

## In this issue

The first article contains 9 originals and was kindly contributed by Gerhard Maleika. The second article looks into the Ukrainian album 2010-2012.

Originals column contains the last original for this year, contributed by the WFCC president.

Thanks to all Conflictio readers for giving me energy to continue publishing, every single reaction makes me feel it makes sense to produce it.

Stay safe and enjoy Conflictio!

Juraj Lörinc

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Picture taken while preparing material for the second article. Booksellers are clearly doing quite well in London. ©

## Some stalemate twomovers

by Gerhard Maleika

9 original stalemate twomovers can be divided to 3 groups:

**1167** shows again the theme of problems **N044** to **N046**. (Quoting from *Conflictio 46*: "A white piece opens a black move line, so that 2 new black moves are possible (a, b). With 2 moves of the white piece, there is only a stalemate move on each 1 black move (A, B). With 2 moves of the white piece there are stalemate moves on both black moves (CD, EF).")

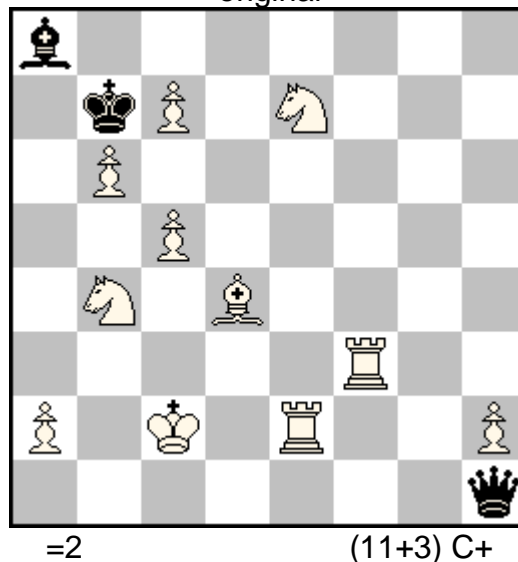
The next 4 problems **1168-1171** differ in that the white key piece no longer enables the two thematic black moves by opening a black move line.

The last 4 problems **1172-1175** differ additionally in that a try phase is replaced by the set phase.

**1167** shows some paradox as all key moves provide additional mobility to the strongest black piece – the motivation is obviously need to provide stalemate against 1...Qf3.

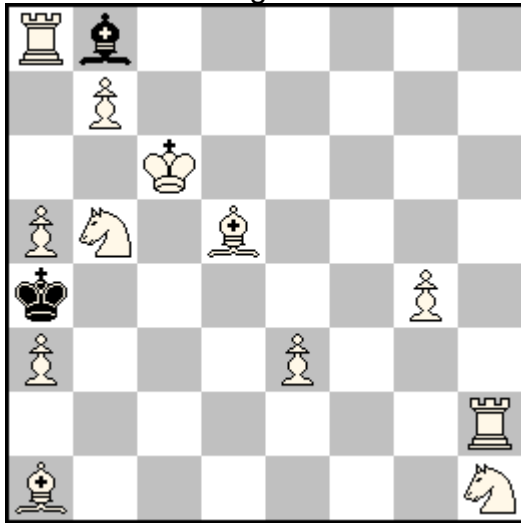
### 1167 - Gerhard Maleika

original



- 1.Rf5? zz  
 1...Qd5 **a** 2.Rxd5= **A**  
 1...Qc6! **b**
- 1.Rf6? zz  
 1...Qc6 **b** 2.Rxc6= **B**  
 1...Qd5! **a**
- 1.Ra3? zz  
 1...Qd5 **a** 2.Sbxd5= **C**  
 1...Qc6 **b** 2.Sbxc6= **D**  
 1...Qf1!
- 1.Rf8!** zz  
 1...Qd5 **a** 2.Sexd5= **E**  
 1...Qc6 **b** 2.Sexc6= **F**  
 1...Qa1 2.Bxa1=  
 1...Qb1+ 2.Kxb1=  
 1...Qc1+ 2.Kxc1=  
 1...Qd1+ 2.Kxd1=  
 1...Qe1 2.Rxe1=  
 1...Qf1 2.Rxf1=  
 1...Qg1 2.Bxg1=  
 1...Qg2 2.Rxg2=  
 1...Qxh2 2.Rxh2=  
 1...Qf3 2.Rxf3=  
 1...Qe4+ 2.Rxe4=

1168 - Gerhard Maleika  
original



=2 (12+2) C+

1.Rh6? zz  
1...Bd6 **a** 2.Rxd6= **A**  
1...Bc7! **b**

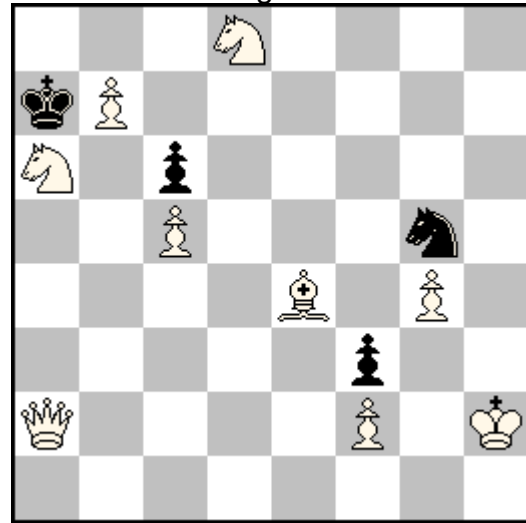
1.Rh7? zz  
1...Bc7 **b** 2.Rxc7= **B**  
1...Bd6! **a**

1.Rb2? zz  
1...Bd6 **a** 2.Kxd6= **C**  
1...Bc7 **b** 2.Kxc7= **D**  
1...Be5!

**1.Ra2!** zz  
1...Bd6 **a** 2.Sxd6= **E**  
1...Bc7 **b** 2.Sxc7= **F**  
1...Bh2 2.Rxh2=  
1...Bg3 2.Sxg3=  
1...Bf4 2.exf4=  
1...Be5 2.Bxe5=  
1...Ba7 2.Rxa7=

*1.Rb2 and 1.Ra2 provide alternative guards to b5 and a3, respectively.*

1169 - Gerhard Maleika  
original



=2 (9+4) C+

1.Bf5? zz  
1...Se6 **a** 2.Bxe6= **A**  
1...Sf7! **b**

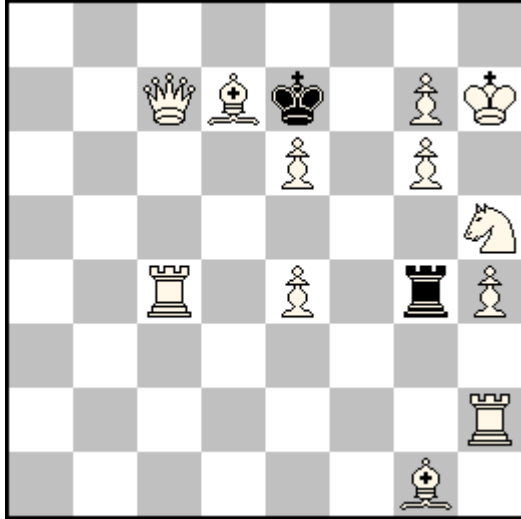
1.Bg6? zz  
1...Sf7 **b** 2.Bxf7= **B**  
1...Se6! **a**

1.Bxc6? zz  
1...Se6 **a** 2.Sxe6= **C**  
1...Sf7 **b** 2.Sxf7= **D**  
1...Sh7!

**1.Bd3!** zz  
1...Se6 **a** 2.Qxe6= **E**  
1...Sf7 **b** 2.Qxf7= **F**  
1...Sh3 2.Kxh3=  
1...Se4 2.Bxe4=  
1...Sh7 2.Bxh7=

*1.Bxc6 and 1.Bd3 provide alternative guards to b7 and a6, respectively.*

1170 - Gerhard Maleika  
original



=2 (12+2) C+

1.Bf2? zz  
1...Rg3 a 2.B×g3= A  
1...Rf4! b

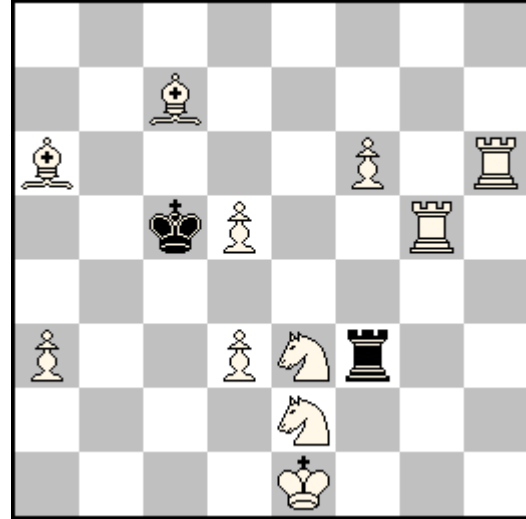
1.Be3? zz  
1...Rf4 b 2.B×f4= B  
1...Rg3! a

1.Bd4? zz  
1...Rg3 a 2.S×g3= C  
1...Rf4 b 2.S×f4= D  
1...R×e4!

**1.Bb6!** zz  
1...Rg3 a 2.Q×g3= E  
1...Rf4 b 2.Q×f4= F  
1...Rg1 2.B×g1=  
1...Rg2 2.R×g2=  
1...R×e4 2.R×e4=  
1...R×h4 2.R×h4=  
1...Rg5 2.h×g5=  
1...R×g6 2.K×g6=

*1.Bd4 and 1.Bb6 provide alternative guards to f6 and d8, respectively.*

1171 - Gerhard Maleika  
original



=2 (11+2) C+

1.Sf1? zz  
1...Rg3 a 2.Sf×g3= A  
1...Rf4! b

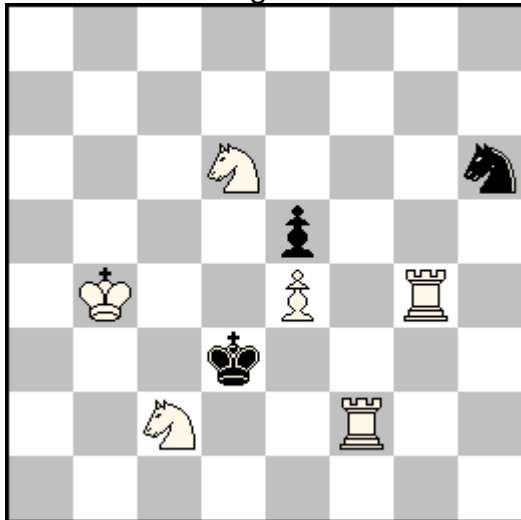
1.Sg2? zz  
1...Rf4 b 2.Sg×f4= B  
1...Rg3! a

1.Sc4? zz  
1...Rg3 a 2.B×g3= C  
1...Rf4 b 2.B×f4= D  
1...R×d3!

**1.Sc2!** zz  
1...Rg3 a 2.S×g3= E  
1...Rf4 b 2.S×f4= F  
1...Rf1+ 2.K×f1=  
1...Rf2 2.K×f2=  
1...R×d3 2.B×d3=  
1...Re3 2.S×e3=  
1...Rh3 2.R×h3=  
1...Rf5 2.R×f5=  
1...R×f6 2.R×f6=

*1.Sc4 and 1.Sc2 provide alternative guards to b6 and d4, respectively.*

1172 - Gerhard Maleika  
original



=2

(6+3) C+

1...Sf5 **a** 2.Sxf5= **A**

1...Sf7 **b** 2.Sxf7= **B**

1.Rh4? [2.Rxh6=]

1...Sg8!

1.Rg5? zz

1...Sf5 **a** 2.Rgx f5= **C**

1...Sf7! **b**

1.Rg7? zz

1...Sf7 **b** 2.Rgx f7= **D**

1...Sf5! **a**

**1.Rgg2!** zz

1...Sf5 **a** 2.Rxf5= **E**

1...Sf7 **b** 2.Rxf7= **F**

1...Sg4 2.Rxg4=

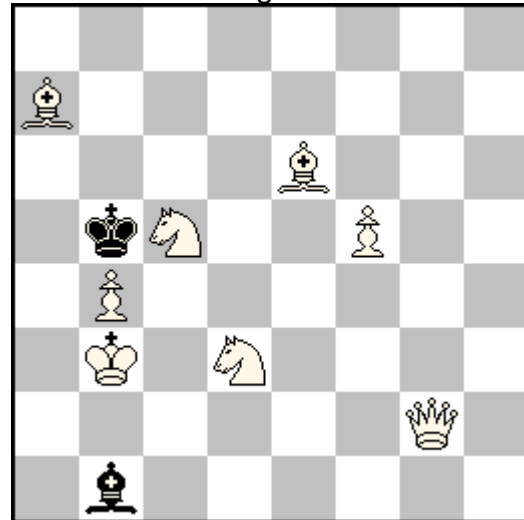
1...Sg8 2.Rxg8=

1...Sf5 **a** 2.Sxf5= **A**

1...Sf7 **b** 2.Sxf7= **B**

*In the set play Rg4 guards e3, in the solution it takes care of c2, replacing Rf2.*

1173 - Gerhard Maleika  
original



=2

(8+2) C+

1...Ba2+ **a** 2.Kxa2= **A**

1...Bc2+ **b** 2.Kxc2= **B**

1.Sc1? zz

1...Ba2+ **a** 2.Sxa2= **C**

1...Bc2+! **b**

1.Se1? zz

1...Bc2+ **b** 2.Sxc2= **D**

1...Ba2+! **a**

**1.Se5!** zz

1...Ba2+ **a** 2.Qxa2= **E**

1...Bc2+ **b** 2.Qxc2= **F**

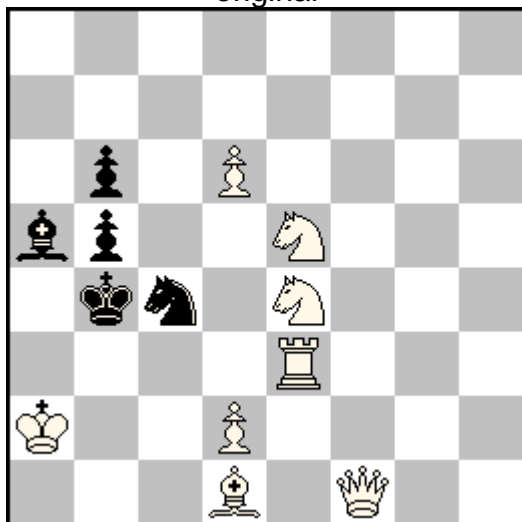
1...Bd3 2.Sexd3=

1...Be4 2.Qxe4=

1...Bxf5 2.Bxf5=

*In the set play Sd3 guards b4, in the solution it takes care of c6, replacing Qg2.*

1174 - Gerhard Maleika  
original



=2

(8+5) C+

1...Sxd6 **a** 2.Qf8= **A**  
1...Sxd2 **b** 2.Qe1= **B**

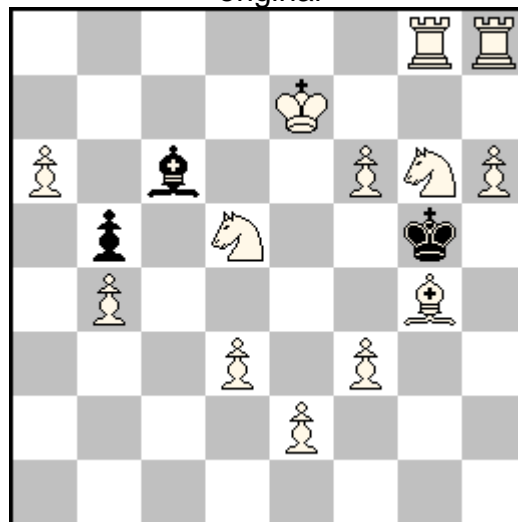
1.Sf7? zz  
1...Sxd6 **a** 2.Sfxd6= **C**  
1...Sxd2! **b**

1.Sf3? zz  
1...Sxd2 **b** 2.Sfxd2= **D**  
1...Sxd6! **a**

**1.Sd7!** zz  
1...Sxd6 **a** 2.Sxd6= **E**  
1...Sxd2 **b** 2.Sxd2= **F**  
1...Sb2 2.Kxb2=  
1...Sa3 2.Rxa3=  
1...Sxe3 2.dxe3=  
1...Se5 2.Sxe5=

*In the set play Se5 guards c4, making pins by Qc1 in the set play possible. In the solution the key knight takes care of c5, freeing Se4 for stalemating captures.*

1175 - Gerhard Maleika  
original



=2

(13+3) C+

1...Bd7 **a** 2.Kxd7= **A**  
1...Be8 **b** 2.Kxe8= **B**

1.e4? zz, 1...Ba8!

1.Sb6? zz  
1...Bd7 **a** 2.Sxd7= **C**  
1...Be8! **b**

1.Sc7? zz  
1...Be8 **b** 2.Sxe8= **D**  
1...Bd7! **a**

**1.Sdf4!** zz  
1...Bd7 **a** 2.Bxd7= **E**  
1...Be8 **b** 2.Rxe8= **F**  
1...Bxf3 2.exf3=  
1...Be4 2.dxe4=  
1...Bd5 2.Sxd5=  
1...Bb7 2.axb7=  
1...Ba8 2.Rxa8=

*In the set play Sd5 guards f6. In the solution the key knight takes care of g6 and h5, freeing two white pieces at once!*

Gerhard Maleika  
Additional remarks by Juraj Lörinc

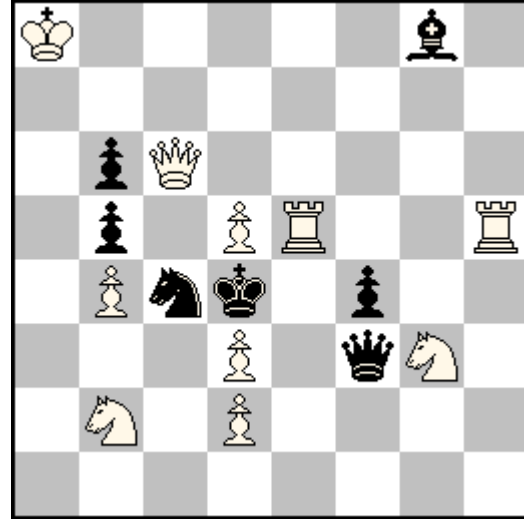
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**From Ukrainian album  
2010-2012**

This article was conceived during my visit to UK in November.

November 17<sup>th</sup> is a holiday in Slovakia, celebrating the beginning of Velvet Revolution that has overthrown the socialist regime in Czechoslovakia in 1989. Back in these days it was not easy to travel abroad from here, especially to countries behind the Iron Curtain. But the revolution has brought us this freedom. Another freedom acquired was real freedom of expression and publication, without censorship and need to have publications cleared by authorities. Thus we (my wife Hanka, our son Leo and myself) celebrated our freedom in London and while relaxing after all the architectural gems and historic places I have browsed also the Ukrainian album 2010-2012, from which I have selected some Conflictio-relevant compositions.

**1176 - Valerij Kopyl**  
1st Prize A.M. Vasilevskij 115 MT 2010



1...S×b2 2.Qc3#  
1...S×e5! 2.Sf5#  
1...Q×d5 2.Se2#  
1...Q×h5 2.Re4#

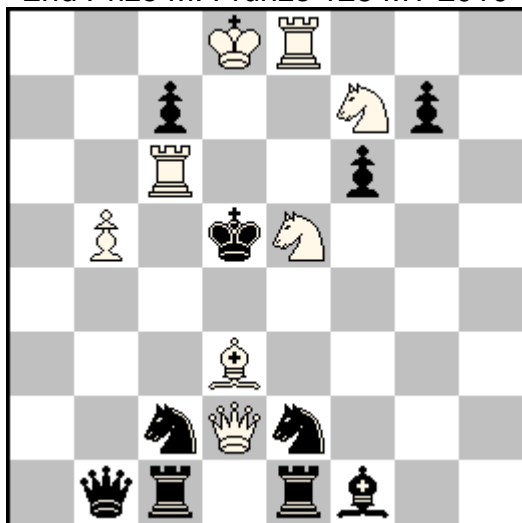
**1.Qf6!** [2.Sf5#, Re4#]  
1...S×b2 2.Re3#  
1...S×e5! 2.Q×e5#  
1...Q×d5+, B×d5+ 2.R×d5#  
1...Q×h5 2.Q×f4#

The key changes a lot – abandons line c6-c3, unguards d5 and opens d5-a8 (negative motifs disabling set mates), on the other hand guards e5, sets up direct battery and gives access to f4 for wQ (positive motifs enabling solution mates).

Besides change of 4 mates there are also two threat paradoxes thanks to the double threat.

A33 in the Album.

**1177 - Vasil Ďaĉuk**  
2nd Prize M. Frunze 125 MT 2010



#2 (8+10) C+

1.Sg4? [2.Bc4#, Be4#]  
1...Scd4 2.Se3#  
1...Sed4!

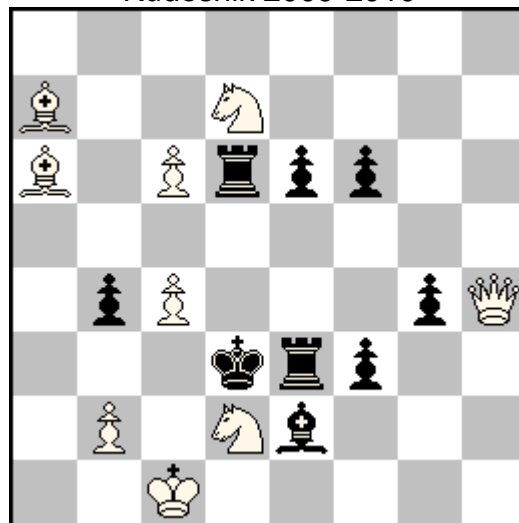
1.Sd7? [2.Bc4#, Be4#]  
1...Sed4 2.Rc5#  
1...Scd4!

**1.Sg6!** [2.Bc4#, Be4#]  
1...Scd4 2.Se7#  
1...Sed4 2.Sf4#

Se5 jumping away opens Re8 to e4 and prepares two very strong doublecheck threats Bc4#, Be4#. As squares of c4, e4 are not guarded by Black, he must employ quite complicated defences 1...Scd4 and 1...Sed4 that do a lot of things at once: black knights close the vertical line and each open two lines aimed at c4 and e4.

Specific moves by wS then provide mates against these defences, leading to two changes between tries and solution.

**1178 - Vasil Ďaĉuk**  
1st-2nd Prize ex aequo  
Kudesnik 2009-2010



#2 (9+9) C+

1.Qxg4? [2.c5# **A**, Sc5# **B**]  
1...Re4 **b** 2.Qxe4#  
1...Re5! **a**

1.Qxf6? [2.c5# **A**, Sc5# **B**]  
1...Re5 **a** 2.Sxe5#  
1...Re4! **b**

**1.Qf2!** [2.Qxe3#]  
1...Re5 **a** 2.c5# **A**  
1...Re4 **b**, Rd4 2.Sc5# **B**

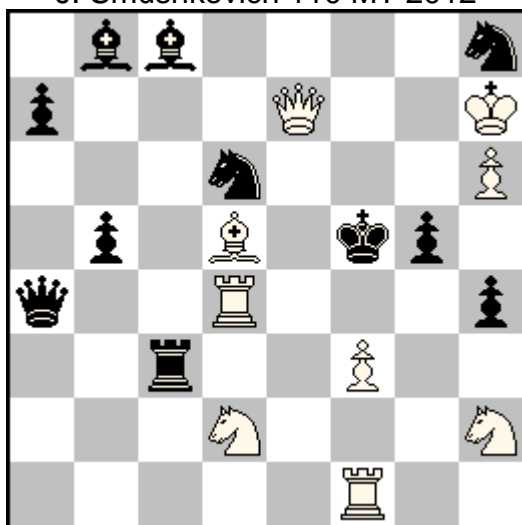
White guards on d4 allow checkmates interfering with Ba7 on c5. This gives double threats in two tries, where Re3 defends and refutes by unguarding e3. In the solution bR opens wQ to d4 and there is dual avoidance by guarding c5 or c4.

A41 in the Album.



## 1179 - Fedir Kapustin & Petro Novickij

1st-2nd Prize ex aequo  
J. Smushkevich 110 MT 2012



#2

(9+11) C+

1.f4? [2.Q×g5#, Qe5#]

1...Se4 2.B×e4#

1...Rc7 2.f×g5#

1...Shf7!

1.Sg4? [2.Qe5#, Qf6#]

1...Se4 2.Q×e4#

1...Rc7 2.Se3#

1...Q×d4!

**1.Se4!** [2.Qf6#, Q×g5#]

1...S×e4 2.f×e4#

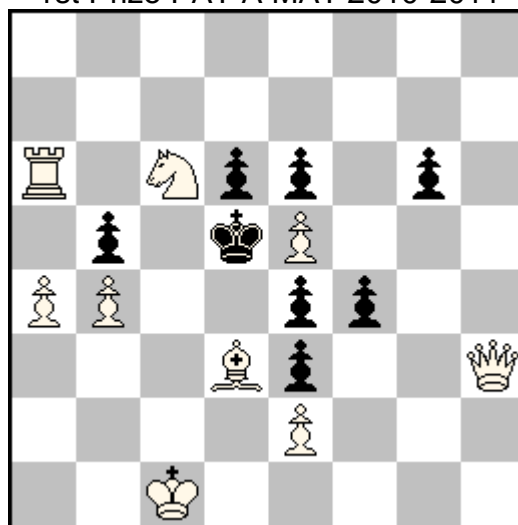
1...Rc7 2.S×d6#

Double guards in two tries and the solution lead to cycle of double threats Q×g5#, Qe5# and Qf6#. (Moreover, the key provides a flight f4.) Then there are two key black defences: 1...Se4 attacks all three squares where the wQ threatens, but unguards this square and thus leads to triple change of the mate there. 1...Rc7 pins wQ but unguards f3, e3 and d6. Change of two mates in three phases **Z-32-26**.

A66 in the Album.

## 1180 - Michajlo Marand'uk

1st Prize PAT A MAT 2010-2011



#3

(9+8) C+

**1.Kb2!** zz

1...b×a4 2.Kc3! [3.Bc4#]

2...d×e5 3.Se7#

2...e×d3 3.Qf3#

1...f3 2.Qh4! [3.Q×e4#]

2...d×e5 3. Qd8#

2...e×d3 3.Qd4#

1...g5 2.Qh7! [3.Q×e4#]

2...d×e5 3. Qd7#

2...e×d3 3.Q×d3#

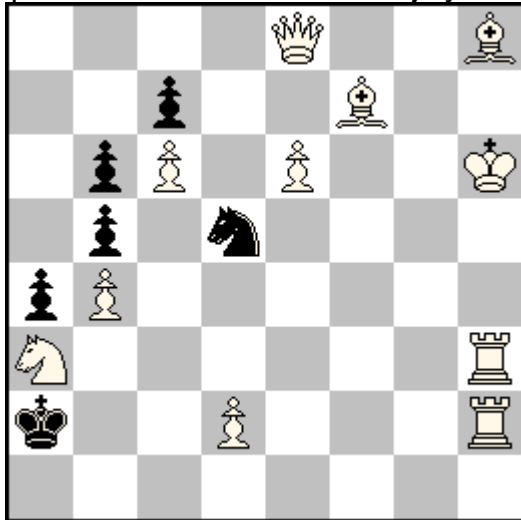
1...d×e5 2.Se7+ Kd4 3.Rd6#

1...e×d3 2.Qf3+ Kc4 3.Qe4#

Black has no other pieces than the king and seven pawns and the presence of zugzwang is not entirely surprising. The combination of zugzwang after the key and threat after White's 2nd moves is less usual. The threats limit slightly Black defending possibilities in the 2nd moves, leading to triple change of mates following 2...d×e5 and 2...e×d3. These two defences in the first moves of Black are followed by moves that checkmate in the 1...b×a4 variation. Quite strong!

B7 in the Album.

**1181 - Viktor Kapusta**  
Special Prize Problemist Ukrainy 2010



#3 (11+6) C+

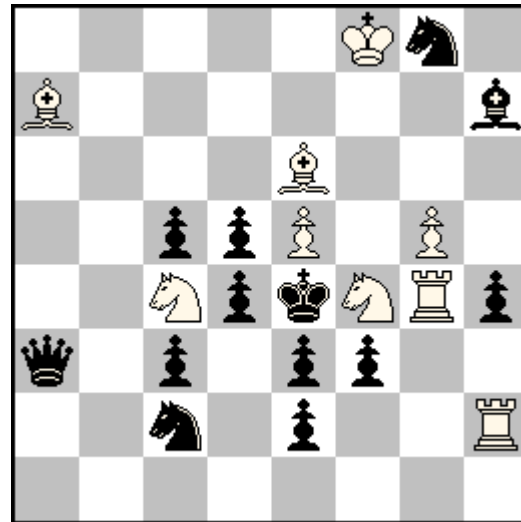
- 1.Qf8!** zz  
 1...Se7 2.d4+ Ka1 3.d5#  
 1...Sf6 2.d3+  
     2...Kxa3,Kb3/Ka1 3.d4#/Bxf6#  
 1...Sc3 2.dxc3+ Ka1,Kxa3,Kb3 3.c4#  
 1...Se3 2.dxe3+ Kxa3,Kb3 3.e4#  
 1...Sf4 2.e7+  
     2...Sd5/Se6 3.Bxd5#/Bxe6#  
 1...Sxb4 2.e7+ Sd5 3.Bxd5#

Another zugzwang position works with the white diagonal lines aimed from NE to SW of the board.

Four main defences by the bS lead to Albino play of Pd2 with multiplied use of horizontal and diagonal pawn batteries.

B8 in the Album.

**1182 - Michajlo Marand'uk**  
2nd Prize  
J. Paavilainen 50 JT 2011-2012



#5 (9+13) C+

- 1.Bb8!** [2.Sd6+ Kxe5 3.Sc4+ Ke4 4.Sg6+ Kd3 5.Sge5#]  
 1...Sa1,Se1 2.Bxd5+ Kf5 3.Be6+ Ke4  
 4.Sg2+ Kd3 5.S(x)e1#  
 1...Qa6 2.Sxd5+ Kd3 3.Sf4+ Ke4  
 4.Sxe2+ Kd3 5.Sc1#  
 1...dxc4 2.Sxe2+ Kd3 3.Sf4+ Ke4  
 4.Sg6+ Kd3 5.Bf5#

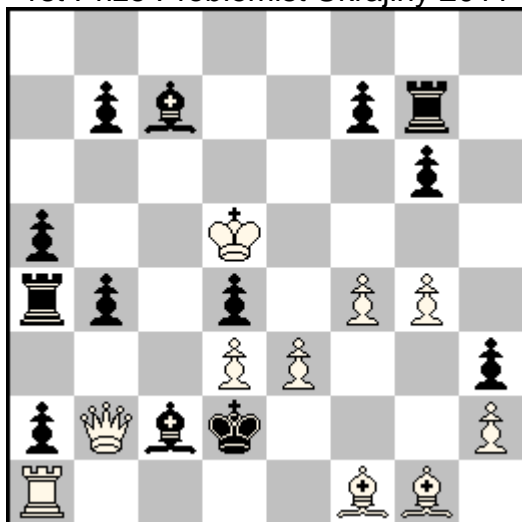
The threat and three variations share the main strategy. Check in the 2nd move of White is followed by switchbacks of both white checking piece and bK. Then the position is ready for Siers battery play of the Sf4. White is behind?

The threat utilizes annihilation of Pe5 to allow mating move by Sf4, the returning knight must guard d2. Defences by Sc2 unblock c2, but unguard e1. 1...Qa6 guards d6, but unguards c1. Finally, 1...dxc4 captures Sc4, but selfblocks c4. Clear strategy and very good result.

C13 in the Album.

## 1183 – Jurij Gordian

1st Prize Problemist Ukrajinu 2011



#5

(10+13) C+

- 1.e4? [2.B×d4 [3.Qc1#]]  
 1...b3 2.Bf2 [3.Qc1+ Kc3 4.Be1#]  
     2...B×f4 3.Qc1+ Kc3 4.Be1+ Bd2  
     5.B×d2#  
 1...Be5 2.f×e5 [3.B×d4 [4.Qc1#]]  
     2...Rg8,f6,f5 3.Qc1+ Kc3 4.B×d4+  
     Kb3 5.Qb2#  
     (2...b3 3.B×d4,Bf2)  
 1...Bb6!
- 1.Bf2!** [2.Be1+ K×e3 3.Q×d4+ Kf3  
 4.Qe4+ K×g4 5.Be2#]  
 1...Be5 2.Ke4 [3.Be1#]  
     2...f5+ 3.Kf3 [4.Be1#] f×g4+ 4.Ke4  
     [5.Be1#]  
 1...Bb6 2.Kc4 [3.Qc1#]  
     2...b3+ 3.Kd5 [4.Qc1+ Kc3  
     5.Be1#]

Let us start analysis from the solution. Full-length threat forces bK away to g4, with Ra1 supporting Be1 at the beginning and Be1 then guarding h4. Black does not have many defending resources; they concentrate on guarding d4 (among them 1...b3 is short). Bishop defences interfere with some possible checks to active wK:

- 1...Be5 disables check from 4...Re7

and thus allows wK to guard e3, after which only checks by Pf7 remain,

- 1...Bb6 interferes with possible 2...b5+ and 2.Kc3+ provokes distant self-block on b3 leading to mate known from short variations above.

Although the strategy of two variations is not completely unified, the interference errors of bishop defences are wonderful in such open position. Together with threat there is quite rich play.

But there is more: the try with different attack strategy by White. 1.e4? threatens to place Bg1 to d4 with too strong white attack. Defences:

- 1...Be5 in this case can be eliminated by pawn capture, with strong threats still overwhelming black defences.
- 1...b3 is not short, but White must mobilize Bg1 via f2 as in the solution, allowing prolongation by 2...B×f4 to full-length variation.
- 1...Bb6 refutes.

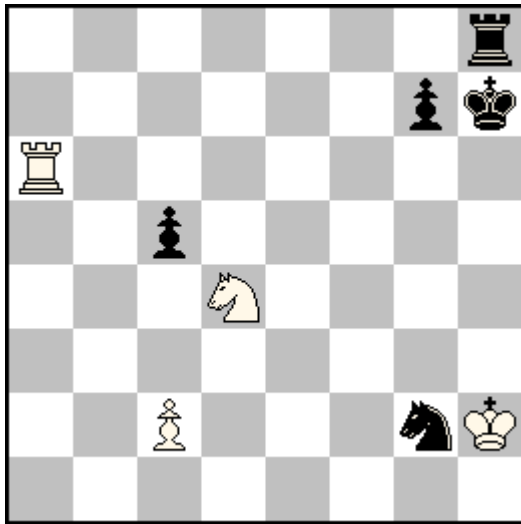
So there is connection of the try to the solution, and importantly, the real play is more interesting. Quite a content!

C18 in the Album.

Quoting **1184** and **1185** is a quite out of my comfort zone as endgame studies are something that I do not understand much. I can enjoy them with proper explanations by experts, but I am as far from being expert on them as possible.

Win studies ending in checkmates are often among those most understandable. It happens if there is clear reasoning for White's attack, not many unclear black defences and the checkmate happens as finale.

**1184 - Sergij Diduch  
& Sergij I. Tkachenko**  
3rd Prize Nona 2010



+ (4+5)

**1.Se6!** Se3 2.Sg5+ Kg8+ 3.Kg1! g6  
4.Ra8+ Kg7 5.Se6+ Kh7 6.Ra7+ Kh6  
(6...Kg8 7.Rg7#) 7.Ra3 Sxc2 8.Rh3#  
1...Se1 2.Sg5+ Kg8+ 3.Kg3! g6 4.Ra8+  
Kg7 5.Se6+ Kh7 6.Ra7+ Kh6 7.Ra1 Sxc2  
8.Rh1#

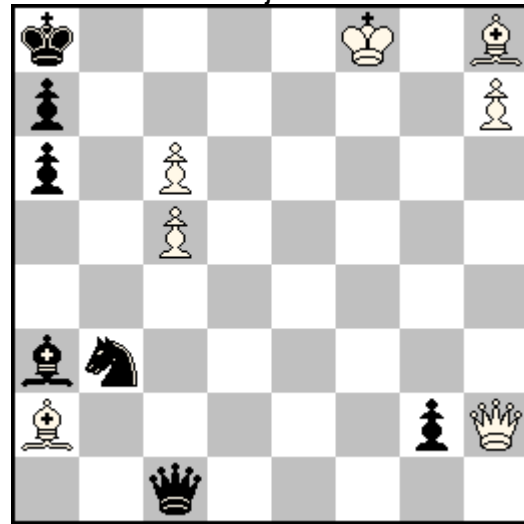
Small material advantage of Black does not promise win for White at all and when White moves Sd4 away from capture, Black must mimic this by moving Sg2 away. Obviously not to f4 nor h4 in view of quick loss.

White then exploits very unfortunate position of bK by threatening mate on a8 with precise third moves by wK – the king cannot be easily attacked by bS and White can force bK to h6, with wR then attacking bS on the horizontal lines (with wS interfering on the vertical line with bR).

Perfect and understandable geometry.

D2 in the Album.

**1185 - Vladislav Tarasjuk**  
1st Prize Ura'skij Problemist 2012



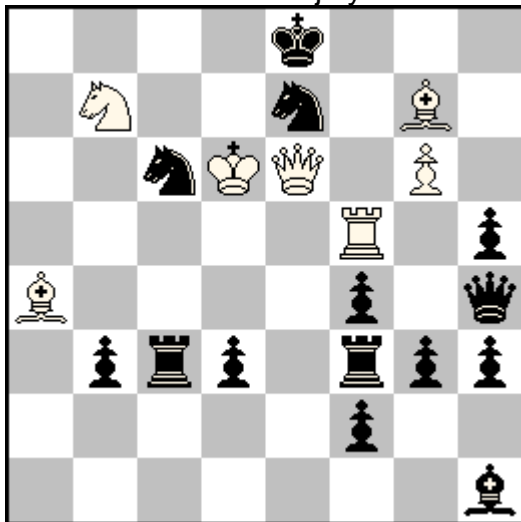
+ (7+7)

**1.Qb8+!** Kxb8 2.Be5+ Ka8 3.h8=Q Qh1  
4.Bh2 Qxh2 5.Qxh2 g1=Q 6.Qxg1  
Bxc5+ 7.Ke8 Bxg1 8.c7 Kb7 9.Kd7 Sc5+  
10.Kd8 Se6+ 11.Bxe6 Bb6 12.Bd5#  
2...Kc8 3.h8=Q Qxc5+ 4.Kf7+ Qf8+  
5.Qxf8+ Bxf8 6.Bxb3 g1=Q 7.Be6+ Kd8  
8.c7#

Balanced material, and again rather bad position of the bK. With queens on the board the play is more difficult to control, even if White sacrifices her majesty immediately. 2.Be5+ brings bishop into centre and crucially also vacates h8 for queen promotion. In the first variation also Black sacrifices material expecting fork 6...Bxc5+, but White continues. Pc7 becomes his almost sole chance. Black hunts it and when 11...Bb6 pins pawn with expected capture on the next move, suddenly White exploits self-block for ideal mate. Variation 2...Kc8 also ends with model mate.

D16 in the Album.

**1186 - Vasil Ďačuk**  
 Problemist Ukrajiny 2010



s#2 (7+14) C+

1.Re5? [2.Bxc6+ Rxc6#]  
 1...Re3!

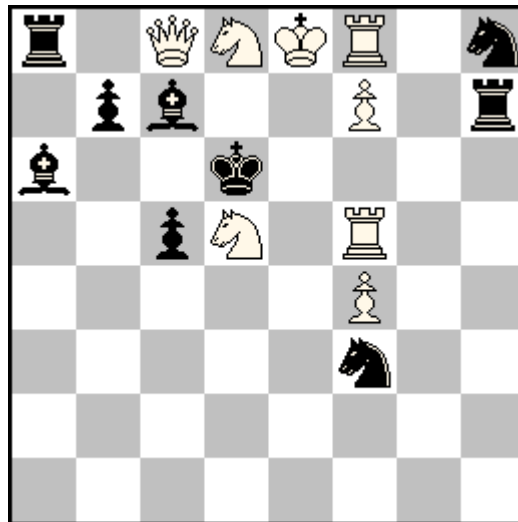
1.Be5? [2.Bxc6+ Rxc6#]  
 1...Re3 2.Qxe7+ Qxe7#  
 1...Qf6!

**1.Rd5!** [2.Qxe7+ Qxe7#]  
 1...Re3 2.Bxc6+ Rxc6#  
 1...Qf6 2.Bxc6+ Rxc6#  
 1...Qg4 2.Qd7+ Qxd7#

White king has flight c7, while two black knights guard d5 and e5. White would like to force mates Bxc6+ Rxc6# or Qxe7+ Qxe7# as Rc6 and Qe7 would guard c7. But this requires taking care of e5 or d5 as captures of knights would lead to unguarding. Thus, both tries and the solution block these squares and thus create threats. The defence Re3 guards c6 and e7 as defence motif, but also guards d5 and e5 as error – and the non-threatening continuation can follow, yielding the le Grand theme.

F2 in the Album.

**1187 - Ivan Soroka**  
 2nd Prize Best Problems 2009-2012



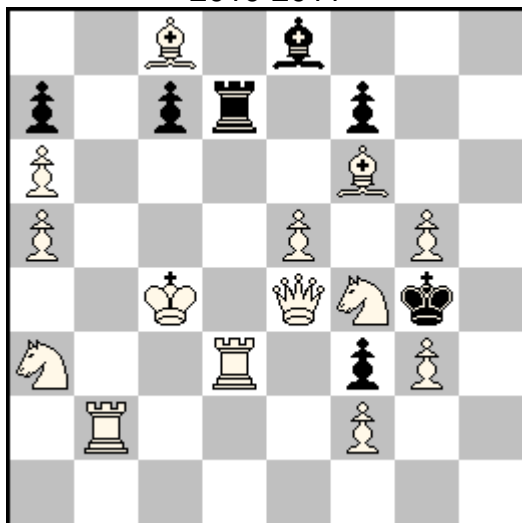
s#3 (8+9) C+

**1.Sc3!** [2.Sb5+ Bxb5+ 3.Qd7+ Bxd7#]  
 1...Se5 2.Qd7+ Sxd7 3.Rf6+ Sxf6#  
 1...Rxf7 2.Rf6+ Rxf6 3.Qe6+ Rxe6#  
 1...Sd4 2.Qe6+ Sxe6 3.Sb5+ Bxb5#

Rotation of the 2nd and 3rd moves of White.

F7 in the Album.

**1188 – Jurij Gordian**  
1st Place 15th Ukraine Championship  
2010-2011



s#6 (14+7) C+

**1.Kb5!** zz

1...c6+ 2.Ka4 c5 3.Qh7 c4 4.Rd4 c3  
5.Rb3 [6.Se6+ Rxd4#]

1...c5 2.Qxf3+ Kf5 3.Rd5 c4 4.Rb4 c3  
5.Sc4 [6.e6+ Rxd5#]

Free position of the wK in the diagram position becomes slightly more believable in the key, as wK steps on the battery line. Pawn moves are forced by zugzwang.

1...c6+ makes wK move further to a4, White then prepares not only mating net, but also battery on the 4th rank Rd4-Sf4-Kg4.

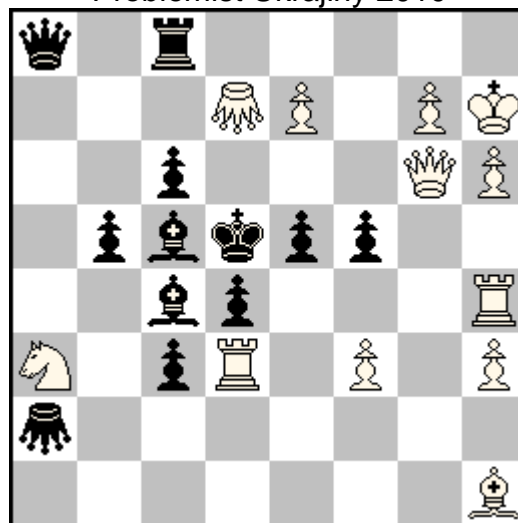
1...c5 prevents the mate from the previous variation as bP could promote in time for attack of f4. But as wK can stay on the 5th rank, White creates other battery Rd5-Pe5-Kf5.

Playing both 6th white moves on e6 is a nice touch.

F62 in the Album.



Besides grasshoppers, **1189** uses fairy condition **SAT**: checks are not normal, but a side is in check if its King has a flight, and it is mated if a flight cannot be prevented.

**1189 - Vasil Āaĉuk**  
1st-2nd Prize ex aequo  
Problemist Ukrajinu 2010



#2 (12+12) C+

SAT

  = grasshopper

1...f4 2.Rxd4#  
1...Bxd3 2.Rxd4#

1.Rxc3? [2.Rxd4#]  
1...f4 2.Gxd4#  
1...Bd3 2.Rxc5#  
1...Ga4!

1.Rh5? [2.Rxd4#]  
1...f4 2.Rxe5#  
1...Bxd3 2.Gxd4#  
1...Ga4!

**1.Gxd4!** [2.Gf6#]  
1...f4 2.Rxc3#  
1...Bxd3 2.Rh5#

Main fight here is for flight at d4. The set play shows that when Black disables

irreversibly attack from one wR, the other can checkmate by capture on d4.

In two tries White moves one of rooks away in order to threaten capture by the other one. If Black disables the other rook, then Gd7 can provide flight at d4. (This utilizes a special property of grasshopper: he jumps over the opposite king to the square that is not attacked by grasshopper if the king moved there.) Black can also defend by moving the other set play defender as opening try rooks to c5/e5 unpins the Black units standing there. The same refutation is a single blemish.

The solution is opened by grasshopper capture on d4 and there is a new threat closing queen line g6-e6. Two known defences now defend again in a new way too: 1...f4 opens Qg6 to d3 for 2.Gf6+? Ke4,Kd4! and 1...Bxd3 opens line of Ga2 for 2.Gf6+? Ge6! The mates are not new, but rather keys of tries, showing well-known key-mate reversals (also known as Salazar).

Altogether this is one of the most complex SAT twomovers with grasshoppers skilfully used.

G8 in the Album.

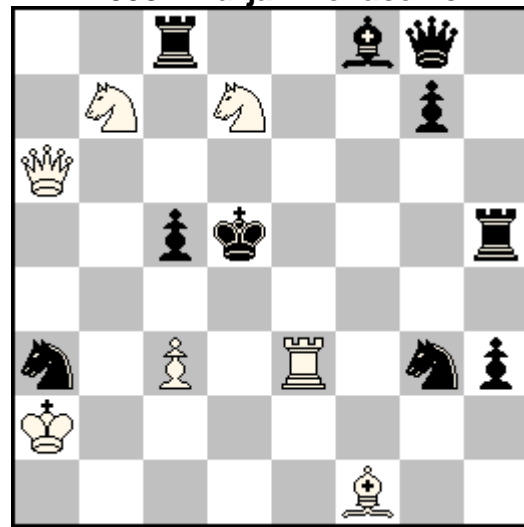
Juraj Lörinc

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## Fresh clash 24

**N053** is a final original for 2023 with unusual change theme.

### N053 - Marjan Kovačević



- #2 (7+10) C+
- 1...Se4 2.Rd3# **X**  
 1...Qe6 2.Qxe6# **B**  
 1...Sc4 2.Bxc4# **C**
- 1.Qa4? [2.Sb6#]  
 1...Se4 2.Qxe4# **A**  
 1...Qe6 2.Rd3# **X**  
 1...Sc4 2.Bxc4# **C**  
 1...Rc6 2.Qd1#  
 1...Sb5!
- 1.Qg6!** [2.Sb6#]  
 1...Se4 2.Qxe4# **A**  
 1...Qe6 2.Qxe6# **B**  
 1...Sc4 2.Rd3# **X**  
 1...Rc6 2.Qd3#  
 1...Bd6 2.Qxd6#

Author: *Cyclic control of 3 thematic squares with "mate correction" for 2.Rd3# (being changed and transferred in try and solution).*

In other words, three thematical black defences are normally followed always by the same trio of mates **ABC**. But in three phases one of these mates is actually changed to something different – always the same mate **X**. This is

achieved by wQ controlling always two of squares e4, e6, c4. If Black plays to the square guarded by wQ, the queen then mates by capture. If Black plays by square not guarded by wQ, mate must be different and White exploits selfblock as “by chance” mate Rd3# abandons guard of all three thematical squares.

Altogether non-standard table with semi-reciprocal change of 2 mates between each pair of phases:

		a	b	c
set		X	B	C
1.Qa4?		A	X	C
1.Qg6!		A	B	X

Juraj Lörinc

## Annual tourney Conflictio 2024

All kinds of antagonistic problems will be accepted for originals column (Fresh clash – orthodox and fairly 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 judge for the tourney will be announced soon**, multiple sections might be created based on the quality and quantity of entries. Please, send the originals to Juraj Lörinc (address below), 24.12.2024 at the latest to ensure publication in 2024.

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