CONFLICTIO

No 45
21.04.2023

In this issue

Again two main materials in this issue: the 4th part of G. Maleika's series on twomovers with multiple threats and then extended look into PAT A MAT 122 that appeared in December. Originals column Fresh Clash continues with two compositions.

My stack of unpublished material is slowly growing. I am happy to receive all contributions, both articles and originals. It makes me feel that preparing Conflictio makes sense.

Stay safe and enjoy Conflictio!

Juraj Lörinc

Combinations of effects 4

by Gerhard Maleika

In twomovers **1062** to **1073** there are four threats. Four black moves prevent three threats each. Three different effects are used to prevent the threats, each black move uses different effects, each threat is prevented by different effects. The effects are:

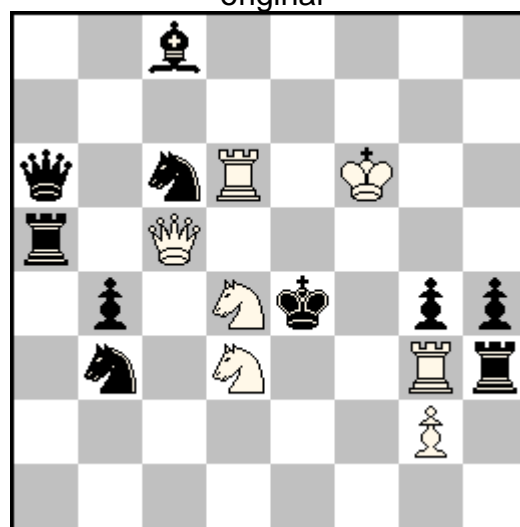**A**: a black piece gains access to a square by its move *(direct guarding)*,
B: a black piece captures a threat piece *(capture of threat piece)*,
C: a black piece captures a guarding piece *(unguarding by capture)*.
(Additionally, **x** stands for undefended threat).

It is important that the effects are pure. For example, if in **1066** the black rook h4 is replaced by a black queen h4 and a black pawn h5, then after 1…Q×f4 the move 2.Be5 fails because the white bishop has been captured and the black queen has gained access to the square e5.

1062 - Gerhard Maleika
original

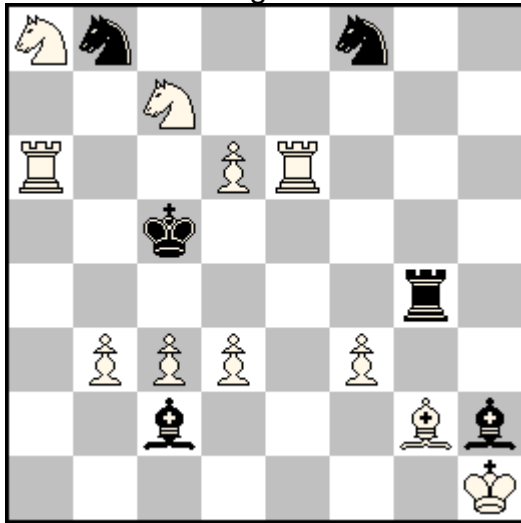#2 (7+10) C+

1.Se6! [2.Qe3#
  2.R×g4#
  2.Sg5#
  2.Sf2#]
1…B×e6 **x A B C** 2.Qe3#
1…Q×d3 **A x C B** 2.R×g4#
1…h×g3 **C B x A** 2.Sg5#
1…R×c5 **B C A x** 2.Sf2#

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1063 - Gerhard Maleika
original

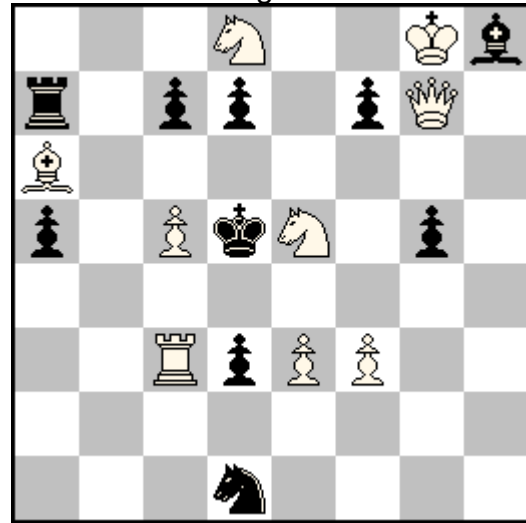#2   (11+6) C+

1.f4! [2.Ra5#
     2.Re5#
     2.b4#
     2.d4#]
1…B×b3 **x A B C** 2.Ra5#
1…B×d3 **A x C B** 2.Re5#
1…S×e6 **C B x A** 2.b4#
1…S×a6 **B C A x** 2.d4#
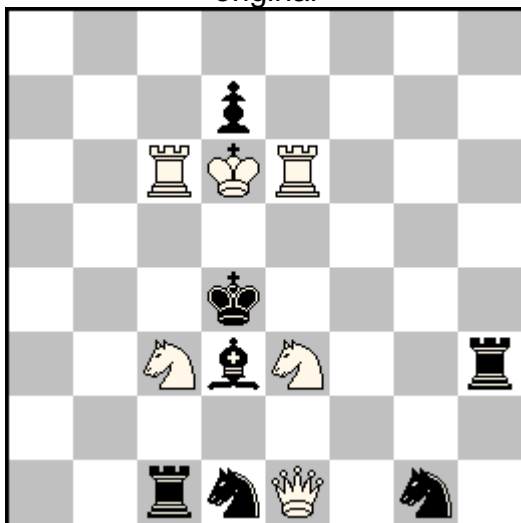1…Sc6 2.R×c6#

1064 - Gerhard Maleika
original

#2   (9+10) C+

1.S×d7! [2.Q×f7#
     2.e4#
     2.R×d3#
     2.Bc4#]
1…S×c3 **x A B C** 2.Q×f7#
1…R×a6 **A x C B** 2.e4#
1…S×e3 **C B x A** 2.R×d3#
1…B×g7 **B C A x** 2.Bc4#

1065 - Gerhard Maleika
original

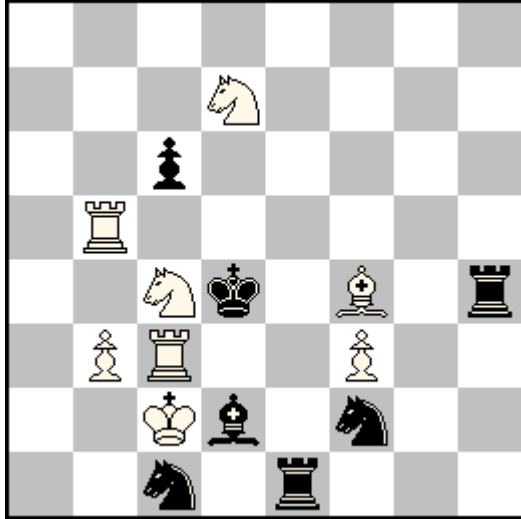
#2   (6+7) C+

1.Qd2! [2.Rc4#
     2.Sf5#
     2.Re4#
     2.Sb5#]
1…d×e6 **x A B C** 2.Rc4#
1…R×c3 **A x C B** 2.Sf5#
1…d×c6 **B C x A** 2.Re4#
1…R×e3 **C B A x** 2.Sb5#

1066 - Gerhard Maleika
original
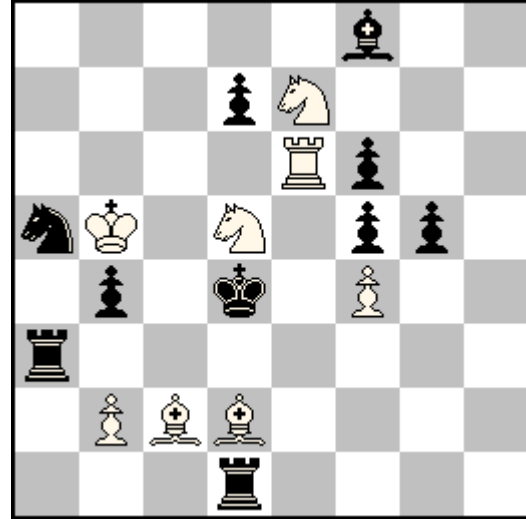

#2   (8+7) C+

1.Se3! [2.Be5#
    2.Rc4#
    2.Rb4#
    2.Sf5#]
1…c×b5 **x A B C** 2.Be5#
1…R×e3 **A x C B** 2.Rc4#
1…R×f4 **B C x A** 2.Rb4#
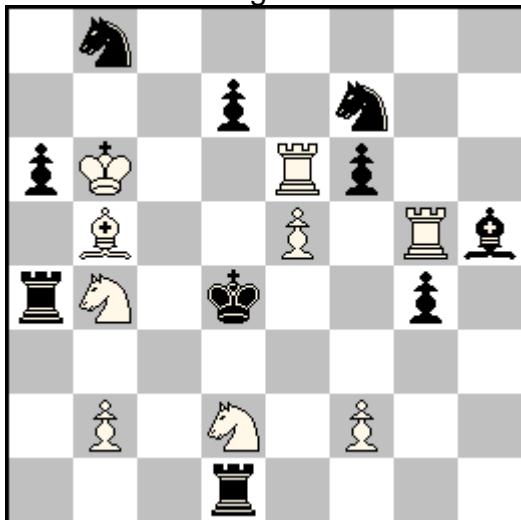1…B×c3 **C B A x** 2.Sf5#

1067 - Gerhard Maleika
original

#2   (8+10) C+

1.Sc3! [2.Be3#
    2.Rd6#
    2.S×f5#
    2.Se2#]
1…B×e7 **x A B C** 2.Be3#
1…R×c3 **A x C B** 2.Rd6#
1…R×d2 **B C x A** 2.S×f5#
1…d×e6 **C B A x** 2.Se2#

1068 - Gerhard Maleika
original
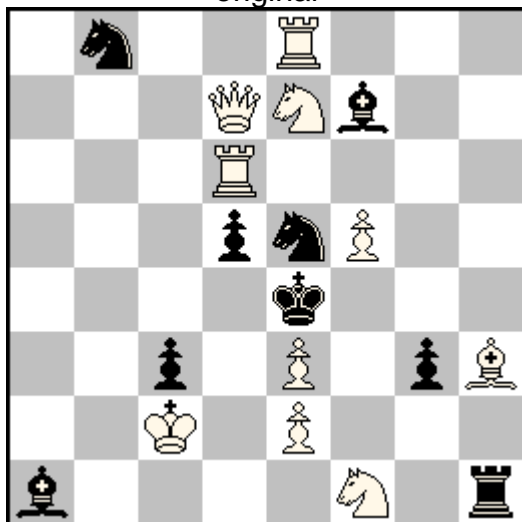

#2   (9+10) C+

1.e×f6! [2.Sc2#
    2.Rd5#
    2.Re4#
    2.Sb3#]
1…d×e6 **x A B C** 2.Sc2#
1…R×d2 **A x C B** 2.Rd5#
1…R×b4 **B C x A** 2.Re4#
1…S×g5 **C B A x** 2.Sb3#
1…Se5 2.Rd6#

1069 - Gerhard Maleika
original

#2 (10+9) C+
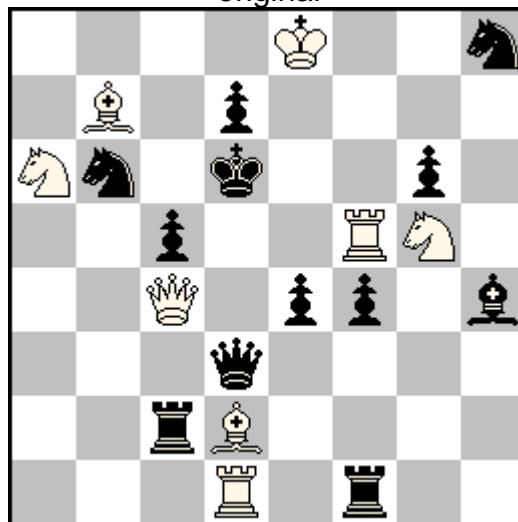
1.S×d5! [2.Qa4#
    2.Bg2#
    2.S×g3#
    2.Sf6#]
1…R×f1 **x A B C** 2.Qa4#
1…B×d5 **A x C B** 2.Bg2#
1…Sb×d7 **B C x A** 2.S×g3#
1…R×h3 **C B A x** 2.Sf6#

1070 - Gerhard Maleika
original

#2 (8+12) C+
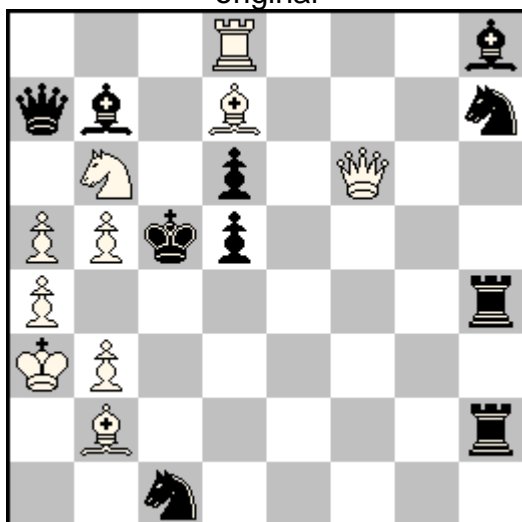
1.Bc3! [2.Q×c5#
    2.S×e4#
    2.Rf6#
    2.Be5#]
1…g×f5 **x A B C** 2.Q×c5#
1…R×c3 **A x C B** 2.S×e4#
1…S×c4 **B C x A** 2.Rf6#
1…B×g5 **C B A x** 2.Be5#

1071 - Gerhard Maleika
original

#2 (10+10) C+

1.Bg4! [2.Sd7#
    2.b4#
    2.Bd4#
    2.Q×d6#]
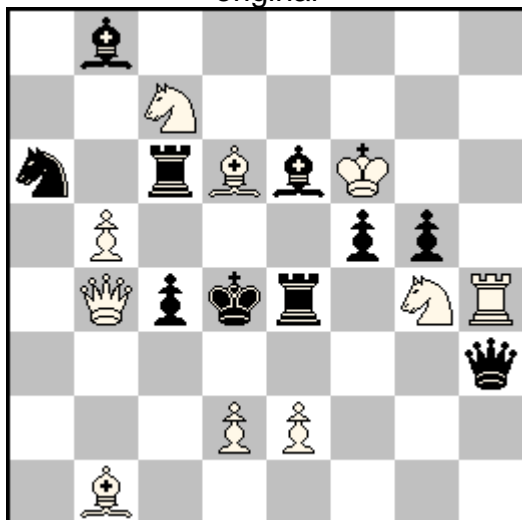1…R×b2 **x A B C** 2.Sd7#
1…S×f6 **A x C B** 2.b4#
1…Q×b6 **B C x A** 2.Bd4#
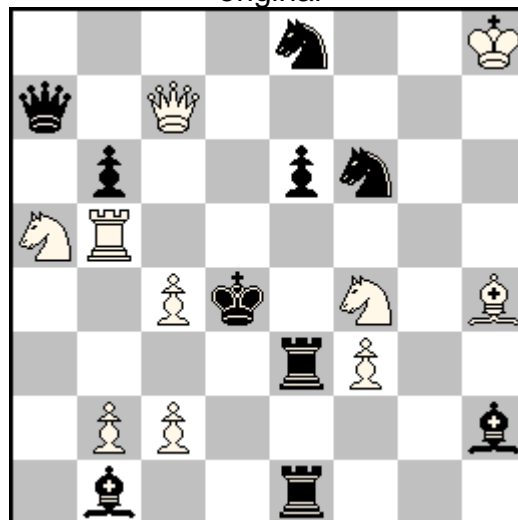1…S×b3 **C B A x** 2.Q×d6#

1072 - Gerhard Maleika
original

#2   (10+10) C+

1.Se3! [2.Qc3#
    2.Be5#
    2.S×e6#
    2.Sc2#]
1…B×c7 **x A B C** 2.Qc3#
1…Q×e3 **A x C B** 2.Be5#
1…S×b4 **B C x A** 2.S×e6#
1…R×d6 **C B A x** 2.Sc2#

1073 - Gerhard Maleika
original

#2   (10+10) C+

1.Bf2! [2.Qe5#
    2.Sb3#
    2.c3#
    2.S×e6#]
1…B×c2 **x A B C** 2.Qe5#
1…B×f4 **A x C B** 2.Sb3#
1…S×c7 **B C x A** 2.c3#
1…Q×a5 **C B A x** 2.S×e6#

Gerhard Maleika
Additional remarks by Juraj Lörinc

Published not so recently:
PAT A MAT 122

Issue No 122 of Slovak magazine appeared in December 2022. It was rather thick with 52 pages instead of usual 32. The content includes among other:
- information about WCCC in Fujairah, including WFCC business, solving and composing results,
- brief info about finished WCCT (more to come in the following issues)
- information about finished WCCI,

- article dedicated to the 5th composing GM of Slovakia, Emil Klemanič,
- preliminary awards of tourneys:
  - PAT A MAT 2020-2021 #n,
  - Zoltán Labai 80 JT C 1.10.2022 (#2),
- remembrance of Karol Mlynka,
- selections of Slovak successes,
- originals.

PDF selection from the issue can be downloaded on the dedicated page. 14 compositions from the issue are reproduced here, each of them with some other related composition.

Juraj Brabec wrote detailed report about WCCI 2019-2021.

1074 - Vasil Ďačuk
1st Prize The Problemist 2019
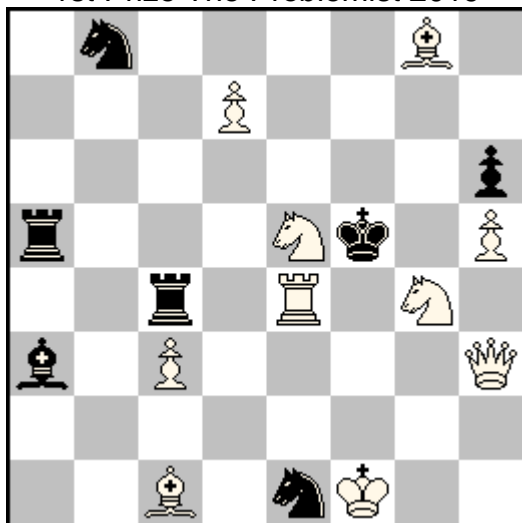
#2   (10+7) C+

1.d8=Q? [2.Sf6# **A,** Sf2# **B**]
1…K×e4 **a** 2.Bh7# **C**
1…R×e4 **b** 2.Qf6# **D**
1…Be7!

1.Sf7? [2.Bh7# **C**]
1…K×e4 **a** 2.Sf6# **A**
1…R×e4 **b** 2.Sf×h6# **E**
1…Rc6!

1.Sf3! [2.Bh7# **C**]
1…K×e4 **a** 2.Sf2# **B**
1…R×e4 **b** 2.Sh4# **F**
1…Rc6 2.Rf4#
1…Re5,Ra6 2.R(×)e5#

Burmistrov theme (two le Grand themes condensed using double threat, with mates **ABC**) with king's defence is combined with one other change of mate in three phases with self-blocking defences. Exquisite work with very good construction for such a difficult theme by the triple world champion.

1075 - Valerij Shanshin
1st Prize Probleemblad 1990
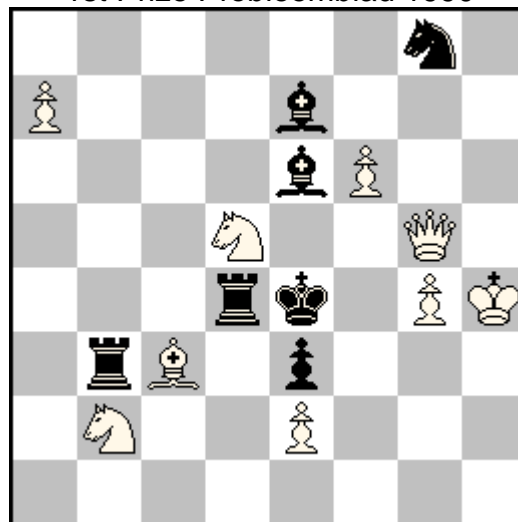
#2   (9+7) C+

1.a8=Q? [2.Qf4 **A**,Q×e3# **B**]
1…R×d5 **a** 2.Qe5# **C**
1…B×f6 **b** 2.S×f6# **D**
1…Rb7!

1.Sd3? [2.Qe5# **C**]
1…R×d5 **a** 2.Qf4# **A**
1…B×f6 **b** 2.Sc5# **E**
1…Bd6!

1.Sc4! [2.Qe5# **C**]
1…R×d5 **a** 2.Q×e3# **B**
1…B×f6 **b** 2.Sd6# **F**
1…Bd6 2.S×d6#
1…Bf5 2.Q×f5#

The same new-strategical theme (in the different mechanism).

	a	**b**
AB	**C**	**D**
C	**A**	**E**
C	**B**	**F**

1076 - Zoltán Labai
1st Prize Šachové umění 2020

#3   (11+12) C+

1077 - Claude Goumondy
2nd Commendation Schach-Echo 1973
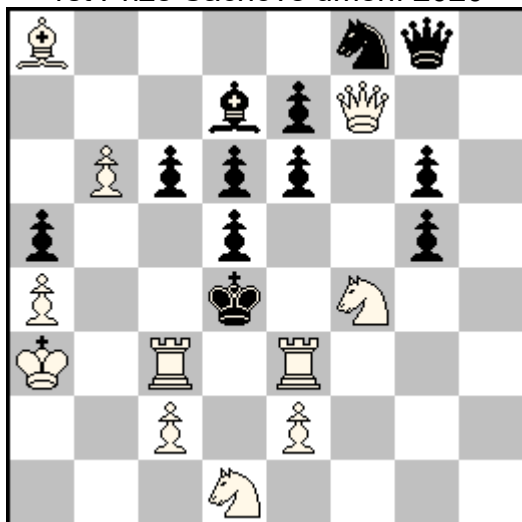
#3   (10+9) C+

1…c5 2.Rcd3+ Kc4 3.Sb2#
1…e5 2.Red3+ Ke4 3.Sf2#

1.Sd3! [2.Sc1 [3.Sb3#]]
1…c5 2.Re4+ K×e4/d×e4 3.Rc4#/e3#
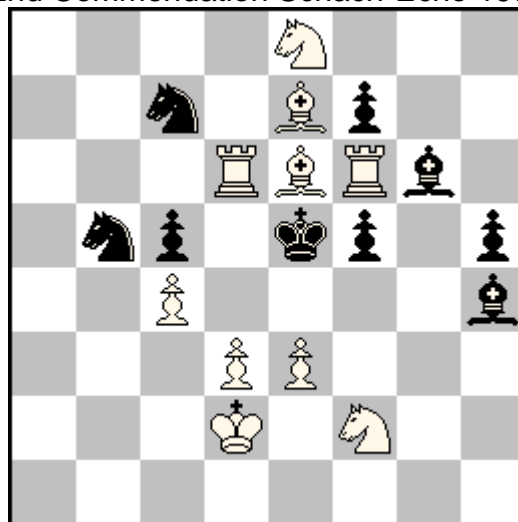1…e5 2.Rc4+ K×c4/d×c4 3.Re4#/c3#

Zoltán Labai was the best Slovak participant in the #3 section (15th-16th place).

In the set play of **1076** White plays 2nd moves to d3 by rook whose guarding duty with regard to the 5th rank is ended by Black self-block.

However, the key blocks d3 for White and the set variations no longer work. As Sd3 guards c5 and e5, sacrifices on e4 and c4 allow checkmates.

1077 has many elements common with **1076**: the scheme of bK, 2 wR, wS is the same but the mechanism works differently.

1…Sd4 2.Rd5+ S×d5 3.Bd6#
1…B×f2 2.R×f5+ B×f5 3.Bf6#

1.Bd5! [2.d4+ S×d4,c×d4 3.Sd3#]
1…Sd4 2.Rde6+
            Sc×e6,Sd×e6,f×e6 3.Bd6#
1…B×f2 2.Rfe6+
            S×e6,f×e6 3.Bf6#

Here e6 is occupied in the set play and empty in the solution. However, as the mates are given by Be7 on squares d6 and f6, both defences are unguarding those squares, while there is no self-block or even indirect self-pin involved.

In the s# section of the WCCI P. Gvozdják was the most successful Slovak author at the 7th place, **1078** was his best entry with 10 points.

1078 - Peter Gvozdják
Phénix 2021
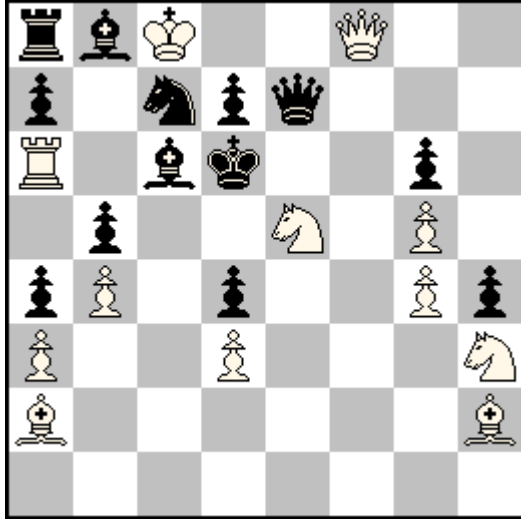
s#3 (12+13)

1…S~ **a** 2.Sc4+ **A** Ke6,Kd5 3.Sf4+ B×f4#
1…Sd5! **b** 2.Sf7+ **B** Ke6 3.Sf4+ B×f4#
1…Se6! **c** 2.Sf3+ **C** Sf4 3.Bg8 Q×f8#,Bc7#

1.Bg8! zz
1…S~ **a** 2.Sf7+ **B** Ke6,Kd5 3.Sf4+ B×f4#
1…Sd5! **b** 2.Sf3+ **C** Sf4 3.Ba2 Q×f8#,Bc7#
1…Se6! **c** 2.Sc4+ **A** Kd5 3.Sf4+ B×f4#

The set play (everything ready) and the solution differ only in one small detail – position of the wB on the diagonal a2-g8. The bishop has to be interfered with after the random mode of Sc7, allowing bK's access to that diagonal, motivating change after this random move, with B×f4# forced after double opening of b8-f4. Knight moves to d5 and e6 are then obvious corrections. If the corrected defence gives flight to bK, then wS forces bK to move to that flight by other check to f7/c4, with Sf4+ utilizing pin of bS. Finally, if bK has no flight, then Sf3+ pins bS after 2...Sf4+ and White makes the only available waiting move by light-squared bishop. As a result, we get Lačný cycle after random defence and two corrections (also called secondary Dombro-Lačný), moreover in the mutate

form. It is a fantastic new-strategical selfmate!

1079 - Peter Gvozdják
dedicated to M. Kolčák-50
1st Prize PAT A MAT 2008-2009
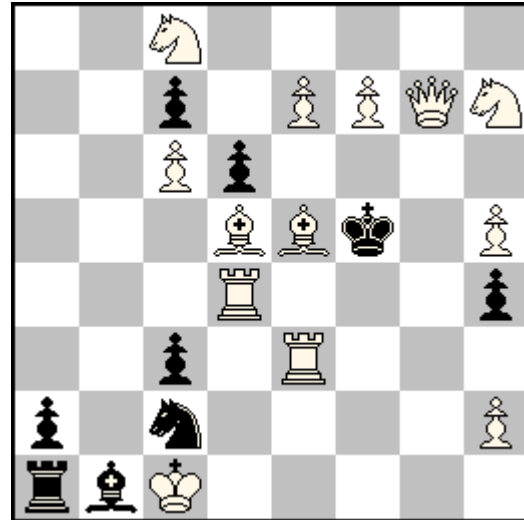
s#3 (13+9) C+

1…S~ **a** 2.Be6+ **A** K×e6 3.Qg6+ B×g6#
1…S×d4! **b** 2.Qf6+ **B** Kg4 3.Qg6+ B×g6#
1…S×e3! **c** 2.Qg6+ **C** K×e5 3.Qe4+ B×e4#

1.Bf4! zz
1…S~ **a** 2.Qf6+ **B** Kg4 3.Qg6+ B×g6#
1…S×d4! **b** 2.Qg6+ **C** K×f4 3.Qe4+ B×e4#
1…S×e3! **c** 2.Be6+ **A** K×e6 3.Qg6+ B×g6#
1…h3 2.e8=Q S~ 3.Qe4+ B×e4#

1079 shows the same new-strategical theme in a different mechanism. Even here the bulk of the checkmates is given by bishop crossing two initially occupied squares, but the motivation for the change is different, both in the key and in Black corrections.

Emil Klemanič became the 5th Slovak GM in composing in 2022 (after Ďačuk, Gvozdják, Salai jr. and Lörinc). As usual, a short article about person achieving such feat appeared, with brief info about person and with selection of compositions.

1080 - Emil Klemanič
3rd Prize V. Rudenko MT 2016
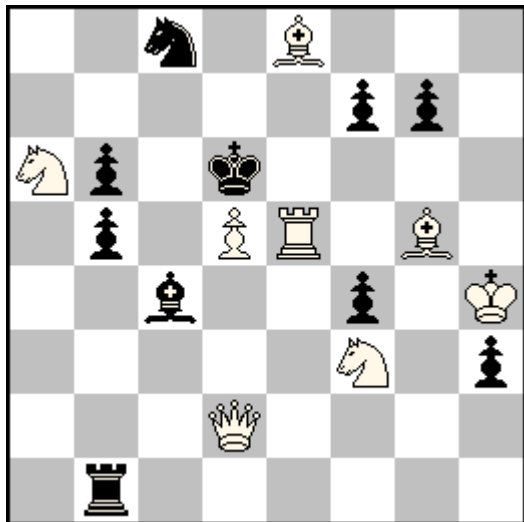
#2   (8+10) C+

1…B×d5 2.Q×d5#
1…Se7 2.B×e7#

1.Rf5? [2.Q×f4#] f6!
1.Re4? [2.B×f4#] Bd3!

1.Re7! [2.Rd7#]
1…B×d5 2.Q×f4#
1…S×e7 2.B×f4#

1080 is a relatively light-weight twomover with scoring well above Emil's expectations. There are two key squares here, d5 and e7, guarded by two pieces each. If Black moves to them in the set play, White captures on them by Q/B. Two tries by Re5 keep on one of the guards and gives up the other, thereby threatening in the Sushkov avoidance manner the alternative mates on f4.

However Black defends by cutting remaining lines to squares no longer twice guarded. The key gives up guards of both squares by Re5 and only after black self-blocks the mates on f4 by thematic Q/B can follow.

1081 shows the same basic scheme (that was reused also by Hugo Knuppert in 1940 and Gerardus Drese in 1959).

1081 - Henry Funk
The Good Companion Chess
Problem Club 1923
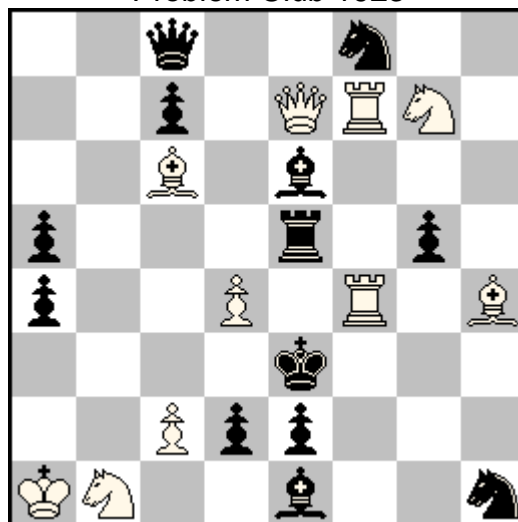
#2   (10+13) C+

1.Rg4! [2.Rf3#]
1…Bd5 2.B×g5#
1…Bf5 2.Q×g5#
1…Rd5 2.Qa3#
1…Rf5 2.S×f5#
1…Re4 2.R×e4#
1…B×g4,B×f7 2.Q×e5#

Any defence by Be6 pins Re5 and thus allows 2.B×g5#. 1...Bf5 additionally closes Rf7 to f2, but also Re5 to g5, allowing Gamage mate 2.Q×g5#. Also defences by Re5 pin Be6, but there is also Gamage mate 2.Qa3# after 1...Rd5. (It is also possible to save Pa5, Pg5, Sh1).

1082 - Ladislav Salai jr.
& Michal Dragoun & Emil Klemanič
& Ladislav Packa
1st Prize Probleemblad 2016
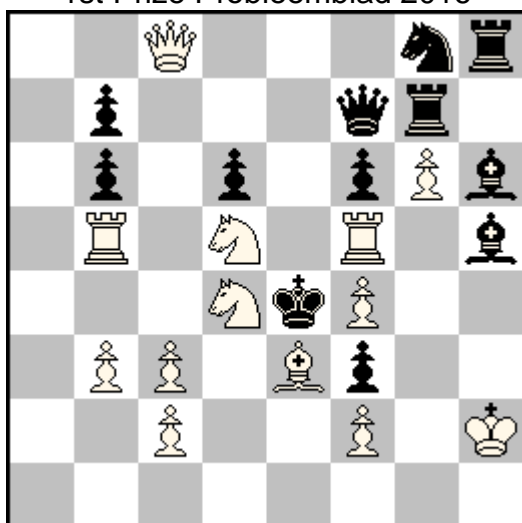
#3   (13+12) C+

1.Se6! [2.Sg5+ B×g5,f×g5 3.Rb4#]
1…Qd7 2.S×f6+ S×f6 3.Qc4#
1…Bg4 2.Qc4+ K×f5 3.Se7#
1…B×g6 2.Rb4+ K×f5 3.S×g7#
1…B×f4+ 2.R×f4+ Ke5 3.Bd4#
1…K×f5 2.Sd4+ K×g6,Ke4 3.Qf5#

The key gives flight f5 and completes indirect batteries aimed at that square. The threat takes advantage of the open 4th rank while keeping tempo for White, Rb4# is the mate. In the first variation white R&B switch roles, with R guarding f5 and Q mating along the 4th rank.

After Bh5 defences (preparing battery check on the h-file) White pushes bK to f5 and then mates by doublechecks, exploiting Black self-blocks.

Very nice strategical threemover with so called Adabashev synthesis (close to HOTF).

1083 builds on the same square formed by bK+wRSS, but with different scheme.

1083 - Henryk Grudziński
2nd Honourable Mention
Szachy 1990
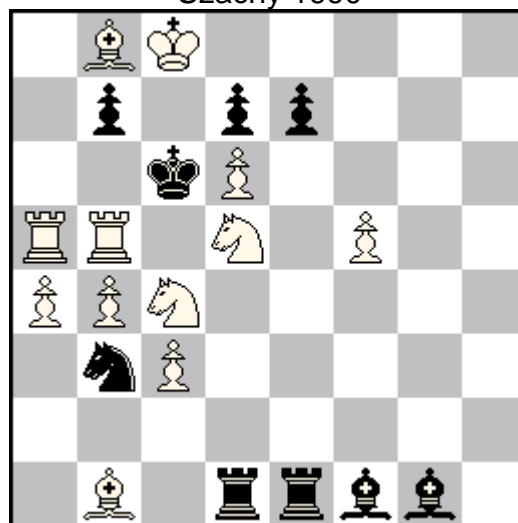
#3   (12+9) C+

1.Sce3? [2.Rb6,S×e7#] R×d5!
1.Sde3? [2.Rb6,Se5#] B×c4!

**1.Bd3!** [2.Sce3,Sde3]
1…Re4 2.B×e4 [3.Se5#,S×e7#]
1…Re6 2.f×e6 [3.Se5#,S×e7#]
1…Bc5 2.R×c5+ S×c5 3.R×c5#
1…Bd4 2.c×d4 [3.Rb6#]
        2...Sc5/S×a5 3.R×c5#/Rc5#,S×a5#
1…Ba7 2.B×a7 [3.Rb6#]
        2...Sc5,S×a5 3.R(×)c5#

Novotny interferences on e3 do not work immediately as Black can always capture the knight not moving to e3 – and thus eliminate both threats. That is why there is preparatory Novotny 1.Bd3! and then both knights can threat to e3.

Black defends five time by crossing the critical square e3, but always suffers capture.

Among Fujairah diagrams I choose **1084**, the simplest of four threemovers with Superguards condition. This condition prevents capture of guarded pieces (including potential capture of king in the threat).

1084 - Juraj Lörinc
2nd Honourable Mention
Internet Tourney, Fujairah 2022
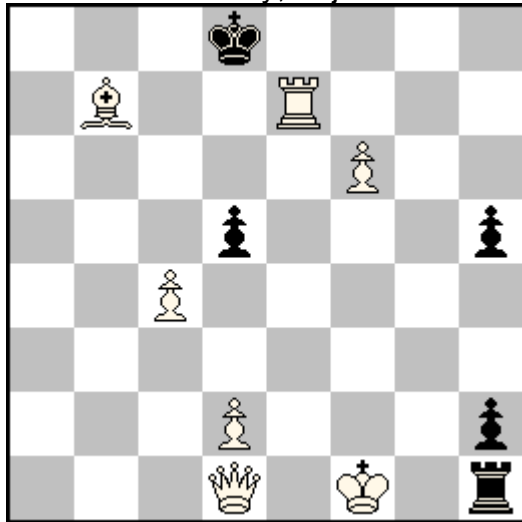
#3   (7+5) C+
Superguards

1.Qf3? [2.Q×h1 ~ 3.Q×d5#] Rg1!
1.Qe2? [2.f7 ~ 3.f8=Q#] Rg1! 2.f7 Rg8!

1.Ke2? [2.Q×h1 ~ 3.Q×d5#
         2.Qa4 ~ 3.Qa8#, Qa5#, Qe8#, Qd7#]
1…Rf1! 2.Qa4 R×f6! 3.Qd7+? Rf8!
   3.Qe8+? Rd6!

1.Kg1! zz
1…h4 2.Qg4! ~ 3.Qg8#
1…d×c4 2.Qb1! ~ 3.Qb6#
1…d4 2.Qa1! ~ 3.Q×d4#

In the initial position Rh1 pins wQ to the wK as only Q guard of K prevents check. White would like to activate the queen and tries to do that in various ways as evidenced by tries. Especially in the last try bR defends in the last minute. That is why wK locks bR in the corner and then

White waits for black to weaken his position by humble pawn moves. It turns out pawns allow Pelle moves by wQ who keeps his guard on the wK all the time till the mate.

When I was preparing my entries for the Superguards tourney, I quickly learned that bK must be most probably quite far from other black pieces, as he often could bond with near pieces into inseparable pairs. This was also the case in the only good quality threemover **1085** I have seen when studying possibilities in the preparatory phase before composing.

1085 - Hubert Gockel
& Jacques Rotenberg
1st Prize The Problemist 2014
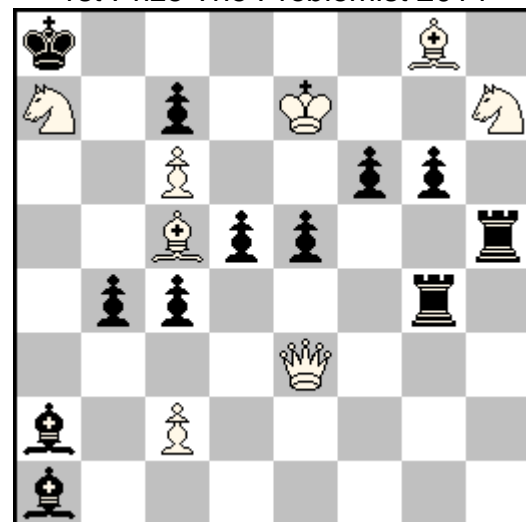
#3   (8+12) C+
Superguards

1.Qf3? [2.Q×f6 **A**, Q×d5 **C**] e4! **a**
1.Qd2? [2.Q×b4 **B**, Q×d5 **C**] c3! **b**

1.Qg5? [2.Q×f6 **A** ~ 3.Qf8#]
1…e4 **a** 2.Q×d5 **C** ~ 3.Qd8#
1…Bd4!

1.Qb3? [2.Q×b4 **B** ~ 3.Qb7#]
1…c3 **b** 2.Q×d5 **C** ~ 3.Qd8#
1…Bc3!

1.Qd4! [2.Q×d5 **C** ~ 3.Qd8#]
1…e4 **a** 2.Q×f6 **A** ~ 3.Qf8#
1…c3 **b** 2.Q×b4 **B** ~ 3.Qb7#

The plan of White in **1085** is quite clear: wQ needs to pass through the barrier of black pawns that are not only supporting one another, but also get support from Black linemovers.

Focal double-threat tries 1.Qf3? and 1.Qd2 are refuted by bi-valve pawn moves (closing white line and opening black line).

Two other tries take advantage of the placement of black linemovers Rh5/Ba2. The refutations of previous tries now actually allow captures of d5 as wQ interferes with linemovers, already providing two threat paradoxes.

The solution works similarly – wQ cuts the lines of Ba1/Rg4 preventing guards after pawn defences against the threat and as a result we get two le Grand themes with 2nd moves, one **AaC-CaA**, one **BbC-CbB**.

The role of Bg8 and Sh7 is clear as well. Although they do not move, they guard as needed

Altogether this is a very good fairy threemover.

1086, **1088** and **1090** are selected from PAT A MAT originals column.

1086 - Steven B. Dowd
& Kostas Prentos
PAT A MAT 2022

#3   (6+7)
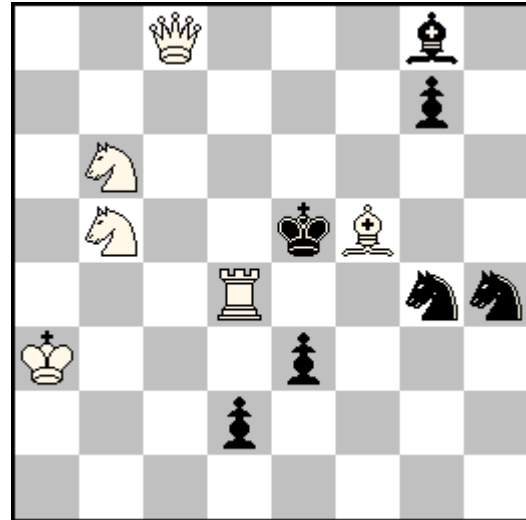
1.Sd6! [2.Sd7+ K×d4 3.Qc5#]
1…K×d4 2.Qc3+ K×c3 3.Sb5#
1…Be6 2.Re4+ K×d6 3.R×e6#
     2…Kf6 3.Qd8#
1…Sf6 2.Qc5+ Sd5 3.Sd7#
     2…Bd5 3.Sbc4#
1…S×f5 2.Q×f5+ K×d4 3.Sb5#
1…Kf6 2.Qd8+ Ke5 3.Re4#

The first theme claimed by authors in this threemover without pawns is cyclic Zilahi. As the solution was written in the magazine, it took me some time to track it in the solution and rewrite it:

- in the threat, bK captures wR in the 2nd move and wQ mates,
- in the 1...K×d4 variation, bK captures wQ in the 2nd move and wSd6 mates,
- in the 1…Be6 variation, bK captures wSd6 in the 2nd move and wQ mates.

The flight-giving key and position without pawns look very good.

1087 is an early example of cyclic Zilahi in miniature. Note that also all mates are model.
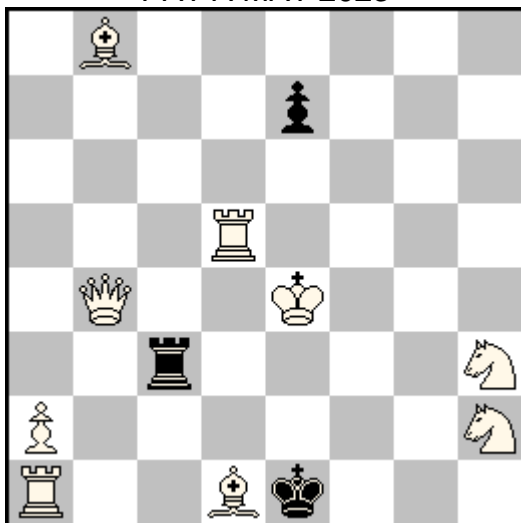
1087 - Franz Sackmann
Teplitz-Schönauer Anzeiger 1922
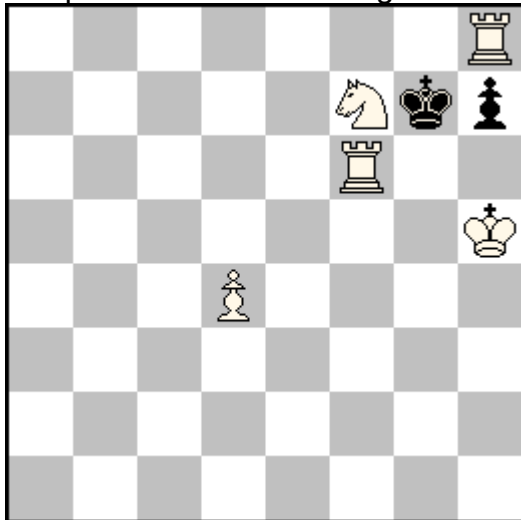
#3   (5+2) C+

1.Sg5!
1…h6 2.Rhf8 h×g5 3.R6f7#
1…K×f6 2.R×h7 Kf5 3.Rf7#
1…K×h8 2.Rf8+ Kg7 3.Se6#

1088 - Gennadij Kozjura
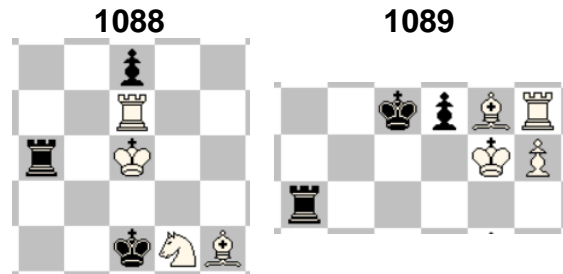PAT A MAT 2023

s#7   (9+3) C+

1.Re5! zz
1…Kd2 2.Re6 Ke1 3.Bg3+ Kd2 4.Sf2 Ke1
5.Ke5 Kd2 6.Sf3+ Ke3 7.Qc5+ R×c5#
1…e6 2.Bc7 Kd2 3.Ba5 Ke1 4.Qb1 Kd2
5.Bb3 Ke2 6.Qc2+ R×c2 7.Bc4+ R×c4#

Speaking about model mates, selfmate **1088** shows echo of mid-board model mates with participation of black trio KRP. The same is true in the case of comparison problem **1089**, but mating pictures differ:

1088   **1089**

1089 - Ladislav Knotek
Československý šach 1933
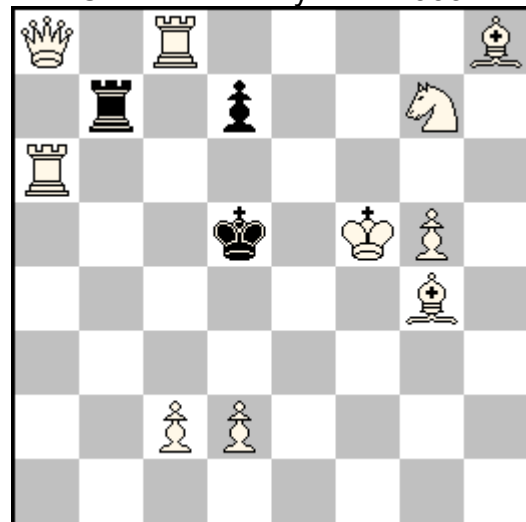
s#5   (10+3) C+

1.Rg6! zz
1…Kd4 2.Se6+ Kd5 3.Bf3+ Kd6 4.Qa3+
Rb4 5.Bf6 d×e6#
1…d6 2.Kf4 Kd4 3.Sf5+ Kd5 4.Qa2+ Rb3
5.Be5 d×e5#

Fairy twomover **1090** utilizes multiple fairy pieces. While lion, nightrider lion a pao are well-known, supertransmuting king is transmuting king on steroids – once checked, he becomes the piece that checked him. The definition has in my opinion many grey points and I usually

avoid it. But the idea of **1090** is quite clear and I could not resist quoting it.

1090 - Ján Golha
in memoriam Karol Mlynka
PAT A MAT 2023
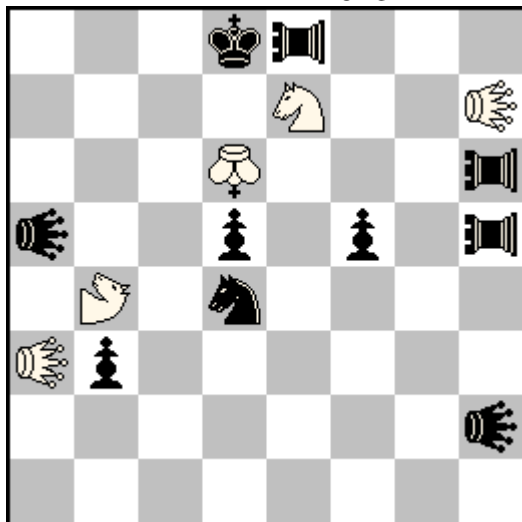
#2   (5+10) C+
Black Must Check
♔ = supertransmuting king, ♖♖ = lion
▥ = pao, ♘ = nightrider lion

1…Se6+ **a** 2.Kc6=PA# **A**
1…Sb5+ **b** 2.Kb7=S# **B**
1…f4+ **c** 2.Kf8=LI# **C**

**1.Kc5!** zz
1…Se6+ **a** 2.Kb7=S# **B**
1…Sb5+ **b** 2,Kf8=LI# **C**
1…f4+ **c** 2.Kc6=PA# **A**

The position of the black supertransmuting king determines which black piece gives him check. Some are direct, some are by antibattery and one is by battery. The scheme is designed in order to show Lačný cycle. The mutate form is rather a consequence of the utilized fairy condition than a feature.

1091 composed by the inventor of the supertransmuting king is less ambitious.

1091 - Karol Mlynka
SuperProblem 2019
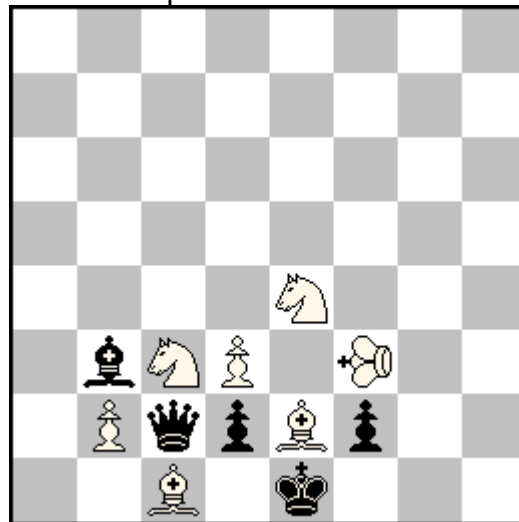
#2   (7+5) C+
Black Must Check
♔ = supertransmuting king

1…f1=Q+ 2.K×f1=Q#
1…f1=R+ 2.K×f1=R#

1.Bd1? zz
1…f1=R+ 2.Ke3=R#
1…f1=Q+!

1.Ke3! zz
1…f1=S+ 2.Kg2=S#
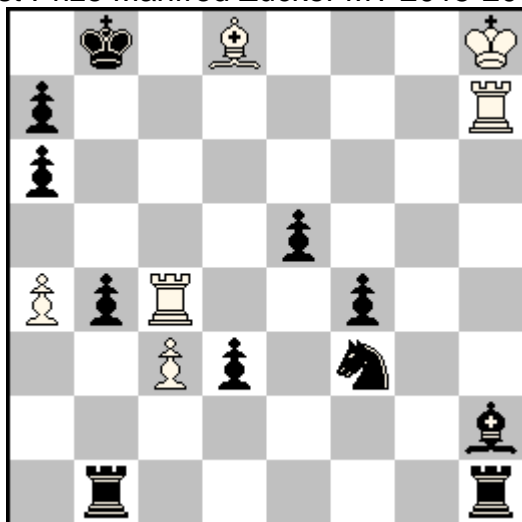1…d×c1=Q+ 2.K×f2=Q#
1…d×c1=B+ 2.K×f2=B#
1…d1=S+ 2.Kg2=S#
1…Q×d3+ 2.K×f2=Q#

There are some changes but one might wonder what else is possible with this very specific piece.

1092 and **1094** are from Selections ("Okienko do sveta" = "A window into the world").

1092 - Ralf Krätschmer
1st Prize Manfred Zucker MT 2015-2017

#15   (6+11) C+

1093 - Olivier Schmitt
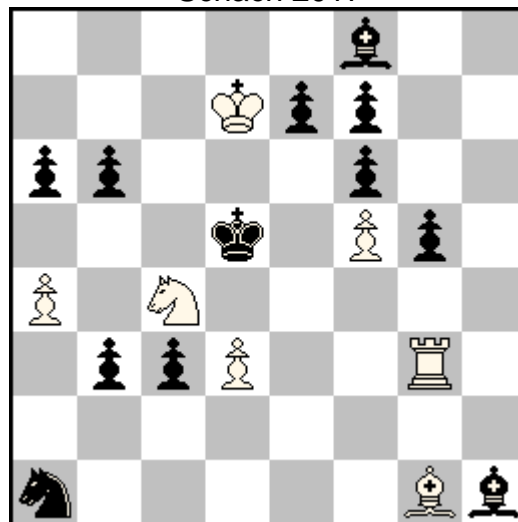### Schach 2017

#12   (7+12)

1.Bc7+! Kb7 2.B×e5+ Kb6 3.Bc7+ Kb7 4.Bd8+ Kb8 5.Be7 [6.Bd6+ Ka8 7.Rc8#] Kb7 6.B×b4+ Kb6 7.Be7 [8.Bd8#] Kb7 8.Bd6+ Kb6 9.Bc7+ Kb7 10.Be5+ Kb6 11.Bf6 [12.Bd8#] a5 12.Bd8+ Ka6 13.Rc5 [14.R×a5#] Rb6 14.R×a5+ K×a5 15.R×a7#

Battery play including Rehm mechanism combined with round-trip of wB and sacrifice of a wR, with aim to eliminate two bPs and final model pin-mate. The black moves are not always forced, but bK should go to b7 as much as possible as going to c8 with Bc7 would be lethal to Black – Be5-Bf6-Rc8 (and going to a8 would be even worse).

1.Re3! [2.Re5+ f×e5 3.S×b6#] Kd4 2.Rf3+ Kd5 3.S×b6+ Ke5 4.Sc4+ Kd5 5.Re3 Kd4 6.Rg3+ Kd5 7.Rg4

7...Sc2 8.Ba7 e6 9.Rd4+ S×d4 10.Se3+ Ke5 11.Bb8+ Bd6 12.B×d6#

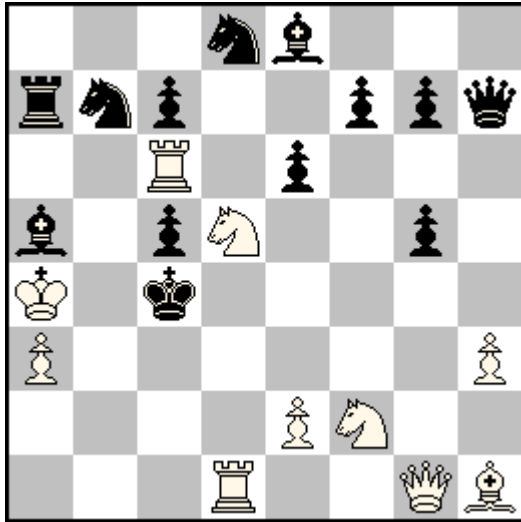7…Bf3 8.Se3+ Kc5 9.Rc4+ Kb6 10.Sd5+ Kb7 11.Rb4+ Ka8 12.Sc7#

In order to allow wB pass through critical square e3, white knight must annihilate Pb6. But S×b6 lets bK to e5 and if White wants to keep the position compact, wR must be first placed on f3 to keep eye on f5. This gives the scenario:

- wR to f3, guarding f5
- wS captures Pb6 and returns
- wR back to g4 to allow 7.Rg4

After that the threats with Rd4+, Se3+ and later Bb8+ or become undefendable. **1092** and **1093** share the first moves that provide two flights.

Two following selfmates show tertiary threat correction.

1094 - Gunter Jordan
& Raúl Jordan & Frank Richter
Die Schwalbe 2020

s#2   (10+13) C+

1095 - Hartmut Laue
1st Prize
The Macedonian Problemist 2016

s#2   (8+14) C+

1.Sg4? [2.Q×c5+ S×c5#]
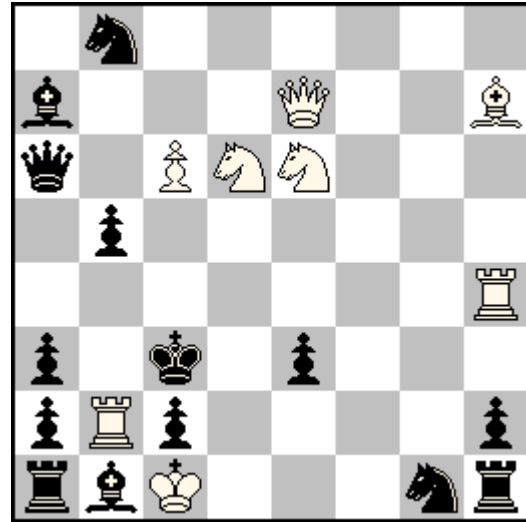1…S×c6 2.Se5+ S×e5#
1…Sd6!

1.Sd3? [2.Rc1+ Bc3#]
1…Q×d3 2.Q×c5+ S×c5#
1…Qe4!

1.Se4! [2.Sd2+ B×d2#]
1…Q×e4 2.Q×c5+ S×c5#
1…e×d5 2.Rc1+ Bc3#

1.Sg4? opens wQ for the threat. Two
further first moves by wS add knight's
attack on c5, so 2.Q×c5+ is not threat and
only can work after captures of the knight.

1.Sd3? and 1.Se4! also close Qh7-c2,
making threat 2.Rc1+ possible, but 1.Se4
additionally closes Bh1 to d5. So 2.Rc1+
works in the solution only after self-block
on d5.

Thus, in the solution there is different
threat utilizing newly gained wS's access
to d2.

1.Se~? [2.Q×e3+ B×e3#]
1…b4!

1.Sc5? [2.R×c2+ B×c2#]
1…B×c5 2.Q×e3+ B×e3#
1…Qa4!

1.Sd4! [2.Se2+ S×e2#]
1…B×d4 2.Q×e3+ B×e3#
1…b4 2.R×c2+ B×c2#

Random departure of Se6 opens Qe7 to
e3 for primary threat. Two corrections by
knight close the line of Ba7 to e3, thus
also threat has to be different. Both
moves Sc5 and Sd4 guard b3 and
potentially threat 2.R×c2+.

However Sd4! also closes Rh4 to b4 and
2.R×c2+ works only after blocking of b4.
But 1.Sd4 gives knight access to d2 and
thus we have a third threat. Another very
nice example of TTC.

1096 - Vasil Ďačuk
1st-2nd Prize ex aequo
Zoltán Labai 80 JT 2022
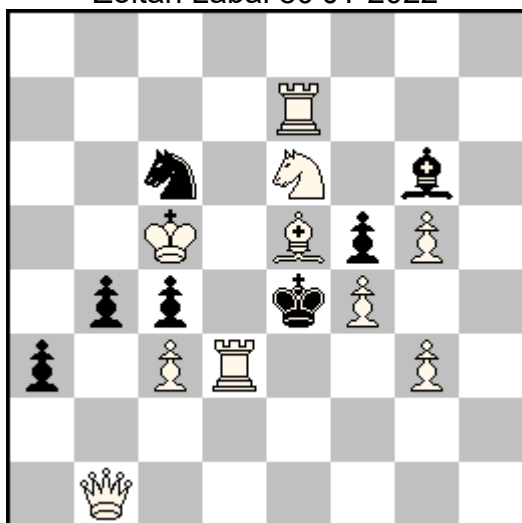
#2   (10+7) C+

1.Red7? [2.Qe1#, Qh1#]
1…Sd4 2.R7×d4#
1…c×d3 2.Q×d3#
1…Bh5!

1.Sd4? [2.Rf3#]
1…S×d4 2.B×d4#
1…c×d3 2.Qe1#
1…b×c3 2.R×c3#
1…a2!

1.Bd4! [2.Re3#]
1…S×d4 2.S×d4#
1…c×d3 2.Qh1#

An interesting approach to the new-strategical theme of **Z-32-26** combined with two threat paradoxes with double threat (involving mates Qe1# and Qh1#). Among other elements it is worth to look at the strategy involving half-battery aimed at bK:

- 1.Red7? destroys the half-battery and guards d-file,
- 1.Sd4? guards f3 and opens e-file,
- 1.Bd4! guards e3 and opens e-file.

1097 - Johann Viktor Ulehla
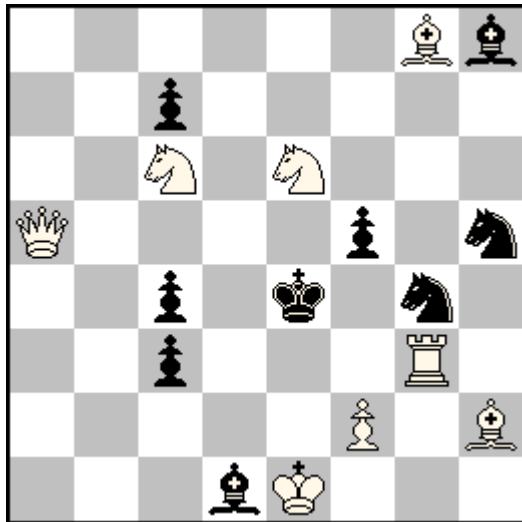### 3rd Commendation
H. Weenink MT 1932
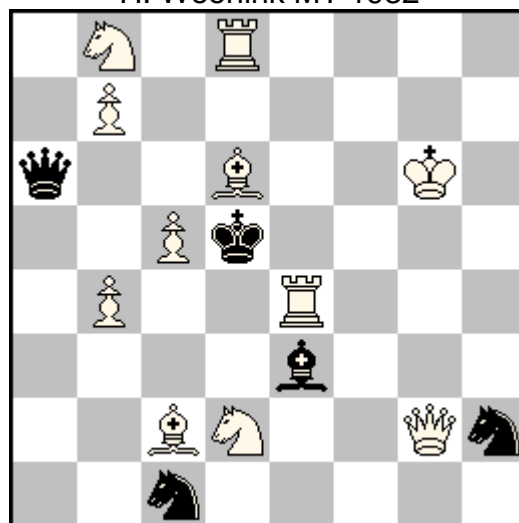
#2   (11+5) C+

1.Kf5? [2.Qg8#] Bg5!
1.Kh7? [2.Qg8#] Sg4!

1.Kf6! [2.Qg8#]
1…Sg4+ 2.R×g4#
1…Bg5+ 2.Q×g5#
1…Bd4+ 2.Re5#
1…Qa1+ 2.Be5#
1…Qf1+ 2.Bf4#
1…Q×d6+ 2.R×d6#
1…Q×b7 2.Bc7#

The same scheme of two batteries aimed at bK (well, without wS on the vertical battery line), but the theme is very different: 5-fold check provocation by the option key.

Interesting point from WinChloe database: this 90 years old twomover shows Kovačević theme defined as follows: non-checking refutations of at least two tries become checking defences followed by mates in some variations. Mr. Ulehla surely had no idea that he composed this theme...

1098 - Gérard Doukhan
2nd Honourable Mention
Zoltán Labai 80 JT 2022

#2 (8+9) C+

1099 - Henk Prins
3rd Honourable Mention
The Problemist 1994

#2 (11+10) C+

1.Rh3? [2.Sg5#, Sc5#] Sg3!

1.Rd3? [2.Sc5#, Qd5#]
1…K×d3 2.Q×f5#
1…c×d3 2.Sg5#
1…Bd4!

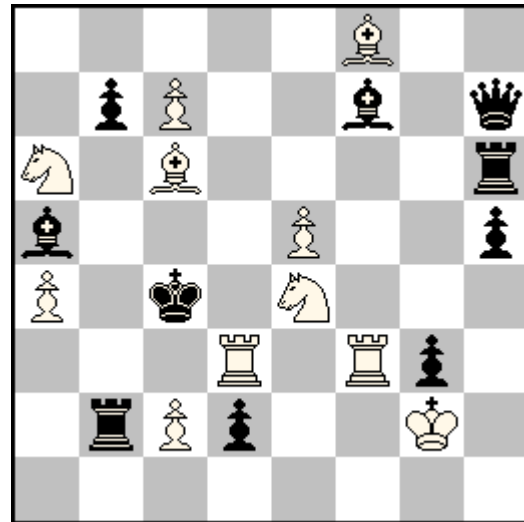1.Se7? [2.Qd5#, Q×f5#] c5!

1.Rf3! [2.Q×f5#, Sg5#]
1…B×f3 2.Sc5#
1…K×f3 2.Qd5#
1…Se3 2.R×e3#

Synthesis of the 4-fold cycle of double threats and Odessa theme (with different defences). When one looks only at the set of thematical mates Sc5#, Qd5#, Q×f5# and Sg5#, the scheme might seem symmetrical. Besides main set of potential flights d3, f3, f5, d5, there is also f4 involved. Two phases with variation checkmates profit from the flight-giving nature of respective first white moves.

1099 shows the same synthesis with a very different scheme.

1.Bb4? [2.S×d2#, Bb5#] b×a6!
1.Sb4? [2.S×d2#, Bb5#] Rd6!

1.c8=Q? [2.Bb5#, Bd5#]
1…R×c6 2.Sd6#
1…Bc7 2.S×d2#
1…b×c6!

1.e6? [2.Bd5#, Sd6#] Q×e4!

1.Rf4! [2.Sd6#, S×d2#]
1…Bd5 2.B×d5#
1…R×c2 2.Bb5#
1…Q×e4+ 2.R×e4#

Tries on b4 and e6 are Novotnys with double threats utilizing interceptions. Other two first moves create batteries with pair of doublecheck threats. For Odessa theme there are two pairs of seemingly random defences that allow remaining thematical mates. But of course, it is not random, rather well put together to have such defences against pairs of threats that do not destroy the thematical play. Well done in both **1098** and **1099**.

1100 was chosen from the article remembering Karol Mlynka deceased in 2022. Already 50 years ago he was very innovative composer and his third place from WCCT can be considered one of proofs.

1100 - Karol Mlynka
3rd Place 1st WCCT 1973-1975
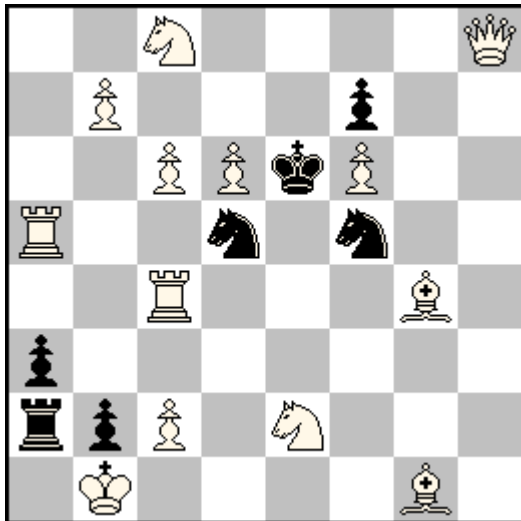
s#2   (13+7) C+

b) ♚e6→e5

a) 1.Sc3? [2.R×d5 Ra1#] Ke5!

1.Sg3! zz
1…Ke5 2.B×f5 Ra1#
1…Sb6 2.B×b6 Ra1#
1…S×f6 2.Qh6 Ra1#
1…Sc7 2.d×c7 Ra1#
1…Sde7 2.d×e7 Ra1#
1…Sf4 2.R×f4 Ra1#
1…Sb4 2.R×b4 Ra1#
1…Sde3 2.B×e3 Ra1#
1…Sc3+ 2.R×c3 Ra1#

b) 1.Sg3? [2.B×f5 Ra1#] Ke6!

1.Sc3! zz
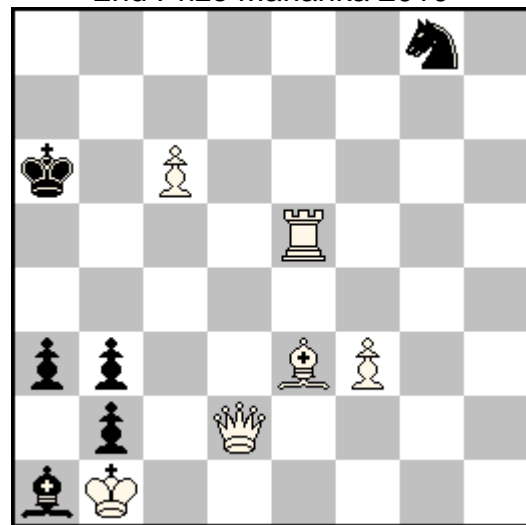1…Ke6 2.R×d5 Ra1#
1…S×d6 2.b8=Q,B Ra1#
1…Sh6 2.Q×h6 Ra1#
1…Sfe7 2.d×e7 Ra1#

1…Sg7 2.Q×g7 Ra1#
1…Sh4 2.Q×h4 Ra1#
1…Sd4 2.R×d4 Ra1#
1…Sg3 2.Bh2 Ra1#
1…Sfe3 2.B×e3 Ra1#

Two knight wheels in s#2 that is close to =2. The similar mechanism of moving bK is utilized in the **1101** showing **Z-33-39**.

1101 - Michajlo Marandyuk
& Valerij Kopyl & Vasil Ďačuk
2nd Prize Marianka 2010

s#2   (6+6) C+

b) ♚a6→f1
c) ♚a6→a4

a) **1.Qd6!** zz
1…Sh6 2.Q×h6 a2#
1…Se7 2.Q×e7 a2#
1…Sf6 2.Q×f6 a2#

b) **1.Re6!** zz
1…Sh6 2.R×h6 a2#
1…Se7 2.R×e7 a2#
1…Sf6 2.R×f6 a2#

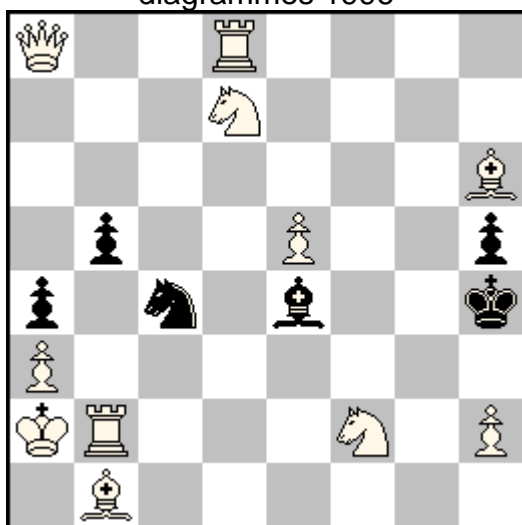c) **1.Bg5!** zz
1…Sh6 2.B×h6 a2#
1…Se7 2.B×e7 a2#
1…Sf6 2.B×f6 a2#

Fresh clash 20

There are 2 originals in this issue.

Stalemate in 2 moves **N041** is preceded by two comparison problems. While **1102** is orthodox, **1103** utilizing pao was a source of inspiration for **N041**'s author.

1102 - Roméo Bedoni
diagrammes 1996

=2   (11+6) C+

1.Rb4! zz
1…B×a8 2.R×a8=
1…Bb7 2.Q×b7=
1…Bc6 2.Q×c6=
1…Bd5 2.Q×d5=
1…Bh1 2.Q×h1=
1…Bg2 2.Q×g2=
1…Bf3 2.Q×f3=
1…B×b1+ 2.K×b1=
1…Bc2 2.B×c2=
1…Bd3 2.B×d3=
1…Bh7 2.B×h7=
1…Bg6 2.B×g6=
1…Bf5 2.B×f5=
1…Sb6 2.S×b6=
1…Sd2 2.B×d2=
1…S×a3 2.K×a3=
1…S×e5 2.S×e5=
1…Sa5 2.Q×a5=
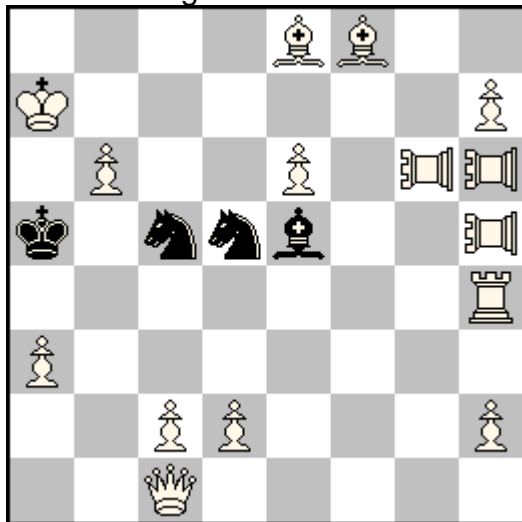1…Se3 2.B×e3=
1…Sb2 2.K×b2=
1…Sd6 2.e×d6=

The idea is crystal clear. After the key there is half-pin on the 4th rank. When one of the pieces leaves the line, the other remains pinned and to achieve stalemate, White has to capture the pieces who just moved. As the moving pieces always land on different square, the stalemating moves (captures) are all different.

Theoretical maximum of variations:
S + B = 8 + 13 = 21

Pao used in **1103** allows pin of pairs of pieces out of three**.**
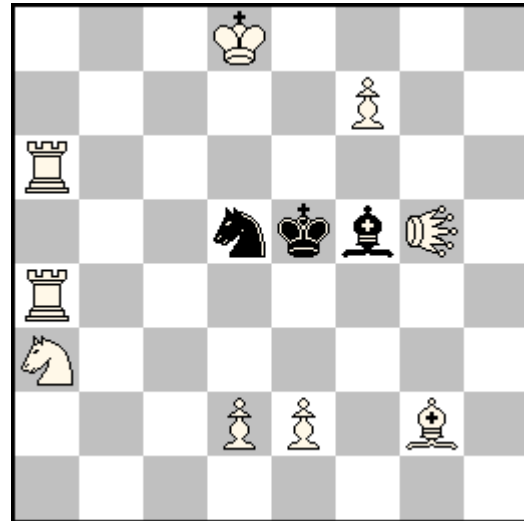
1103 - Roméo Bedoni
diagrammes 1996

=2   (15+4) C+

▨ = pao

1.e7! zz
1…Bb8+ 2.K×b8=
1…Bc7 2.b×c7=
1…Bd6 2.PA×d6=
1…B×h2 2.R×h2=
1…Bg3 2.h×g3=
1…Bf4 2.R×f4=
1…Ba1 2.Q×a1=
1…Bb2 2.Q×b2=
1…Bc3 2.d×c3=
1…Bd4 2.R×d4=
1…Bh8 2.PA×h8=
1…Bg7 2.B×g7=
1…Bf6 2.PA×f6=
1…Sc7 2.b×c7=
1…Se3 2.d×e3=
1…Sb4 2.R×b4=
1…Sf6 2.PA×f6=
1…S×b6 2.PA×b6=
1…Sf4 2.R×f4=
1…Sc3 2.d×c3=
1…S×e7 2.B×e7=
1…Sb7 2.K×b7=
1…Sd3 2.c×d3=
1…Sa4 2.B×a4=
1…Se6 2.PA×e6=
1…Sa6 2.PA×a6=
1…Se4 2.R×e4=
1…Sb3 2.c×b3=
1…Sd7 2.B×d7=

In spite of higher number of variations, **1103** repeats some stalemating moves, when Black pieces enter the same

### N041 - Sébastien Luce

=2   (9+3) C+

◁ = locust

1.f8=S! zz
1…Bc8 2.K×c8=
1…Bd7 2.K×d7=
1…Be6 2.S×e6=
1…Bh3 2.B×h3=
1…Bg4 2.R×g4=
1…Bb1 2.S×b1=
1…Bc2 2.S×c2=
1…Bd3 2.e×d3=
1…Be4 2.B×e4=
1…Bh7 2.S×h7=
1…Bg6 2.R×g6=
1…Sc7 2.K×c7=
1…Se3 2.d×e3=
1…Sb4 2.R×b4=
1…Sf6 2.R×f6=
1…Sb6 2.R×b6=
1…Sf4 2.R×f4=
1…Sc3 2.d×c3=
1…Se7 2.K×e7=

No move repetition and the lightest position.

N042 uses Adverse Breton, where, in a

case of capture, one unit of the non-capturing side of the same type as the captured unit (if present on the board) is removed at the same time. If needed, the choice of the removed unit is made by the capturing side.

N042 - Hubert Gockel

#2   (10+12) C+
Adverse Breton
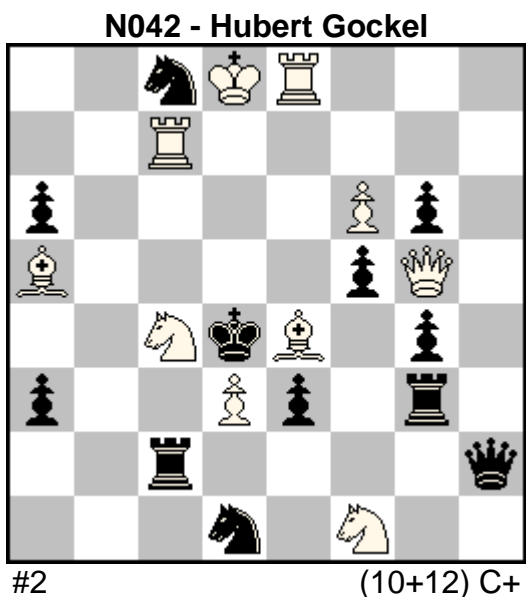
1.Q×f5(×g6)? [2.Qe5# **A**
             2.Qd5# **B**
             2.Qc5# **C**]
1…Qh5!

1.S×a3(×f5)? [2.Qe5# **A**
             2.Qd5# **B**]
1…Rc5 2.Q×c5(×g3)# **C**
1…Qh5 2.S×c2(×g3)#
1…Se7!

1.Sf×e3(×f5)! [2.Qc5# **C**
   (2.Qe5+? **A** / 2.Qd5+? **B** K×e3(×c4)!)]
1…S×e3(×c4) 2.Qe5# **A**
             (2.Qd5+? S×d5!)
1…R×e3(×c4) 2.Qd5# **B**
             (2.Qe5+? Q×e5!)
1…Qh5 2.S×c2(×g3)#
1…R×c4(×e3) 2.R×c4(×g3)#

Author: *"A triple threat (Barnes) is split into a double threat and a single threat with the excluded threats recurring in variant play. White correction, threat reduction, pseudo-le Grand and dual avoidance. Changed mate after 1…Qh5."*

As it naturally happens in Breton family compositions, pieces removed as a fairy part of captures play important roles. Here the key Black disappearance is Pf5 opening wQ to potential mates, while removal of Sc4 by captures on e3 is a defence motif in the solution.

Juraj Lörinc

Annual tourney Conflictio 2023

All kinds of antagonistic problems will be accepted for originals column (Fresh clash – 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 Peter Gvozdják**, multiple sections might be created based on the quality and quantity of entries. Please, send the originals to Juraj Lörinc (address below).