

In this issue

We start with announcement of jubilee tourney for orthodox twomovers with closing date in about 1 month. Maybe just enough time to compose something fine? In any case, the following selection can give you some idea about works of jubilees in the thematical area. I have added a few fairy twomovers with the same theme, but obviously out of scope of the tourney.

Jacques Rotenberg has provided an interesting insight into elements that he considered while comparing two different works using the same change scheme with fairy condition. Both have some pros and cons, everyone can make his own choice.

We conclude with three spectacular moremovers. Do you like them?

Juraj Lörinc

Announcement of BMJC COMPOSING TOURNEY: “NEWOTNYS” C 30.6.2018

To mark the 80th birthdays in 2017 of four of its members, Barry Barnes, Michael Lipton, John Rice and Colin Sydenham, all of them probably best known for their 2-move compositions, the BCPS is running a composing tourney for orthodox direct-mate 2-movers featuring “Newotnys”, i.e. something new in the Nowotny field, on its own (for example, a task record) or in combination with some other currently popular theme. The example below shows the Barnes theme arising from a Nowotny by White’s first try, with its two threats separated by the

second try and the key, each cutting only one of the thematic lines. Entries using non-orthodox force, boards or conditions are not acceptable. Intending competitors may like to consult one of the databases available online with multiple examples of 2-move themes, to assist in the search for originality.

Judge: Wieland Bruch.

Entries to the Tourney Director Michael McDowell: <mailto:mmmcdchess@freeuk.com>.

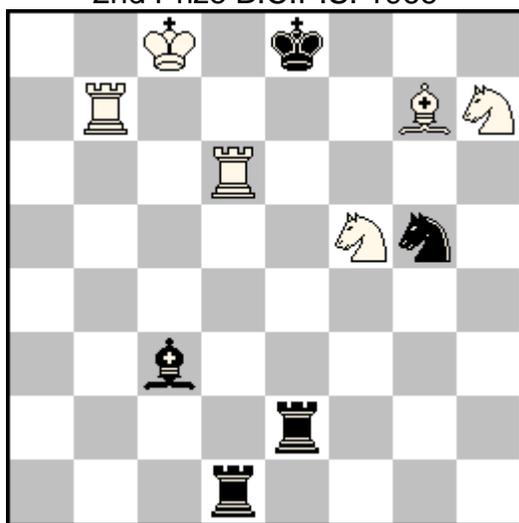
Closing date: 30th June 2018.

Prizes in the form of cash and/or books will be awarded to the highest-placed entries.

Some Nowotny #2s

The selection of orthodox #2s by jubilees was made [available at BCPS website](#). This selection was prepared slightly earlier, yet I am publishing it only now. I hope it might inspire you to compose something for this or some other (even fairy) #2 tourney.

52 - Michael Lipton 2nd Prize B.C.P.S. 1966



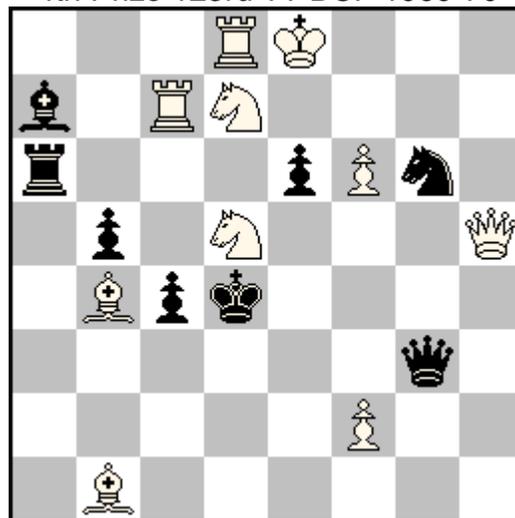
#2 (6+5) C+

1.Be5? [2.Re7# **A**, Sg7# **B**], 1...S×h7!
1.Rd4? [2.Sd6# **E**, Sf6# **D**], 1...Re6!
1.Sd4? [2.Rd8# **C**, Sf6# **D**], 1...Re7!

1.Bd4! [2.Rd8# **C**, Sg7# **B**]
1...B×d4 2.Rd8#
1...R×d4 2.Sg7#
1...Re7,Se6 2.R(×)e7#
1...Sf7,Ba5 2.Sg7#

Four different Nowotnys in **52**, of them three on the same square. Thanks to interplay of three white key pieces, 5 different checkmates are threatened in the spiral fashion **AB**, **BC**, **CD**, **DE**. Excellent pawnless construction.

53 - John Rice 4th Prize 123rd TT BCF 1969-70



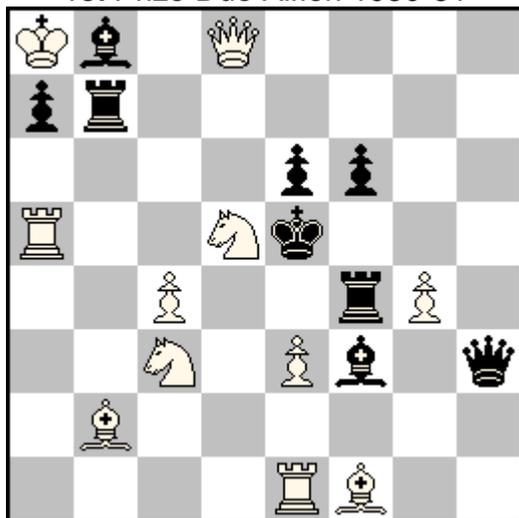
#2 (10+8) C+

1.S5b6? [2.Qc5#, Se5#]
1...R×b6 2.Qc5#
1...B×b6 2.Se5#
1...Qd3 2.Sc5#
1...Q×c7, Qd6 2.Qd1#
1...Qg5!

1.S7b6! [2.Bc5# ,Sf4#]
1...R×b6 2.Bc5#
1...B×b6 2.Sf4#
1...Qd3 2.Sc3#
1...Q×c7 2.S×c7#
1...Qd6, Qg5 2.Bc3#

Besides two Nowotnys at b6, in **53** there is present the half-battery on the d-file, acting both in the keys as well as multiple checkmates following the thematical defences. Overall, there is a change of four mates Z-24-48.

54 - Colin Sydenham
1st Prize Due Alfieri 1980-81



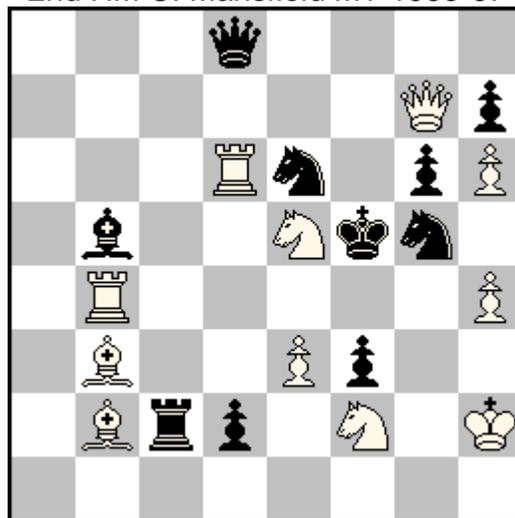
#2 (11+9) C+

1...Be4 **a** 2.Sb5# **A**
1...Re4 **b** 2.Sb6# **B**

1.e4! [2.Sb5, Sb6#]
1...Bxe4 **a** 2.Sb6# **B**
1...Rxe4 **b** 2.Sb5# **A**
1...Kd4 2.Sc7#
1...exd5 2.Qxd5#
1...Rb4, Rb3, Rxb2 2.S(x)b4#

54 offers an interesting variation on the combination of Grimshaw and Nowotny in two phases. The set play uses standard mutual interferences of B-R pair to allow battery checkmates interfering with Rb7. The key is Nowotny threatening both thematic mates that manage to cope with the provided flight d4. Defences by capture are simultaneously self-pins, and thus do not guard by direct guard (as is usual in Nowotny variations), rather by secondary motifs (R unblocks f4 and B opens line of bQ). Overall result is a reciprocal change (and thus a reminder of the 1st TT Conflictio at the end of issue is in order).

55 - Barry P. Barnes
2nd HM C. Mansfield MT 1985-87



#2 (11+10) C+

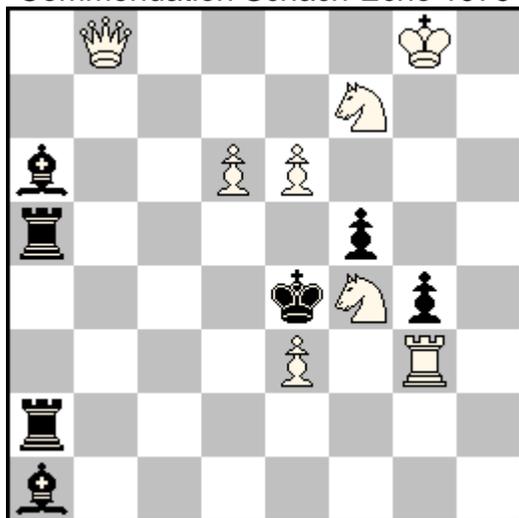
1.Sf7? [2.Qe5#]
1...Sxf7 2.Bxe6#
1...Sxg7 2.Rf4#
1...Rc5!

1.Sc4! [2.Qe5#]
1...Sf7 2.Bxc2#
1...Sxg7 2.Rxb5#
1...Qh8 2.Rd5#
1...Qxd6+ 2.Sxd6#
1...Qf6 2.Qxf6#

Any jump of Se5 threatens 2.Qe5#, but White has to cope with provoked check 1...Qxd6+. Therefore keys to f7 and c4 make the most sense and actually are thematic for change of mates. Black knights defences to f7 and g7 unguard e6 and f4 for try mates and e4 and c5 for solution mates. In the solution there is interference of multiple lines by the key move – white RB and black RB. This Nowotny cannot be used immediately and there are no variations with captures on c4. Quite interesting, isn't it?

Let's take a look at a few fairy twomovers with Nowotny theme as a bonus.

56 - Petko A. Petkov
Commendation Schach-Echo 1975



#2 (8+7) C+
Circe

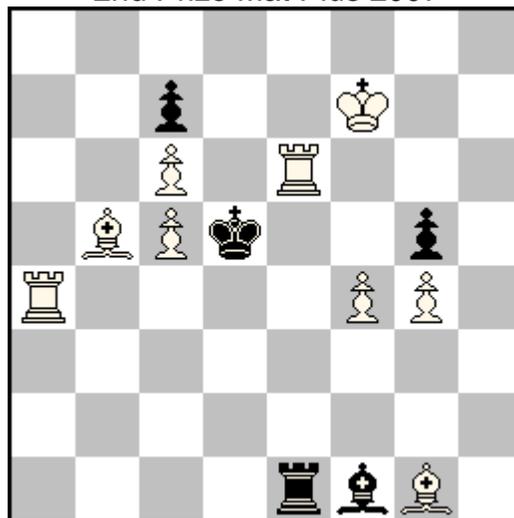
1.Qb5? [2.Sg5#]
1...Rxb5(Qd1) 2.Qd3#
1...Bxb5(Qd1) 2.Qd5#
1...Bf6!

1.Qb2! [2.Sg5#]
1...Bxb2(Qd1) 2.Qh1#
1...Rxb2(Qd1) 2.Qd4#

Queen moves to b5 and b2 guard e5 and thus threat 2.Sg5#. Although they close two black lines each, as there is no white piece to give a mate. But as soon as black pieces are lured to capture wQ, her majesty is reborn at d1 and available to checkmate exploiting the interference.

Beautiful idea with formal theme Z-22-44 (free change of two variations without any repetitions).

57 - Kevin Begley
2nd Prize Mat Plus 2007



#2 (9+5) C+
Circe Parrain

1...Be2 2.Re5#
1...Re2 2.Bc4#

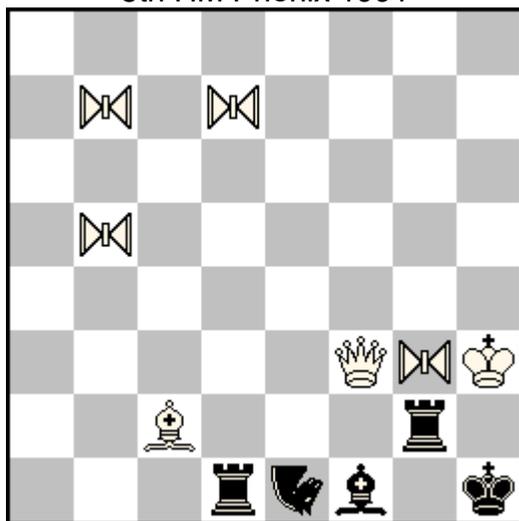
1.Re2? blocus
1...Bxe2 2.Ra7(Re5)#
1...Rxe2 2.Bf2(Rd3)#
1...gxf4!

1.Be2! blocus
1...Bxe2 2.Re8(Be4)#
1...Rxe2 2.Be3(Bc4)#
1...gxf4 2.Ke7(e4)#
1...B~h3 2.Bc4#
1...R~a1 2.Bf3#

Set play interferences show that Bb5 and Re5 are ready to checkmate and this possibility they retain also after their first moves to e2 with Nowotnys that cannot be exploited immediately. Thus the valuable content is concentrated in variation involving captures on e2. Then Circe Parrain comes into picture and White mates by moves with appropriate checking rebirths, depending on both the captured piece and capturing piece. As a consequence we get very specific

Zagorujko (Z-32-26). The only difference between try and key is the fact that Re2 would be interfered with by wp reborn on e4, thus the key has to be 1.Be2!

58 - Jean-Marc Loustau
5th HM Phénix 1991



#2 (7+5) C+

Kamikaze

⊞ = nonstop equihopper, ♞ = nightrider

- 1...Rd3 **a** 2.Qe4# **A** (2.Qe3+? R×e3!)
 1...Nd3 **b** 2.Qe3# **B** (2.Qf4+? N×f4!)
 1...Bd3 **c** 2.Qf4# **C** (2.Qee+? B×e4!)

1.Bd3! [2.Qe3 **B**, Qf4 **C**, Qe4# **A**]

- 1...R×d3 **a** 2.Qf4# **C**
 1...N×d3 **b** 2.Qe4# **A**
 1...B×d3 **c** 2.Qe3# **B**
 1...N×f3 2.Be4#

The last selected fairy twomover **58** has empty intersection point d3 in the set play. With three mutually interfering pieces on d3, there would be potentially cycle of duals, but there is a cyclical dual avoidance in place, using the Kamikaze condition for annihilation of hurdle.

The key moves to d3 with three Nowotny threats. Obviously, capturing queen opens two of lines, in a cyclical fashion by three pieces. Unusually (thanks to Kamikaze), White can checkmate from nonstop equihopper initially guarded by the capturing piece.

All in all, three variations show the same checkmates as set play, but with a cyclical shift – Lačný cycle. When I have seen the problem for the first time long time ago, I was fooled by perfect construction and considered the problem schematical. But it isn't, it just perfectly employs the selected fairy elements for the desired thematical content and the author managed to construct it impeccably.

Juraj Lörinc

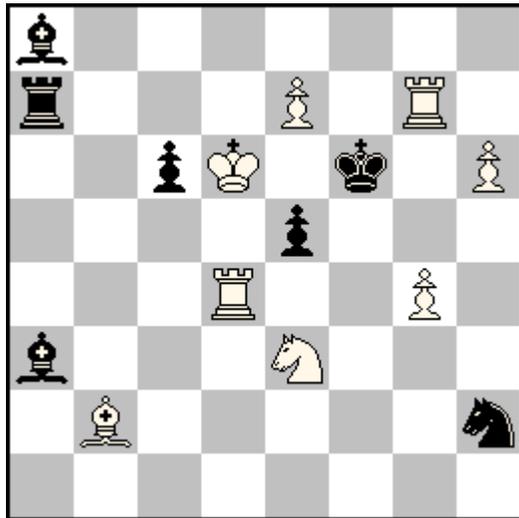
Everyone can choose his preferred version

(Inspired by readers 3)

After publishing **47** in Conflictio 4 (also **59** on the next page), its author has reminded me of the version he has published later (see **60** on the next page). As most readers surely noticed, **60** has

flight-taking key, yet Jaques likes it more. So I have asked him about reasons for this and soon received the following analysis from him. I find it quite fascinating how many diverse points he managed to emphasize. But it is probably natural – every composer tries to consider many elements in the creative process, and these elements can be quite different for different authors.

59 - Jacques Rotenberg
1st Prize K. Seetharaman 64 JT 2013



#2 (8+7) C+
Superguards

1...Bxb2 **a** 2.Sd5# **A**
1...Ra4 **b** 2.e8=S# **B**
1.Kd7! [2.Rd6#]
1...Bxb2 **a** 2.e8=S# **B**
1...Ra4 **b** 2.Sd5# **A**
1...Sf3 2.g5#
1...e4 2.Rd2#

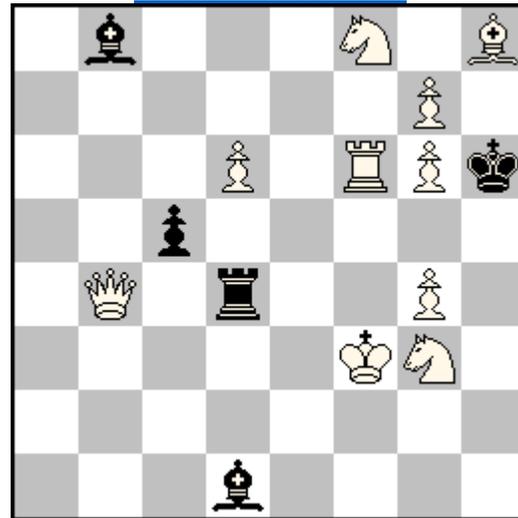
A] In set, 1.e8=S+ **B** is refuted by 3 moves (1...Ke7, Kf7, Rf7).

In actual play 2.e8=S+ **B** is not a threat because of two moves 2...Ke7, Be7.

B] The square e7 is involved in both phases as the defense square (as you pointed out, similar aspect as in **48** by Alaikov)

C] The defenses are ambushes behind d4 so that black prepares itself in case Rd4 will leave: nor 1...Bxb2 **a** nor 1...Ra4 **b** strengthens black and white moves give mate because they threaten the black king only.

60 - Jacques Rotenberg
dedicated to Seetharaman Kalyan
[Julia's Fairies 2017](#)



#2 (10+5) C+
Superguards

1.Kf4? [2.g8=S#]
1...Bb3 **a** 2.g5# **A**
1...Rd5 **b** 2.Sf5# **B**
1...Rd2!
1.Sh7! [2.g8=S#]
1...Bb3 **a** 2.Sf5# **B**
1...Rd5 **b** 2.g5# **A**
1...Rf4+ 2.Qxf4#
1...Rd2 2.Qxd2#

A] In the try, 2.g5+ **A** is not a threat because of 2...Kh5! only.

In actual play 2.g5+ **A** is not a threat because of 2...Rh4! only.

B] The square g4 is only the meeting of two lines the squares involved are beyond – h5 and h4.

C] The defense 1...Rd5 **b** is a strong move that gives two flights (g5 & h5) to the king so that both thematic mates, 2.g5# **A** in the actual play, and 2.Sf5# **B** in the try give mate not only because they threaten the black king, but also because they close the 5th rank.

D] 2.Sd5+ **A** and 2.e8=S# **B** are independent moves not bound one with the other.

E] No try play, no refutation, somewhat the set play may be seen as "artificial"

D] 2.g5# **A** and 2.Sf5# **B** are bound to the guard of h5, and this is not a decorative matter only, it is used in 1.Se4? [2.g8=S#, 2.Qd2#] Rd5! 2.g5+ is not mate because of 2...Kh5!

E] Many tries¹, the defenses are "natural" and the refutation of the thematic try 1.Kf4? Rd2! uses the closing of d2-h5 by the key: white self-obstruction (2.Qxd2 is no more check!),

1.Se6? [2.g8=S#], 1...Bxd6!

1.Rf5? [2.g8=S#], 1...Bb3 2.Rh5#, 1...Bxd6!

1.Se4? [2.Qd2#, 2.g8=S#], 1...Rd5!

F] (without equivalent in the other version)

The set check 1...Rf4+ 2.Qxf4# makes the thematic try 1.Kf4? very "natural" and the quiet refutation is not so easy to find.

G] (without equivalent in the other version)

The Sf8 has two ways to control g5, 1.Se6? or Sh7!, of them 1.Se6? is more central and more 'effective' - control of g5 & g7, closing of b3-g8 – so it seems stronger, but only seems.

Juraj Lörinc & Jacques Rotenberg

Three spectacular moremovers

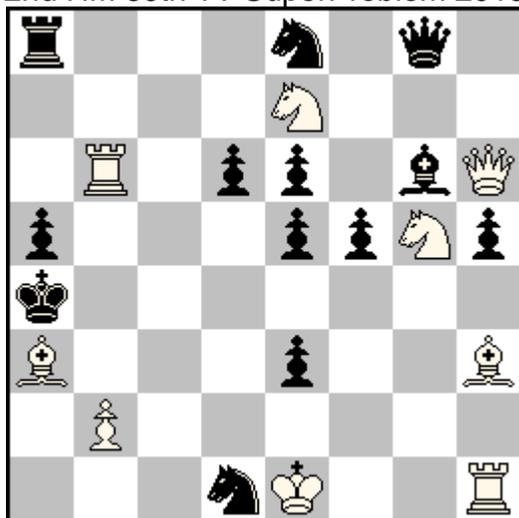
Maybe you still do not know that I am since beginning of 2017 acting as a section editor for orthodox moremovers in Pat a Mat. While most my composing credentials are in the area of fairies, with helpmates far behind and all other genres composed by me only very rarely, I love to study good compositions of all kinds. That is why I have volunteered to act as section editor. (By the way, if you have some decent orthodox #n original, it would be very welcome.)

During my browsing through all kinds of sources I have found the following trio of not much connected moremovers with quite visible themes. **61** is a kind of old-fashioned moremover. Do you think you can name the theme of the TT after looking at the solution?

¹ The tries were not given by Jacques, but I have taken them from JF original publication.

61 - Joaquim Crusats

2nd HM 86th TT SuperProblem 2013



#7

(9+13) C+

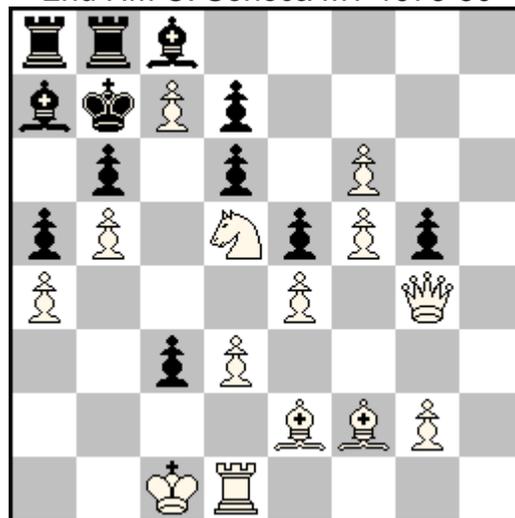
1.Bc5! [2.b3#] dxc5 2.Se4 [3.Sxc5#] fx e4 3.Qxe3 [4.Qa3,Qb3#] Sxe3 4.Ke2 [5.Ra1#] Sc2 5.Ra1+ Sxa1 6.Sd5 [7.Sc3#] exd5 7.Bd7#

If you have guessed "white sacrifices", I would say "wrong", or rather "partially correct." The theme was set as "the key and at least one other white move are captureless and quiet sacrifices." Only three white moves comply with this condition (1, 2, 6), the other two sacrifices are either capturing (3) or checking (5). Still, the result is quite spectacular in my view.

62 may be better known and not only because it is much older.

62 - Roger Colas

2nd HM C. Seneca MT 1978-80



#6

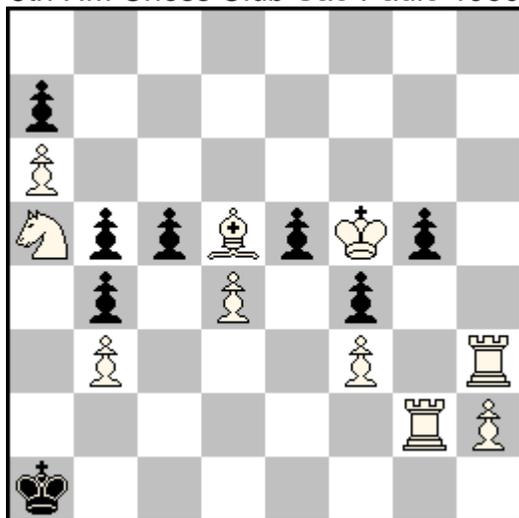
(14+12) C+

1.Rh1! c2 2.Bd1 cxd1= 3.Qxd1 g4 4.Qg1 g3 5.Bxb6 Bxb6 6.Qxb6#

White material is very strong and it is almost immediately clear it cannot be used in positive way, because of well guarded stronghold of bK, far from white pieces and being barrier of pawns. There is one apparent weak point in the black position, namely b6. If White could bring queen there, the checkmate might be possible. Furthermore, Black lacks possible moves, unless White unblocks some pawns. This can be used for wB sacrifice at b6, with zugzwang-forced Bxb6 by black, followed by Qxb6#. The key difficulty lies in finding the possibility of wQ moving to g1 in 2 moves, so that Pg4 has not enough time to capture Bf2. To this end, White uses route via d1, with sacrifice of Be2 there and in turn Rd1 clearing the path by 1.Rh1! Altogether there are 3 white Bristols in **62**, something not really ordinary.

63 is even older than **61** and **62**, and its theme is similarly impressive.

63 - Gerhard Latzel
8th HM Chess Club São Paulo 1956



#5

(10+8) C+

1.Rh5! [2.Rh×g5 [3.Rd2,Re2,Rf2]]
1...g4 2.K×g4 [3.R×e5 [4.Re1#]] e4
3.B×e4 c×d4 4.Rc5 [5.Rc1#]
3...c4 4.S×c4 b×c4 5.Ra5#
(1...c4 2.Rh×g5 [3.Rd2,Re2,Rf2] c3
3.Rc2,Be4)

From the attack viewpoint, it is enough to move Rh3 to the first rank and Black is checkmated. The problem is that Black is able after the most suitable attack 1.Rh5! to seemingly successfully win the time by 1...g4! Now 2.Rg5? with planned 3.R×g4? is not enough. But White has possibilities to open other files for rook after 2.K×g4! so that Black is forced to move subsequently three other pawns, while White leaves 4th rank with B and S. As a result we get a checkmate 5.Ra5# in the star variation, a stunning

checkmating move along the whole line fully occupied in the diagram position. For me a truly unforgettable moremove!

Juraj Lörinc

1st TT Conflictio C 10.10.2018
reminder

In No 4, Conflictio has announced formal thematical tourney for chess problems with antagonistic stipulations with compulsory reciprocal change. The reciprocal change can be a part of a larger complex of changes, but it should be a prominent recognizable feature.

Judge: Narayan Shankar Ram (India)

The competing problems can be of any length, their aim can be any (mate, stalemate or other). Any form of twins, multiple solutions, duplex or set play are allowed, as well as fairy elements. The tourney might be divided to multiple sections if enough problems are received, depending on the opinion of the judge.

Entries should be sent by email to juraj.lorinc+conflictio@gmail.com before October 10th, 2018. The award will be published in Conflictio.

Please, let know your friends about our competition!

Conflictio is an e-zine dedicated to chess problems with antagonistic stipulations
Editor: Juraj Lörinc, juraj.lorinc+conflictio@gmail.com