

## In this issue (and since the previous one)

A brief look into June issue of PAT A MAT (120) opens the issue. Besides diagrams from PAT A MAT I have added also a few related ones.

The similar approach is used in the second article. Well, there is some story behind. I was lucky to be able to spend 2 weeks at the seaside with my family. Just before the departure I have made a decision to avoid any composing or judging composition tourneys during our stay abroad, in addition to usual try to completely forget about my job. So even if I took two chessboards with me, they had quite unexpected use: Leo suddenly found interest in the chess game, so we played some matches together during evenings and even with some there-found friend. Would you believe me that I did not play chess game for years before this summer?

Anyway, I did not forget about chess composition altogether. Impossible But I have limited myself only to studying various older awards, simply enjoying works of all genres. Actually, I have loaded tens and even hundreds of awards in pdf format into my PocketBook and browsed them under umbrella on the sunbed, among periods of fun in the waves, walking along the beach and looking for seashells.

And here we are now. Having noted many interesting compositions down I would like to show some of them in this and perhaps a few following issues. Besides, I plan to accompany them by other, in some way similar compositions that I research while writing. I hope you would enjoy them at least as much as I did. For a start I return to the [award of Arnaldo Ellerman 120 MT](#).

The original from my own production is related to two last diagrams in the previous article.

Stay safe and enjoy Conflictio!

Juraj Lörinc

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## Published recently: PAT A MAT 120

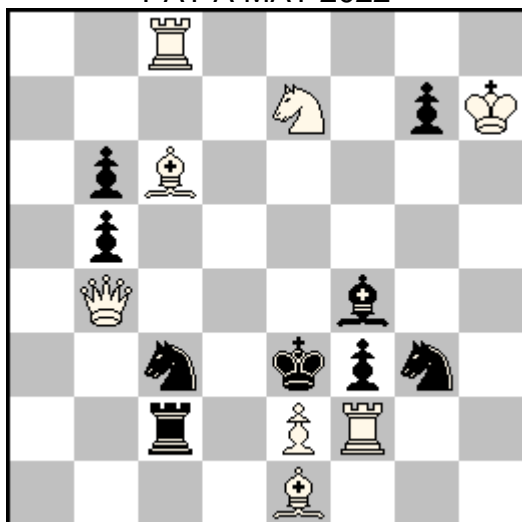
Issue No 120 of Slovak magazine appeared in June 2022. The content includes among other:

- declaration of the Slovak organization related to the military aggression of Russia against Ukraine
- an article by Juraj Šťastný about some joke problems,
- an article by Marek Kolčák about ECSC in Riga,
- preliminary awards of PaM tournaments:
  - 2021 #2,
  - 2021 fairies,
- originals,
- regular Selections.

PDF selection from the issue can be downloaded on the [dedicated page](#). 26 problems from the issue are included there.

**920-922** and **924** are originals in this issue and **923** is a related problem.

### 920 - Givi Mosiashvili PAT A MAT 2022



#2

(8+9) C+

1.Re8? [2.Sd5# **A**, Sf5# **B**]  
 1...Scxe2 **a** 2.Rxf3# **C**  
 1...Sgxe2 **b** 2.Rxf3# **C**  
 1...fxe2 **c** 2.Rf3# **C**  
 1...Rxe2 **d** 2.Rxf3# **C**, Qxc3#  
 1...Be5!

1.Rf8? [2.Qxf4# **D**]  
 1...Scxe2 **a** 2.Rxf3# **C**  
 1...Sgxe2 **b** 2.Rxf3# **C**  
 1...fxe2 **c** 2.Rf3# **C**  
 1...Rxe2 **d** 2.Rxf3# **C**, Qxc3#  
 1...g5!

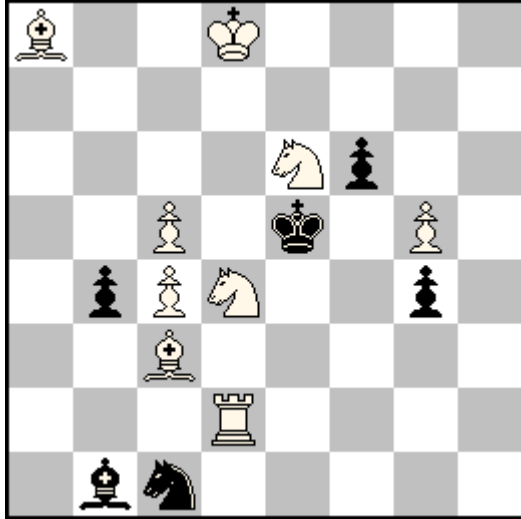
**1.Bxb5!** [2.Rxf3# **C**]  
 1...Scxe2 **a** 2.Sd5# **A**  
 1...Sgxe2 **b** 2.Sf5# **B**  
 1...fxe2 **c** 2.Qxf4# **D**  
 1...Rxe2 **d** 2.Rxc3#

The easiest part is the fact that even in the set play any capture on e2 self-blocks and allows thematic mate Rxf3# **C**. (1...Rxe2 **d** allows also Qxc3#.) This is repeated in tries by Rc8 that either threat two mates Sd5# **A**, Sf5# **B**, when direct battery is created or threat Qxf4# **D** appears when there is additional guard on f4. Captures on e2 defend by unguard of d3, refutations are not so important (but of course necessary).

The key changes a lot of things: guards e2 and thus provides threat Rxf3# **C**. Also guards d3, so that after capture on e2 there is no flight, but unguards f3 and thus captures on e2 are regular defences. Now all of them are followed by new mates that were threats in the tries, bringing in ordinary le Grand [**D**]**C**-[**C**]**D** as well as condensed le Grand [**AB**]**C**-[**C**]**AB**, and also a completely new mate 2.Rxc3#.

I wonder if the dual after 1...Rxe2 **d** was a bug or a feature.

**921 - Ladislav Salai jr.**  
PAT A MAT 2022



#3 (9+6) C+

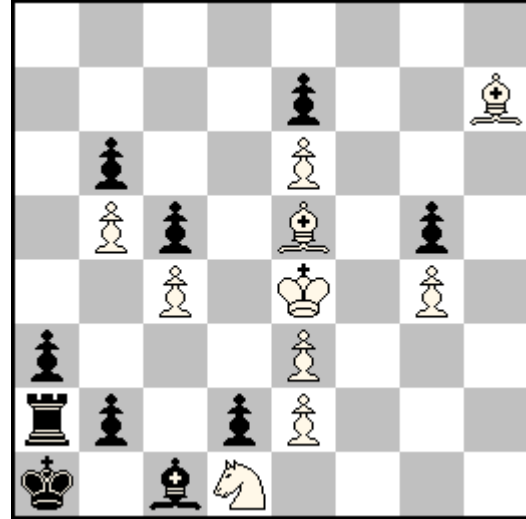
- 1.Rf2!** [2.Bd5 **A** [3.Sc6# **B**]]  
 1...Be4 2.Sc6+ **B** Kxe6 3.Rxf6# **C**  
 1...g3 2.Rxf6 **C** [3.Sf3# **D**]  
 1...f5 2.Sf3+ **D** Kxe6 3.Bd5# **A**  
 1...Sb3,Se2 2.Re2+ Be4 3.Rxe4#

The threat consists of the anti-critical move over c6 and guard of e6, while after defence 1...g3 (changing guards of f3 and f2) white attacks by anticritical-move over f3 and again guards e6.

The other pair of variations is based on the black self-blocks on the squares e4 and f5 (that were previously important for anti-critical moves), allowing double-check attacks by Sd4 and then mates by checks to e6 along still open white lines (additionally guarding also f7).

Light position for an interesting Adabashev synthesis (as it is called nowadays), but moreover there is rotation of the 2nd and 3rd white moves **AB-BC-CD-DA**, linking the whole solution.

**922 - Stanislav Vokál**  
PAT A MAT 2022



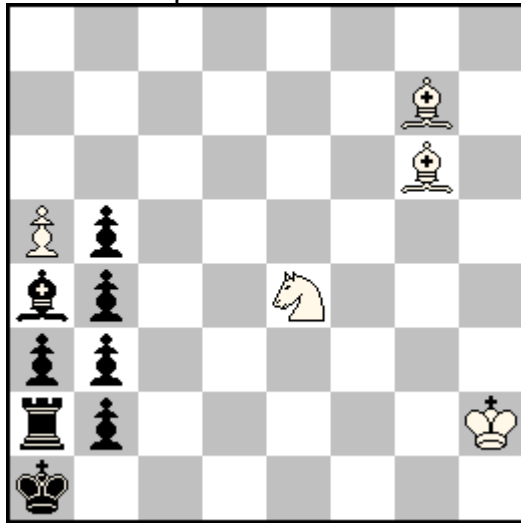
#13 (10+10) C+

- 1.Kf5 Kb1 2.Kxg5+ Ka1 3.Kf5 Kb1 4.Kf4+ Ka1 5.Ke4 Kb1 6.Kd3 Ka1 7.g5 Kb1 8.g6 Ka1 9.g7 Kb1 10.g8=Q Ka1 11.Qg6 Kb1 12.Kc3+ Ka1 13.Qb1#

The bK would be able to escape the corner if Black managed to play Ra1. Therefore White must prevent that by constant attacks, first by checks in the even moves, then a checkmate Sc3# becomes a possibility. The attack plan consists of removing Pg5, promotion by wQ and then checkmate along key diagonal h7-b1.

My quick search for something similar has revealed **923** as perhaps the closest existing distant cousin.

**923 - Günther Jahn**  
Europa Rochade 1991

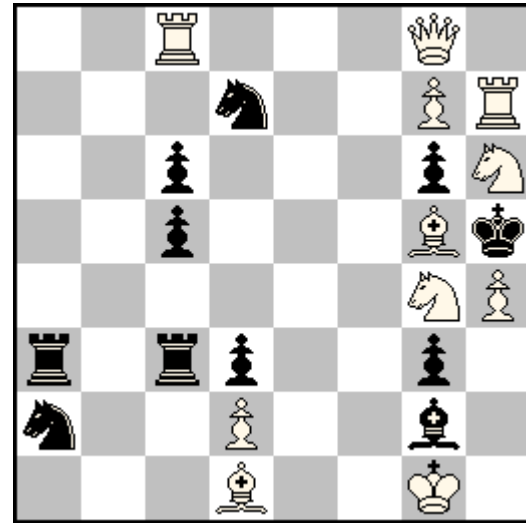


**1.Kg1!** Kb1 2.Sf2+ Ka1 3.Sd3 Kb1  
4.Sxb4+  
4...Ka1 5.Sa6 b4 6.Sc5 [7.Sxb3#]  
4...Kc1 5.Bh6+ Kd1 6.Bh5+ Ke1 7.Sd3#

Although it is not apparent, the key is important as it guards f1. After improving the position of wS capture on b4 opens two lines in play. Move of bK into corner allows further manoeuvring of wS, while step into empty space lead to mate with bK on e1.

Two fairy conditions in **924** are quite exotic and sometimes difficult to grasp. In Mars Circe the captureless moves are normal, but the captures are executed by moving the capturing piece to the Circe square and capturing from there. In Mars Anticirce this is done vice-versa: captures are normal, but non-capturing moves are done from Circe squares only. Combining them together is rather bold idea.

**924 - Armin Geister & Daniel Papack**  
PAT A MAT 2022



a) Mars Circe  
b) Mars Anticirce

a) **1.Bxg2!** [2.hxg3#]  
1...Rc×h7 **a** 2.S×a3# **A**  
1...Ra×h7 **b** 2.S×c3# **B**

b) **1.Rhh2!** zz  
1...Rch7 **a** 2.Sc3# **B**  
1...Rah7 **b** 2.Sa3# **A**  
1...g×h2+ 2.S×h2#

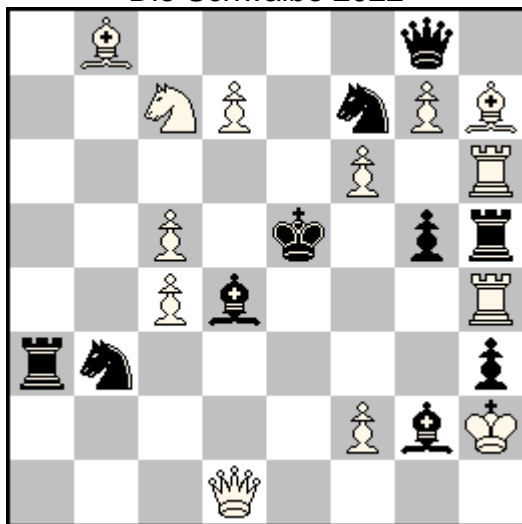
The key in Mars Circe prepares the battery Qg8-d1-Sg4-Kh5. It is initially guarded by both bRs attacking via h8, therefore the key threatens rather battery mate from Rh7 via h1. Captures of Rh7 remove one of the guards on g8, the checkmates from battery capture the other bR.

In Mars Anticirce Black is rather short of possible moves: he is actually stalemated. The key allows captureless moves by bRs to h7 that can allow captureless firing of battery Bd1-Sg4-Kh5.

As a result, we get reciprocal change in hybrid form. The key of a) is rather crude (annihilating bB guarding key battery line).

Next part is dedicated to selections: **925**, **927-929** were printed in PaM 120.

**925 - Gerhard Maleika**  
Die Schwalbe 2022



#2 (13+10) C+

**1.Qg4!** [2.Qg3#, 2.Qf5#, 2.Qe6#]  
1...Sxc5 **ABC** 2.Qxd4#  
1...Sxh6 **BCA** 2.Se8#  
1...gxf4 **CAB** 2.f4#

Single-phase twomover with three threats? The point is in the way how three defences defend against three threats.

The motivation is following:

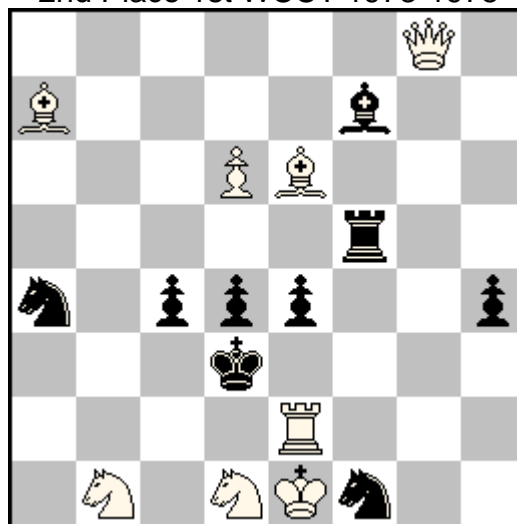
- **A** guarding of mate by opening the black line,
- **B** unguarding of flight,
- **C** direct guarding of mate.

That is in fact a well-known Mlynka theme<sup>1</sup> (cyclic change of defence motifs) in complete form (three threats) and condensed into single phase (currently fashionable way of showing this theme).

<sup>1</sup> See more in [the relevant monography](#).

**926** is a very good example of complete Mlynka theme in usual form of three solutions, with three threats by wQ.

**926 - Miroslav Stošić**  
2nd Place 1st WCCT 1973-1975



#2 (8+9) C+

1.Qa8? [2.Qxe4#]  
1...Rd5 **A** 2.Sf2#  
1...Se3 **B** 2.Rd2#  
1...Sc5 **C** 2.Sb2#  
1...Rf4!

1.Qc8? [2.Qxc4#]  
1...Rd5 **B** 2.Sf2#  
1...Se3 **C** 2.Rd2#  
1...Sc5 **A** 2.Sb2#  
1...Bxe6!

**1.Qg1!** [2.Qxd4#]  
1...Rd5 **C** 2.Sf2#  
1...Se3 **A** 2.Rd2#  
1...Sc5 **B** 2.Sb2#  
(1...Sd2 2.Rxd2#, 1...Rc5,Rf2 2.S(x)f2#  
1...e3 2.Bxf5#, 1...Sb6 2.Sb2#)

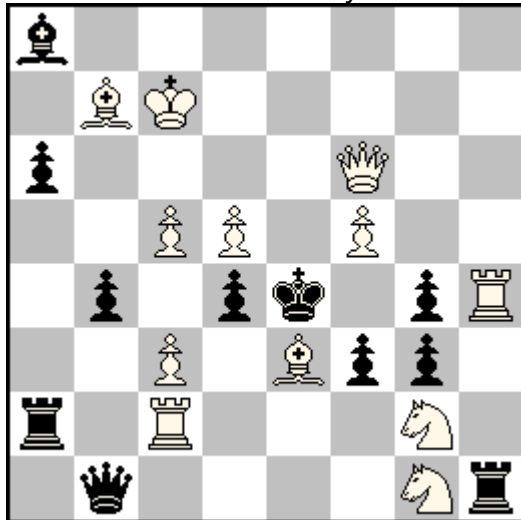
The motivation is following:

- **A** gate closing,
- **B** unguarding by closing white line,
- **C** direct guarding of mate.

Also, in the #3 Selections we can find Adabashev synthesis example **927**, it can be compared to **921**.

### 927 - Michailo Marandyuk

1st-2nd Prize ex aequo  
Problemist Ukrainy 2021



#3 (12+11) C+

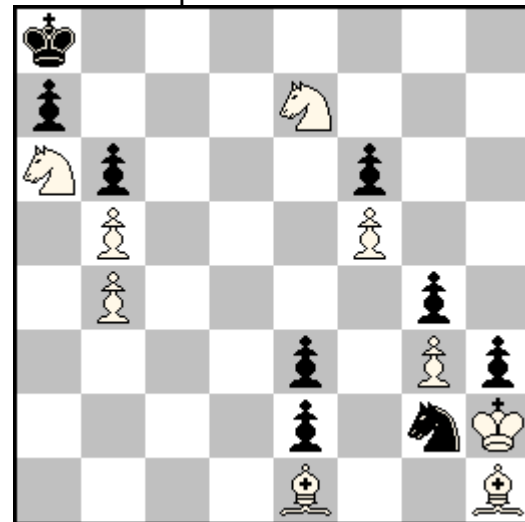
**1.Rb2!** [2.R×g4+ Kd3 3.Q×d4#]  
1...R×h4 2.Q×d4+ K×f5 3.S×h4#  
1...R×b2 2.B×a6 [3.Qe6#] K×d5/B×d5  
3.Q×d4/R×g4#  
1...Q×b2 2.Se1 [3.Qe6#] K×e3/d×e3  
3.Q×d4/R×g4#

The threat and variation introduced by 1...R×h4 force bK to flights after the 2nd move of White – those being checks 2.R×g4+ and 2.Q×d4+, respectively. The other two variations are introduced by captures of the wR making the good key moving away from the bK. The captures unguard of a6/e1, allowing quiet attack on the flight d3, exchanging it for another that can be guarded by Qe6#. Two 2nd moves from the first pair repeat as checkmates, with pure mate transferences.

Which one do you like better **921** or **927**?

### 928 - Gerald Ettl

mpk-Blätter 2020



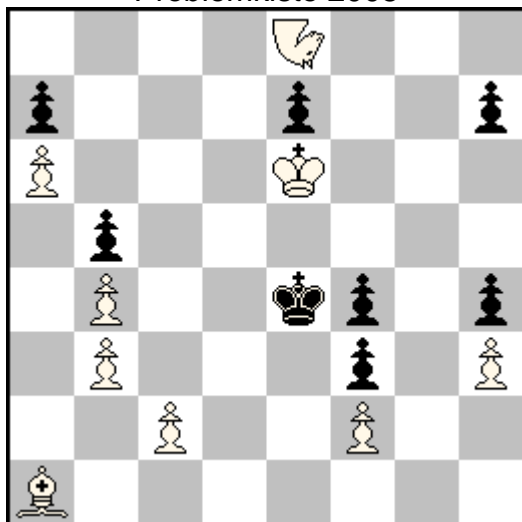
#12 (9+9) C+

**1.Sc8!** Kb7 2.Sd6+ Ka8 3.Bc3 e1≈  
4.B×e1 e2 5.Sc8 Kb7 6.Se7 Ka8 7.Kg1  
Kb7 8.Kf2 Ka8 9.Sc8 Kb7 10.Sd6+ Ka8  
11.K×e2 h2 12.B×g2#

White would like to force Ph3 to unguard Sg2 so that White could checkmate along the long diagonal. This means moving wK away, but if Ph3 is forced to move by zugzwang, then move sequence n.Kg1 h2+ n+1.K×h2 would mean stalemating Black. Thus, White must make enough space for wK to move away from g1 and that in turn means necessity to force moves by black pawns on the e-file. To this end, bK must be alternatively stalemated or allowed to move.

Two further compositions, **929** and **930**, have a few elements in common – utilization of nightriders, corner-to-corner moves of wB, but overall impression is different.

**929 - Horst Bäcker**  
Problemkiste 2008



#4 (9+8) C+

= nightrider

**1.Bh8!**

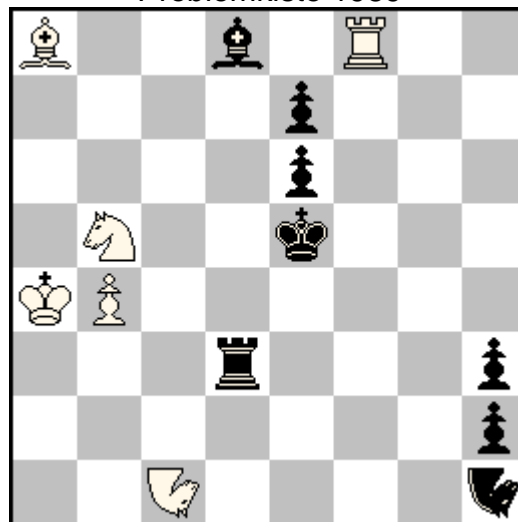
1...h5 2.Ng7 Kd4 3.Nd1+ Ke4 4.Nc3#  
1...h6 2.Ba1 h5 3.Nb2 Kd4 4.Nd6#

Only moves of Ph7 are available to Black. As soon as these are exhausted, White can put into operation well known Indian manoeuvre on the long diagonal. Until then, Ba1 moves between a1 and h8, always ready for interferences on b2 and g7. It is a peculiarity of nightrider mobility that the same piece on interfere on b2 and g7, while no tempo move is available to him.

Then while interference on b2 allow immediate mate on d6, interference on g7 requires two-move checkmating combination. This is suitable as this way both variations can be of equal length.

Altogether two corner-to-corner moves of wB and two Indians by the same pieces in opposite directions.

**930 - Horst Bäcker**  
Problemkiste 1989



#7 (6+8) C+

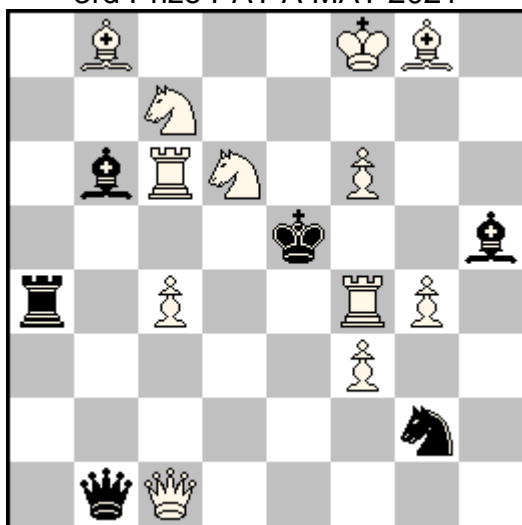
Circe  
 = nightrider

**1.Bxh1!** [2.Rf1 Bb6 3.Ba8 [4.Nxd3#] Bf2  
4.Rxf2(Bf8) [5.Nxd3#]]  
1...Bb6 2.Ba8 [3.Nxd3#]  
2...h1=N 3.Bxh1 h2 4.Ba8 [5.Nxd3#]  
4...h1=N 5.Bxh1 Be3 6.Ba8 [7.Nxd3#]  
6...Bxc1(Nc8) 7.Na7#

The idea of White attack is rather simple: remove Nh1 guard from d3 and then checkmate by Nxd3#. But as bR would be reborn on a8 with check to wK, either wK must run away from a-file or a8 must be occupied in the moment of capture. Rd3, Bd8, Pb4 and Sb5 hold wK in place, so the second approach is needed – and it is wB's role to block a8 as much as possible to create threats. While in the threat return of the bishop is not immediate, in the main variation wB makes return from h1 to a8 three times in a row. The final mate is then given after capture of Nc1 along different line after rebirth.

Next two compositions, **931** and **932** are selected from PaM awards.

**931 - Peter Gvozdják  
& Ladislav Salai jr.**  
3rd Prize PAT A MAT 2021



#2 (12+6) C+

1.Sce8? [2.Sf7#]  
1...Bc7 **a** 2.Rc5# **A**  
1...Qb4 **b** 2.Re4# **B**  
1...Sxf4!

1.Sd5? [2.Sf7#]  
1...Bc7 **a** 2.Qc3# **C**  
1...Qb4 **b** 2.Re4# **B**  
1...Bc5!

1.Se6? [2.Sf7#]  
1...Bc7 **a** 2.Qc3# **C**  
1...Qb4 **b** 2.Rf5# **D**  
1...Rxc4!

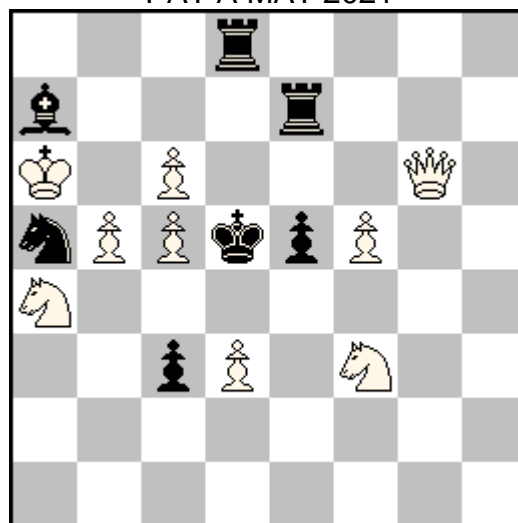
**1.Sc5!** [2.Sf7#]  
1...Bc7 **a** 2.Rc5# **A**  
1...Qb4 **b** 2.Rf5# **D**

Non-standard complex of partial changes between phases. They are motivated by alternating guarding of four potential flights d6, f6, f4, d4. If only refutation of the first try would not be so brutal...

Breton used in the following two problems is well known to Conflictio readers: when

a unit is captured, one other unit of the same type as the captured unit, but of the capturing side (if any are present) is removed at the same time. If more than one such unit is present, the choice of which is to be removed is made by the capturing side.

**932 - Hubert Gockel**  
Commendation  
PAT A MAT 2021



#2 (9+7) C+

Breton

1...Bxc5(xe5) **a** 2.Sxc3(xc6)# **A**,  
Sxc3(xb5)# **B**, Sxc3(xf5)# **C**  
1...Sxc6(xe5) **b** 2.Qxc6(xa4)# **D**  
1...Re6 **c** 2.Qxe6# **E**  
1...Rd6 **d** 2.Qxd6# **F**

**1.Qg1!** [2.Sxc3(xc6)# **A**]  
1...Bxc5(xe5) **a** 2.Qxc5# **G**  
1...Sxc6(xe5) **b** 2.Sxc3(xb5)# **B**  
1...Re6 **c** 2.Sxc3(xf5)# **C**  
1...Rd6 **d** 2.Sxc3(xc5)# **H**  
1...c2,Sxc6(xc3) 2.Sc3#  
1...Bxc5(xc3) 2.Qxc5#

There are four thematic defences with mates prepared in the set play. It is interesting that defence **a** is met by three mates, differing only by removed White



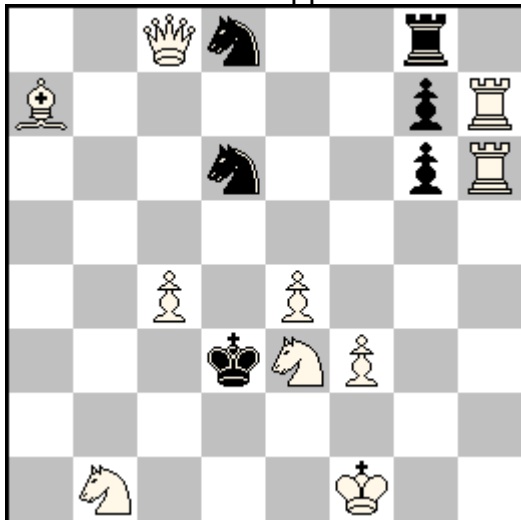
pawn, but all of them appear separately in the solution, one as threat and two as variation mates.

And of course, many more strategy twists are possible with Breton.

Juraj Lörinc

### 933 - Hubert Gockel

The Problemist Supplement 2020



#2

(10+6) C+

Breton

**1.Qa6!** [2.Qa3#]

1...Sb5 2.Qxg6(xe4)#

1...Sxe4(xg6) 2.Rxg7(xc4)#

1...Sxe4(xg7) 2.Rxg6(xc4)#

1...Sxc4(xg6) 2.Rd6#

1...Sxc4(xg7) 2.Rd7#

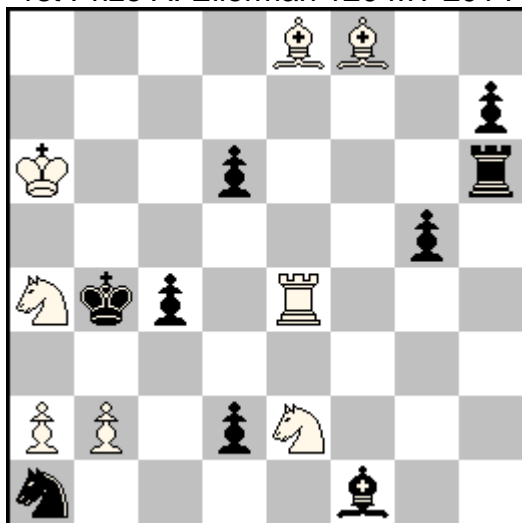
The strategy in this seemingly simple position is more complicated than you would expect. Sd6 defends against the threat by attacking a3-d3, but the errors are more complicated. Random defence by Sd6 (represented by 1...Sb5) opens a6-g6 and White removes Pe4 while capturing Pg6. Then defences by captures on e4 and c4 are corrections: captures on e4 are obvious, then if after capture of Pc4 also Pg6 is removed, this prevents White from removing Pe4 and if Pg7 is removed, Rg8 guards g6. However Black either allows removal of Pc4 if bS is on e4 or direct checkmate on d-file if bS is pinned at c4.

### Enjoyed on the beach 1

Memorial tourney of Arnaldo Ellerman was announced in all usual sections - #2, #3, #n, helpmates, selfmate, fairies and two studies sections (win, draw). I have not read studies award as this out of my comfort zone. Then although I have looked at helpmates as well, these will naturally missing from the present article. Otherwise let's have a look at problems from all sections and some related compositions researched afterwards.

**934** shows the Haring theme that is defined as follows according to the Velimirović's Encyclopaedia: In at least two phases, the white move following the same black defence is a switchback of the key-piece. The thematical defence will be 1...c3 opening the 4th rank.

**934 - Mikola Chernyavskij  
& Petro Novickij**  
1st Prize A. Ellerman 120 MT 2014



#2

(8+9) C+

1.Re3? [2.a3#]  
1...c3 2.Re4#  
1...Sc2!

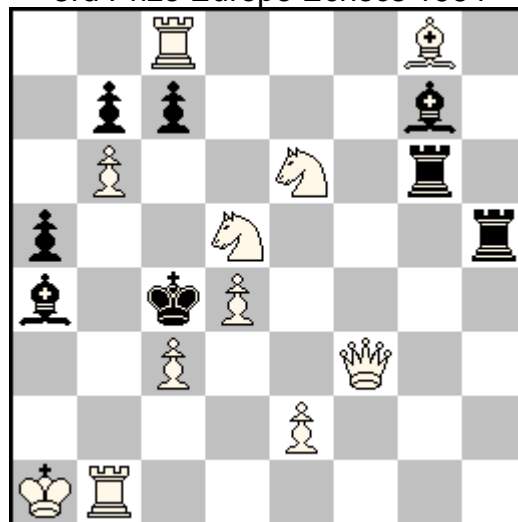
1.Re7? [2.Rb7#]  
1...c3 2.Re4#  
1...d5+ 2.Re6#  
1...Bg2!

**1.Sd4!** [2.a3#]  
1...c3+ 2.Se2#  
1...Sc2 2.Sxc2#  
1...Rh3 2.Bxd6#

The try 1.Re7? unpins two black pawns at once, 1...c3 being thematical defence allowing switchback mate and 1...d5+ being check allowing battery checkmate. The variation 1...c3+ in the solution synthesizes both ideas as check much be answered by battery mate that is at the same time switchback. Pleasant to look at, but was it really worth the first Prize?

Let's have a look at a few other examples of Haring theme **935-937**.

**935 - Jacob Haring**  
3rd Prize Europe Echecs 1964



#2

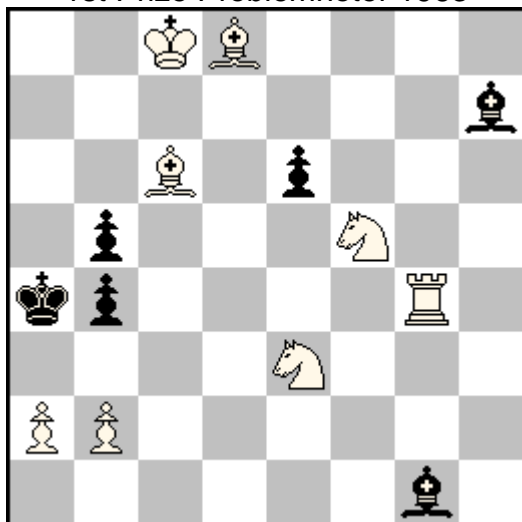
(11+8) C+

1.Sexc7? [2.Qd3#]  
1...Bc2 2.Se6#  
1...Rg3 2.Sb5#  
1...Rh3 2.Sf6#  
1...Bxd4!

**1.Sdxc7!** [2.Qd3#]  
1...Bc2 2.Sd5#  
1...Rg3 2.Sg5#  
1...Rh3 2.Sb5#

The thematic defence is 1...Bc2 unguarding c8-c4, two switchbacks annihilate Pc7 and then re-closed horizontal lines of black rooks. Two other mate changes follow the moves of the rooks, either with closing Ba4 on b5, or by mate from original diagonal half-battery.

**936 - François Michel**  
1st Prize Problemnoter 1963



#2

(8+6) C+

1.Rg7? [2.Ra7#] b3 2.Rg4#  
1...Bxe3!

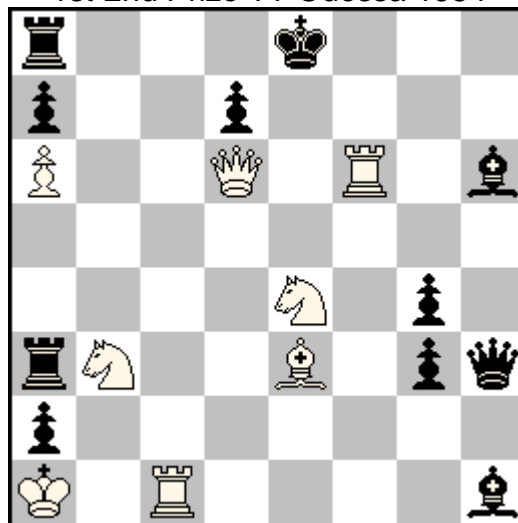
1.Sd4? [2.Bxb5#] b3 2.Sdf5#  
1...Bd3!

1.Be4? [2.Bc2#] b3 2.Bc6#  
1...Bxf5!

**1.Sc4!** [2.b3#] b3 2.Sce3#

Here the Haring theme is shown in four phases following move 1...b3. Unpins of Pb4 allow him to defend four different threats by unblocking b4, but at the same time it actually opens the 4th rank and allows mate along it. On a less bright side, two of the refutations are captures, but their point is not in the removal of knight, rather in the getting access to the checkmate line.

**937 – Sergej Shedej  
& Mikola Chernyavskij**  
1st-2nd Prize TT Odessa 1984



#2

(8+11) C+

1.Bc5? [2.Qe7#]  
1...0-0-0 2.Be3#  
1...Kd8!

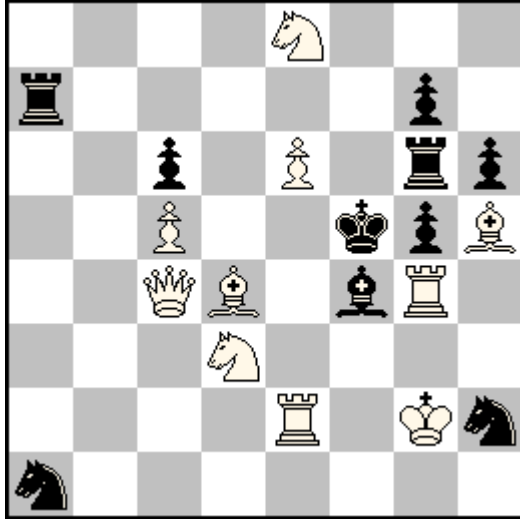
1.Sec5? [2.Qxd7#]  
1...0-0-0 2.Se4#  
1...Bc6!

1.Sbc5? [2.Qxd7#]  
1...0-0-0 2.Sb3#  
1...Rd3!

**1.Rd1!** [2.Qxd7#]  
1...0-0-0 2.Rc1#  
1...Rd8 2.Qe5#

Another example of 4-phase Haring theme using rook battery uses similar scheme as **936**, but there are (in my view) important improvements. the thematical defence is castling, serving as device both transferring bK to battery line and self-blocking d8. Also, three tries are to the same square and refutations are flawless.

**938 - Marjan Kovačević**  
3rd Prize A. Ellerman 120 MT 2014



#2

(10+10) C+

1.Bd~? [2.Qe4#], 1...Ra4!

1.Be5? [2.Sd6#], 1...Rd7!  
1...Rxe6 2.Qe4#

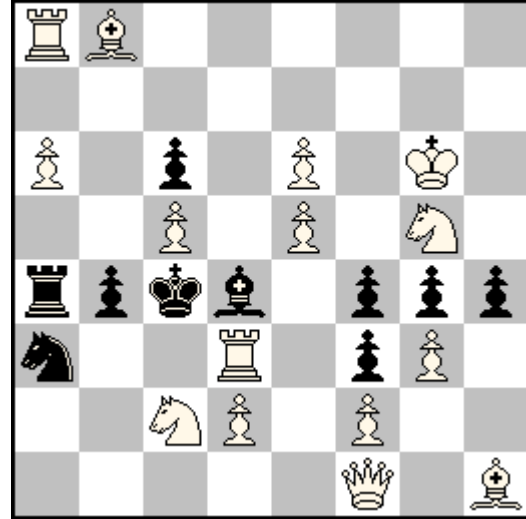
1.Sd~? [2.Qd3#], 1...Ra3!  
1...Rxe6 2.Qxe6#

**1.Se5!** [2.Bxg6#]  
1...Rxe6 2.Qd3#  
1...Rf6 2.Sd6#  
1...Bxe5 2.Rxe5#

In tries and solution white pieces on the d-file give wQ access to the line d3-f5. While random departures threat mates by wQ easily defended by Ra7, specific moves to e5 cut line Re2-e6, ruling out threats by wQ (due to e6), but threatening new ones by additional motifs – threat correction doubled. Further there is triple change of mate after self-block 1...Rxe6.

Comparing **938** with **934**, in my view, there is more content and originality here. On the hand, the first prize in the threemovers section is fantastic and seemed head above the competition.

**939 - Alexandr Kuzovkov**  
1st Prize A. Ellerman 120 MT 2014



#3

(15+10) C+

1.Bd6? [2.Rxf3+ Kd5 3.Rxf4#]  
1...Bc3 2.Rxc3+ Kd5 3.Qd3#  
1...Be3 2.Rxe3+ Kd5 3.Qd3#  
1...hxg3!

1.Ba7? [2.Re3+ **A** Kd5 3.Rd8#]  
1...Bxc5 **a** 2.Rc3+ **B** Kd5 3.Rxc5#  
1...Bxe5 **b** 2.Rxf3+ **C** Kd5 3.Rxf4#  
1...Sb5 2.Rxd4+ Kb3 3.Qb1#  
1...Kb5 2.Rxa3+ Ka5 3.Bb6#  
1...Bc3!

**1.Bc7!** [2.Rc3+ **B** Kd5 3.Rd8#]  
1...Bxc5 **a** 2.Rxf3+ **C** Kd5 3.Rxf4#  
1...Bxe5 **b** 2.Re3+ **A** Kxc5,Kd5 3.Rxe5#  
1...Kxc5 2.Rxd4 [3.Se4#] Sxc2,Sc4  
3.Q(x)c4#  
1...Kd5 2.Rxd4+ Kxc5 3.Se4#

Three phases are full of rook battery play, with some alphabet theme thrown inside. Let's have a look on the mechanism.

In all main variation in all phases, bK moves to d5 where two potential flights should be considered – e5 and c5. 1.Ba7 and 1.Bc7 always guard one of them, while also opening bent line a8-d8-d5

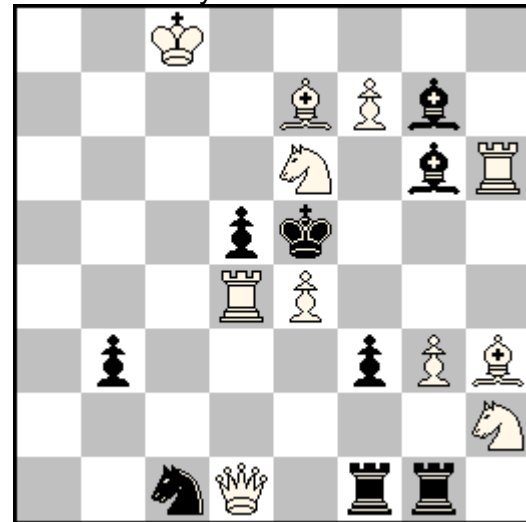
and thus threatening battery firing the other. Bishop defences attack d6, but there is difference. If the bishop blocks the non-attacked square, White can safely play 2.Rxf3+ Kd5 3.Rxf4# with mate from other rook battery. But if the bishop plays to already attacked square, wR makes way there as well, thanking Black for unblocking. This gives cyclic change of threat and two 2nd moves – Shedey cycle.

But there is still the third additional phase. 1.Bd6? guards both thematical squares c5 and e5, expectedly threatening 2.Rxf3+. The Bd4 moves to c5 and e5 are now non-defences, but there are new ones – 1...Bc3 gives a new flight b3 and 1...Be3 disables 2.Rxf3+. Both of them are answered by rook capturing bishop and a new mate Qd3#. Altogether we have the strong third phase related to the previous two, with threat and variation mates again switched – but without paradoxes, rather with suitable transferences.

The mechanism includes also another flight b5 and activity on the a-file (1.Ba7? Kb5 2.Rxa3+ Ka5 3.Bb6#) and unassuming refutation 1.Bd6? h×g3! With such a rich content one cannot criticize used material and I think the problem has rightly got 10 points in WCCI. The judge mentions for comparison older #3 of the same author ([4th Prize Probleemblad 1981](#)), but **939** is on very different level.

It is difficult to conceive Shedey cycle with additional full-weight phase. Having difficulty to find some other #3 of this kind, I give an example of high quality #2 – **940**.

**940 - Zoltán Labai  
& Anatolij Slesarenko  
Cyclone 2000**



#2

(11+9) C+

1.Qe1? [2.Rxd5#]  
1...dxe4 2.Qa5#  
1...Bxe4 2.Rh5#  
1...Se2!

1.Kd7? [2.Sg4# **A**]  
1...dxe4 **a** 2.Rd5# **B**  
1...Bxe4 **b** 2.Bd6# **C**  
1...R×g3!

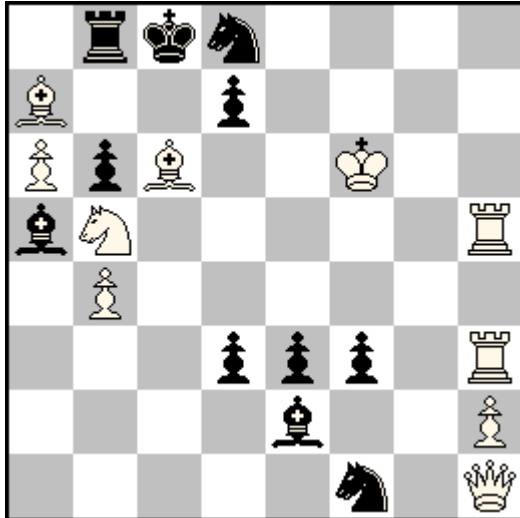
**1.Qxf3!** [2.Rxd5# **B**]  
1...dxe4 **a** 2.Bd6# **C**  
1...Bxe4 **b** 2.Sg4# **A**  
1...Rd1 2.Qf4#  
1...Rxf3 2.Sxf3#

Besides Shedey cycle there is additional phase 1.Qe1? with further change of mates after thematical defences.

**941** and **944** were awarded in the moremovers section.

### 941 - Stefan Felber

1st Prize A. Ellerman 120 MT 2014



#4

(10+11) C+

**1.Rh8!** [2.R3h7,Rxd8+]  
 1...Bxb4 2.Rxd8+ Kxd8 3.Rh8+ Bf8  
 4.Rxf8#  
 1...dxc6 2.R3h7! [3.Sd6#, Rc7#]  
 2...cxb5 3.h4! [4.Qh3#]  
 3...Sh2, Sg3 4.Qc1#  
 3...Rb7 4.axb7#  
 3...f2 4.Qc6#

The initial position promises wQ activity along the long diagonal and perhaps the 1st rank. But h-file?

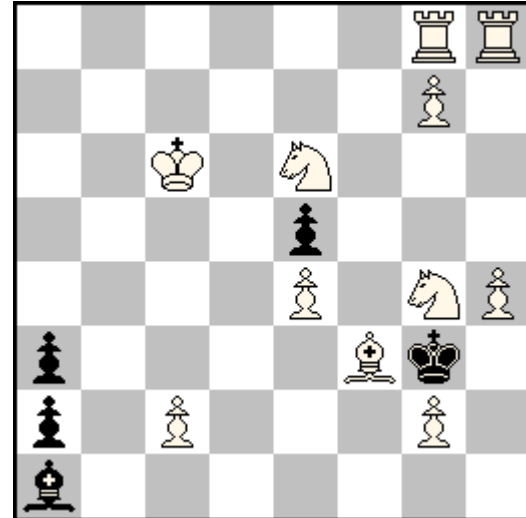
The key is very strong – it mobilizes Rh5, potentially also Rh3, pins Sd8 and carries threats that are afterwards separated. While 1...Bxb4 allows simple attack with rook, 1...dxc6 is slightly more sophisticated. 2.R3h7 attacks along the 7th rank, but Black can liquidate another white piece. Then 3.h4! further bores space for Qh1 threatening 3.Qh3#. Et voilà! Very much Bristol moreover.

Wealth of checkmates, by the way.

**942** and **943** are two other moreover with important role of Bristols.

### 942 - Camillo Gamnitzer

Deutsche Schachblätter 1982



#4

(11+5) C+

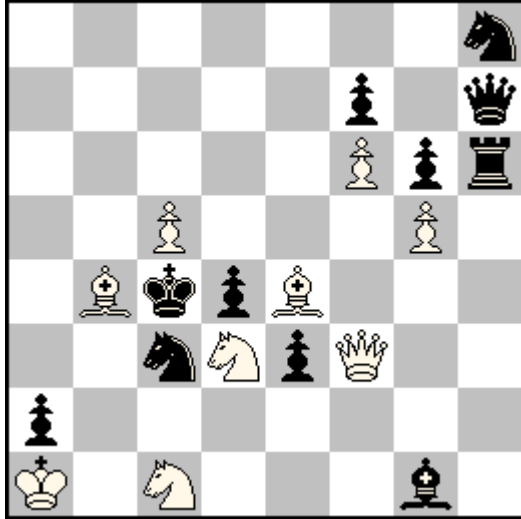
1.Rf8? [2.g8=S [3.S8h6,Se7]]  
 1...Bd4!

**1.Ra8!** [2.g8=S [3.S8h6,Se7]] Bd4  
 2.Sxd4 [3.Se2#] exd4 3.g8=Q [4.Qb8#]

Rg8 blocks the promotion square of Pg7. 1.Rf8? seems to be the strongest attack, setting the rook on the file close to the bK. However Black defends precisely by 1...Bd4! in view of 2.g8=S a1=Q! 3.Sg8~Qc3+!, i.e. Bristol for the still unpromoted queen. The placement of Se6 is crucial – with bB moving to d4, the attack 2.Sxd4 [3.Se2#] is almost successful, it is prevented only by 2...exd4!

That is why White replicates Black cunning defence in the attack: 1.Ra8! clears the way for checkmate 4.Qb8#. How easy!

**943 - Milan Vukceвич**  
3rd Prize Die Schwalbe 1971



#4 (9+11) C+

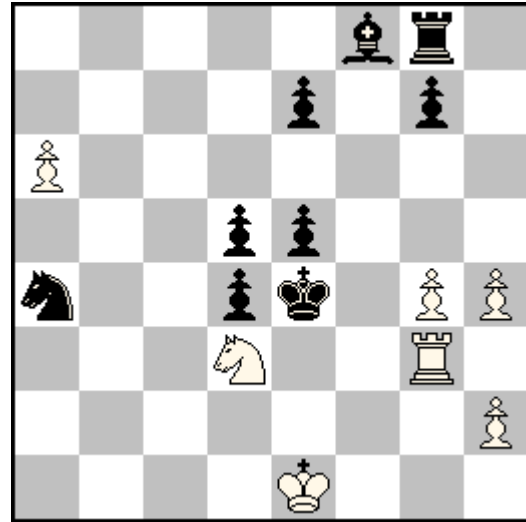
**1.Ba8!**

[2.Qb7 [3.Se5#, Sb2#] Sb5 3.Qd5#]  
1...Rh1 2.Qc6 [3.Qa6+ Sb5 4.Qxa2#]  
2...Qh2 3.Qb7  
3...Sc~ 4.Qa6#  
3...Sb5 4.Qd5#  
3...e2,Bf2 4.Sb2#  
3...Q~ 4.Se5# or Sb2#

1...Se4 2.Qxe4  
1...Sd5, Se2 2.Q(x)d5+

White attacks by Bristol, Black responds by own Bristol. If White moved after 1.Ba8 Rh1 immediately 2.Qb7, then 2...Qh2 would guard both b2 and e5 from focal position and put White into zugzwang (as Ba8 would be immobilized). But White can lose a tempo by 2.Qc6! and when Black defends by 2...Qh2, then 3.Qb7! puts Black into zugzwang as Rh1 is immobilized as well.

**944 - Grigorij Popov**  
2nd Honourable Mention  
A. Ellerman 120 MT 2014



#10 (7+9) C+

**1.Sf2+!** Kf4 2.Sh3+ Ke4 3.Sg5+ Kf4  
4.Se6+ Ke4 5.a7 [6.a8=Q]  
5... Sb6 6.Sc5+ Kf4 7.Sd3+ Ke4  
8.Ke2 [9.Sf2+ or 9.Rf3]  
5...Sc3 6.a8=Q d3 7.Qb7 g6  
8.Qb2 d2+ 9.Qxd2 d4 10.Qg2#

The idea is not complicated – White wants to strengthen his position either by promoting Pa6 or by moving Ke1 to e2. But at the beginning Sa4 seems to be able to guard everything with support of combination e6 ... Bf8~. That is White makes known manoeuvre with Sd3, moving it to e6, blocking Pe7 and forcing Sa4 to decide:

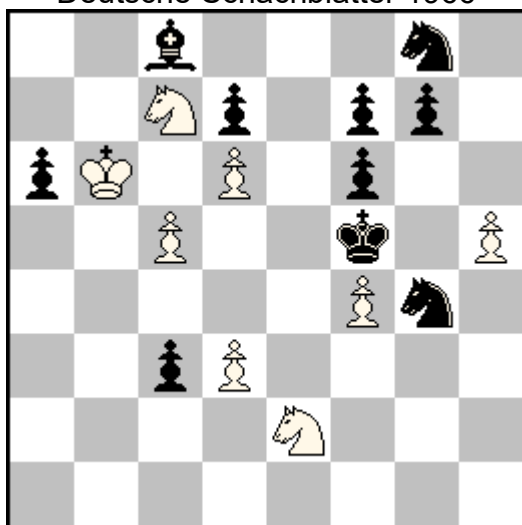
- if he decides to prevent promotion, then wS finishes a checking round-trip and 8.Ke2 is possible,
- if he moves to c3, White promotes queen and precise play leads to mate 10.Qg2#.

Looking for similar problems suggested a few with similar round-trips of knights, but quite different **945** has caught my attention.

### 945 - Dieter Kutzborski

1st-2nd Prize ex aequo

Deutsche Schachblätter 1966



#12

(8+10) C+

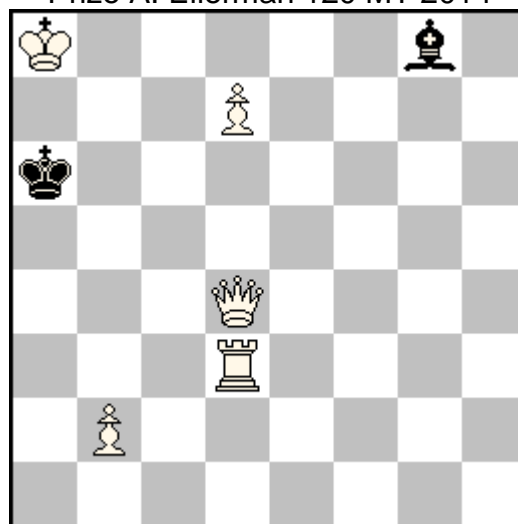
**1.Sd5!** [2.Sd4#] Ke6 2.Sb4 [3.Sd4#] Kf5  
 3.Sc2 [4.Scd4#] Ke6 4.Scd4+ Kd5  
 5.Sf5 [6.Sxc3+ Ke6 7.Sd4#, Sxcg7#] Ke6  
 6.Sxcg7+ Kd5 7.Se8 [8.Sc7#] Ke6  
 8.Sd4+ Kd5 9.Sc2 [10.Sc7#] Ke6  
 10.Sg7+ Kd5 11.Sb4+ Kd4 12.Sf5#

Not one, but two knights improve their positions over the course of the solution. Moreover the play is largely based on the repeated short threats instead of direct checks. Sc7 makes long journey: c7-d5-b4-c2-d4-f5-g7-e8 and closes it in the threat Sc7#. Also, at the end of solution Se2 partially retracts the steps of its colleague, e2-d4-c2-b4. Whole solution is unbelievably orchestrated.

**945** was a sole prize-winner in the selfmate section.

### 946 - Torsten Linss

Prize A. Ellerman 120 MT 2014



s#15

(5+2)

b) ♔a8↔♔a6

a) **1.Qa4+!** Kb6 2.d8=Q+ Kc5 3.b4+ Kc4  
 4.b5+ Kc5 5.Qf8+ Kb6 6.Qf2+ Kc7 7.b6+  
 Kc8 8.b7+ Kc7 9.b8=B+ Kc8 10.Qf5+  
 Be6 11.Qd7+ Bxd7 12.Qf8+ Be8 13.Ba7  
 Kc7 14.Qd6+ Kc8 15.Qc6+ Bxc6#

b) **1.Qh8!** Kb8 2.d8=R+ Kc7 3.Qc3+  
 Bc4+ 4.Ka7 Kc6 5.R3d5 Kc7 6.b4 Kc6  
 7.b5+ Kc7 8.b6+ Kc6 9.b7 Kc7 10.R8d7+  
 Kc6 11.Ka8 Kb6 12.Qa5+ Kc6 13.Qa6+  
 Bxa6 14.b8=S+ Kb6 15.Rb7+ Bxb7#

Fortunately, there are only 7 pieces on the board and thus it was possible to follow the solutions without board.

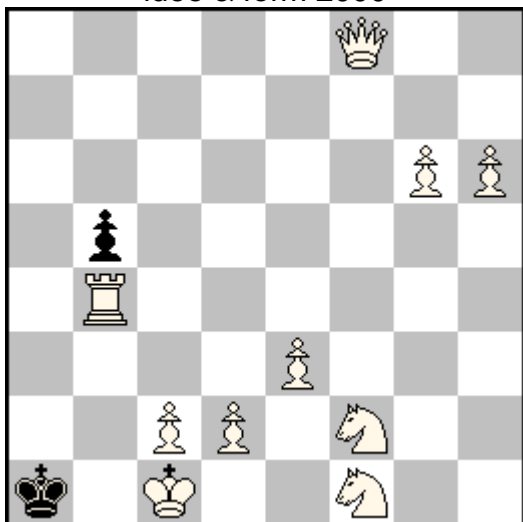
Moreover, two main formal ideas combined into unique selfmate are:

- white AUW QB+RS,
- the twin formed by exchange of both kings.

While white AUW is relatively known, exchange of kings as a twinning method in s# is quite unusual. **946** is one of few existing examples.



**947 - Oleg Paradzinskij**  
 idee & form 2000



s#6 (10+2) C+

b) ♔a1↔♔c1

a) **1.h7!** Ka2 2.h8=B Ka3 3.Bb2+ Ka2  
 4.Ra4+ bxa4 5.Qf3 a3 6.Qd1 axb2#

b) **1.g7!** Kxc2 2.g8=B Kc1 3.Ba2 Kc2  
 4.Rc4+ bxc4 5.Qa3 c3 6.Qb2+ cxb2#

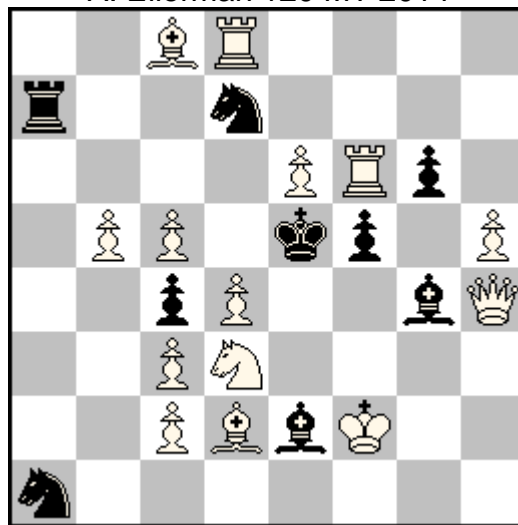
Again there is just one potential mating black unit – Pb5. To make checkmates happen, White still needs some promotions, actually two pawns promote similarly to bishops at h8 and g7, adding some unity to the composition.

Annan chess utilized in **948** is defined as follows: a unit (including a King), when standing one square directly in front of another unit of its own side, moves as that other unit. Pawns may move to the first rank but cannot subsequently move; however, a piece standing directly in front of a pawn on the first rank moves one or two squares forward or captures diagonally as a pawn.

It is important to realize that this transfer of mobility is not transitive, e.g. in **948** Bd2 lends its mobility to Sd3, but this

knight does not passed bishop mobility to Pd4, the pawn rather get the knight mobility. That is why Black is not in check in the diagram position.

**948 - Hubert Gockel**  
 2nd Honourable Mention  
 A. Ellerman 120 MT 2014



#2 (14+9) C+

Annan

1...Sxc5 **a** 2.Sxf5# **A**

1...Sxf6 **b** 2.Sxc4# **B**

**1.Ke3!** [2.Se4#]

1...Sxc5+ **a** 2.Sxc4# **B**

1...Sxf6+ **b** 2.Sxf5# **A**

1...Sxc2+ 2.Sxc2#

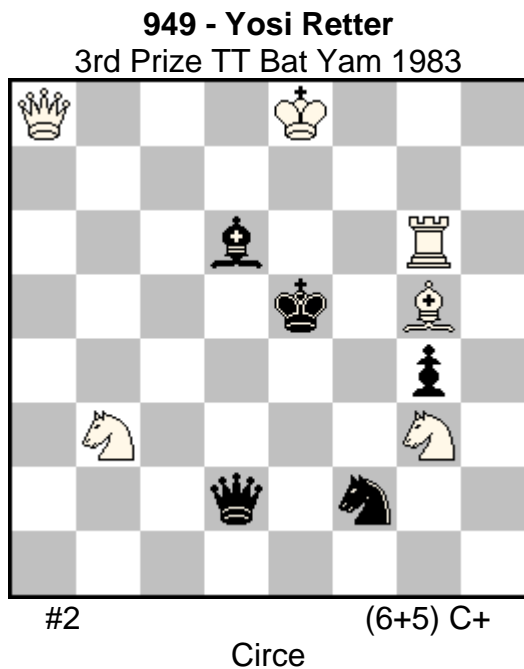
1...g5 2.Rxf5#

At the beginning, two thematical checks by Sd3 are not mates, because guards of d6 and e6 are removed by knight placed on c4 or f5: 1.Sxc4? Rd6!, 1.Sxf5+ Kxe6! This only works when Sd7 opens white pieces from the eight rank, but there is dual avoidance in action – wS must take care of potential flight e4.

The key guards e4 and provokes checks that must be parried by capturing the

checking pawns, leading to the reciprocal changes with a lot of Annan motivation.

**949** by [recently deceased](#) Yosi Retter is older showing of reciprocal change where non-checks from the set play are turned into checks in the solution.



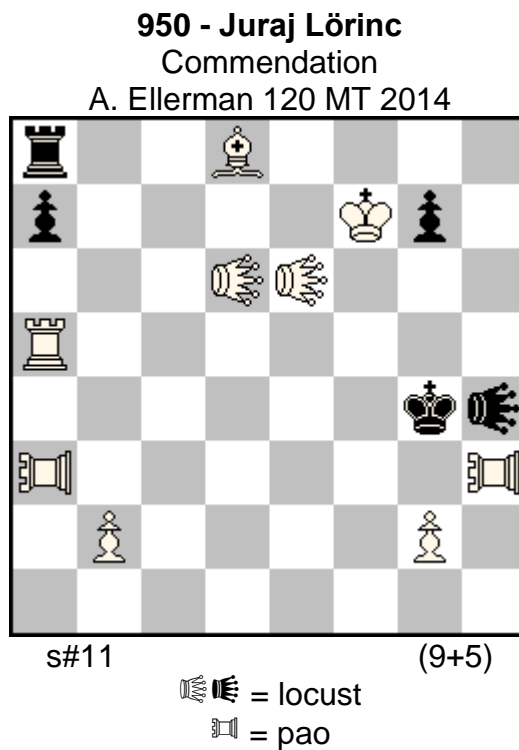
1...Qd5 **a** 2.Bf4# **A**  
1...Qf4 **b** 2.Qd5# **B**

**1.Kf7!** [2.Re6#]  
1...Qd5+ **a** 2.Q×d5(Qd8)# **B**  
1...Qf4+ **b** 2.B×f4(Qd8)# **A**

The focal position of bQ means that moves to d5 and f4 lead to mates on these squares – but without capture of the queen, due to looming Circe self-check. The key moves wK out of range of checks and threats Re6#, difficult to defend. Two set play defences are turned into checks, but White now can and must capture the queen.

I must admit that I have forgotten about my older tries to manoeuvre bK by

locusts in selfmates. Thus **950** rather surprised me, when I found it in the award.



**1.PAhg3+!** Kf4 2.PAge3+ Ke4 3.PAed3+ Kd4 4.PAdb3+ Kc4 5.PAh3+ Kb4 6.PAab3+ Kc4 7.PAbd3+ Kd4 8.PAde3+ Ke4 9.PAeg3+ Kf4 10.PAg6+ Kg4 11.Bg5+ LO×g5-f6#

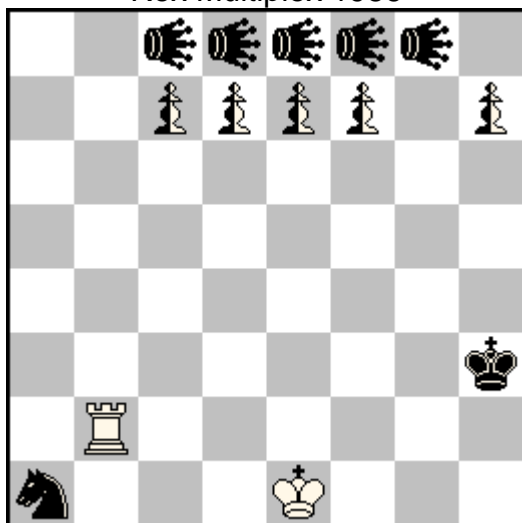
The idea of White is to force checkmating capture LO×g5-f6 by wB opening also Ra8. But 1.Bg5 makes no sense, it is necessary to get one of paos to g6. This is achieved by systematic movement of white paos and bK, based on the peculiarity of locust that does not attack square when the next one is not empty. So PAh3 drives bK left and returns to h3, then PAa3 gets to g3, while bK is returning and in the 10th move PA gets to g6. Then 11.Bg5+ makes sense.

Frankly speaking, I am not (and was not) satisfied with all-checking form and

perhaps more can be achieved in this or similar scheme. Would you try?

Long selfmates with locusts are not common, most interesting of them being perhaps **951**.

**951 - Roméo Bedoni**  
Rex Multiplex 1986



s#6

(2+7+5) C+

☞ = locust

**1.h8=LOn+!** K~g 2.fxg8=LOn+ K~f  
3.exf8=LOn+ K~e 4.dxe8=LOn+ Kd3  
5.cxd8=LOn+ Kc3 6.Rh2+ LOxh2-h1#

Five neutral locust promotions force bK to c3 and do not interfere with diagonal battery check "from behind" as in **950**. Then it turns out nLOs originally pushing bK to the west are also guarding wK's field. Rather successful presentation.

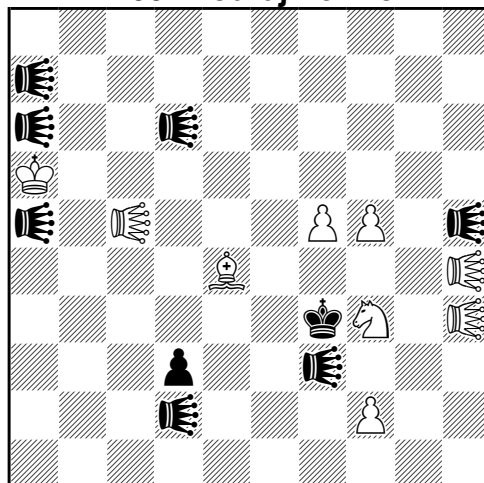
Now the original **N031** is another try to employ locusts in the longer s#.

Juraj Lörinc

## Fresh clash 15

The original **N031** utilizes bigger board and locusts.

**N031 - Juraj Lörinc**



s#5

(9+9) C+

☞☞ = locust

**1.Bd4!** [2.h3+ LOg×h3-i3  
3.Sf5+ Kg5  
4.Sd6+ K×g6  
5.h7 LOa×c6-d5#]

1...LO×h6-i7  
2.Sf5+ Kg5  
3.Sg7+ Kh6  
4.Se6+ K×g6  
5.S×d8+ LO×c6-d6#, LO×c6-d5#

1...LO×h2-i2  
2.Sg2+ K~3  
3.Sf4+ Kg4  
4.Sd5+ Kf3  
5.Sc3+ LO×c6-d6#, LO×c6-d5#

(other variations are shorter or dualistic)

The main idea of White is to force Black to capture the LOc6. Three different approaches are chosen. Perhaps the most surprising is the threat – after some manoeuvring Black is put into zugzwang, with LOa×c6-d5# being the only remaining move. Defence 1...LO×h6-i7 leads to check from LOc6 to Kg6,

somewhat similarly to threat, but the third approach brings check along other line: LOc6 checks Kf3.

Flight-giving key as a small plus.

Would it be possible to show similar content on normal board? More lines?

Another scheme? Many questions, but with so many locusts on the board, the number of complications with soundness grows rather quickly.

Juraj Lörinc

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## Annual tourney Conflictio 2022

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 Narayan Shankar Ram (India)**, multiple sections might be created based on the quality and quantity of entries. Please, send the originals to Juraj Lörinc (address below).

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**Conflictio** is an e-zine dedicated to chess problems with antagonistic stipulations  
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