kh4-h8. There is a strange type of reciprocal change of black moves, with the bK playing -h4-h8 in the first solution and -h8-h4 in the second solution. In fact 2.Kg6-h4 and 2.Kg6-h8 are tempo moves!

4 (Kochulov) **I. 1.a6=w d8B=b 2.Bh4=w Bg3=b 3.Bxa6 f7xg3#; II. 1.h6=w d8R=b 2.Rd3=w Re3=b 3.Sexh6 f7xe3#**. An unusual synthesis of fairy conditions and an interesting and rich thematic play ending with surprising mates from the wPf7. Black's first move provides a white unit for Black to capture on his last move. In the mates the wK guards f2 and the wB guards g2.

5 (Luce). **I. 1…b4 2.Ra6 b4xa6 3.Sb6 a6xb6 4.Ba8 b7==; II. 1…b3 2.Sc5 b3xc5 3.Ba8 c6 4.Rb7 cxb7==**. Two solutions in which the final positions are the same, but the bR and bS are sacrificed on different squares. For this problem only WinChloe 3.51 indicates the solutions. Popeye 4.85 does not find any solutions, because Bolero does not usually apply to pawns, but in this case the pawn is Royal and is treated like a king, and RexInclusive is specified!

6 (Luce) **I. 1.Rh5 nKd7 2.Sf6+ (wRh5) nKd8 3.Be7+ (wSf6) nKxe7 4.nKf8 Rh7=; II. 1.Bh6 nKf7 2.Rh7+ (wBh6) nKg6 3.Rg7+ (wSg8) nKxg7+ 4.nKh8 Sf6=**. The position is comical: it is a "homebase" position, with the rare presence of a neutral king with this condition. Model stalemates. (C+ with WinChloe 3.51 only. Popeye does not solve problems with Masand + neutral king.)

7 (Crişan) **1.DGRa6 (Kb7) 2.DGRc8 (Ka8) 3.DGRe8 (DGRd6) 4. DGRc6 (Kc7) 5.DGRc8 (Kb6)+ DGRa6 (Kc7)#**. An interesting dance of all thematic pieces.

Pleasant Memories from the Past

My Dreams of an "Avant-Garde Indian theme"

Now it's time for the column with this little nostalgic title. You will not see my completely new problems here. On the contrary, I will offer you already published problems that participated in international competitions and were highly appreciate by judges. But the prizes are not the most important thing. The main emphasis is on the thematic content.

I will show you 3 examples in which I tried to develop the ancient Indian theme in a new, I hope, avant-garde style. This is exactly what I wrote in my work diary more than 10 years ago, about the HS # genre and the Indian theme: "A plan to develop an avant-garde Indian theme". Of course, this name is not official, it is mine and maybe it even sounds silly and laudatory. But under "Avant-garde Indian theme" I wrote what I hoped to achieve:

a) A new way of playing the main thematic "Indian pieces", as far as such an idea is practically possible.

b) Combining the Indian theme with a large number of other interesting thematic motifs, as far as such a synthesis is real.

If the results in a) and b) are unsatisfactory, then the problem is simply erased – the primitive development of an Indian theme in the HS# genre is a work of no more than 5-10 minutes. And the result of such work is often fruitless. Many months of experiments followed, in which I created over 200 working schemes, but of these no more than 10 turned out to be successful. When I write in my diary of a "successful scheme", I mean a position that gives sufficient grounds for successful practical development…

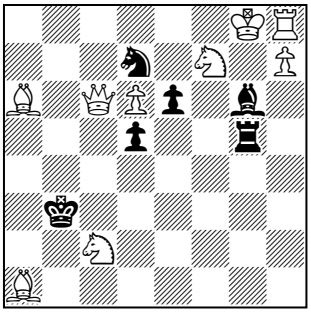
So, let's move on to the analysis of the three problems here.

A Let's see the solutions in advance. Thematic (logical) tries: 1…e5? 2.Be2 Rg1 3.Bg4 Be4, and now 4.Be6? (5.Bxd5+) is impossible because Bg4 is pinned!; 1…d4? 2.Bd3 Bh5+ 3.Bg6 Rg3, and now 4.Bf5? (5.Bxe6+) is impossible because Bg6 is pinned!

Correct is: **I. 1…Rg1!! 2.Be2 Be4+! 3.Bg4! Bg2! 4.Bf3!! e5! 5.Bxd5+ Bxd5#!; II. 1…Rg3!! 2.Bd3 Bh5+! 3.Bg6! Bg4! 4.Bf5!! d4! 5.Bxe6+ Bxe6#!**

Thematic content: **1**. Double (full) transformation (we can also say "translation") of the initial black Bg6/Rg5 battery into two new batteries: Bg2/Rg1 (sol. I) and Bg4/Rg3 (sol. II) on the same file, combined with a black "Masked Indian theme"! It is paradoxical that here the Indian theme is realised after play of the bR and bB also on the g-file – a very difficult motif, which is demonstrated in this problem for the first time. **2**. Formation of a "Dentist mechanism" on the g-file after the moves 3.Bg4! (I) and 3.Bg6! (II) with the subsequent unpin of the wB after 3…Bg2! (I) and 3…Bg4 (II). **3**. Formation of a "bicolor Bristol" mechanism wB/bB after the moves 4.Bf3!! (I) and 4.Bf5!! (II). **4**. "Bivalve" theme after the moves: 4…e5! (I) and 4…d4! (II), consisting of the closing of the a1-h8 diagonal and opening of the a2-g8 diagonal. **5**. Model pin-mates!! Super-activity of the wB, which makes 8 different moves! **6**. Logical tries 1…e5? and 1…d4? that lead to preventive pins of the white bishop!

A Petko A. Petkov
2 Pr 6th FIDE World Cup 2018

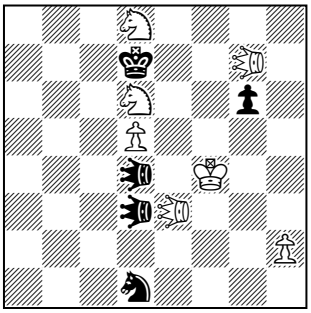


HS#4½ 2 solutions

B Here the Indian theme is realised only with Chinese pieces. Note that the most significant difference from the standard mechanisms is that to create a battery with two Leos of the same colour, you need a third piece (hurdle) on the battery line. Such a third piece here is also a Leo! **I. 1.LEh7! LEa3!! 2.LEb3!! LEd4-c3! 3.Kg3 g5 4.S8f7+! LEg7#!; II. 1.S8b7! LEa1!! 2.LEb2!! LEd3-c3! 3.Ke5 Sf2 4.LEa7+! LEc7#!**

Thematic content: **1**. For the first time, a very difficult complex is presented: Indian theme combined with Bristol theme and creation of black and white batteries along the 3rd rank and the long diagonal, with white anti-batteries along the 7th rank! **2**. Complete reciprocal change of the function of the four Leos in the presence of two duets of pieces: black LEd3/LEd4 and white LEg7/LEe3. Solution I: When black LEd3 makes a critical move, the white LEe3 makes a Bristol move. The black LEd4 forms the battery mechanism, while the white LEg7 (with Sd8) forms an anti-battery: Sf7/LEh7. Solution II: When black LEd4 makes a critical move, the white LEg7 makes a Bristol move. The black LEd3 forms the battery mechanism, while the white LEe3 (with Sd8) forms an anti-battery: Sc7/LEa7. **3**. Such a non-standard combination, using only 4 Leos, has never been demonstrated in a composition at all! **4**. The complex is implemented in Meredith form!

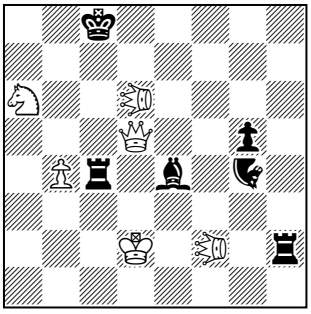
B Petko A. Petkov
1-2 Pr *Shakhmatnaya Kompozitsiya* 2017
ded. to A.Selivanov-50



HS#4 2 solutions
Leo

C I believe that such a complex is presented for the first time. **(a) 1…Na1! 2.LEe6 Bc2! 3.Ke3 g4 4.LEff5+ Bxf5#; (b) 1…Bb1! 2.LEc7 Rc2+! 3.Kd3 e5 4.LEfc5+ Rxc5#; (c) 1…Rc1! 2.LEd8 Nc2! 3.Kc3 a4 4.LEff8+ Nxf8#**. Thematic complex: **1**. Cyclic black Indian theme realised with rook, nightrider and bishop, which create the batteries B/N (a), R/B (b) and N/R (c), with play of the black battery pieces on the same square of c2. **2**. Active white king, unpin of the white LEf2 with subsequent opening of the black rook's line. **3**. The white LEd6 opens a line for the white queen and creates hurdles for the subsequent action (sacrifice with anti-battery effect) of wLEf2. **4**. Meredith.

C Petko A. Petkov
1 Pr *Julia's Fairies* 2019-I
in memory of my father Andon Petkov



HS#3½ (b/c) Pg5>e7/a5
Nightrider Leo

This problem provoked an interesting discussion. Using the same matrix, it is possible to achieve a complete cycle with change of functions of the three black thematic pieces. In the process of work I found seven such schemes, but gave them up. The reason is simple: the full cycle can be obtained, but the play in the three solutions is unfortunately not homogenous and the functions of the black thematic pieces are not completely adequate. I think that in such positions there is not enough beauty.