In this issue

Almost all problems in this issue are selfmates. There are two main reasons for that.

Firstly, I have received extremely interesting article by Neal Turner, dedicated to the subgenre he is tirelessly cultivating for many years: s# with fairy elements SAT and royal grasshopper. SAT can be difficult to grasp at the beginning, but once you get used to its logic, it can become very fruitful fairy condition. Royal grasshoppers then provide both flexibility (with very varying flights of kings, especially compared to orthodox kings) and possibility to produce rather economic positions (as the number of flights can be limited).

Secondly, my commentary to **591** in Conflictio 26 has motivated Dieter Werner to produce an original selfmate embodying the ideas that I considered too bold – see **N009** in the Fresh Clash section.

As a consequence, the selection of recent awards, that opens the issue, is composed of selfmates too.

For the further issues, the "repelling or what" theme started in Conflictio 25 remains open. Juraj Brabec has provided his views on the matter in the form of article that I plan to place in the next issue. Further input from readers is still very welcome, no need to hastily close the discussion.

Stay safe and enjoy Conflictio!

Juraj Lörinc

From recent awards

One of top regular competitions is World Cup. Its 8th edition was run this year and all sections seem to feature remarkable entries. Selfmates section was no exception, even if there was immediate discussion about originality of some winners. But probably we are already in times when most of usable elements in orthodox problems of all kinds were already used and originality will be usually found in their unusual combinations or perfect constructions of known tasks. That is not the end – there is enough space for originality in this direction in my view.

Four problems are selected from [the preliminary award](#).

604 – Andrej Selivanov
dedicated to the memory of my Mother
1st Prize 8th FIDE World Cup 2020
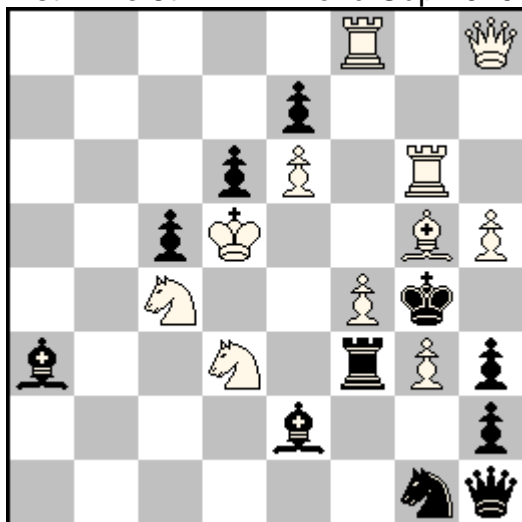
s#3   (11+11) C+

1.f5! [2.Bh6+ K×h5 3.Sf4+ R×f4#]
1…Bc1 2.Bh4+ Bg5 3.Sf2+ R×f2#
1…K×g3 2.Bf4+ Kh4 3.Bg3+ R×g3#
1…B×d3 2.Bf6+ K×f5 3.Se3+ R×e3#

The judge Alexandr Azhusin has commented in the preliminary results on the scarcity of syntheses of geometrical themes of cross and star in selfmates. Here a star of wB in the second moves of White is combined with a cross of bR in the mating moves. He was mistaken in stating that this synthesis was shown for the first time in s#3 as it was pointed by Michail Chramcevič. See **605**.

605 - Alexandr Kuzovkov
2nd Prize The Problemist 2016
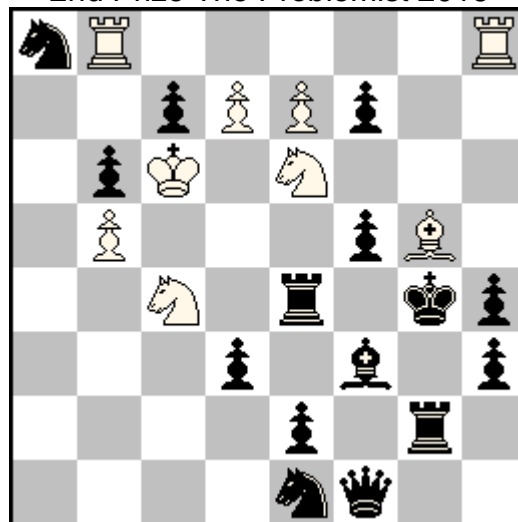
s#3   (9+15) C+

1.Rbg8! [2.Bh6+ Kh5 3.Sf4+ R×f4#]
1…f4 2.B×h4+ Kf5 3.Sd4+ R×d4#
1…Kg3 2.Bf4+ Kf2 3.Be3+ R×e3#
1…f×e6 2.Bf6+ Kf4 3.Be5+ R×e5#

The scheme is similar – the same threat, the same defence by bK to g3. But the rest is different and that is surely caused by different placement of the thematical rook with respect to the bK. Forcing bR moves to different squares requires slightly different mechanism.

So we have an interesting example of very similar yet different renderings of the same task wB star vs. bR cross. Imagine for a while that they were submitted to the hypothetical theme tourney with this requirement. How would you rank them?

It remains to be seen how the judge of the World Cup is going to change its award as according to Regulations, the final award should be published until 1.10.2020.

606 - Olaf Jenkner
2nd Prize 8th FIDE World Cup 2020

s#8   (8+2) C+

607 - Andrej Selivanov
1st Prize Moscow Tourney 2007 (v)
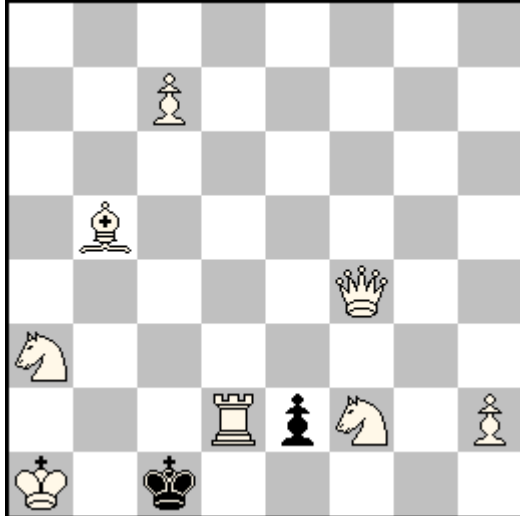
s#9   (10+2) C+

1.Sg4! zz

1…e1=Q 2.Rc2+ Kd1 3.Qd4+ Qd2 4.Se3+ Ke1 5.Qh4+ Qf2 6.Rc1+ Kd2 7.Qd4+ K×c1 8.Qb2+ Q×b2#

1…e1=S 2.Rb2+ Kd1 3.Se3+ Kc1 4.Rb1+ Kd2 5.Rd1+ Kc3 6.Qd4+ Kb3 7.Rb1+ K×a3 8.Sc2+ S×c2#

1…e1=R 2.Rd4+ Re3 3.Sc2 K×c2 4.c8=Q+ Rc3 5.Qd2+ Kb3 6.Ba4+ Ka3 7.Qc5+ R×c5 8.Qc1+ R×c1#

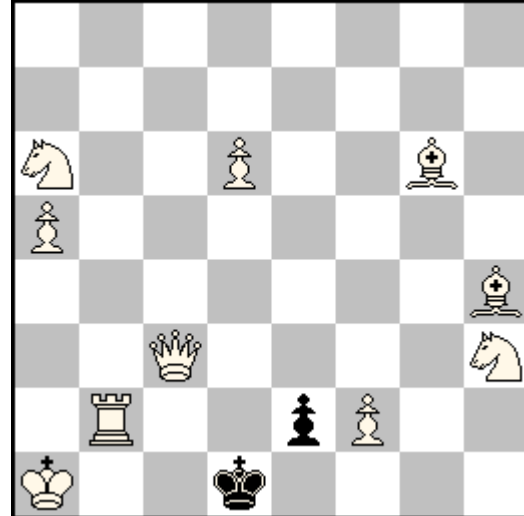1…e1=B 2.Rg2+ Kd1 3.Qf1 Kc1 4.Bc4 Kd1 5.Ba2 Kc1 6.Sf2 Kd2 7.Qd3+ Kc1 8.Qc3+ B×c3#

     2…Bd2 3.Qf1+ Be1 4.Bc4 Kd1 5.Ba2 Kc1 6.Sf2 Kd2 7.Qd3+ Kc1 8.Qc3+ B×c3#

Very strong content: black AUW against the battery play of Rd2 in the 2nd moves of White, with ideal Black economy. All four variations are full length.

Black AUW in this setting is not unique, but combining it with battery play can be totally original. The most interesting another example I could find is **607**.

1.Sg1! zz

1…e1=Q 2.Qb3+ Kc1 3.Rc2+ Kd1 4.Ra2+ Kc1 5.Qb2+ Kd1 6.Bh5+ Qe2 7.Qc2+ Ke1 8.Qc1+ Qd1 9.Be2 **Q×c1#**

1…e1=R 2.Qd4+ Kc1 3.Qf4+ Kd1 4.Rd2+ Kc1 5.Rd5+ Re3 6.Be8 Kc2 7.Qc4+ Rc3 8.Se2 R×c4 9.Ba4+ **R×a4#**
(3…Re3 4.Rb1+ Kd2 5.Sc7 Kc3 6.Sb5+ Kd2 7.Bd3 K×d3 8.Qd4+ Kc2 9.Sa3+ R×a3#)

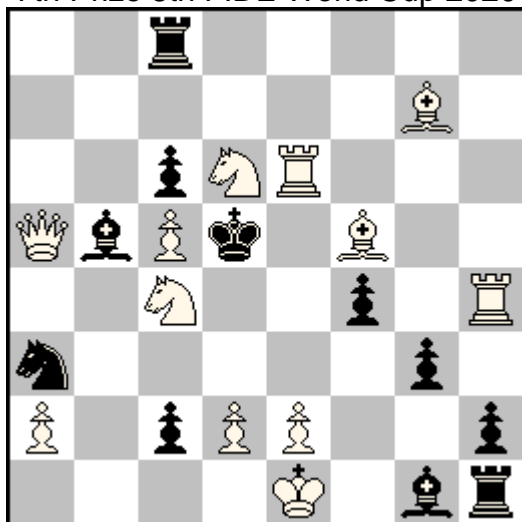1…e1=B 2.Qf3+ Kc1 3.Se2+ Kd1 4.Sc3+ Kc1 5.Qe3+ Bd2 6.Sa2+ Kd1 7.Rb1+ Bc1 8.Bh5+ Kc2 9.Rb2+ **B×b2#**

1…e1=S 2.Bh5+ Sf3 3.Qb4 Kc1 4.Se2+ Kd1 5.Sd4 Kc1 6.Rc2+ Kd1 7.Ra2 Kc1 8.Qd2+ S×d2 9.Sb3+ **S×b3#**

There is no battery play and there are two more white units used, but on the other hand there are four model mates.

Two more problems are selected from the award.

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608 - Zoltán Labai
7th Prize 8th FIDE World Cup 2020

s#3   (12+11) C+

1…c1=S 2.Re5+ Kd4 3.e3+ B×e3#
1…c1=B 2.Sb6+ K×c5 3.d4+ B×d4#
1…f3 2.Sb6+ K×c5 3.Bd4+ B×d4#
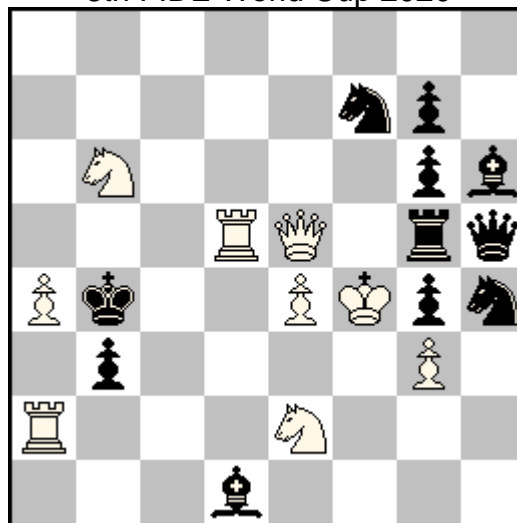1…Ba6 2.e4+ f×e3 e.p. 3.S×e3+ B×e3#
1…K×c5 2.Q×a3+ Kd5 3.Sb6+ B×b6#

1.Se4! [2.Rd6+ K×c4 3.Rd4+ B×d4#]
1…S×c4 2.Sc3+ K×c5 3.d4+ B×d4#
1…B×c4 2.Sf6+ Kd4 3.e3+ B×e3#
1…Rd8 2.Q×d8+ K×c4 3.Qd4+ B×d4#
1…K×c4 2.Qc3+ Kd5 3.Qd4+ B×d4#

Judge's comment: *"A threemover with two-phase change of play. In the main, elements of arbitrary change of play prevail here; but there also are Rukhlis elements. In the set play phase, the highlights are the lines of play starting with black c2-pawn promotion, while in post-key play the focus is on the variants involving play of black pieces to the c4-square. The compensational (flight-taking and flight-giving) key is not a blemish to the concept, since in this case it contains a certain touch of paradox."*

The richness of abandoned set play is indeed attractive, at least for me.

609 - Waldemar Tura
8th Honourable Mention
8th FIDE World Cup 2020

s#3   (9+11) C+

1.Qc7? [2.Rb5+ R×b5#]
1…b×a2 **a** 2.Rb5+ **A** Ka3 3.Qc5+ R×c5#
1…Se5 **b** 2.Qc4+ **B** S×c4 3.Rb5+ R×b5#
1…Sf5!

1.Qa1? [2.Rb5+ R×b5#]
1…b×a2 **a** 2.Qb2+ **C** Bb3 3.Rb5+ R×b5#
1…Se5 **b** 2.Qd4+ **D** Sc4 3.Rb5+ R×b5#
1…Sf5!

1.Sd7! [2.Rb5+ Kc4 3.Qd5+ R×d5#]
1…b×a2 **a** 2.Qc3+ **E** K×a4 3.Ra5+ R×a5#
1…S×e5 **b** 2.Rb5+ **A** Kc4 3.S×e5+ R×e5#
1…Sf5 2.Rd4+ S×d4 3.Qc5+ R×c5#
1…B×e2 2.Qd4+ Bc4 3.Rb5+ R×b5#
1…Kc4 2.Qc7+ Kb4 3.Rb5+ R×b5#

Three phases heavily rely on the play of wQ and the rook battery on the fifth rank. The continuations following 1…b×a2 and 1…Se5 are changed with one semi-reciprocal change included, forming well known change Z-32-25. It should be noted, however, that 2.Rb5+ is a threat continuation with only the third move changed after capture of wQ. Additionally, there are four other lines of play in the solution, forming slightly related pars, I just agree with the judge

that the link is not very strong. Repeated refutation rounds up impression of somewhat unfinished business here.

The other strong selfmate tourney awarded recently was the jubilee tourney of Sergej Smotrov. He is known for long selfmates with usually one main plan, long preparatory plan with many pendulums, usually with forced checking play. And indeed, the tourney asked for logical s# in 12 moves or longer. The award is already final and four problems are selected from it, with two other problems for comparison.

610 has won the orthodox section.

610 - Mark Erenburg
1st Prize S. Smotrov 50 JT 2020

s#14   (9+9) C+
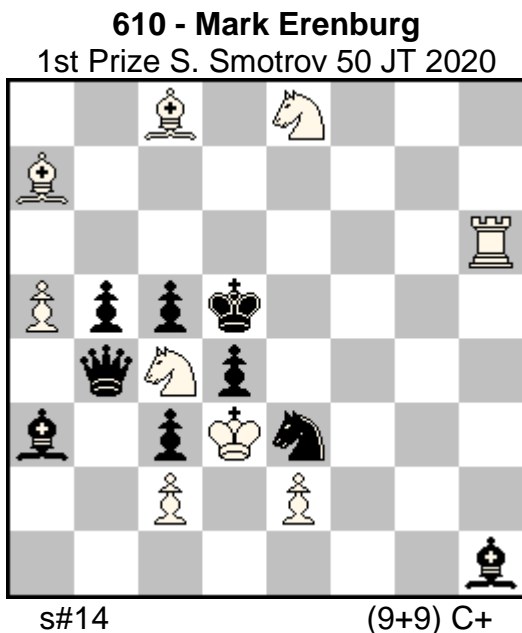
1.Be6+? Kc6 2.Bf5+ Kd5 3.Be4+ B×e4#, 2…Kb7!

1.a6? S×c4!

1.Rh5+! Kc6 2.Se5+ Kd5 3.Sf7+ Kc6 4.Rh6+ Kd5 **5.a6!** Sg2 6.Rh5+ Kc6 7.Se5+ Kd5 8.Sc4+ Kc6 9.Rh6+ Kd5 **10.Bb6!!** Bc1 11.e4+ d×e3 e.p. 12.Sf6+ Kc6 13.Sh5+ Kd5 14.Sf4+ S×f4#

10…Sh4 11.Be6+ Kc6 12.Bf5+ Sg6 13.R×g6+ Kd5 14.Be4+ B×e4#

The main plan fails due to availability of distant flight b7 in the try play. The direct guard of b7 is too slow, therefore White places his knight to f7 without losing tempo, preparing 6.Be6+ Kc6 7.Se5+ Sxe5# for possible defence 5...Sc4?

Black however has another defence possibility 5...Sg2, shutting off Bh1. It however brings black knight to the vicinity of f4, allowing White other way of attack. 6.Bb6? threats 7.Sf6+ Kc6 8.Sh5+ Kd5 6.Sf4+ S×f4#, this is refuted by 6…Bc1!, White is unable to close all black defence lines to f4: 7.e4+ d×e3 e.p. 8.Sf6+ Kc6 9.Sh5+ Kd5 10.Sf4+ Q×f4!

That is why wS must go back to c4 with help of wR in the moves 6-9. Then 10.Bb6 brings Sophie's choice to Black – either he defends the threat on f4 by Ba3 or moves his knight away from the long diagonal, allowing the original main plan. Both finales are equal in the length and provide a strong impression.

The jubilee has rightly underlined presence of quiet White moves in the main play and the fact that all White officers play actively. The material is very well used.

611 was placed fourth in the orthodox section, even if there is no specific main plan shown in the solution. The idea is explained by the author:
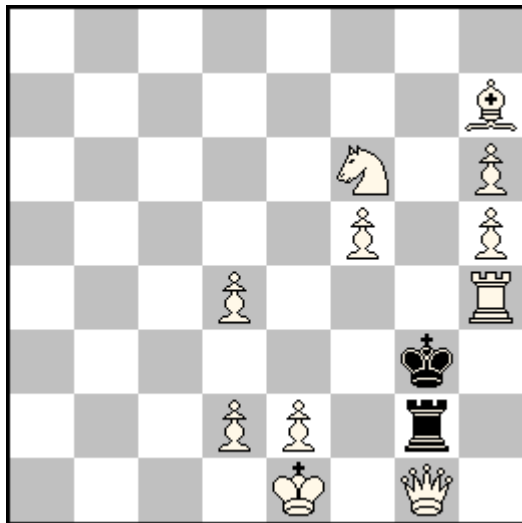- unguarded Rh4 prevents immediate 1...Rg1#,
- 10-move preparatory plan ended by gaining tempo and followed by 11.Bg8, opens the way for Ph6,
- two 6-move combinations with two more tempos allow transformation of

wP into a knight (18.h7, 25.h8S) that moves to g6 (28.Sg6),

- main actors return to initial squares and the intended checkmate on g1 can follow.

612 has won the fairy section. Majority of comments used here I have included in the submission and they are reprinted in the award too.

611 - Jozef Holubec
4th Prize S. Smotrov-50 JT 2020

s#31   (11+2)

1.Rg4+ Kh3 2.Qh1+ Rh2 3.Qf1+ Rg2 4.Kd1 Kh2 5.Rh4+ Kg3 6.Qe1+ Rf2 7.Rg4+ Kh2 8.Qg1+ Kh3 9.Qh1+ Rh2 10.Qf1+ Rg2 11.Bg8 Kh2 12.Rh4+ Kg3 13.Qe1+ Rf2 14.Rg4+ Kh2 15.Qg1+ Kh3 16.Qh1+ Rh2 17.Qf1+ Rg2 18.h7 Kh2 19.Rh4+ Kg3 20.Qe1+ Rf2 21.Rg4+ Kh2 22.Qg1+ Kh3 23.Qh1+ Rh2 24.Qf1+ Rg2 25.h8=S Kh2 26.Rh4+ Kg3 27.Qe1+ Rf2 28.Sg6 Kg2 29.Qh1+ Kg3 30.Qg1+ Rg2 31.Ke1 R×g1#

The judge has explained his view why he considers the works of this kind logical: there is aim (to guard h4), pendulum manoeuvres to win tempi and some other elements. The underpromotion is positive as well. The questionable point here is soundness: 31 moves with a strong white material is a lot…

612 - Juraj Lörinc
1st Prize S. Smotrov 50 JT 2020
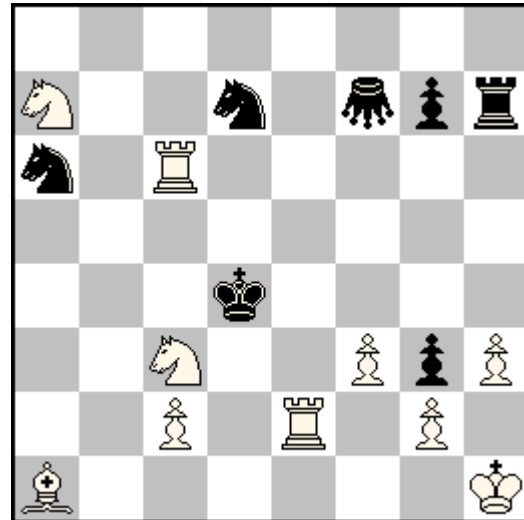
s#16   (10+7)
Vertical Mirror Circe
♟ = grasshopper

Main plan is explained by the first try:

1.Scb5+? Kd5! 2.Sc7+ G×c7(Sb1) 3.Sc3+ Kd4 4.Scb5+ Kd5 5.S×c7(Gf1)+ S×c7(Sb1) 6.Sc3+ Kd4 7.Sd5+ K×d5(Sg1)#, but 2…S×c7(Sb1)!

Thus, the idea is to attract Gf7 to c7, capture it with tempo and rebirth at f1, then to sacrifice wS at d5 with rebirth at g1 and checkmate over immobilized Sg1. However Black can capture at c7 by knight first, refuting the play.

The first preparatory plan pulls Sa6 away, but then capture of the attracted Gc7 is checkmating Black:

1.Sa2+ Kd5 2.Sb4+ S×b4(Sb1) 3.Sc3+ Kd4 4.Scb5+ Kd5 5.Sc7+ G×c7(Sb1) 6.Sc3+ Kd4 7.Scb5+? Kd5! 8.S×c7(Gf1)# - it is too early to play 7.Scb5+.

Therefore, it is necessary to open Rh7 to c7 by forcing line openings by Sd7 and Pg7 by the second preparatory plan. However, there is still choice to be made:

1.Sa2+ Kd5 2.Sb4+ S×b4(Sb1) 3.Sc3+ Kd4 4.Scb5+ Kd5 5.Sc7+ G×c7(Sb1) 6.Sc3+ Kd4 7.Se4+? Kd5! 8.Sf6+ S×f6(Sb1)! 9.Sc3+ Kd4 10.Se4+ Kd5 11.S×f6(Sg8)+ S×f6(Sb1)! – captured black Sf6 is always reborn at g8, allowing Black to avoid g×f6.

Finally the correct solution is the following:

1.Sa2+! Kd5 2.Sb4+ S×b4(Sb1) 3.Sc3+ Kd4 4.Scb5+ Kd5 5.Sc7+ G×c7(Sb1) 6.Sc3+ Kd4 7.Sa4+! Kd5 8.Sb6+ S×b6(Sb1) 9.Sc3+ Kd4 10.Se4+! Kd5 11.Sf6+ g×f6(Sb1) 12.Sc3+ Kd4 13.Scb5+! Kd5 14.S×c7(Gf1)+ R×c7(Sb1) 15.Sc3+ Kd4 16.Sd5+ K×d5(Sg1)#

Knight battery is fired 6 times, to squares a2, a4, b5 (2x), d5, e4. The mechanism of Popandopulo battery with single active knight was invented by Thorsten Zirkwitz (see **613**) and later used by Lörinc&Loustau (see **277** in Conflictio 18), in this case the use is multiplied even more, with both fairy elements playing important role in the content.

I did not know that **612** shows Berlin theme and perpetuum mobile in two different tries as described above – but that's welcome terminological addition. Or "Labels, labels…"?

Anyway, as stated above, the key element of the mechanism was for the first time shown in **613**[1].

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[1] Single non-selfmate in the issue.

613 - Thorsten Zirkwitz
1st Prize Die Schwalbe 1994

#6   (7+11) C+
Vertical Mirror Circe

1.Rf6! [2.Sa4+ Ke4 3.S×c5(f7)+ d×c5(Sb1) 4.Sc3+ Kd4 5.Sa4+ Ke4 6.S×c5#]
1…Sb7 2.S×e2(d7)+ Ke4 3.Sg3+ h×g3(Sb1) 4.Sc3+ Kd4 5.Se2+ Ke4 6.S×g3#
1…Ba7 2.Sd1+ Ke4 3.Sf2+ R×f2(Sb1) 4.Sc3+ Kd4 5.Sd1+ Ke4 6.S×f2(Ra8)#

Vertical Mirror Circe allows rebirth of wS on the Circe square of the different colour. Critical square of diagonal battery c3 is located exactly one jump from the rebirth square b1 and thus it is possible to run uninterrupted series of checks with single knight.

The key allows threat by passing another critical square f7 – the second fairy motive. The defence 1…Sb7 adds a guard on c5, but blocks b7, preventing rebirth of bP in the mating move 6.S×g3 – the third fairy motive. Finally, 1…Ba7 also adds guard, but closes line a8-a6, making the rebirth of bR non-issue for White. An excellent fairy moremover!

614 - Stephan Dietrich
2nd Prize S. Smotrov 50 JT 2020

s#17   (5+4)

⯅ = nightrider, ♛ = grasshopper

615 - Stephan Dietrich
Problem Paradise 2019

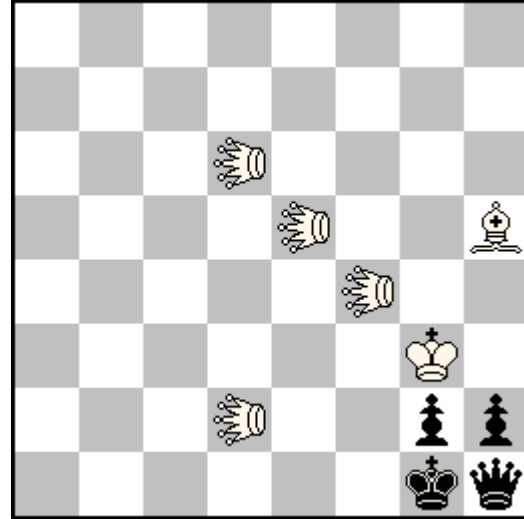s#9   (6+4) C+

♛ = moose

1.Bf3? Kf1 2.Bg4+ Ke1!

1.Nf5! Kf1 2.Nb7+ Kg1 3.Bf3! Kf1 4.Bg4+ Kg1 5.Bf5 Kf1 6.Bd7+ Kg1 7.Rd6 Kf1 8.Bb5+ Kg1 9.Rd3 Kf1 10.Rd4+ Kg1 11.Ge2 Kf1 12.Rf4+ Kg1 13.Kf3 Kf1 14.Kg3+ Kg1 15.Rg4 Kf1 16.G×h2+ Kg1 17.Kh3 Q×h2#

The logic of **614** is somewhat unusual. The main plan is rather long and consists of wK replacement to h3 and forcing bQ to h2. It does not work because of early flight e1. Thus, it has to be prepared by two-move manoeuvre of the nightrider, after which everything works fine. The quiet moves are made possible by tempo and well-known mechanism no-check – check with bK oscillating.

The author has clearly worked with the black constellation a bit and I have selected **615** for comparison.

1.ELd7! Kf1 2.ELe1+ Kg1 3.Kh3 Kf2 4.ELd1+ Kg1 5.ELd3 Kf1,Kf2 6.Be2+ Kg1 7.Bg4 Kf1,Kf2 8.ELe2+ Kg1 9.EL×h2 Q×h2#

Moose are among my beloved fairy pieces, their flexibility is however balanced by the difficulties in taming them, especially in open position with multiple moose able to move variably over the board. In this respect, **615** is very successful example. In comparison with **614**, wK is here much closer to the destination square h3, but on the hand, there is no wR available on the f-file for easy intercepting. Thus, white moose must manoeuvre precisely to reach the position where one of them can be quietly sacrificed at h2. Undoubtedly there are many possibilities hidden in the scheme, using various fairy elements.

616 uses very rare pieces that were stipulated for the tourney of meeting of French problemists. Imitating piece gains the mobility of any other piece it is attacking or guarding (but there is no transitivity of mobility transfer).

616 is the only Conflictio-related problem included in the award.

616 - Michel Caillaud
2nd Prize TT Dardilly 2020
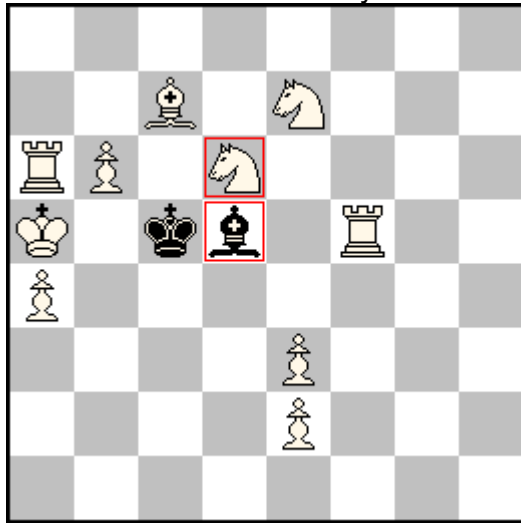
s#8   (10+2)

☐ = imitating piece

With Ra6 on the b-file the following would work: 1.ISe4+ Kc4 2.Rb4+ IB×b4# (the checkmating move possible due to IBd5 acquiring mobility of knight from ISe4, then IB guards a6 thanks to Se7). But the rook is on a6. White therefore transfers the rook to the b-file, while providing tempo to otherwise stalemated Black on each move.

1.Ra8! IBe5 2.Rh8 IBd5 3.Rh1 IBe5 4.Ra1 IBd5 5.Ra2 IBe5 6.Rb2 IBd5 7.ISe4+ Kc4 8.Rb4+ IB×b4#

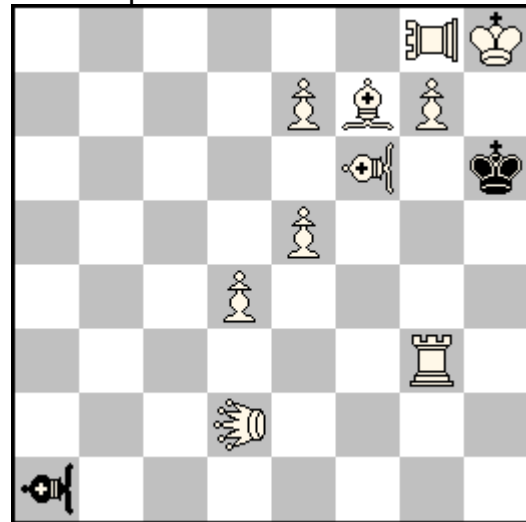As a consequence of this strategy, white rook has to visit all four corners.

By the way, black IB cannot capture Rf5 due to selfcheck from ISd5. Is this a kind of repelling from f5?

Looking for longer selfmates starring single black fairy piece with other similarities I have come across **617**.

617 - Viktor Syzonenko
2nd Commendation
B. Stephenson 50 JT 2004-2009

s#8   (10+2)

⧯ ⧯ = vao, ▨ = leo, ▥ = pao

1.LEb2! VA×d4 2.Rg6+ Kh5 3.Rg5+ Kh6 4.LEd2+ VAe3 5.e6 VAf4 6.VAe5 VAe3 7.VAd6 VAf4 8.Rg3+ VAe5#

White would like to force checkmate along the long diagonal, but there seem to be too many obstacles there.

The key not only forces 1… VA×d4 as a single possible Black move, but also moves LE away from d2-h6 diagonal. This allows to place his rook to g5 without untimely guarding of h6. The bVA is pinned on the diagonal by leo switchback and then White constructs the cage for the final check chasing bVA away from the diagonal. The only remaining move away after switchback of the rook is VAe5# fulfilling the White's plans.

Juraj Lörinc

Dispatches from Planet SAT

Come on over baby,
whole lotta pinnin' goin' on. [2]

Jerry Lee Lewis

In Chess, pinning is a staple for both players and problemists.

Composers have made use of pinning/unpinning, not only for controlling the pieces, but also as the meat of thematical content.

Over the years much has been done and many masterpieces produced, all in spite of the limitations of Chess where we find only a single type of pin.

Below we're not promising masterpieces, but we are offering **three** types of pinning, which when combined with the rich tactics found in SAT+rG[3], make for a potent mix.

This small survey presents some novel ideas, but in reality doesn't even scratch the surface.

There's a world of possibilities waiting for those who like to rock and roll!

First we look at positions where the black pieces are subjected to the pinning.

Here we will see two types of pinning - where a piece is sitting on a flight square which is otherwise unguarded, and where a piece is blocking a line to an unguarded flight.

We see examples where Black is pinned in the diagram, followed by those where the pinning occurs during the play.

618 - Neal Turner
dedicated to Juraj Lörinc
Mat Plus 2010

s#4   (3+4) C+
SAT
♖♜ = royal grasshopper

1.Bg1+! Qb7 2.b3 Rf3 3.Bf2 f4 4.Be1+ Qb5#

In the diagram we see that the hole on b1 is pinning the queen to the b-file.

With the rook, we don't have a *de jure* pin, but as leaving the f-file will result in mate, we do have a *de facto* pin.

The key forces the queen back towards its king, and then we follow with what

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[2] Well, that is not totally exact quotation. But good enough. In any case, it has motivated me to look for original words and here we are:
- v1964: https://www.youtube.com/watch?v=1dC0DseCyYE
- v1989: https://www.youtube.com/watch?v=xralf_cYRQE
I love to learn something new. (remark JL)

[3] Definitions of both fairy elements (added by JL):
Royal grasshopper – a king with mobility of grasshopper.
SAT – a side is checked if its king can move according to other (orthodox or other given fairy) rules.

looks like a waiting move with the pawn, but isn't.

What now for Black? The queen remains pinned, moving the pawn will give selfcheck, so it's down to the rook and we find that it only has one move to f3.

With 3.Bf2 we cut off the rook's retreat, but now with g3 guarded the pawn has become mobile.

With its hurdle having moved, the white king's flight has changed from f4 to f3, which is guarded by the queen - we now forced it to perform a switchback.

With f5 guarded it might seem that the white king can escape to f3, but the pawn move to b3 has created a hole on a3 preventing it.

In the next three problems the black pieces are pinned in the diagram and unpinned during the play.

In each case the same device is used - two pieces placed together are lined up with their king, in this way they pin each other!

619 - Neal Turner
1st Honourable Mention
M. Ridley 50 JT, Mat Plus 2011-12
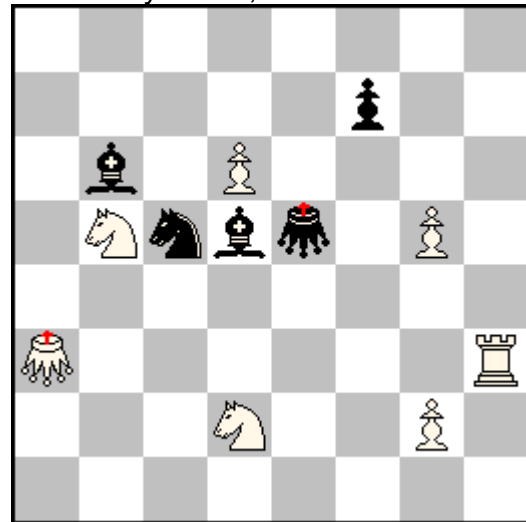
s#2   (7+5) C+

SAT

♖♜ = royal grasshopper

1.Rh4! zz
1…Bb6~ 2.Sc3+ rGb2#
1…Ba7! 2.Sd4+ Bb3#
1…Ba5! 2.Se4+ Sd3#

We notice the black pieces lined up on the fifth rank next to the king, and that moving either of them results in selfcheck.

With the Bb6 being the only mobile piece, Black corrects the random moves by going to the a-file producing bolt-holes on a6 and a8. These are guarded by the pinned Sc5 and Bd5. White gives check and at the same time releases the guarding piece, but in answering the check it must relinquish its guard, resulting in mate.

620 - Neal Turner
The Problemist 2017
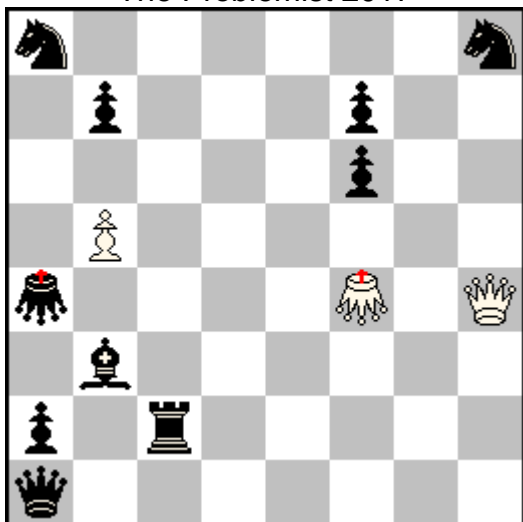
s#2   (3+10) C+
SAT
🦗🦗 = royal grasshopper

1…Bb3~/Rc2~??

1.b6! zz
1…S×b6 2.Q×f6+ Sc4# (3.Qd4??)
1…f5 2.Qd8+ Bc4# (3.Qd4??)
1…Sg6 2.Qf2+ Rc4#

After the key Black has three moves, in each case White's idea is take the guard off g4 for a check while at the same time putting a guard on d4 to enable the black pieces to defend.

In the first two variations White will be in check on b4 and we have to consider why the white queen guarding d4 can't arrive on that square to block the line.

In the first variation the capture on f6 has opened the line to f8, and the queen is pinned.

In the second the f5 move has created a hole on f6, guarded by the black queen, now the white queen moving to d4 will interfere with that guard.

We see the black bishop and rook pinned against the king, and notice how the queen must take on a third task of unpinning them, first by guarding d1 and then c2.

621 - Neal Turner
dedicated to Bjørn Enemark
Problemskak 2020
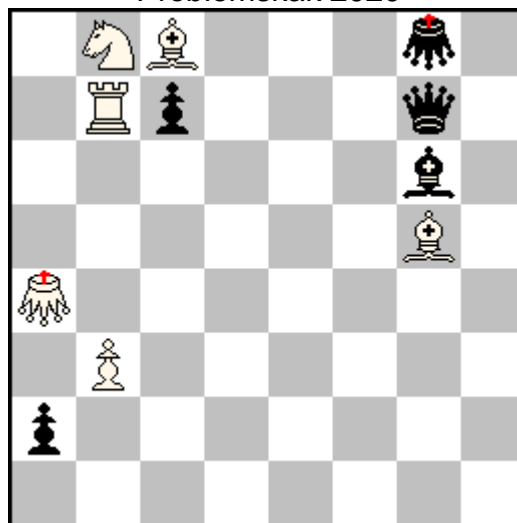
s#2   (6+5) C+
SAT
🦗🦗 = royal grasshopper

1.Sd7! zz
1…c6 2.Sf8+ Be8# (3.rGc2??)
1…c5 2.Bd8+ Qf8# (3.rGa1??)

In the diagram all Black's pieces are immobile apart from the c7 pawn.

White's second move gives check while at the same time unpinning a black piece, allowing it to defend.

But then White is left in check on c2/a1 and the interference by the c-pawn on the diagonal of the newly arrived piece prevents escape to the checking square.

622 - Neal Turner
The Problemist 2016
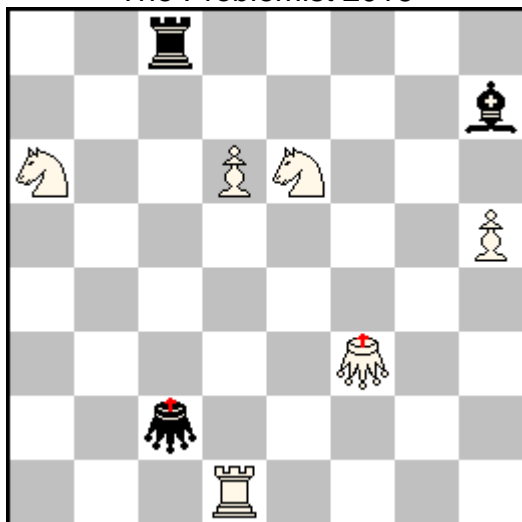
s#2   (6+3) C+
SAT
♕♜ = royal grasshopper

1.Sf4! [2.Se2+ rGf2#]
1…Be4 2.Sg6+ Bf5#
1…Rc4 2.Sc7+ Rc6#

We have 1..Bf5 and 1..Rc6 both giving mate in the diagram, but how to induce them?

1.Sc7? (pinning the rook) Bf5#, 1..Bg8!
1.Sc5+? Rc6+ and 2.Sb7

We need to lure the pieces *over* the mating squares.

1..Be4 puts a guard on f3 allowing White to escape to f1.
1..Rc4 anticipates c3 becoming guarded enabling Black to run to c5.

On g6 & c7 the knights prevent the retreat (mousetrap!) while the holes created on h7 & c8 pin the black pieces to the line.

Notice also that in the threat the knight on e2 pins the rook, preventing it from blocking on c1.

623 - Neal Turner
4th Honourable Mention
30. Spišská Borovička, Ohrid 2018
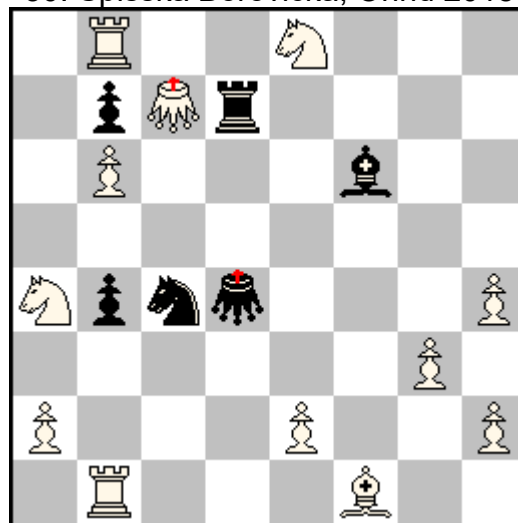
s#2   (12+6) C+
SAT
♕♜ = royal grasshopper

1.Rd1! [2.Sc3+ Sb2#]
1…Rd5 2.Sd6+ rGg7# (2…R~??)
1…Be5 2.Sf6+ rGd8# (2…B~??)

Theme tourney:
In one variation, the black king plays to a square neighbouring with a certain black piece.
In the other variation, the same black piece plays to a neighbouring square of the black king.

Here we see a similar pinning mechanism to that found in **622**, but now there's no room at all for the R/B to move and it's the black king that must run, so fulfilling the thematic requirements.

The rook comes to d5 in order to guard the a5 square, while the bishop's move to e5 will provide a flight square on f4 for the white king after the knight has vacated c4.

Now we look some examples of pinning/unpinning of White.

624 - Neal Turner
dedicated to J. Paavilainen-50
4th Honourable Mention
Suomen Tehtäväniekat 2010
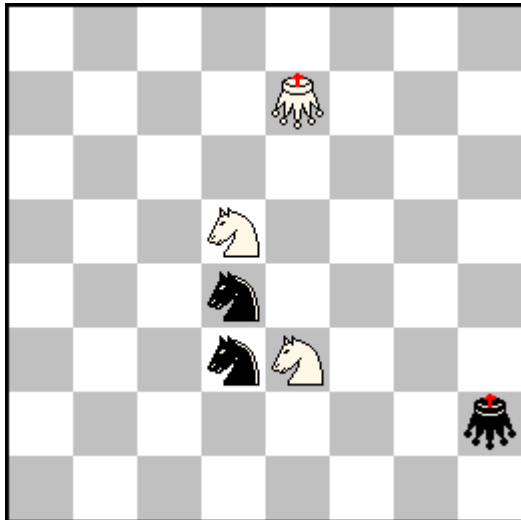
s#5   (3+3) C+
SAT
♞♜ = royal grasshopper

1.Sf4+! Se6 2.Sh3+ Sg5+ 3.Sd1 Se1
4.Sb2+ Sg2 5.Sf2+ Se3#

This is one of those 'finds' which sometimes turn up when one gets lucky playing around with the computer.

After the first two moves we have an interesting situation.

With the knights on g5 and h3 both kings are eyeing the h4 square, and if either of the knights move it would be check. But here the moving knight would put its own king in check! So, both knights are pinned – this is the third type of pinning referred to above.

Meanwhile White is in check and must move his e3 knight and it comes to d1.
Now the Sd3 must find square. Only by coming to the first rank can it avoid

immediate checkmate or self-check, but if we try 3..Sc1 we have a short mate 4.Sdf2+ Se2#

After 3..Se1 the knight is then driven to g2 from where suddenly it's guarding h4! The unpinned Sh3 gives check forcing 5..Se3 for a check to the white king on the now unguarded h4.

The king can't run to e2 because of the Sb2, while the Sf2 can't return to h3 because it's become pinned again!

I don't know if this sequence - *an unpinned piece moves forcing its unpinner to re-pin it* - has been seen before, but we're going to see it again in the examples below.

625 - Neal Turner
Commendation Die Schwalbe 2011

s#2   (6+5) C+

SAT
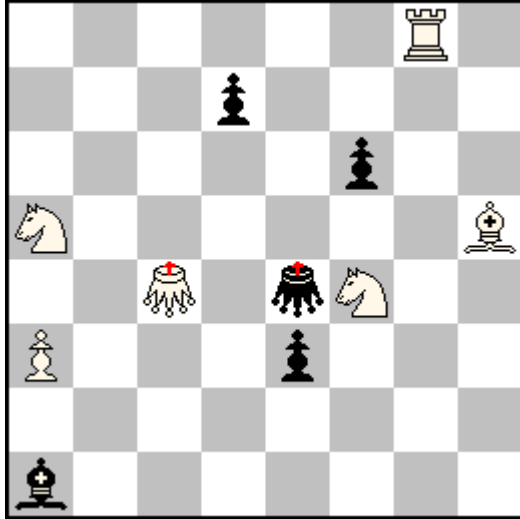
♛♜ = royal grasshopper

1.Be8! [2.Sb7+ d5# (3.Se6??)]
1…Be5 2.Sd3+ Bc3# (3.Sf4??)
1…Bd4 2.Sd5+ rGc6# (3.Sc7??)

Here we have the white knight pinned on f4, with the threatened mate depending on this pin.

The key prepares the way for the threat by interfering with the rook's guard of a8 while at the same time eyeing c6 allowing Black to play d5.

Both bishop defences unpin the knight, which now uses its freedom to force new mates from Black.

So, in the mates we see the knight pinned on 3 different squares, with echoed mates after the bishop defences.

626 - Neal Turner
The Problemist 2018 (v)

s#2   (5+9) C+

SAT
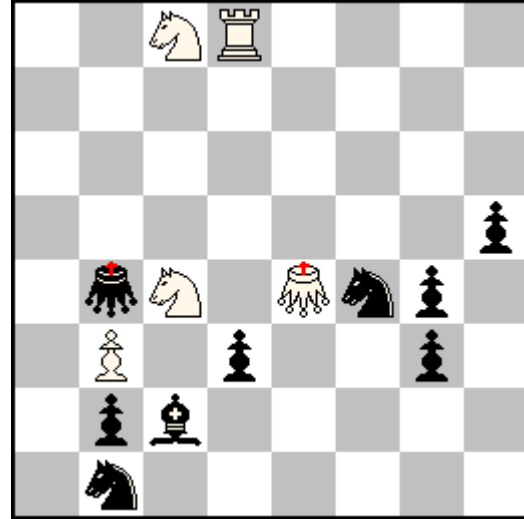
♛♜ = royal grasshopper

1.Sa7! [2.Rd6+ Se6# (3.Sc4~??)]
1…B×b3 2.Sd6+ Be6# (2…Se6??)
1…Sc3 2.Sd2+ Sce2#

A pared down version of the original, better to show the idea introduced above of the upinned piece forcing its unpinner to re-pin it.

Here we see it twice, turning it into a theme!

The Sc4 is pinned to a4, and Black sees that if it was released it could defend the threatened mate by opening the fourth rank to the black king.

By putting guards on the pinning square the black defences unpin the knight, but it then uses its freedom to force Black to relinquish his guard of the square.

White is now in check on a4, and with the re-pin of the knight preventing it returning to block the line, it's checkmate.

(We notice in the 2…Be6 line that the key piece performs a useful function preventing White from running to a4.)

627 - Neal Turner
1st Prize The Problemist 2013
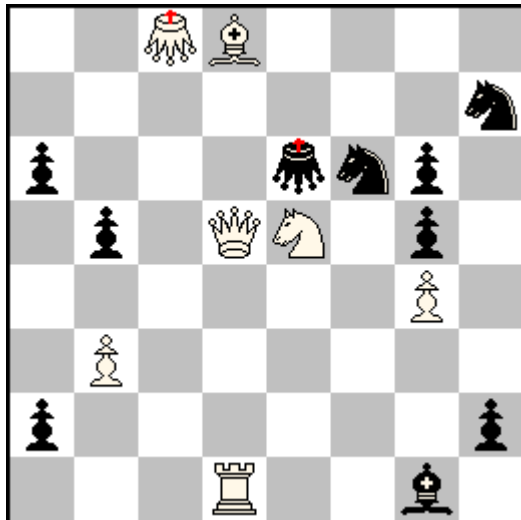
s#2   (7+10) C+
SAT
♜♜ = royal grasshopper

1.Qh1! [2.Sf7+ Sg8#]
1…Sf8 2.Q×h2+ Se4#
1…Bd4 2.Sc4+ rG×b3#
1…Be3 2.Sd7+ rGe2#

Here we start with just one piece pinned in the diagram, the Sf6.

The play revolves around White's efforts to get himself mated on the top rank, and for this the bishop needs to be pinned.

In the threat the Sf6 gets unpinned, the departure effect of its move is to unguard e8 and the arrival effect is to produce a hole on h8 pinning the bishop.

The first defence changes the 'masked flight' from h8 to g8. This square will be guarded by Black after 2.Sf7 and now the bishop won't be pinned.

White responds by forcing the knight on to a new line, and the bishop is pinned.

With 1…Bd4 Black lays ambush to the h8 square and again the white bishop is free to move!

However, the new guard on c3 allows White to force open the long diagonal for mate on h3.

Black tries a different tactic with 1…Be3 which allows Black to run to h3 in the threat.

But instead of f7, the knight goes to d7 and now with the h8 square unguarded Black must run, not to h3, but to e2.

This leaves a check on e6, and it's a mate because the knight is pinned to h3!

628 - Neal Turner
Julia's Fairies 2019
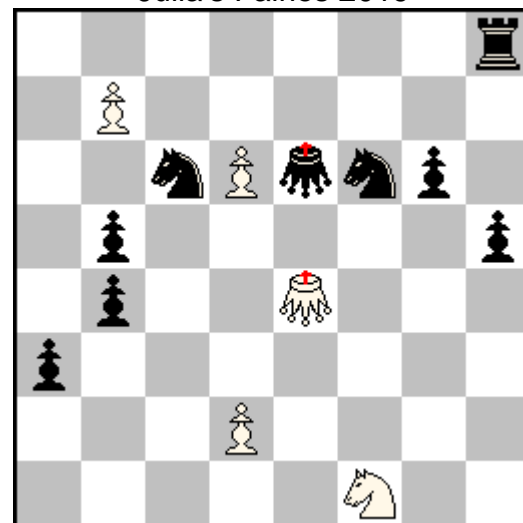
s#2   (5+9) C+
SAT
♜♜ = royal grasshopper

1.Se3! [2.d4+ rG×e3#]
1…Rh6 2.Sd5+ Sd4# (3.Se7??)
1…Ra8 2.Sf5+ Sg4# (3.Sh4??)

Here we feature the Dalton theme (an unpinned piece moves and pins its unpinner), combined with focal play.

In the diagram both the black knights are pinned.

In the defences the rook moves to give White an escape square, first on h7 then on e2.

However, in doing so it gives up its guard of a8 and h7.

This leads to the Dalton sequences leaving the white knight pinned to those squares.

Fun things to ponder:
- If 1…Rh6 is intended to allow White to run to h7, why doesn't he go there after 2..Sd4?
- If 1…Rh6 fails to 2.Sd5 because a8 has been left unguarded, why not 2.Sd5 against 1..Ra8 which of course also unguards a8?

629 - Neal Turner
Pat a Mat 2017
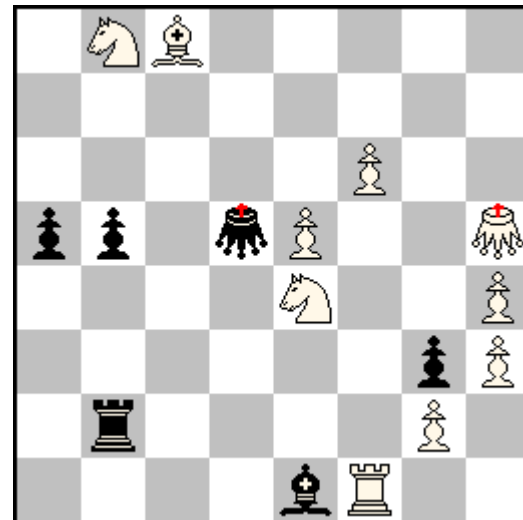
s#2   (10+6) C+
SAT
♞♜ = royal grasshopper

1.Sg5? [2.Se6+ rGf7#]
1…Bf2 2.Sd7+ rGd8# (3.Rf5??/Bf5??)
1…Rf2!

1.Sc5! [2.Se6+ rGf7#]
1…Bf2 2.Scd7+ rGd8# (2.Sbd7+?)
1…Rf2 2.Sbd7+ rGd8# (2.Scd7+?)

Black sets up Theme A defences but White turns the tables with his own Theme A combination.

In the try after the bishop move, we get a pin-mate with the knight pinned to d5.

In the solution, d5 is no longer the pinning square, but the checking square.

In order for it to be mate we have to prevent the e5 pawn from moving.

We notice that when Black moves, he gives up his guard of one of the squares a5 and b5, so now White needs to maintain a hurdle to the newly unguarded square.

This gives us the dual avoidance by the knights, leaving the e5 pawn pinned.

And that's it.

This wasn't a 'selected' set but a comprehensive survey, as these are all the existing examples of SAT+rG featuring pinning/unpinnng as the principal component.
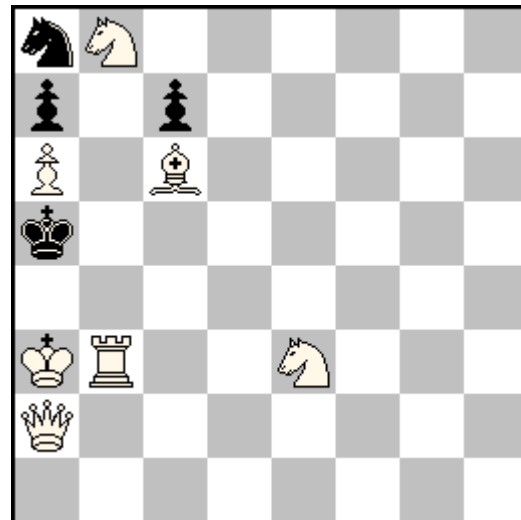
This should be encouraging to anyone tempted give it a try, as it's not often one gets to enter a new field with complete knowledge of what's gone before.

Neal Turner

Fresh clash 5

This time there are two new originals **N009**.and **N010**, fittingly selfmates.

N009 - Dieter Werner

s#8*   (7+4) C+
b) ♕a2↔♖b3, + ♟e5, s#7

a) 1…Sb6 2.Sc4+ S×c4#
1.Rb1! Sb6 2.Kb3+ Sa4 3.Qa1 Kb6 4.K×a4+ Kc5 5.Ka5 Kd6 6.Qf6+ Kc5 7.Ba4 c6 8.Rb6 a×b6#

b) **1.Qd5+!** Kb6 2.Rc2 e4 3.Qa2 Ka5 4.Rc5+ Kb6 5.Rc3 Ka5 6.Rb3 Sb6 7.Sc4+ S×c4#

In the comments to **591** with rather similar position in Conflictio 26 I have suggested that the visible two-move mate Sa8-b6-c4 could be shown as a set play and destroyed in the solution with completely different checkmate. Or with wQ and bR inversed on the diagram it could become the real solution showing exchange of pieces in the play.

Actually, my feeling was that I am asking for too much. To my surprise, Dieter have provided me shortly afterwards **N009**, showing more than I have dreamed of.

Obviously, the twin is not ideal, but in fact each position would be able to be presented on its own. Then why not publishe them in the same diagram, underlying the fact they were built on the same scheme with different outcomes each time?

N010 - Juraj Lörinc
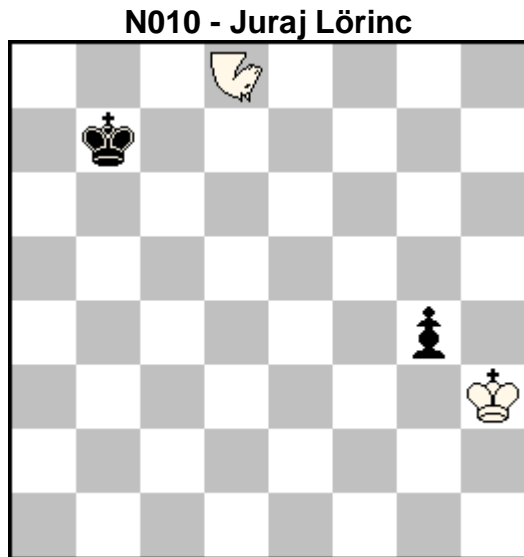
s#5   (2+2) C+

Antikings

♘ = nightrider

b) ♚b7→c6, c) ♘d8→d6, d) ♘d8→c5

a) **1.Nb4+!**
1…Kc6 2.Nh7+ Kd5 3.Ne1+ Kc5 4.Nf3+ Kd4,Kb5 5.Nh2 g3#
1…Ka6 2.Nc6+ Ka7 3.Nb8+ Ka6 4.Nd4+ Kb5 5.Nh2 g3#
    (2…Ka5 3.Nd4+ Kb5 4.Nh2 g3#)

b) **1.Nb7+!**
1…Kc5 2.Nd6+ Kb5,Kc4 3.Nf2+ Kb4,Kd3 4.Nh1 zz g3+ 5.Kh2 g2#
(1…Kd6 2.Ne1+ Kc5 3.Nf3+ Kd4,Kb5 4.Nh2 g3#)

c) **1.Nc8+!** Ka7,Kb6 2.Ne4+ Ka6,Kc5 3.Nd2+ Kb6,Kc4 4.Nf3+ Kb5,Kd4 5.Nh2 g3#

d) **1.Ng3+!** Ka6 2.Nc1+ Ka5 3.Nd3+ Kb4 4.Nh1 zz g3+ 5.Kh2 g2#

Antikings condition makes side checked when its king is not attacked by enemy.

The idea of White's attack in Wenigsteiner **N010** is to block h2 or h1 by nightrider and then to force bP to move, with wK prevented from staying under attack.

There are many ways for White nightrider, but he must move rather cautiously, so that he allows bK to stay attacked. This leads to the dance of two pieces, with White obviously prevailing at the end.

The four positions differ by different paths of wN. At the first sight, the most valuable seems to be b), where two variations are finished by echo mates, but unfortunately the second variations is short. Thus, I prefer to show all lines of play, in a fashion similar to **N009**.

Juraj Lörinc

Annual tourney Conflictio 2020

All kinds of antagonistic problems will be accepted for Originals column (orthodox and fairy direct, self-, reflex mates and other aims of any length, any fairy elements), the main criteria for publication being antagonistic stipulation and sufficient quality. Possible originals from other articles will be included in the competition as well. The tourney will be **judged by Kjell Widlert (Sweden)**, multiple sections might be created based on the quality and quantity of entries. Please, send the originals to Juraj Lörinc (address below).

2nd TT Conflictio C 10.10.2020

TT for fairy twomovers showing themes of changes of play and move functions. They were analysed and described in the series **Explaining MOV & PAD symbols** (for its eight parts, see issues 13-17, 19-21). The tourney will be **judged by Juraj Brabec (Slovakia)**. Please, send the originals to Juraj Lörinc (address below).

3rd TT Conflictio C 12.12.2020

TT for fairy problems showing Jacobs theme and/or other closely related themes, as described in two articles in Conflictio 18 and 24. The tourney will be **judged by Narayan Shankar Ram (India)**. Please, send the originals to Juraj Lörinc (address below).