



## Julia's Fairies, Informal Tournament Fairy Chess 2019-II (1.7.2019-31.12.2019)

Judge: Petko Petkov, Bulgaria

First of all, I apologize to the readers and authors for the long delay in this award. I have been sick for four years now as a result of the terrible Covid pandemic. At a time when I have some (probably temporary) improvement, I try, as much as possible, to make up for what I missed.

My overall rating for the Julias Fairies 2019-II tournament is very high. Too many interesting problems from world-famous masters have been published. Considering this super-level, I have divided the tournament into two parts. In the first section, the so-called "GENERAL SECTION" I award all published problems except for problems that have no more than 5 figures on the board. These mini-opuses are included in my second so called "TANAGRA SECTION". In both sections, when there is special reasons, I award Special Prizes, stating exactly my reasoning for it.

This award is preliminary. After a two-month period in which you can send questions, comments, etc. the judgment will become final.

### I. GENERAL SECTION

<p><b>Manfred Rittirsch</b> <i>Dedicated to Vito Rallo for his 80th Birthday</i> Julia's Fairies 2019-II <b>1<sup>st</sup> Prize</b></p> <p>h#2,5** (2+12) Circe Parrain (No null moves) ♙♜=Double-Grasshopper</p>	<p><b>Ofer Comay &amp; S.K. Balasubramanian &amp; Vlaicu Crişan</b> Julia's Fairies 2019-II <b>2<sup>nd</sup> Prize</b></p> <p>hs#4,5 (6+6+4) b) ♜b5= neutral Rook-Lion ♜=Lion ♞♞=Bishop-Lion</p>	<p><b>Narayan Shankar Ram</b> Julia's Fairies 2019-II <b>3<sup>rd</sup> Prize</b></p> <p>#3v... (7+9) ♜=Mao ♞♞=Moa</p>
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**1<sup>st</sup> Prize - No 1431 Manfred Rittirsch** - The author presents a very ambitious theme with maximum economy of white material (Minimal!). The other important feature here is that there are two set-plays and only one decision in 2.5 moves - another non-standard concept. The white DG rebirthing in different directions is extremely active - it gives 3 wonderful model mates through double checks! In my opinion, this is the most original and interesting problem in this tournament. Sets: 1... .. 2.Sc5 Kc4 3.Sxe6 Kb3 (+DGd5)#, 1... .. 2.f7 Ke5 3.fxe6 Ke4 (+DGe5)#. Real solution: 1...Ke5 2.f3 Kf5 3.DGxe6 Kg4 (+DGf5)#

**2<sup>nd</sup> Prize - [No.1464](#) Ofer Comay & S.K. Balasubramanian & Vlaicu Crişan** - A complex design, demonstrating a complex of motives: sacrifices, Fairy promotions, Grimshaw, Switchbacks, ODT. This program is performed in virtuoso style, including also exchange of functions between 3 pairs of thematic pieces:h6-d5, h3-f3, h2-g2. This is a real triumph of the figures of the Lyon family!\_a) 1...nBL e8 2.dxe8=RL c1=nLI 3.RLe4 LIff5 4.Ke6 nLlc6 5.RLe7+ LI f3# ; b) 1...nRL b1 2.d8=BL cxb1=nLI 3.BLh4 LIhf5 4.Kf6 nLIh7 5.BLe7+ LIh3#.

**3<sup>rd</sup> Prize - [No 1447](#) N.Shankar Ram** - The author's favorite theme - Jacobs (3x2 rotating form) is presented in a pleasant and original form. Mao and Moa were used as thematic figures. Their lines are discovered and closed by Me5. The non-standard try - play, of course, enriches the content. In my opinion, the interpretation of this content in a threat mechanism is more interesting and clean compared to the cases where zugzwang is used 1.Ba5? ~ 2.MOb6+ Kd4 3.Bc3#, 1...Kd4 2.Bc3+ Kd5 3.MOb6#, 1...MO b4 2.MOc3+ Kd4 3.Bb6#, 1...MA d3 (2.MOb6+? MAC5!) 2.Bxe6+, 2...Ke4 3.Rc4#, 2...Kd4 3.Rc4# but 1...e2! ; 1.MOc3+? MO d4!; 1.Sf4+? MOxf4!; 1.Sg4? ~ 2.Sxe3+ but 1...hgx4!; 1.Sf3? ~ 2.Sf4# but 1...MAxf3! ; 1.Sg5? Sxg5! ; **1.Sf1!** ~ 2.Sxe3+; 2...MOc2xe3 3.MOc3#, 2...MOg2xe3 3.Sf4#; 1...MA d3 (Opens Mao line e6-d4/f4, closes Moa line c2-d4/e3) 2.Sf4+. 2...MOxf4 3.Sxe3# , 2...MAxf4 3.MOc3#; 1...MAf3 (Opens Mao line e6-d4/f4, closes Moa line g2-e3/f4) 2.MOc3+; 2...MOd4 3.Sxe3#, 2...MA d4 3.Sf4#.

**4<sup>th</sup> Prize - [No.1421](#) Sven Trommler & Franz Pachl** - The cross-chess duel between the Nf2/Bg1 and Kc5/Nd7 batteries leads to the formation of new Kc6/Nd8 and Kd5/Nd7 king batteries that play the closing chords. This idea, familiar from other genres, is undoubtedly of interest in the HS# arena as well. Unfortunately, its implementation here requires heavy construction. And this fact provokes the logical question: Is it not better to try more economical mechanisms with other combinations of white pieces? I.1.NAd8 Nh6+ 2.Kc6+ Ka2 3.NAxb4 PAd8 4.NAxd8+ Nxd8#,II. 1.NAe7 Nh1+ 2.Kd5+ Kb1 3.NAxc3 PAe7 4.NAxe7+ Nxe7#.

**5<sup>th</sup> Prize - [No.1449\(v\)](#) Igor Kochulov** - An interesting Meredith, which also deserves a Prize! Objectively speaking, the main theme here - formation of reciprocal Anti-Circe black batteries is very familiar and even banal idea - it is possible to see it in

hundreds of other older problems. The thematic tries leads with blocking fields for the black mating pieces also are not new either. However, the use of a neutral king, instead of the usual use of a white and black king for the genre, deserves special attention. In my opinion, this concept, while also not exactly fresh, is still underrated by the masters of the HS# genre. This opus of Kochulov well demonstrates the main advantage of a nK over the white king+black king duo: presentation of the author's idea in a more economical and non-standard form. Speaking of "non-standard form", I also mean the additional nuances of beautiful specific motifs that a neutral king can demonstrate.I.1...Rd8 2.Qh6 Qa5 3.Rg5+ Rd5# (2.Rg6? Qa5 3.Qg5+ Rd1! 4.Qd8!); II.1...Qh8 2.Rg6 Rb5 3.Qg5+ Qe5# (2.Qh6? Rb5 3.Rg5+ Qa1! 4.Qh8!?)

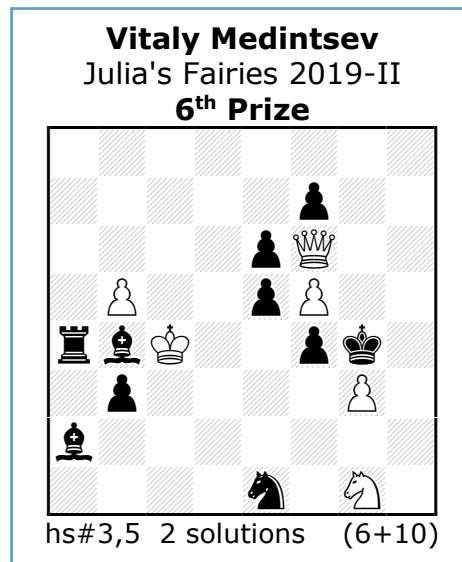
**Sven Trommler & Franz Pachl**  
Julia's Fairies 2019-II  
**4<sup>th</sup> Prize**

hs#4 2 solutions (10+10)  
♞=Nightrider  
♜=Pao  
♝=NAO

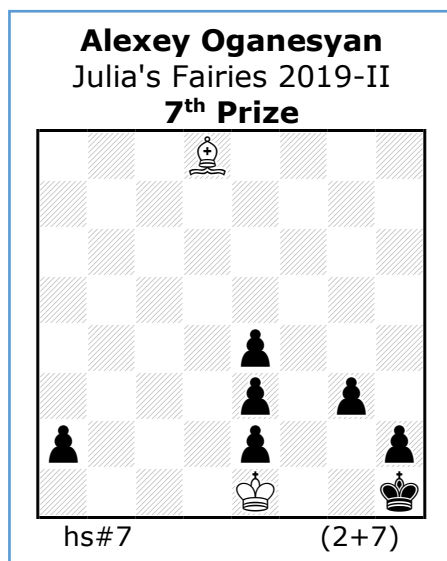
**Igor Kochulov**  
Julia's Fairies 2019-II  
**5<sup>th</sup> Prize**

hs#2,5 2 solutions (4+5+1)  
Anti- Circe

**6<sup>th</sup> Prize - [No.1462a](#) Vitaly Medintsev** - A black piece, before becoming a rear battery piece, performs a three-mover preparatory maneuver with an ambush motif. In the HS# genre, this is a well-known theme. Here, the author has managed to enrich the mentioned standard idea with an additional - two-mover opening of a line from a white pawn carrying out an Annihilation capture of a black pawn. Technically, this synthesis is perfectly realized, and this gives me the reason to award a Prize. I. 1...Bb1 2.fxe6 Bh7 3.e7 Bg8 4.Qg6+ fxg6#; II. 1...Ra8 2.gxf4 Rh8 3.fxe5 Rh4 4.Qg5+ Kxg5#.

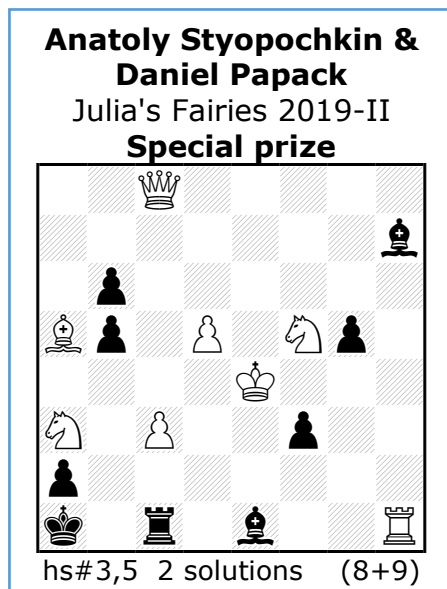


**7<sup>th</sup> Prize - [No 1422](#) Alexey Oganessian** - The author's idea contains a fresh overture - a surprising sacrifice of wB - the only white piece on the f2 field. Further, however, the solution shows well-known motifs from the classics.



However, this creative method undoubtedly shows one of the ways to modernize old ideas and mechanisms. On the other hand, I must emphasize again that this type of task is very popular with the general amateur audience. The author's comment here is: *"Unexpected sacrifice of the only White piece. Tempo-triangulation of wK with switchbacks. Two Black promotions and self-incarceration of bQ after its anti-critical move"*. 1.Bh4 g2 2.Bf2 exf2+ 3.Kd2 a1=Q 4.Kc2 Qg1 5.Kc3 f1=B 6.Kd2 e3+ 7.Ke1 Qf2#.

**Special Prize - [No 1437\(v\)](#) Anatoly Styopochkin & Daniel Papack** - Reason: For the best HS# composed with orthodox pieces only.

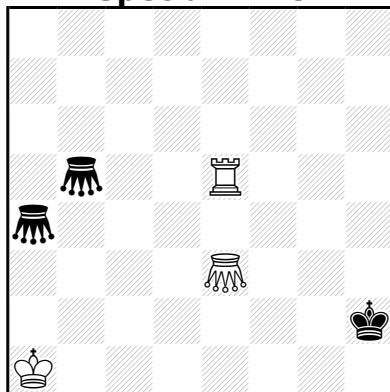


A superb strategic problem demonstrating a unique synthesis of motifs. Among other things, the author's duo here also offers an instructive double Annihilation. After the capture of Pc3, when lines are opened and after reciprocal captures of Ba5/Qc8, when control over the c3 field is eliminated. The black halfpin in combination with the Switchback is also nicely motivated. For example, if the black rook leaves the first horizontal, the black Bishop remains pinned. Therefore, the rook must return, unpinning the bishop. The final chord is a new move by the Bishop pinning the rook. In the other phase, the roles of the two black pieces are reciprocally changed. White's strategy also deserves a lot of attention: active king, unpin, opening a line for Bh7, blocking, wQ and wB sacrifices on the c3-square. I. 1...Rxc3 2.Kd4 Rc1 3.Se3 Bxa5 4.Qc3+ Bxc3#; II. 1...Bxc3 2.Ke3 Be1 3.Sd4 Rxc8 4.Bc3+ Rxc3#.

**Special Prize - [No 1423](#) Václav Kotěšovec** - Reason: For the best miniature with model mates and echo-motifs.

Although Maximummer is a very restrictive condition, in the HS# genre it "works" very well, as shown by a large number of opuses of distinguished composers. In particular, in this arena, the famous master of the Bohemian school, Kotešovec, demonstrated great achievements. In this problem - with only 6 pieces on the board (Aristocratic material) the author presents a four-phase play in which the solutions end with ideal mates with a chameleon-echo character. The

**Václav Kotěšovec**  
Julia's Fairies 2019-II  
**Special Prize**



hs#8 (3+3)  
4.1.1...  
Maximummer  
♙♙ = Grasshopper

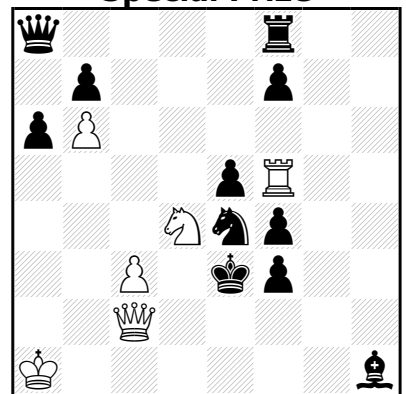
strategy is optimal - the two white pieces block squares around the wK, and the two black Grasshoppers form surprising anti-batteries. 1.Rh5+ Kg3 2.Gh3 Gc6 3.Kf4 4.Rg4+ Ke3 5.Rc4 Gc3 6.Ra4 Kd2 7.Ra2+ Kc1 8.Gb3 Gb2#; 1.Kb1 Gf5 2.Ra5 Ga6 3.Ra2+ Kg1 4.Rd2 Kf1 5.Gc1 Ke1 6.Rb2 Kd1 7.Ga3 Ga2 8.Ga1 Gc2#; 1.Rc5 Gc6 2.Rc2+ Kg3 3.Kb1 Gc1 4.Rc3 Gf4 5.Gb3+ Kf2 6.Rc2+ Ke1 7.Kc1 Gb2 8.Gb1 Gd2#; 1.Rf5 Gg5 2.Kb1 Gd2 3.Gc1 Kg1 4.Kc2 Gd1 5.Rf3 Gg4 6.Rd3 Gb2 7.Kd1 Kf2 8.Rd2+ Ge2#

**Special Prize - No1453 Hubert Gockel - Reason: For the best Fairy two-mover with modern thematic.**

The ever fresh Cyclic Pseudo-le Grand theme here is masterfully implemented. In the three phases, White starts with the same move 1.Rxe5, but it leads to the thematic

elimination of three different black pawns - Pf7, Pb7, Pf3. Leaving his starting square, each of them detects a black line, respectively for Rf8, Qa8 and Bh1. This wonderful effect motivates the reversible formula. Great construction! 1.Rxe5 [-b7]? ~ 2.Sf5# A, 1...Qc8 2.Rxe4# B, 1...f2 2.Qe2# C but 1...f5!; 1.Rxe5 [-f7]? ~ 2.Rxe4# B, 1...f2 2.Qe2# C, 1...Re8 2.Sf5# A but 1...Qe8!; 1.Rxe5 [-f3]! ~ 2.Qe2# C - 1...Bf3 2.Sf5# A, 1...f3 2.Rxe4# B

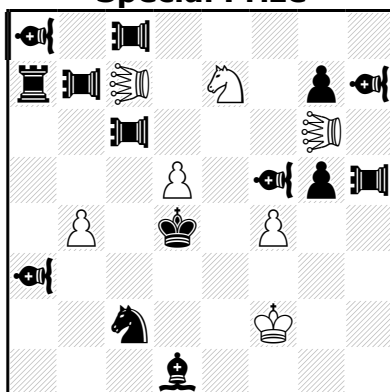
**Hubert Gockel**  
Julia's Fairies 2019-II  
**Special Prize**



#2 (6+11)  
Breton adverse

**Special Prize - No.1456 Ladislav Salai jr. & Michal Dragoun - Reason: For the most difficult problem in thematic attitude.**

**Ladislav Salay Jr. & Michal Dragoun**  
Julia's Fairies 2019-II  
**Special Prize**



h#2 6 solutions (7+14)  
♙ = Bishop-Lion  
♖ = Rook-Lion  
♘ = Lion

Both authors are ardent supporters of the HOTF-concept in the H# genre, where they very often present ideas with the use of more than two duets of thematic pieces. This opus is no exception, and the authors' comment here is: "In all solutions unguard of a mating square and selfblock, but single pairs are slightly different. Diagonal/orthogonal correspondence in all pairs.". By awarding to this problem a special prize, I recognize the diligence and mastery of the composers, but at the same time I express my personal doubt that the principle of economy of material is strictly fulfilled in such record-problems.

I DUO: 1.Bg4 L1e4 2.BLd3 L1xg4#; 1.Ra4 L1c4 2.RLc3 L1xa4#  
II DUO: 1.BLd6 L1g3 2.BLe4 L1xd6# ; 1.RLh8 L1h2 2.RLc4 L1xh8#; III DUO: 1.BLb1 L1xb1 2.RLxd5 Sf5# 1.RLc1 L1xc1 2.BLxd5 Sc6#

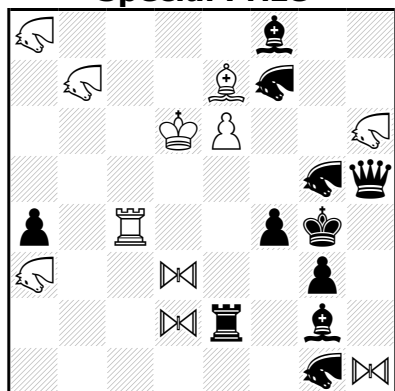
**Special Prize - No.1461 James Quah - Reason: For the most interesting Direct two-mover with dual-avoidances tries.**

The Triple Black Grimshaw, which is a favorite theme of the author, is presented here very interestingly in combination

with spectacular dual avoidances tries. These are obtained after interaction between the white pieces controlling the squares around the black king and the white king, playing as a front battery piece. From a strategic point of view, we can note that the motifs here interpret the



**James Quah**  
Julia's Fairies 2019-II  
**Special Prize**



#2 (11+11)  
Zebra-Rider  
a3,a8,b7,h6,f7,g1,g5  
Equihopper at 90° (English)  
d2,d3,h1

elements of the classic Somov theme. Let us recall the author's comment also: "Black has three potential flights at f5, h4, and h3, which are guarded by E(h1)-e2-f5, E(d2)-g1-h4, and E(h1)-g2-h3 / ZR(b7)-e5-h3 (double guard). The key 1.ZRc6! threatens 2.Rxf4, so black plays each of three defenders to e4. Each interference interferes with two other units, but avoids a dual by removing the guard of an E on a flight square. After 1...Re4/ZRe4, white chooses the battery opening that uses the king as a hurdle to take back the lost flight: 2.Kd5 opens E(d3)-d5-f5, and 2.Ke5 opens E(d2)-e5-h4. The case of 1...Be4 removes one but not both guards on h3, so 2.Kc7 just avoids closing ZR(b7)-e5-h3. The other five variations complete all the openings of the ZR-K battery." I'll add: The white royal battery plays optimally (totally 8 times), actively participating in the additional variants as well. Other, older Fairy Two-Movers with 8 times royal battery play are also known, but they do not contain Triple Grimshaw + Anti- dual.

1.ZRc6! ~ 2.Rxf4#; 1...Re4 2.Kd5# (2.Kc7+? Kf5!); 1...Be4 2.Kc7# (2.Ke5+? Kh3!)

1...ZRe4 2.Ke5# (2.Kd5+? Kh4!). Additional variants: 1...Bxc6 2.Kxc6#, 1...ZRd7 2.Kxd7#, 1...Rxe6+ 2.Kxe6#, 1...Bxe7+ 2.Kxe7#, 1...ZRd4 2.Kc5#.

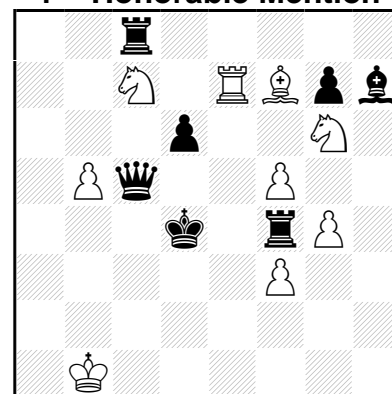
**1<sup>st</sup> Honorable Mention - No.1443 Georgy Evseev & Valery**

**Gurov** - A nice demonstration of a non-standard Zillahi. In one solution Black Bh7 captures Sg6/Bf7 and closes Re7, in the other one - Black Rc8 captures Sc7/Re7 and closes Bf7. In this way, after Black's 3rd move there is an effect of "Two-Colored Pseudo- Grimshaw" on the e6 square.

Unfortunately, the play is not completely identical in the two phases. Only in the solution after 1.Rxc7 we see a model mate. I.1.Bxg6 2.Bxf7 3.Be6 4.Ke5 5.Qd4 Rxe6#.; II.1.Rxc7 2.Rxe7 3.Re6 4.Kd5 5.Rd4 Bxe6#;

**Georgy Evseev & Valery Gurov**

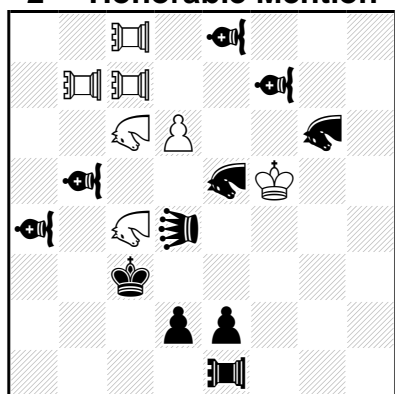
Julia's Fairies 2019-II  
**1<sup>st</sup> Honorable Mention**



ser.-h#5 2 solutions (9+7)

**Michael Barth & Franz Pachi**

Julia's Fairies 2019-II  
**2<sup>nd</sup> Honorable Mention**



h#2 2 solutions (7+11)  
♞=Loco  
♞=Senora  
♞=Saltador  
♞=Faro

**2<sup>nd</sup> Honorable Mention - No.1435 Michael Barth & Franz Pachi**

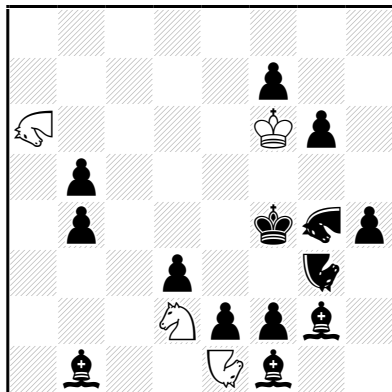
The author's comment here is: "Release of a white battery. White sacrifices to make the thematic black Loco immobile". De facto, the authors present a half-battery play combined with Zillahi and Annihilation motifs. This is a very ambitious idea, but on the other hand it is obvious that some Argentinian pieces (especially SEd4) have only technical functions. This minus, in my opinion, is too unpleasant. 1.LOxc4 FAXf7 2.LOxf7 SAxe5#; II.1.LOxc6 FAXe8 2.LOxe8 SAxe5#

1.LOxc4 FAXf7 2.LOxf7 SAxe5#; II.1.LOxc6 FAXe8 2.LOxe8 SAxe5#

**3<sup>rd</sup> Honorable Mention - No.1429 Dmitry Turevsky**

The main idea to give mates via wNd5# and wZRC6# cannot be implemented right away, because after 1...Ne1xg2→d5 (=bN)? and 1...ZRa6xg2→c6(=bZR)? the capturing white pieces get black. Through a small but nice logical operation, the goal is achieved after 1.ZRxe1→a3 [a3=w]! ZRxxg2→a8 [a8=b]! 2.ZRg4 ZRC6# and 1.Nxa6→c3 [c3=w]! Nxg2→h1

**Dmitry Turevsky**  
Julia's Fairies 2019-II  
**3<sup>rd</sup> Hon.Mention**



h#2 2 solutions (4+14)

Andernach

Take & Make

♞♞=Zebrariders

♞♞=Nightriders

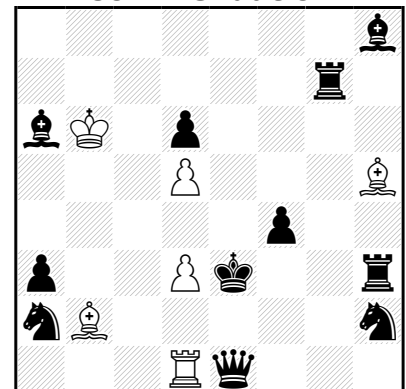
[h1=b]! 2.Ng3 Nd5#. Model mates but from a technical point of view, the construction is not satisfactory.

**Commendation – No.1460 - Manfred Rittirsch** - Interesting comment by the author: "Cross-party transfer of theme: Rook switchback to avoid pawn rebirth. Model mates.". Manfred also notes that this concept is not new, but in practice it is very rare. because of implicit challenges. Regarding the term "Cross-party transfer of theme" and the analogy with the Duplex format, which is made by some readers, my opinion is the following. There is undoubtedly a strong analogy here in the play of Rg7/Rg5 and Bb2/Ba6. Therefore, it will not be a big mistake if we say that White and Black demonstrate a game close to the strategy of problems composed in Duplex form. There is, however, one essential difference. In the standard and aesthetic Duplex, the analogy in the play of white and black is complete or almost

complete (with differences in insignificant details). But in Rittirsch's opus, the analogy is of a lower level. I already said that it is strong, but still, it is only partial. In such cases, there is no reason to use terms like "Duplex" or "Free Duplex", but we can say, for example: "A strategy reminiscent of the Duplex genre has been demonstrated".

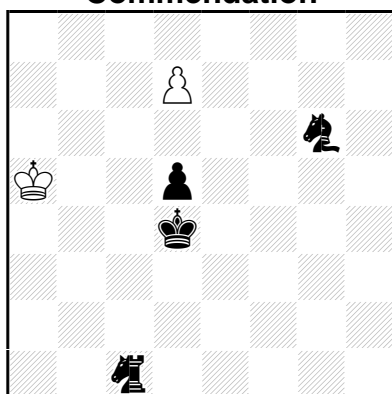
I positively evaluate this Rittirsch problem, in which the author also shows nice model mates, but for the reasons mentioned, I cannot award here anything more than Commendation. I. 1...Be2 2.Ra7 Bxa3 3.Rg7 Bc5#; II. 1...Rd2 2.Bxd3 Rd1 3.Be4 Bd4#.

**Manfred Rittirsch**  
*In memoriam Dieter Müller*  
Julia's Fairies 2019-II  
**Commendation**



h#2,5 2 solutions (6+11)  
Circe

**Michael McDowell**  
Julia's Fairies 2019-II  
**Commendation**



h#2,5 2 solutions (2+4)

♞=Empress

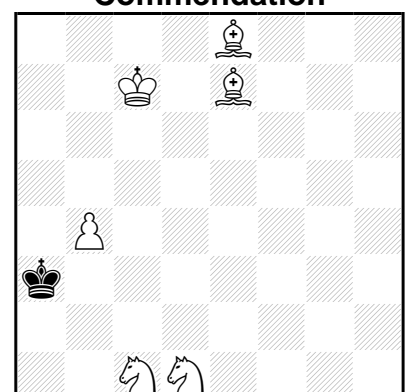
♞=Princess

**Commendation – No.1451(v) Michael McDowell** - A beautiful miniature that would please any solver I. 1...Kb4 2.EMc8 dxc8=PR 3.PRe5 PRf5# ; II. 1...Kb5 2.PRe8 dxe8=EM 3.EMd3 EMe2#

**Commendation - No.1436 Chris Feather** - The Fairy condition Circe Equipollents is a favorite arena for interesting creative experiments by Chris Feather. And the theme most often developed by the English maestro is the thematic King's play, demonstrating long and difficult maneuvers. This Mimiature is typical in this aspect. 1.Kxb4(c5) 5.Kxe7 7.Kxe8(Bd8) 13.Kxc5(d5)

14.Kxd5(e5) 16.Kxe5(e4) 18.Kxe4(d4) 19.Kxd4(c4) 20.Kxc4(b4) 22.Kxb4(b3) 23.Ka3 Be7#.

**Chris Feather**  
Julia's Fairies 2019-II  
**Commendation**



sh#23 (6+1)  
Circe Equipollents

## II. TANAGRA SECTION

**1<sup>st</sup> Prize – No.1469 Eric Huber** - In my opinion, this is the most complex and interesting Tanagra in the section.. The synthesis of two modern but non-standard fairy conditions is difficult to perceive even by experienced composers, especially in cases where only neutral figures are used. I advise readers to carefully study the detailed explanations by the author Huber, published on the site. First let's see the solutions: I.1...c8=nQ 2.nQa6 g8=nR 3.nRf8 nQa5#; II....c8=nR+ 2.nRb8+ nRb6 3.Kb4 f8=nB#.

Here is what Eric notes about the aforementioned play:

### **Explanations about the mates:**

(I) Black cannot move the nQ away from the bK due to:

- Leffie illegal moves: 4.nQa8?? illegal because of nRf8, 4.nQa7/nQa2 illegal because of nPf7

- Partial Paralysis: 4.nQa6/nQa4/nQb6?? are impossible because nQ partially paralysed by wK

(II) Black cannot move the nB away due to:

- Partial Paralysis: 4.nBxg7? impossible because nBf8 partially paralysed by nPg7

- Leffie illegal moves: 4.nBc5?? would be fine from the point of view of Partial Paralysis - nB partially paralysed by bK – but it is illegal according to Leffie due to the presence of nRb6. Of course 4.nRd6?? is also illegal due to Leffie

### **Comments:**

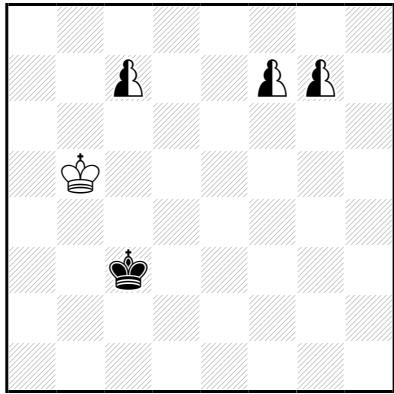
Promotions, specific mates, “mysterious” moves by promoted nR (3.nRf8 and 2...nRb6)

In (I) c7 gives mate, g8 promotes with Leffie motives, f7 blocks

In (II) c7 promotes with Leffie motives, f7 gives mate, g7 blocks.

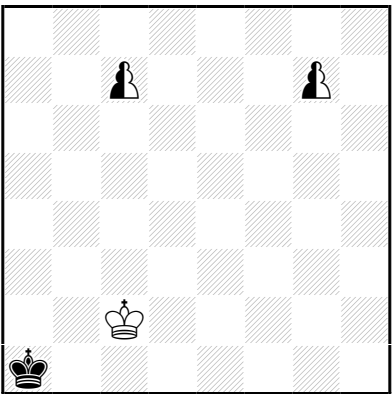
(Eric Huber, Julias Fairies, 29.12.2019)

**Eric Huber**  
Julia's Fairies 2019 - II  
**1<sup>st</sup> Prize**



h#2,5    2 solutions (1+1+3)  
Partial Paralysis  
Leffie

**Daniel Papack**  
Julia's Fairies 2019 - II  
**2<sup>nd</sup> Prize**



h#2.5    2 solutions (1+1+2)  
Neutral pawns c7, g7  
Chameleon Chess

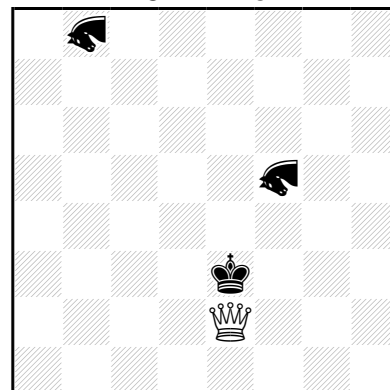
**2<sup>nd</sup> Prize - No.1419 Daniel Papack** -A wonderful position in which a "Chameleon AUW" is presented very surprisingly and very beautifully, which leads to the formation of two different neutral batteries! Daniel notes: "AUW + cyclic changes, found with the help of the computer by testing all permutations of the neutral pawns on the 7th rank and the wKc1 resp. c2". But I categorically object to being announced as "authors" of this task Daniel Papack+Computer(!?), as published on the site. My argument is as follows: the computer can never be an author (or even a co-author) for the simple reason that it is only a machine that is used by the owner of this technical thing. In this aspect, the author can only be the person who works with this machine. In modern composition, this is an indisputable fact that does not need additional comment. So here I accept only Daniel Papack as the author.. I.1...c8=nS 2.nSa7=nB g8=nR 3.nRa8=nQ nBg1=nR#; II.1...g8=nQ 2.nQa2=nS c8=nB 3.nBa6=nR nSc3=nB#.

**3<sup>rd</sup> Prize – No.1448 Daniel Novomesky** - These curious matte paintings with two blockades around the black king, realized by Mao, are not a completely new idea. The interesting point here is that the author managed to find in 4.5 moves a large number of Chameleon-echo twins. a) 1...Qd2 2.Ke4 Qg5 3.MAd4 Qc5 4.MAc6 Qc3 5.MAe5 Qf3#; b) 1...Qe2 2.Kf4 Qe6 3.MAd7 Qc6 4.MAc5 Qg6 5.MAe4 Qg3#; c) 1...Qe5+ 2.Kg5 Qe6 3.MAd7 Qe8 4.MA8 Qe4 5.MAg6 Qh4#; d) 1...Qf2 2.Kd3 Qc5 3.MAc6 Qb6 4.MAe3 Qc7 5.MAd4 Qc2#; e) 1...Qd3 2.Kd4 Qc4 3.Kc5 Qf7 4.MAc6 Qb7 5.MAd5 Qb4# ; f) 1...Qh5 2.MAe4 Qd5 3.MAc6 Qb5 4.MAb4 Qf5 5.MAd3 Qf2#

### Daniel Novomesky

Julia's Fairies 2019 - II

### 3<sup>rd</sup> Prize



h#4.5 (1+3)

b) ♔e2→a6 ; c) ♔e3→f6

d) ♜f5→c4 ; e) ♜f5→f6

f) ♜f5→g5

Maximummer

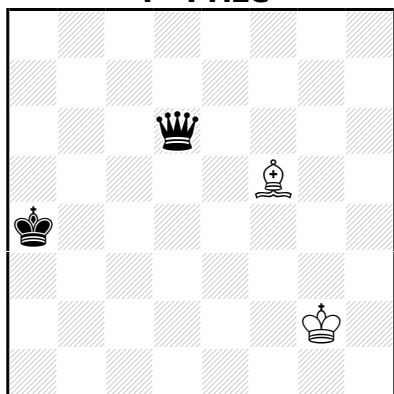
Koko

♞=Mao

### Geoffrey Foster

Julia's Fairies 2019 - II

### 4<sup>th</sup> Prize



h#2,5 2 solutions (2+2)

Point Reflection

**4<sup>th</sup> Prize - No.1454 Geoffrey Foster** - A fine Four Men-problem demonstrating, as if in a tutorial style, the special effects of Point Reflection. Author's Comment: "The bQ moves back-and-forth along the same line, both diagonally and laterally. It does this because it always wants to move to the square that is symmetrically-opposite the wK, so that the wK can move as a Q (in the mates the wK guards 4 squares around the bK). In the first mate the bQf6 moves as a K, so the wKc3 is not in check and also 4.Qc6?? is not possible. The tries ...Kf3? 2.Qc6 Kf3-c3?? and ...Kf2? 2.Qc7 Kf2-c5?? fail because of self-check."

I. 1...Kh3 2.Qa6 Kc3 3.Qf6 Bd7#;

II. 1...Kg1 2.Qb8 Kc5 3.Qf4 Bc2#

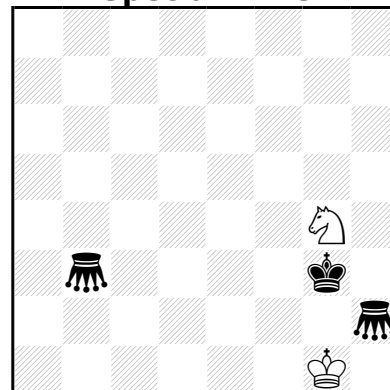
**Special Prize – No.1418 Udo Degener** - Reason: For the best problem with systematic movements of pieces.

Chameleon-echo finals are obtained here after interesting systematic movements (duels) between the white knight and the black king. Analyzes show that using this idea, the thematic game can be extended in schemes of an analogous kind (see for example Julias fairies-II, problem no 1467 by D. Novomesky). However, the cost of such attempted improvements can be too high, because there is a great danger of unwanted repetition of moves. a) 1...Sf2 2.Ge2 Se4 3.Kf3 Sd2 4.Ke3 Sc4 5.Kd3 Se5 6.Kd4 Sf3 7.Ke3 Sd2 8.Gf3 Sc4 9.Kd3 Sb2 10.Kc3 Sd1+ 11.Kc2 Se3 12.Kd2 Sf1 13.Ke1 Sd2 14.Gd1 Sf3#; b) 1...Se3 2.Gf4 Sf5 3.Kg4 Se3+ 4.Kh3 Sg4 5.Ge3 Sf2 6.Kg4 Kh1 7.Kf3 Sg4 8.Gg3 Se5+ 9.Ke2 Sd3 10.Gh2 Se1 11.Gd2 Sf3 12.Gf2 Sg1 13.Kf1 Se2 14.Ge1 Sg3#.

### Udo Degener

Julia's Fairies 2019 - II

### Special Prize



h#13,5 (2+3)

b) ♞b3→h6

Functionnary Chess

♞=Grasshopper



**Special Prize – [No.1432](#) Václav Kotěšovec - Reason: For the best Tanagra problem with Four corners theme..**

This is another super masterpiece of Vaclav! It's amazing how all 4 pieces on the board cooperate with each other to create an exact fourfold Chameleon-echo in the four corners of the board! Note the fact that all mates are ideal and the two black pieces (R and B) always block squares around the bK!;

I.1.Ke3 EAd3 2.Rc1 EAe4 3.Kd2 Kb6 4.EAb5 Ka5 5.Kc2 EAd1+ 6.Kb1 Kb4 7.Rc4+ Ka3 8.EAa1 Kb3 9.Rc1 EAa2#; II.1.EAg4 EAa6 2.Rg8 Kb6 3.Kg5 Kc7 4.Kh6 EAh5 5.EAh8 Kd6 6.Rg6+ Ke7 7.Re6+ Kf8 8.Kh7 Kf7 9.Rh6 EAg8#; III. 1.Rc7+ Kb6 2.Rb7+ Kc5 3.EAg4 EAb8 4.Kf3 Kd4 5.Kg2 Ke3 6.Kg1 Kf4 7.EAh1 EAe3 8.Rf7+ Kg3 9.Rf1 EAh2#; IV.1.Rc5 EAa8 2.Ke5 EAb7 3.Kd6 EAa6 4.EAd7 EAd5 5.EAa8 Kb6 6.Kd7 EAe7 7.Kc8 EAd4 8.Kb8 EAd6 9.Rc8 EAa7#.

**1<sup>st</sup> Honorable Mention - [No.1430](#) Chris Feather** - Another very interesting Four Men problem by Chris. The long maneuver with which the black king provokes the necessary new location of the white pieces is instructive.

1.Kg7 2.Kh6 3.Kxh5 (Kh5→g8) (+Bh6) 4.Kf7 5.Kxf8 (Kf8→g8) (+Sf7) 6.Kh7 7.Kg6 8.Kxh6 (Kh6→g8) (+Bg6) 9.Kg7 10.Kf6 11.Kxg6 (Kg6→g8) (+Bf6) 12.Kh7 13.Kg6 14.Kxf7 (Kf7→g8) (+Sg6) 15.Kh7 16.Kh6 17.Kh5 18.Kxg6 (Kg6→g8) (+Sh5) 19.Kf7 20.Kxf6 (Kf6→g8) (+Bf7) 21.Kf8 22.Kxf7 (Kf7→g8) (+Bf8) 23.Kg7 24.Kxf8 (Kf8→g8) (+Bg7) 25.Kh8 Sf6#.

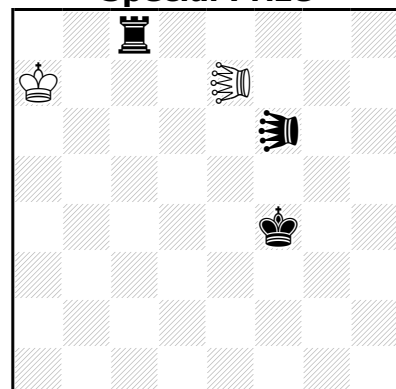
**2<sup>nd</sup> Honorable Mention - [No.1459](#) Chris Feather** -

Thematically, we see an analogy with the previous problem, but here the author uses an exotic white material. 1.Kg5 2.Kf4 3.Kf3 4.Ke2 5.Kd1 6.Kc2 7.Kxd3 (+SKe4) 8.Kxe4 (+SKf5) 9.Kxf5 (+SKg6) 10.Ke4 11.Kd3 12.Kc2 13.Kb1 14.Kxb2 (+CYb3) 15.Kxb3 (+CYb4) 16.Kxb4 (+CYb5) 17.Kxb5 (+CYb6) 18.Kxb6 (+CYb7) 19.Ka7 20.Kxb7 (+CYc7) 21.Kxc7 (+CYd7) 22.Kxd7 (+CYe7) 23.Kxe7 (+CYf7) 24.Kxf7 (+CYg7) 25.Kxg6 (+SKh5) 26.Kh6 CYf5#.

**Václav Kotěšovec**

Julia's Fairies 2019 - II

**Special Prize**



h#9 4 solutions (2+3)

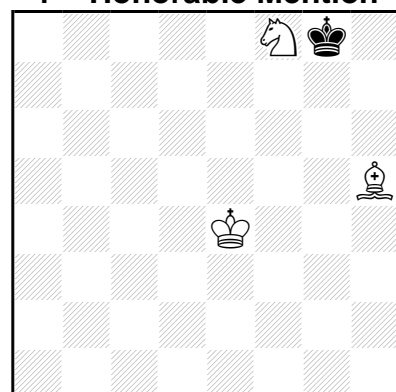
White Maximummer

= Eagle

**Chris Feather**

Julia's Fairies 2019-II

**1<sup>st</sup> Honorable Mention**



ser-h#25 (3+1)

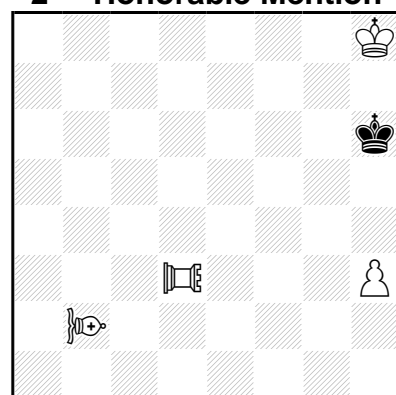
PWC

AntiCirce Diagram

**Chris Feather**

Julia's Fairies 2019-II

**2<sup>nd</sup> Honorable Mention**



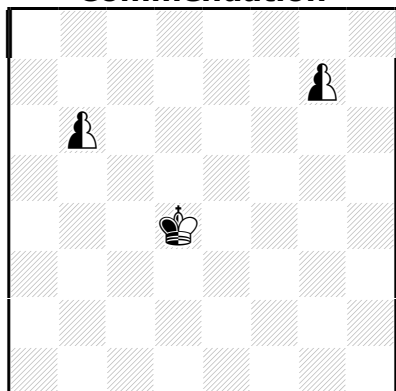
Ser-h#26 (4+1)

Circe Equipollents

= Charybdis

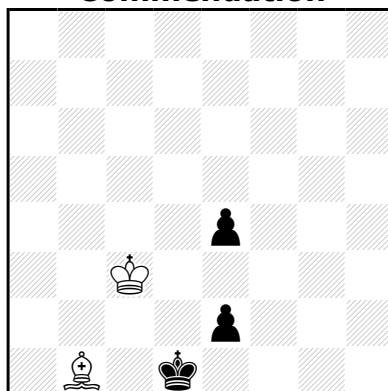
= Skilla

**Semion Shifrin**  
Julia's Fairies 2019-II  
**Commendation**



h#3 b) Pb6→b2 (0+0+3)  
PhantomChess  
Neutral Kd4, Pb6, Pg7

**János Mikitovics**  
Julia's Fairies 2019-II  
**Commendation**



h#3 b) Kc3↔Bb1 (2+3)  
Anti-Circe

**Commendation – [No.1450](#) Semion Shifrin** - With only 3 neutral pieces on the board the author shows a nice idea : Reciprocal promotions and Duals avoidance.

a) 1.nKd3 ( nKd4-c3+ ? ) b7 2.nKc2 b8=nB 3.nKb1 g8=nQ#; b) 1.nKe3 ( nKd4 -e4 ? ) nKf2 2.b1=nQ nKg2 3.nQh4 (via d8) g8=nB#

**Commendation – [No.1470](#) János Mikitovics** - The thematic here is not new, but the author has managed to present the familiar motifs in the most laconic form.

a) 1.e1=R Bxe4 (Be4→f1) 2.Re8 Be2+ 3.Kc1 Kc2#; b) 1.e1=Q Kb2 2.Qxc3 (Qc3→d8) Kc3 3.Qe8 Kd2#