In this issue

The first article is dedicated to the memory of Indian composer Ramaswamy Ganapathi (06.09.1929-12.08.2022). Although we have never met in person, he was my occasional co-author via e-mail and altogether I have registered 10 joint problems with him. It is hard to believe that he was more than 90 years old as his approach to composing had been very youthful and he managed to grasp diverse new ideas in fairy chess with ease.

The next article is the second instalment of Enjoyed on the beach series, reviewing some orthodox twomovers from Belgrade Internet Tourney 2015, fairy twomovers from jubilee tourney E. Manolas 65 and diverse fairies from Buletin Problemistic 2004-2006, with some comparison problems researched later.

The single original from G. Doukhan is accompanied by his older problem related to the Haring theme discussed in our issue 40.

Interesting material from contributors was already received for at least next two issues, including twomover articles from G. Maleika and articles related to recently deceased composers. Of course, later we will look on some of the Conflictio relevant problems from the just closed 11th WCCT too. Your originals for our annual tourney are still welcome.

Stay safe and enjoy Conflictio!

Juraj Lörinc

A few compositions of Gani Ganapathi

Following the sad news about Gani's passing, I have browsed the database and looked for a set of problems (of Conflictio genres) that could well represent his creativity. The presented collection is very diverse:
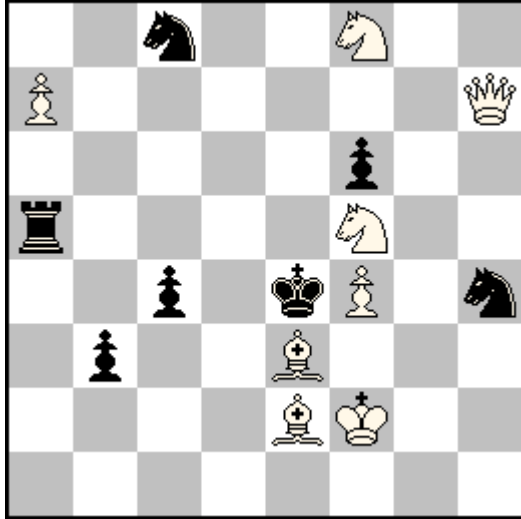
- 2 orthodox #2,
- orthodox #3,
- orthodox #n,
- orthodox s#,
- 3 fairy #2,
- fairy #3,
- 2 fairy s#.

Needless to say, Gani was active also in various help genres, but I will leave this part of his oeuvre to others to present.

952 shows change of mates with arrival correction.

952 - Gani Ganapathi
### The Problemist Supplement 2005

#2   (8+7) C+

1.Qf7? [2.Sg3#], 1…S×f5!

1.Qd7? [2.Sg3#]
1…R×f5 2.Qd4#
1…S×f5! 2.Bf3#
1…Sd6!

1.Qg8! [2.Sg3#]
1…R×f5 2.Q×c4#
1…S×f5! 2.Qg2#
1…K×f5 2.Qe6#

White has to take care of the dangerous flight d5. Fortunately, this does not give the key right away, because there are multiple ways how to guard it with wQ that gives other flight f5. The threat 2.Sg3# can obviously be guarded by wQ capture, with interesting mechanism set into motion. Random capture (represented by 1…R×f5) blocks f5 and allows wQ mates on d4 or c4. Then capture 1…S×f5! is a correction in both phases as it guards d4, but at the same time unguards diagonal h1-e4. So we have here change of two mates with the arrival correction involved.

953 - Gani Ganapathi
### Commendation
The Problemist 2007
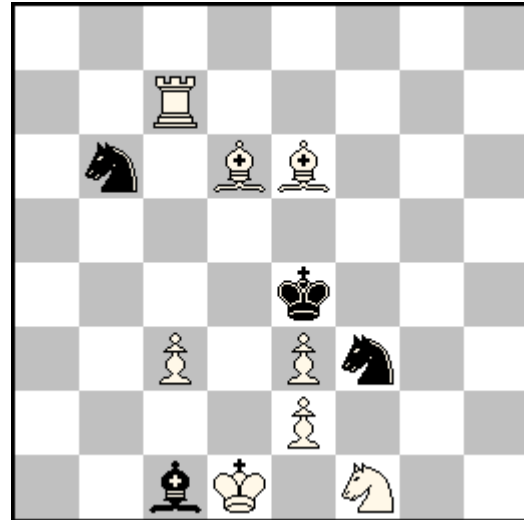
#2   (8+4) C+

1.Rc5? [2.Bf5# **A**], 1…Sd5! **a**

1.Bf4? [2.Sg3# **B**], 1…B×e3! **b**

1.Rf7! [2.Rf4#]
1…Sd5 **a** 2.Bf5# **A**
1…B×e3 **b** 2.Sg3# **B**

This meredith shows one of the basic themes in the area of move function change: the Dombrovskis theme. It consists of two threat paradoxes, characterized by the fact that defence refuting the specific threat allows it in solution: try 1.X? threats **A**#, 1…**a**!, solution 1.Z!, 1…**a** 2.**A**# (similarly with defence **b** and mate **B**). Both defences in the solution self-block and White utilizes the guarding of f5 and f4 by the key. Light and understandable.

954 - Gani Ganapathi
### The Problemist Supplement 2006
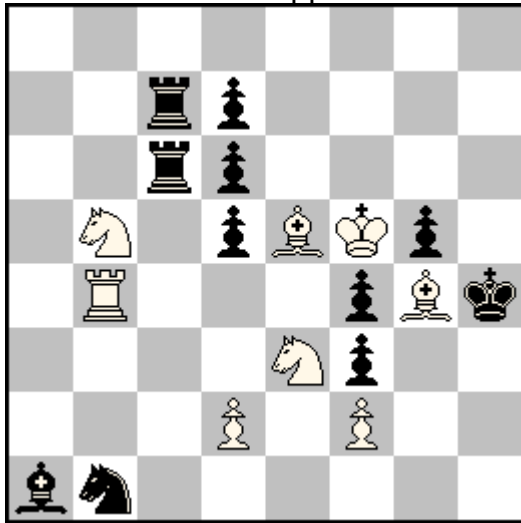
#3   (8+11) C+

1.R×b1? [2.Rh1#], 1…Rc1!
1.Bf6? [2.B×g5#], 1…B×f6!
1.Sd4? [2.S×f3#], 1…B×d4!

1.Rb3! [2.Sg2+ f×g2 3.Rh3#]
1…Bc3 2.R×b1 [3.Rh1#]
1…Rc3 2.Bf6 [3.B×g5#]
1…Sc3 2.Sd4 [3.S×f3#]

Rc6 and Ba1 prevent White from attacking via b1 or f6/d4. Short ambush move by Rb4 provides threat that can be defended by interference on b3. Closing white line as defence motif turns out to be closing of the black lines as well. While Grimshaw moves allow White to threat mates via b1 and f6. Now the question is: why 1…Sc3 does not allow both 2. R×b1 or 2.Bf6? Sc3 actually directly guards b1 and also can guard g5 if 2.Bf6 is played. But there is a new continuation 2.Sd4 utilizing closing of Ba1-d4 as well as giving up the potential defence S×d2.

955 - Gani Ganapathi
& C.G.S. Narayanan
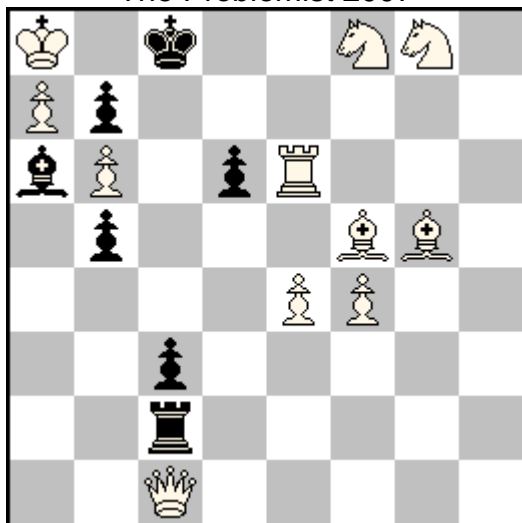### 26th-31st Place
9th WCCT 2012-13
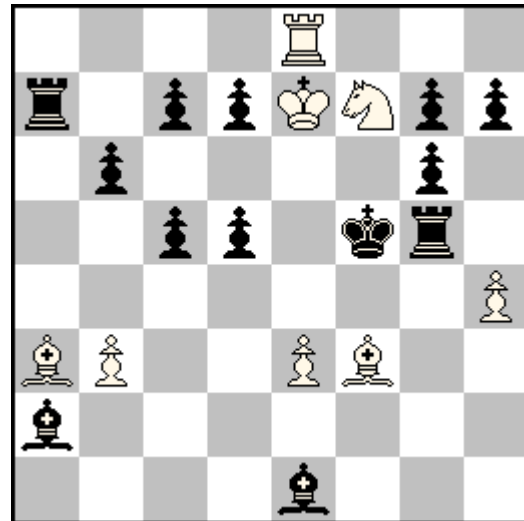
#4   (8+13) C+

1…c4 2.Sd6+ c×d6 3.Rf8+ Ke5 4.B×d6#

1.Rf8! [2.Sh6+ Ke5 3.Rf5+ R×f5 4.Sg4#
            3…g×f5 4.Sf7#]
1…B×h4 2.Sd6+ Ke5 3.Bb2+ d4 4.Sc4#
1…Ra4 2.Sd8+ Ke5 3.K×d7 [4.Sc6#]
1…h5 2.Sh8+ Ke5 3.Rf4 [4.Sf7#]
            3…Rf5 4.S×g6#

As WCCT required "interrupted" Siers battery, the key is not surprising, as it sets up the battery. The threat is forked, besides Siers mate after unguard of g4 there is also switchback if f5 is blocked by bP. Defence by creation of battery aimed at wK unguards c3, on the other hand, guarding of g4 by rook from a4 destroys half-battery on the 7th rank. The last defence changes guard from g6 to g4, with repeated forking including switchback mate. In all cases White fires Siers battery with the 3rd move interrupting its activity as required by the WCCT theme. I like White economy for 4 thematical variations.

956 - Gani Ganapathi
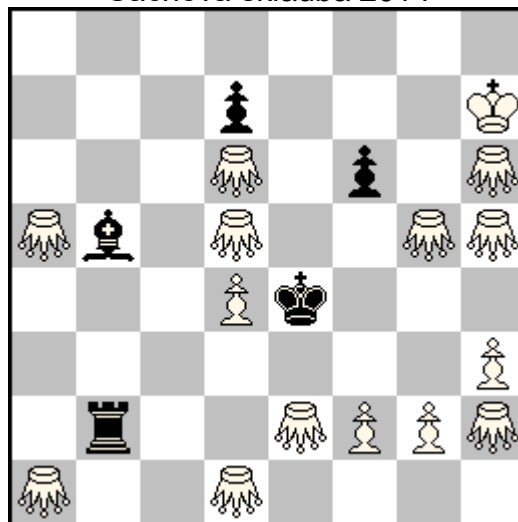4th Honourable Mention
The Problemist 2007

s#6   (11+7) C+

957 - Juraj Lörinc & Gani Ganapathi
Šachová skladba 2014

#2   (15+5) C+

🦗🦗 = grasshopper

1.Qd2! [2.Qd5 [3.Q×b7+ B×b7#]]
1…R×d2 2.Rf6+ Kd8 3.R×d6+ Ke8 4.Bg6+
K×f8 5.Bh6+ K×g8 6.Rd8+ R×d8#
1…c×d2 2.Re7+ Kd8 3.Rc7+ Ke8 4.Bg6+
K×f8 5.Bh6+ K×g8 6.Rc8+ R×c8#
1…b4 2.Rf6+ Kd8 3.Q×d6+ Ke8 4.Bd7+ Kd8
5.Bc6+ Kc8 6.B×b7+ B×b7#

Besides the quiet threat by wQ in two
moves there are some longer threat, one
of them being singled out by liberation
move of bP 1…b4.

The captures of wQ are full-weight
defences, setting bR on the (almost)
open files, making it ready to checkmate
on the 8th rank. This allows White to
make analogous manoeuvres with two
repeated moves 4.Bg6+ and 5.Bh6+. I
like the way how bK is pushed away from
the middle of the edge almost to the
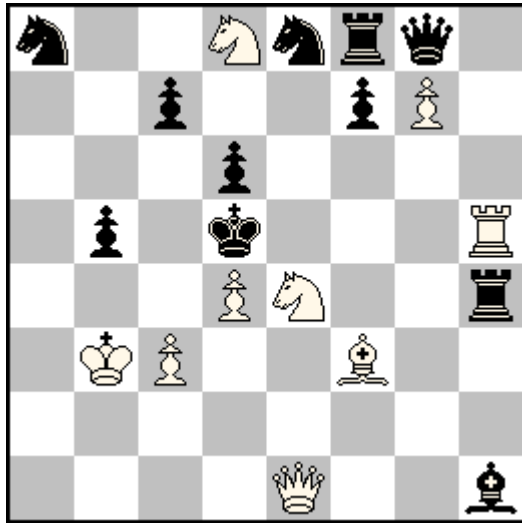corner so that White can safely attract bR
to the 8th rank.

1.Ge7! [2.Ge5#]
1…R×e2 2.Ge5#
1…B×e2 2.Ge5#
1…Kf5 2.Ge5#
1…Kf4 2.Ge5#

957 was originally intended for Marianka
Cup 2013 requesting twomovers with
grasshoppers. The level of the tourney
was however so strong that it was not
awarded in spite of its charm.

The key gives two flights f5 and f5. The
threat utilizes direct antibattery aimed at
e4 and two direct antibatteries to the
flights. Royal defences change the nature
of batteries and also the grasshopper
jumping to e4, but are analogous to the
threat. Two other defences by Rb2 and
Bb5 capture threat piece, but open Ga1
and Ga5 to e5, respectively.

Five mates on the same square.
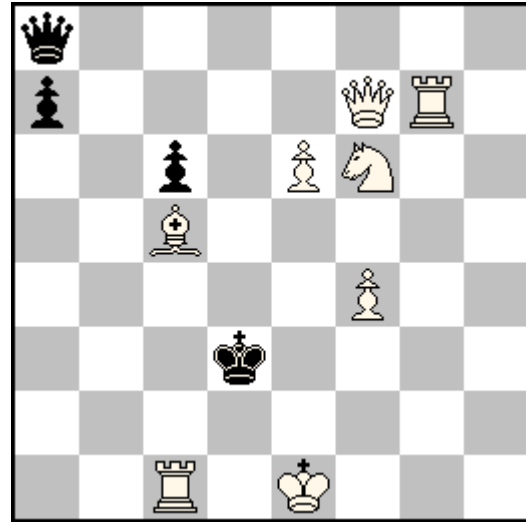
958 - Gani Ganapathi
The Problemist 2012

#2   (9+11) C+

Madrasi

959 - Gani Ganapathi & Juraj Lörinc
dedicated to JF-5
7th Commendation Julia's Fairies 2017-I

#2   (8+4) C+

AMU

1.Sf6! [2.Q×h1# **A**, Q×e8# **B**,Q×h4# **C**]
1…c6 2.Q×h1# **A**, Q×e8# **B**, Q×h4# **C**
1…Qh8 2.Q×h1# **A**, Q×e8# **B**
1…Sb6 2.Q×h1# **A**, Q×h4# **C**
1…c5 2.Q×e8# **B**, Q×h4# **C**
1…Q×g7 2.Q×h1# **A**
1…Qh7 2.Q×e8# **B**
1…b4 2.Q×h4# **C**

After the key there are 3 white pieces aimed at bK, but not checking due to Madrasi paralysis. The threats are 3 captures of Bh1, Se8 and Rh4 by wQ. All possible black moves are listed and when properly sorted, the pattern emerges – every possible subset of the set {Q×h1# **A**, Q×e8# **B**, Q×h4# **C**} except empty set follows exactly 1 black move.

The condition **AMU** utilized in 959 is defined as follows: the aim can be attained only by move of a piece that was before move attacked by exactly one opposite piece. That is why White cannot mate immediately by 1.Rg3?? or by 1.Qd7??, but he must first get these pieces under attack of bQ.

1.Qf8? [2.Qd6#], 1…Qb8!
1…Qd8 2.Q×d8#

1.Qg8? [2.Qh7#], 1…Qe8!
1…Q×g8 2.Rd7#
1…Qb7 2.Rg3#

1.Rg8! [2.Rg3#]
1…Q×g8 2.Qd7#
1…Qb7 2.Qg6#

All first moves are to the 8th rank, two main to the same square g8. The threat is by piece on g8.

Two defences are by bQ: either capture on g8 or hideaway on b7. In both cases the White pieces that remained on the 7th rank becomes attacked. Theoretically two mates would be possible: Rd7# and Rg3# in the try, Qd7# and Qb7 in the solution. But the position of bQ always prevents one of them, leading to the change of two mates with dual avoidance pairs and one Dombrovskis paradox (mate Rg3#).

960 - Gani Ganapathi
& Gilles Regniers
The Problemist 2011
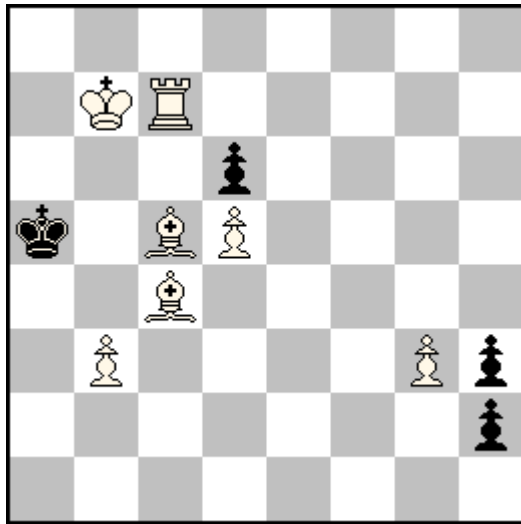
#3   (7+4) C+

Anticirce

1.Bf1! [2.Ka8,Kc6,Kc8,Kb8]
1…h1=Q 2.Kc6 [3.Ra7#]
1…h1=R 2.Ka8 [3.Ra7#]
1…h1=B 2.Kc8 [3.Ra7#]
1…h1=S 2.Kb8 [3.Ra7#]

960 utilizes Anticirce to show an interesting duel between wK and Ph2. White would like to checkmate Black by moving the king from the 7th rank and then Ra7#,
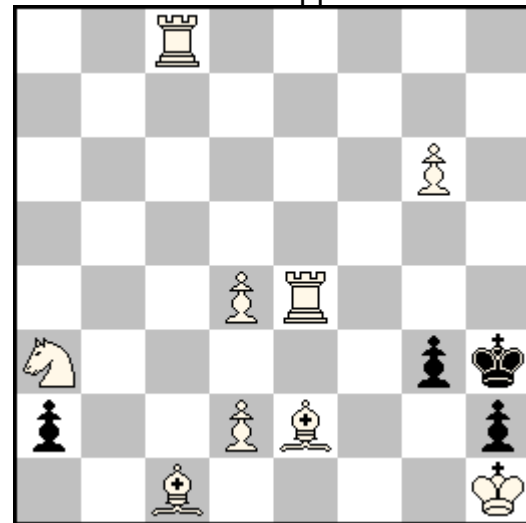
But Black is not powerless as promotion on h1 could allow many further defensive moves: blocking of a1 (preventing check to bK by wR), capture of d5 by queen, attacking the 8th rank after rebirth on d8, capture of g3 by knight and rebirth on b8…

It is almost miraculous that there is single possible key 1.Bf1 (cutting the 1st rank and preventing Black move to a1). Then every single promotion is met by exact move of wK, preventing captures by bR, bS and bB, white queen promotion is

mater by 2.Kc6 guarding additionally b5 (against possible capture Bf1 that cannot be prevented).

Very nice duel AUW vs wK.

### 961 - Gani Ganapathi
The Problemist Supplement 2008

s#3   (9+4) C+

Circe

1.Bc4! zz
1…a1=Q 2.Rd8 Q×c1+ 3.Bf1+ g2,Q×f1#
     2…Qb1 3.S×b1 g2#
     2…Qa2 3.B×a2 g2#
     2…Q×d4 3.Re×d4 g2#
     2…Qc3 3.d×c3 g2#
     2…Qb2 3.B×b2 g2#
1…a1=R 2.Ra8 R×c1+ 3.Bf1+ g2,R×f1#
     2…Rb1 3.S×b1 g2#
     2…Ra2 3.B×a2 g2#
1…a1=B 2.Rf8 B×d4 3.R×d4 g2#
     2…Bc3 3.d×c3 g2#
     2…Bb2 3.B×b2 g2#
1…a1=S 2.Rg8 Sc2 3.S×c2 g2#
     2…Sb3 3.B×b3 g2#

One more AUW problem with duel AUW vs wR blocking the Circe square of the promoted piece. Very clear presentation.

962 - Gani Ganapathi
StrateGems 2012
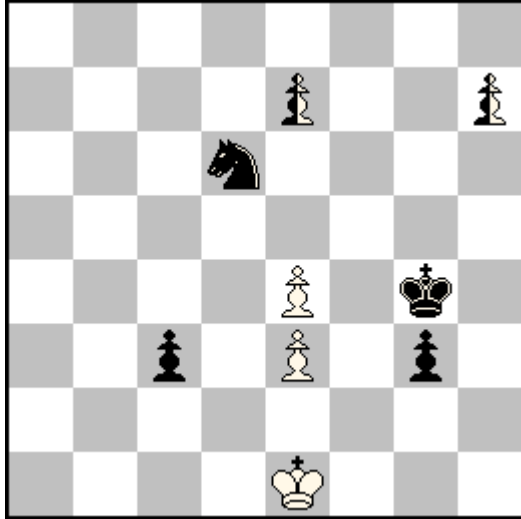
s#5   (3+4+2) C+

Circe
Maximum

1.h8=nB! nBd4 2.e8=nR nBh8 3.e5 nB×e5(e2) 4.nB×d6(Sb8) nR×e3 5.nR×g3(g7)+ nB×g3(nRa1)#

The last fairy problem is a selfmate fully employing possibilities offered by combination of Maximummer, Circe and neutral units. White manoeuvres neutral pieces to the position where Black is forced to give checkmate by doublecheck with rebirth. Elegant.

I will miss Gani, as he used to call himself.

Juraj Lörinc

Enjoyed on the beach 2

had the following theme:

At least three phases begin with different moves of the same white piece. In the first phase the threat is A. After a black defense, there is a mate B (or C). Another phase uses B as threat, and C (or A) as the mate after black defense. In the same way, the third phase uses C as threat, and A (or B) as the mate in variation. Multiple threats are not allowed.

Although the theme is quite detailed, it allowed various schemes. As I like white line themes, I like **963** a lot.

963 - Dragan Stojnić
1st Prize Internet Tourney
Belgrade 2015
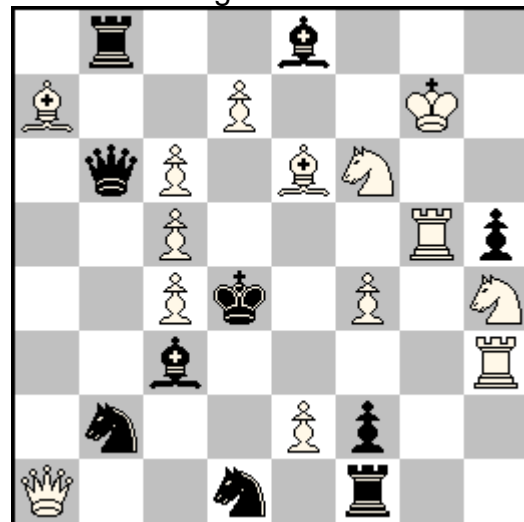
#2   (14+10) C+

1.Qa2? [2.Rd5#], 1…Rg1!
1…Qb3 2.Sf5#
1…Se3 2.Sf3#

1.Qa3? [2.Sf5#], 1…Bg6!
1…Bb4 2.Sf3#

1.Qc1! [2.Sf3#]
1…Bd2 2.Rd5#
1…Q×c6 2.Sf5#

Three thematical mates Rd5#, Sf5# and Sf3# fail que to line closures providing flights c4, c5 and e3 respectively. Three first moves by wQ attack these squares and thus create threats. In all three cases

Black has the defences cutting the queen lines in question:

- 1…Qb3 closes a2-c4,
- 1…Bb4 closes a3-c5,
- 1…Bd2 closes c1-e3.

That is why these defences show so called theme A1 (or Barulin defence), defending by expecting White to cut the other line aimed at squares in question.

But at the same time, the defences also open other lines aimed at squares in question in a cyclical manner:

- 1…Qb3 opens a7-c5,
- 1…Bb4 opens a3-e3,
- 1…Bd2 opens c1-c4.

Thus the defences allow White to cut other lines by checkmating moves, what is called theme B1 (or Somov).

Combining themes A1 and B1 within the same defence is called Isaev theme. Showing cyclical Isaev theme in three phases is a fantastic achievement.

For comparison, I was looking for some similar twomover with keys made by wQ and cyclical reappearance of threats between phases, ideally with some Isaev theme included. **964** emerged as something similar – but of course less ambitious.

964 - Hrvoje Bartolović
Commendation Schach-Echo 1976

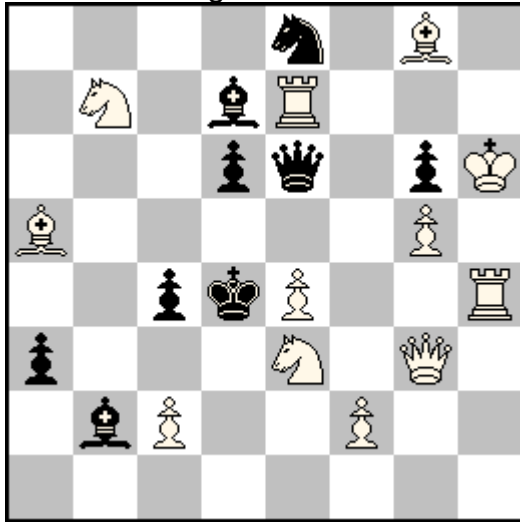

#2   (11+7) C+
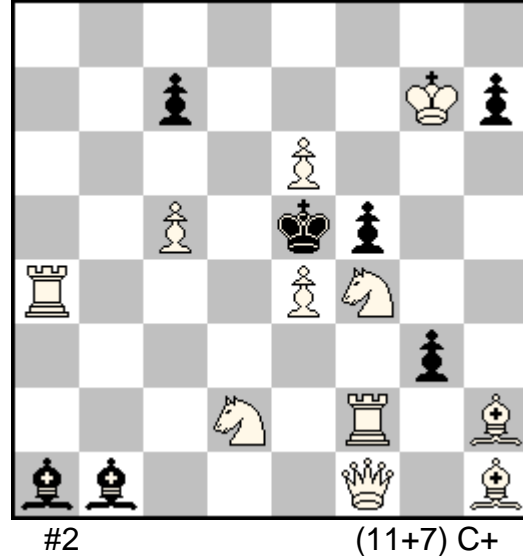
1.Q×b1? [2.Q×a1#]
1…Bd4 2.Sc4#
1…Bc3!

1.Qc1? [2.Sf3#]
1…Bd4 2.Sc4#
1…B×e4 2.Q×a1#
1…f×e4!

1.Qd1! [2.Sc4#]
1…Ba2,Bd3 2.Q×a1#
1…g2 2.Sf3#
1…f×e4 2.Qh5#

There is only simple line theme after the capturing try 1.Q×b1? (Somov B2 self-block of d4 allowing 2.Sc4#) as well as slightly better 1.Qc1?, but change-less. The key leads to most interesting play, as 1…g2 closes Bh1-d4 (Barulin defence A1), but also opens Bh2-f4 (Somov A1), However, comparison with **963** shows dynamic nature of its line themes setup.

The next prize of Belgrade Internet Tourney 2015 enriched the proposed theme by a tertiary threat correction.

965 - Valerij Shanshin
2nd Prize Internet Tourney
Belgrade 2015

#2 (12+9) C+

966 also shows jumps of one knight in the first moves, but with different way of motivation.

966 - Philippe Robert
1st Honourable Mention Phénix 1995

#2 (9+12) C+

1…c3 2.Bb6#

1.Sd5? [2.Bb6#]
1…Q×d5 2.Qe3#
1…c3!
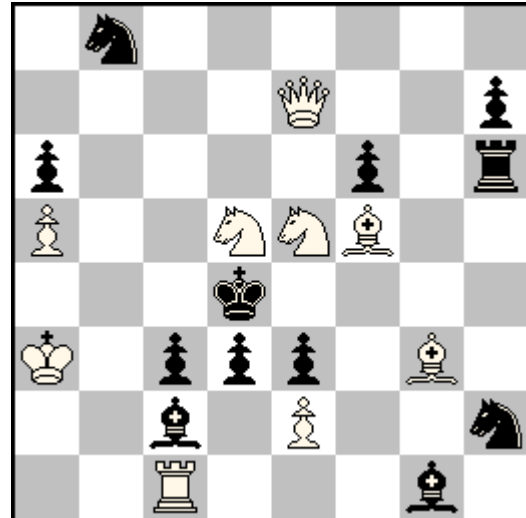
1.Sg4? [2.Qe3#]
1…Q×e4 2.Bb6#
1…c3 2.Qd3#
1…K×e4 2.Se3#
1…Bc1!

1.S×c4! [2.Qd3#]
1…Qh3 2.Bb6#
1…Q×c4 2.Qe3#

Any move of Se3 seems to allow Bb6# by opening Qg3 to c3, this is realized by 1.Sd5?. But two other first moves of wS give additional flights, 1.Sg4? provides e4, 1.S×c4! provides c4. White both of them guard e5, potentially threatening 2.Qe3#, the key 1.S×c4! must threat something different – and there is a new threat 2.Qd3#. Reappearance of threats in later phases as variation mates is important as well.

1.S×f6? [2.Qa7#, Qd6#, Qb4#]
1…R×f6!

1.Sb6? [2.Qd6#, Qb4#]
1…Bb3!

1.Sb4? [2.Qa7#, Qd6#]
1…f×e5!

1.Sf4? [2.Qd6#]
1…f×e5 2.Qb4#
1…Bb3!

1.S×c3? [2.Qb4#]
1…Bb3 2.Qa7#
1…Sc6!

1.S×e3! [2.Qa7#]
1…B×e3 2.Qd6#
1…f×e5 2.Q×e5#
1…K×e3 2.Sf3#
1…Sc6,Sd7 2.S(×)c6#

There is no random move available for Sd5 that would normally carry three threats Qa7#, Qd6#, Qb4#. Capture on f6 allows new defence by bR, unguarding d5 by capture and guarding directly d6. Five other tries prevent some threats by negative motivation:

- 1.Sb6? closes a7-d4,
- 1.Sb4? blocks b4,
- 1.Sf4? provides flight e5 by closing g3-e5
- 1.S×c3? provides flight c3 by capture,
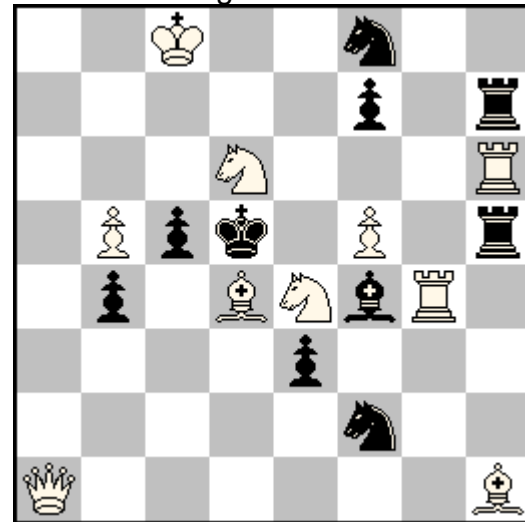- 1.S×e3! provides flight e3 by capture.

Three crucial Black defences in three last solutions 1…f×e5, 1…Bb3 and 1…B×e3 give up the flights and thus theoretically allow other two non-threatening mates, bu there is nice dual avoidance in action in each

- 1.Sf4? f×e5 2.Qa7+? Kc4!,
- 1.S×c3? Bb3 2.Qd6+? Bd5!,
- 1.S×e3! B×e3 2.Qb4+? Kd5!

So there is no threat correction, rather threat reduction, but the whole is holding together very well.

963 used wQ as the key piece, **965** used wS, now **967** is going to utilize wB, again to achieve a full-weight twomover with many things changing.

967 - Daniel Wirajaya
3rd Prize Internet Tourney
Belgrade 2015

#2   (10+10) C+

1.B×c5? [2.Qd4#], 1…Se6!
1…Be5 2.Qa8#

1.Bb2? [2.Qa8#], 1…f6!
1…B×d6 2.Sf6#

1.Bf6? [2.Qa8#], 1…R×f5!
1…Be5 2.Q×e5#
1…B×d6 2.Sc3#
1…S×e4 2.Qd1#

1.Be5! [2.Sf6#]
1…B×e5 2.Sc3#
1…S×e4 2.B×e4#
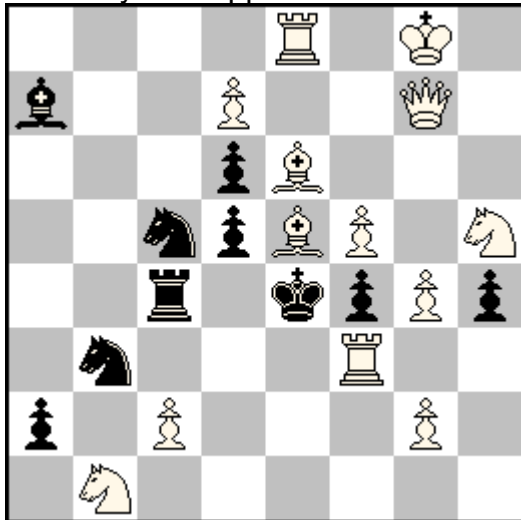1…R×f5 2.S×f2#
1…c4 2.Qd4#

The phase 1.Bf6? was not thematical for the tourney, but both the author and the judge considered it important as it fights the black refutation of 1.Bb2?

WinChloe claims Barulin defence A1 in the solution. As I failed to see it, I tried to experiment with variations and it seems the algorithm considers also captures of guards like 1…B×e5, S×e4 to be A1

theme, as they count upon line closure by 2.Sf6#. I bet that some white line combinations experts would disagree.

As example of other #2 with tries by wB I have selected **968** full of corrections.

968 - Emanuel Navon
Honourable Mention
Byron Zappas MT 2008

#2   (13+10) C+

1.Be5~? [2.Sf6#]
1…Rd4,Rc3 2.S(×)c3#
1…Sd4 2.Sd2#
1…d4!

1.Bd4? [2.R×f4#]
1…R×c2!

1.B×d6? [2.Qe5#]
1…a1=Q!

1.B×f4! [2.Re3#]
1…Sc~ 2.Bf7#
1…S×d7! 2.B×d7#
1…S×e6! 2.R×e6#
1…Sd3! 2.c×d3#
1…d4 2.Sf6#
1…Rc3 2.S×c3#

If wB moves along diagonal away from wQ, Black can defend by self-block of d4, as this move closes bishop line to e5 and Black knows that White will cut also g7-e5. Shorter moves to f4, d6 and d4 are thus white corrections, stripping Black of this defence. At the same time they are also threat corrections, as they give up guard of d4. B×d6 removes black pawn and new threat is 2.Qe5#, defended easily by promotion.

Then both moves to the 4th rank guard e3 and potentially could threat R×f4#, but presence of wB at f4 prevents that in solution and White's threat is corrected again to Re3# thanks to capture of Pf4. At the same time this is also normal White correction as this prevents defence 1…R×c2!

In the solution we have further corrections, black one this time. Any move of Sc5 obviously defends against 2.Re3#. There are three defences correcting random move that allows battery mate.

Note also inclusion of threat paradox when one compares the first try with the variation 1…d4 2.Sf6# in the solution. Well known, but still nice to see in the complex twomovers showing many themes.

969 was included among comparison problems to the award and I liked it a lot.

969 - Michael Keller
3rd Prize Main Post 1966
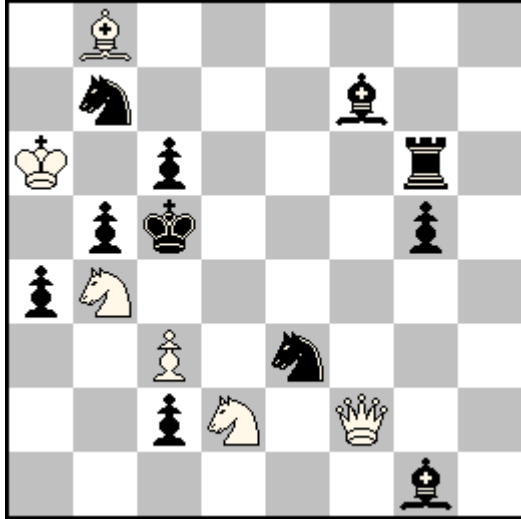
#2   (6+11) C+

1.Qe2? [2.Se4#]
1…Bd5 2.Sd3#
1…Sd6 2.Ba7#
1…Re6!

1.Qf3? [2.Sd3#]
1…Rd6 2.Ba7#
1…Bc4 2.Se4#
1…c1=S!

1.Qg3! [2.Ba7#]
1…Sc4 2.Se4#
1…Sd5 2.Sd3#

Three white mates Se4#, Sd3# and Ba7#
become possible when squares c4, d5,
d6 are made inaccessible to the bK. This
is ensured by wQ for threats and then by
self-blocks in the variations.

One might be fooled by the notation of the
solution, that there are three mate
transferences between phases, but this is
obviously not true as any block on
relevant squares allows the above-
mentioned checkmates. But what I like

about the position, it is the harmonious
motivation of all variations in 3 phases.

Now we turn the page to some fairies.
Emmanuel's JT asked for #2 with one
fairy condition and/or one fairy piece type.

970 and also my comparison problem
971 utilize Isardam. This peculiar fairy
condition is defined as follows[1]: *A move
or capture may not be made if it leaves
two opposite-colour units observing one
another. This applies to checks also, so
that a check is not effective if the
threatened king capture would leave two
opposite-colour units observing one
another.*

In **970** this means that some pieces are
immobile in the diagram position: Sd4
cannot jump away as then Bb6-Bg1 pair
would attack each other (it is also said
that Sd4 is spiked – analogy to being
pinned), also Bg1 is immobile due to the
pair of rook on the 1st rank.

Zebra is a (2,3)-leaper.

---

[1] Thanks to Fairy Chess Classification Project.

970 - Juraj Lörinc
1st Prize E. Manolas 65 JT 2015
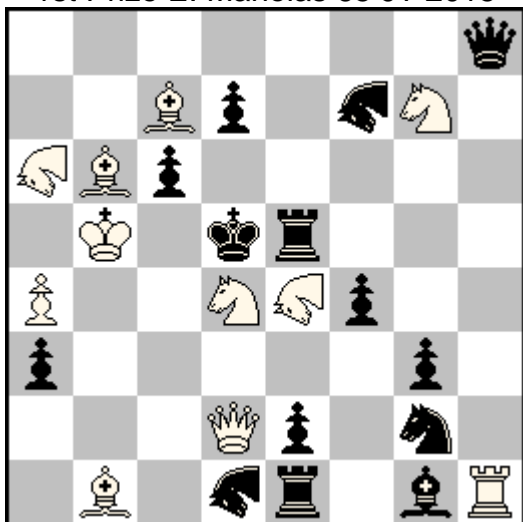
#2   (11+14) C+

Isardam

♘♟ = zebra

1.Zc1! [2.Ba2#]
1…Se3 2.Sf3#
1…Re3 2.Sdf5#
1…Zc5 2.Sde6#
1…c5 2.Sc6#

The key strategy is seen in the variations. Black defends against threat by attacking a2-c4. All four defences land on the line g1-b6 and thus allow Sd4 to jump away (the defences unspike Sd4). At the same time, as soon as Sd4 leaves the line g1-b6, the defenders become spiked and thus do not attack battery line d2-d5. Can the knight jump anywhere?

No. As the defenders left some lines (h1-d5, h5-d5, g8-d5 and a8-d5, respectively), Black could defend the checkmate by his queen, e.g.: 1.Zc1 Re3 2.Sd4~+? Qh5! Therefore, the arrival squares of the battery mates are determined.
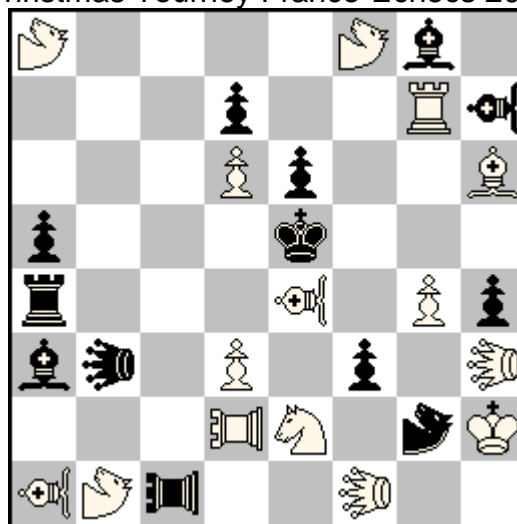
(With different threat and fairy pieces it could be possible to go further and make even five follow-my-leader variations like the last one.)

971 - James Quah
1st Commendation
Christmas Tourney France-Echecs 2011

#2   (15+13) C+

Isardam

♘♟ = rose, ♗♝ = bishop lion
♕♛ = lion, ♖♜ = rook lion

1.LIf6! [2.LIh8#]
1…ROb4 2.Rg5# (2.Bf4+? RO×d3!)
1…Bb4 2.RO×d7# (2.Rg5+? B×d2!)
1…Rb4 2.Bf4# (2.RO×d7+? Rb7!)
1…LIf7 2.d4#

After the key three checks fails to mate due to Isardam:
- 2.Rg5+? R×e4!
- 2.RO×d7+? ROc6!
- 2.Bf4+ B×d6!

As Black pieces perform triple Grimshaw on b4 (preparing 2…Lib8 against the threat), the duals are cyclically avoided thanks to possible spiking of the checking piece in case of wrong choice.

Exclusive chess in **972** allows checkmate only in case there is no dual mate available.

972 - Vasil Ďačuk
2nd Prize E. Manolas 65 JT 2015
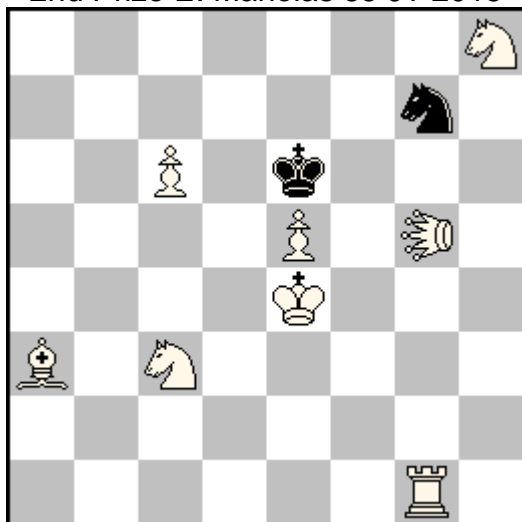
#2   (8+2) C+
Exclusive chess
♕ = leo

1.Se2? zz
1…Sh5 **a** 2.Sd4# **A**
1…Sf5 **c** 2.Sf4# **B**
1…Se8!

1.Sb5? zz
1…Sf5 **c** 2.Sc7# **C**
1…Se8 **b** 2.Sd4# **A**
1…Sh5!

1.Sd5? zz
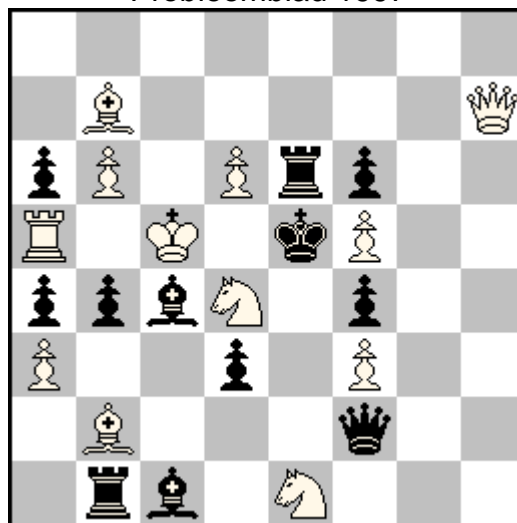1…Se8 **b** 2.Sf4# **B**
1…Sh5 **a** 2.Sc7# **C**
1…Sf5!

1.LEe3! zz
1…Sh5 2.LEb6#
1…Sf5 2.Rg6#
1…Se8 2.Kf4#

Carousel change in tries works thanks to known knight geometry – if bS attacks one of potential checkmate squares of wS, the mate on the other follows. No attack means refutation.

Then solution is something extra: the key prepares three mates at once and three bS moves defend against two of them each, in a cyclical manner. This is a fantastic find, with extremely light position for a rich content.

## 973 - Henk Prins
Probleemblad 1997

#2   (12+12) C+
Exclusive chess

1…Qc2 2.Sc6#
1…Q×d4+ 2.B×d4#

1.Qd7! [2.K×c4#]
1…Qc2 2.Kc6#
1…Q×d4+ 2.K×b4#
1…Q×f3 2.Se×f3#
1…R×d6 2.Q×d6#
1…Bb5 2.Q×e6#
1…Bc~ 2.S×d3#

Heavier Exclusive chess position with deeper trick. The set play and the threat are orthodox, but then what about two changed variations? It turns out that in both cases the royal battery mate works because of the fairy condition. Two potential defences against mates 2…Bb5 and 2…Bd5 would checkmate White and thus are illegal as duals.

974 - Joaquim Crusats & Andrij Frolkin
1st Honourable Mention
E. Manolas 65 JT 2015
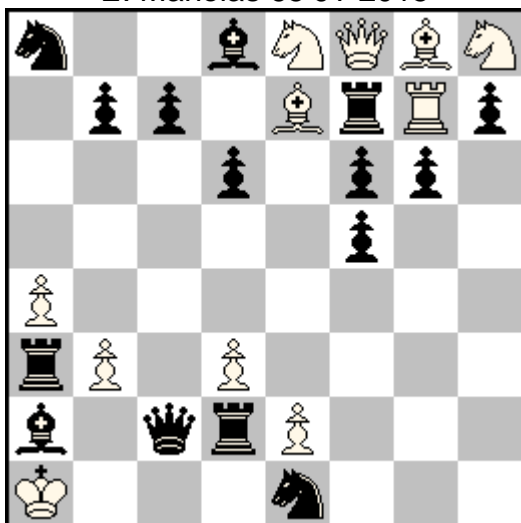
#2   (11+15)
Black Invisible King
Add a white piece, then #2 to an iK

Names over the diagram, the position itself and also the stipulation hint that we have here some retro. Having enough time to study it, I have fully enjoyed the author's solution that I reprint here from the award:

All Black pieces are on the board, including an invisible king somewhere. There are five White missing pieces, including the one that has to be added : a wR and the c--, f--, g--, and h wPs.

White did not make any capture, so the missing wPs were captured on their files. Black cannot have made more than two captures with his pawns. Therefore, the missing wR was captured on b2 (bPa7>b1=R) and the missing f wP was captured on f5.

Thus, the unit to be added has to be a wP on the c--, g--, or h files. Where does the added wP need to be to reveal the

position of the bK? Thinking in terms of retroanalysis, in order to release the north cage the light squared black bishop (ls bB) must first return home, so that d7 d6 can be retracted. But the ls bB cannot leave a2 while the wK is on a1, for then the bR would be giving an impossible retrocheck to the wK. Notice, though, that the wK cannot leave the square a1 without putting himself in an impossible retro "double" check from the black Qc2 and Rd2. However, the position can be easily released if the last move by Black was with his queen, eg: 1…Qc(c2 2.Kb2 a1 Rd1 d2+ or even 1.Qc(4,5,6)xPc2, etc.

If the wK can so easily leave the a1 square, there is no way to prove where the iK is, and thus the #2 is not possible. The piece to be added must cage the bQ in her current position (so that a southern cage is created), so there is a wP on c3 or c4. (However, the position with a wPc3 is illegal because it cannot be released, regardless of the actual position of the iK. This can be easily seen when we consider the correct position with the wP on c4).

As soon as there is a wPc4, the position is only legal when the iK is on h6! If the wK needs to leave the a1 square, two things are needed: (1) a shielding unit, necessarily black, so that the bQ or bR can retract to the first rank to allow the wK to exit via b2, and (2) White must have enough retrotempos available to use them while the black shielding unit reaches his place. These tempos will have to be provided by the uncapture of the g and h bPs. Note that Black cannot retract e6xPf5, because then the wR is caged in the northern cage "forever" (the wR cannot move until the ls bB is back at its homebase and d7 d6 is retracted). Placing the iK on c1 as an immediate shield isn't of any help (+wPc4, iKc1):

1…Rd1 d2 2.d2 d3 c2 3.c3 c4 and White is retrostalemated.

Note that [White cannot retract b2 b3 until the bR has unpromoted on b1] and that [as a consequence, the ls bB needs an empty c2 square]. If the iK has to uncapture the g and h wPs to provide tempos, then he doesn't have enough time to reach the c1 square. One of the bSs will be needed on b1 (note that placing the wP on c4 leaves the c3 square empty). If the shield is created with a bSb2 to allow Qc3 c2, White does not have enough tempos. We will now make sure that White has just enough tempos if, and only if, the iK is on h6. Note that the bSa8 is four moves away from b1, whereas the bSe1 is five moves away. The following line of retroplay unlocks the position (+wPc4, iKh6):

-1…Kg5xPh6
-2.h6 h5 Kh6xPg5
-3.g4 g5+; now the g and h wPs have four tempos (note that the g2 square is needed for the ls wB on its way back home); 3...Sb6 a8
-4.g or h wP retraction Sd5 b6
-5.g or h wP retraction Sc3 d5
-6.g or h wP retraction Sb1 c3
-7.g or h wP retraction Rd1 d2
-8.d2 d3 Q~c2
-9.Kb2 b1 and the position unfolds. Alternatively,
-7.c3 c4 Rd1 d2
-8.g or h wP retraction Qd2 c2
-9.Kb2 b1, etc.

In both variations the number of available tempos for White is just the right one, and this is only so because (1) Black cannot cage the wR in the northern cage, (2) the wPb3 cannot retract until the bR has unpromoted, (3) the bSb1 cannot be caged, and (4) the ls bB needs an empty c2 square.

The last nuance is that (+wPc4, iKg5) is not possible because then Black must lose a tempo to avoid an impossible retrocheck by the h wP.

One more retro #2 with retro – lightweight:

975 - Michel Caillaud
1st Prize Thema Danicum 1982
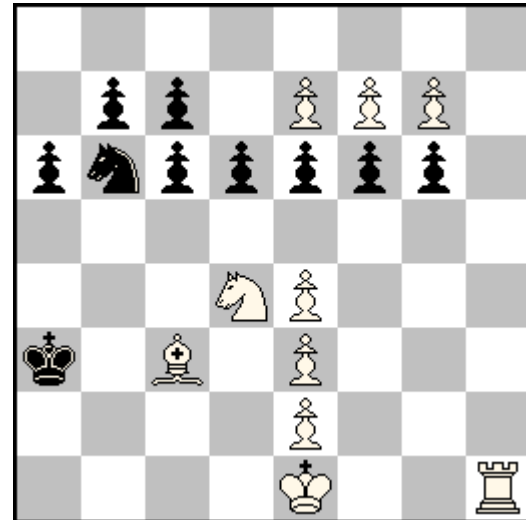
#2   (10+10)

White have made 6 pawn captures "to the right", by b-d pawns. Black made 5 captures "to the left" by h-d pawns. Two white pawns remain: and h. The a-pawn must have been captured on a-file and h-pawn must have been promoted on h8.

The last capture by bP was h7×g6. Before that, it is necessary to unpromote the white h-pawn on h8, among the white pieces available on the diagram, only Rh1 could be promoted there, thus the castling is illegal.
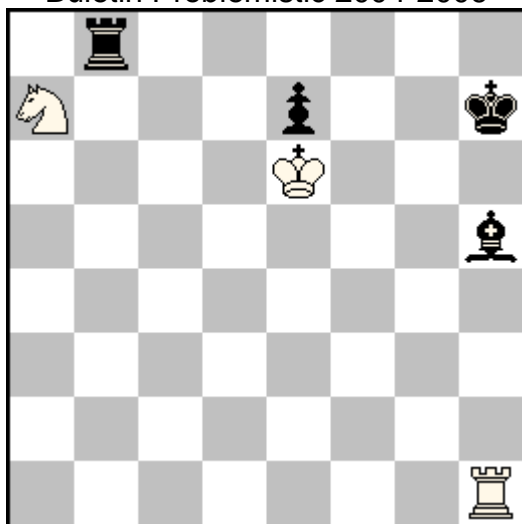
1.0-0? Illegal

1.Kf2! [2.Ra1#]

976, **978** and **980** were included in the [general fairies award of the Romanian](#)

magazine. Competition with help problems is tough sometimes…

976 - Michael Grushko
2nd Honourable Mention
Buletin Problemistic 2004-2006

s=9   (3+4) C+
Maximum, Circe

1.Sc6! Rb1 2.Sb8 R×b8(Sg1) 3.Rh3 Rb1 4.Rb3 Bd1 5.Sf3 B×f3 6.K×e7 Ba8 7.Ke8 Bh1 8.Rb7+ R×b7 9.Kf8 Bc6=

Old-fashioned Maximummer with good Circe content.

The wS could jump to f3 usually in 3 moves: Sa7-c6-d4/e5-f3. But his mass is needed at g1 to force 4…Bd1. Then he can disappear thanks to Rb1 blocking the Circe square. And White of course needs it to disappear.

The similar story then follows for wR, with one more Circe delicacy: a check from b7 forces capture by bR and the rook disappears due to bB blocking h1. The capture by bB would be longer but then the reborn rook on h1 would check bK.
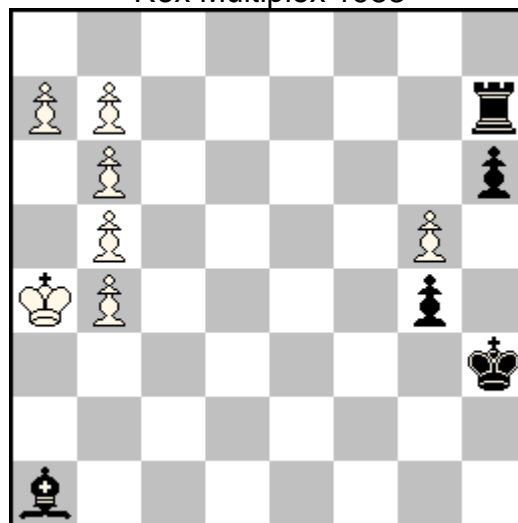
Finally, note that 7.Ke8 is a tempo loss.

For comparison I have selected **977** with very different strategy, where White steers black pair R+B quite differently.

The cage made of white pawns is inviting, but for good stalemate the pawns should be under wK, especially a-pawn. Will it be reborn on a2?

977 - Cyril P. Swindley
3rd Commendation
Rex Multiplex 1983

s=6   (7+5) C+
Maximum, Circe

1.g6! Bh8 2.g7 Kg2 3.g×h8=B(Bf8) R×b7(b2) 4.b3 Rh7 5.a8=B+ Rb7 6.Ba1 B×b4(b2)=

No. The move 2.g7 immobilizes both R+B due to potential rebirth on g2 and Black is forced to 2…Kg2. Then wB promotion moves bB off to shorter diagonal and bR becomes active. Another bishop promotion pins it at b7 and in the final position both Black pieces Rb7 and Bb4 are taboo due to potential rebirths.

978 and **979** are selfmate maximummers too, without Circe, but with Black promotions.

978 - Nicolae Chivu
6th Honourable Mention
Buletin Problemistic 2004-2006
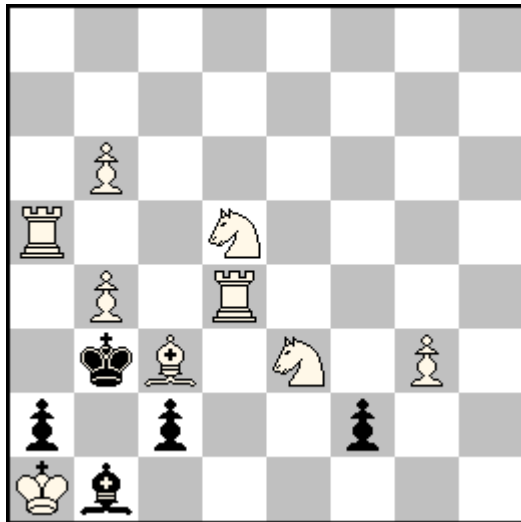
s#3   (9+5) C+

Maximum

979 - Krasimir Gandev
1st Prize Revista de Sah 1974

s#4   (8+2) C+

Maximum

1.Be1!
1…f×e1=S 2.Ra3+ K×a3 3.S×c2+ S×c2#
1…f×e1=B 2.b5 B×a5 3.Sc3 B×c3#
1…f×e1=R 2.Rd1 Rh1 3.R×b1+ R×b1#
1…f×e1=Q 2.R×a2 Q×b4 3.Ra3+ Q×a3#

Rather economical forcing of four different mates to wK after four promotions. But 979 is even more economical (only 10 pieces), thanks to one more move available.
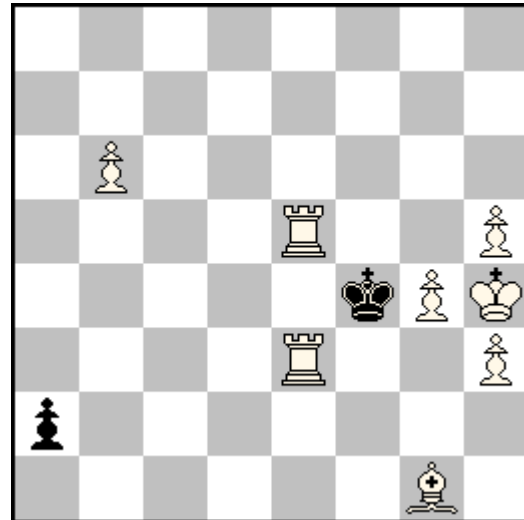
1.Rg5! zz
1…a1=S 2.Rd5 S~ 3.Rd4+ S×d4 4.Rf3+ S×f3#
1…a1=B 2.Re2 Bh8 3.Bd4 B×d4 4.Rf2+ B×f2#
1…a1=R 2.h6 Ra8 3.Ra3 Rh8 4.Rg8 R×h6#
1…a1=Q 2.Bf2 Qh8 3.Rc3 Q×c3 4.Bg3+ Q×g3#

Good construction, taking into account pre-computer age and possible complications that might arise with all Black pieces available. The key is motivated especially by rook promotion, Pb6 avoids dual in the queen variation 1…a1=Q 2.Rg7 with Qa1-g7-a7-f2 route.

980 - Venelin Alaikov
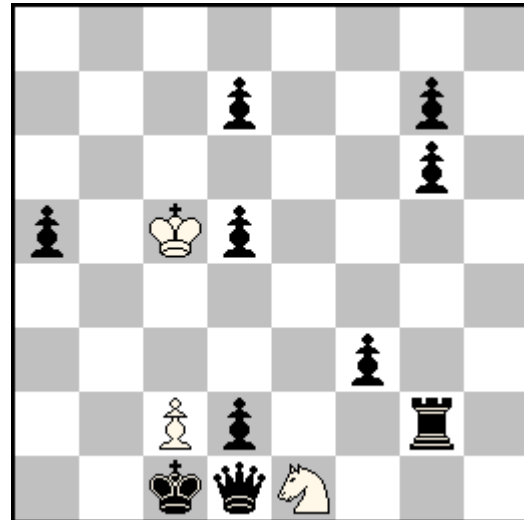3rd Commendation
Buletin Problemistic 2004-2006
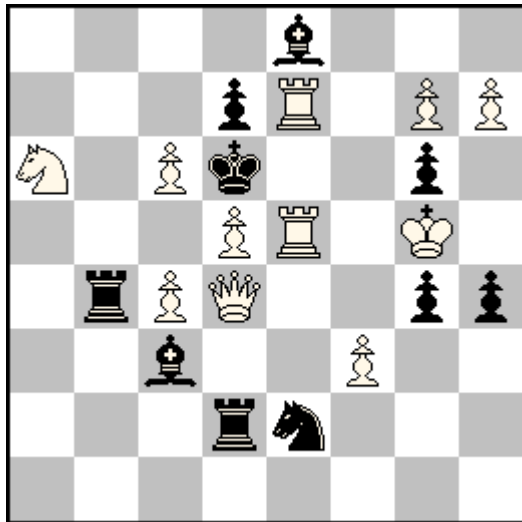
semi-r#3   (11+10) C+

1.Re3! [2.Qe5+ B×e5 3.Kh6 Bf4#]
1…R×d4 2.R3e6+ d×e6 3.Kf6 R×d5#
1…B×d4 2.R×d7+ B×d7 3.K×h4 Bf6#
1…S×d4 2.c5+ K×d5 3.Kf4 Se6#
1…Sf4 2.Q×f4+ Be5 3.Kh6 B×f4#

The idea is clear: in the threat and after three captures of wQ Black mates wK who makes star moves walking into mating nets. The material used is slightly heavy, but the mates are varied enough.

For comparison I have selected older shorter composition **981**.

981 - Jurij Gordian
feenschach 1972

r#2   (3+10) C+

1…d6+ 2.Kd4 d×e1=Q#
1…d×e1=Q 2.c4 Qb4#

1.Kd4! [2.Kd3 d×e1=Q#]
1…d×e1=Q+ 2.Kc5 Qb4#
1…d×e1=S+ 2.Ke3 Qd2#
1…d×e1=R+ 2.Kc3 Re3#
1…d×e1=B+ 2.Ke5 Bg3#
1…Qe2 2.Kc3 Qc4#
1…Q×c2 2.Ke3 Qe4#

Here the star moves of wK follow immediately after AUW checking defences by Pd2.

I bet there are still many interesting reflex and semi-reflex mates to be discovered.

Juraj Lörinc

Fresh clash 16

Before presenting the original twomover **N032**, we have a here a brief look back by its author on the Haring theme discussed in the previous issue. The theme was defined as follows: *In at least two phases, the white move following the same black defence is a switchback of the key-piece.*

982 shows besides Haring theme with defence 1…e×f3 also other switchbacks.

Z0982 - Gérard Doukhan
1st Honourable Mention
diagrammes 1979
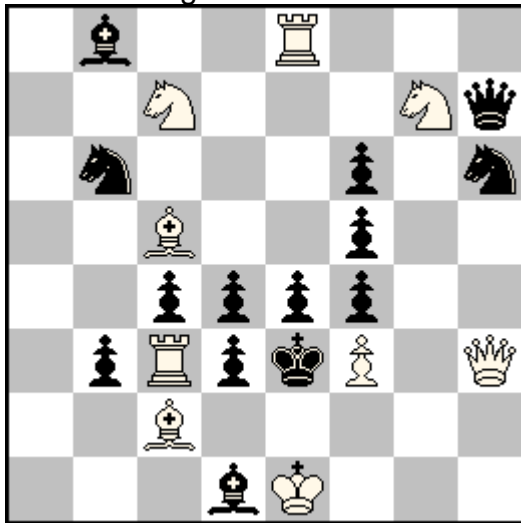
#2   (9+14) C+

1.B×d3? [2.Bd~#]
1…Bc2 2.B×c2#
1…c×d3!

1.R×c4? [2.B×d4#]
1…d×c2 2.Rc3#
1…d2!

1.Qh2? [2.Qf2#]
1…K×f3 2.Qh3#
1…Sg4!

1.Ba3? [2.Bc1#]
1…d×c3 2.Bc5#
1…b2!

1.Sce6? [2.B×d4#]
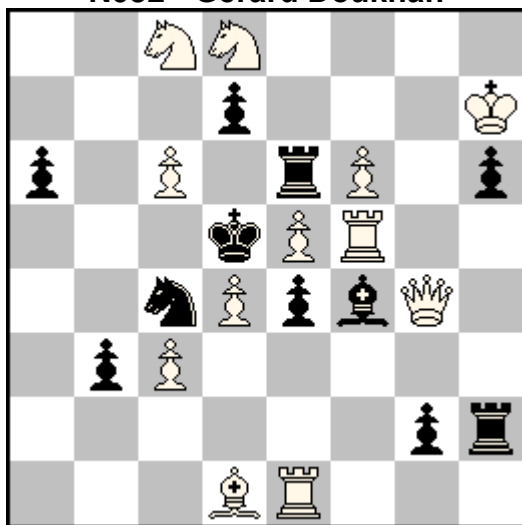1…e×f3 2.Sc7#
1…Be5!

1.Sge6? [2.B×d4#]
1…e×f3 2.Sg7#
1…Qd7!

1.Rd8! [2.B×d4#]
1…e×f3 2.Re8#
1…Sd7,Sd5 2.S(×)d5#

Gérard writes: *"A problem especially caught my attention: the **936** which has 4 switchbacks on the same defense. In 1975, when I discovered it, this problem fascinated me. I was 20 years old and what interested me was doing more rather than doing better. So I tried to compose a problem with as many…"*

Altogether 7 switchbacks after 5 different defences. Would you complain about Bc2 not needed in the solution at all or about other pieces only used as a mass?

Anyway, now we have a new original **N032**, free of such weaknesses.

N032 - Gérard Doukhan

#2   (12+11)

1…e3 2.Bf3# **X**, Qf3# **Y**

1.Bf3? **X** [2.B×e4#]
1…e×f3 **a** 2.Q×f3# **Y**
1…S×e5!

1.Qf3? **Y** [2.Q×e4# **E**]
1…e×f3 **x** 2.B×f3# **X**
1…Sc4~ 2.Sb6# **B**
1…S×e5! 2.B×b3# **A**
1…Re7+ 2.S×e7# **D**
1…Be3!

1.Qg8? **C** [2.Se7# **D**]
1…Sc4~ 2.Sb6# **B**
1…S×e5! 2.B×b3# **A**
1…e3 2.Bf3# **X**
1…B×e5!

1.B×b3! **A** [2.Sb6# **B**]
1…R×c6,Re7+ 2.S×e7# **D**
1…R×e5 2.Qg8# **C**
1…B×e5 2.Q×e4# **E**
1…e3 2.Qf3# **Y**

Author:
Cycle keys-mates with four sequences (Pseudo-anti-reversal cycle):
      1.A? (2.#) 1...a 2.B#
      1.B? (2.#) 1...b 2.C#
      1.C? (2.#) 1...c 2.D#
      1.D? (2.#) 1...d 2.A#
between the 3 Tries and the Real Play
XY-YA-AC-CX

Cycle threats-mates (Pseudo Le Grand cycle) between the tries 1.Qf3? / 1.Qg8? and the Real Play 1.Bxb3! -
ED-DB-BE

Pseudo Lender between the try 1.Qg8? and the Real Play 1.Bxb3! with black corrections and self pins
1.A? (2.B#) 1...a/b 2.C#/D#
1.C? (2.D#) 1...a'/b' 2.A#/B#

Reversal between the 2 tries 1.Bf3? and Qf3?

Only one other existing combination of cycles keys-mates and threats-mates in databases:
https://www.yacpdb.org/#12459

Juraj Lörinc

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).