

## In this issue

Marianka 2018 took place in August. Many Conflictio-relevant problems were shown and analysed there, I hope to revisit more in some further issue, today besides standard reminder at the end I publish slightly extended version of my lecture from Marianka. Enjoy it – and I am interested in your views.

Juraj Lörinc

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### Composing for Marianka Cup

(lecture from Marianka 2018)

Marianka Cup in 2018 had relatively difficult theme: orthodox or fairy twomover showing secondary threat paradox. In the other words, it was necessary to compose a problem where at least the following content was present:

- Black correction in the form 1...**X**~ 2.**A**#, 1...**Xab**! 2.**B**# present in one phase
- Paradoxical variation 1...**Xab** 2.**A**# is some other phase.

Note that black correction is not required in the second listed phase<sup>1</sup>, it is however important that the exact move defending the secondary threat **A** allows it in the variation in the other phase. It surely is paradoxical and formally it is a kind of transformation of threat (Dombrovskis)

paradox from standard primary form to secondary form.

Composing black correction themes out of my comfort zone. I do not think it is caused by inherent difficulties of the theme like a need to motivate moves clearly, rather I do not like imprecisely defined terms in chess composition, and believe me, there are lot of grey zones with black correction. In any case, I had to try something unusual for me.

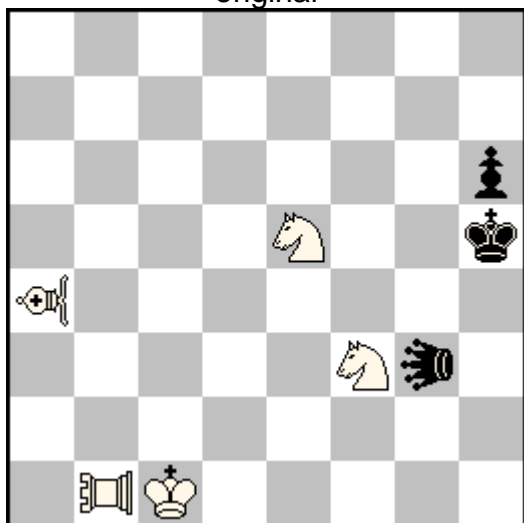
Having some experience with threat paradoxes in fairy twomovers (even orthodox twomovers, even if only incidental, my older [blog entry](#) is still available on the Internet, it was a surprising way), I tried to build on it. As with the expected competition in Marianka Cup it was clearly necessary to come with something complex, I tried to make secondary threat paradox basis as easily as possible and then to add something related and valuable to it. That is why I turned to one of the easiest

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<sup>1</sup> Most (if not all) existing conscious examples of secondary threat paradox work with black correction in the second phase too.

possible mechanisms of reciprocal threat paradox (le Grand) I knew. Diagram **94** shows the bare bones in the correct form:

**94 - Juraj Lörinc**  
original



#2 (5+3) C+

♘ = lion, ♖ = rook lion  
♗ = bishop lion

Set play shows two thematic mates happening after thematical defence:

1...Llb3 a 2.RLb5# **A**, 2.BLd1# **B**

There are two lines b1-b5 and a4-d1 that are activated by arrival of the hurdle. But Black cannot be put into zugzwang, so White has to create a threats by keys moving to the same lines and activating them. The try looks as follows:

1.Kb2? [2.RLb5# **A**]  
1...Llb3 a 2.BLd1# **B**  
1...Llb8!

The key not only creates threat, but in addition make a basis for the black defence – because arrival of b1 on b3 now adds second hurdle to line b1-b5 and thus move is disabled. However, the

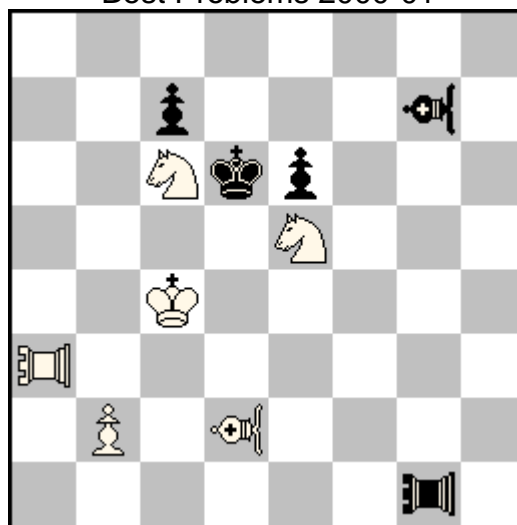
other set mate is undisturbed and follows. The solution is analogous:

**1.Kc2!** [2.BLd1# **B**]  
1...Llb3 a 2.RLb5# **A**

White adds hurdle to line a4-d1 changing the play in threat as well as in variation.

This was le Grand theme AaB – BaA is shown in a very light way, allowing adding quite a lot of content. I am not and inventor of the mechanism, but over years, I have used it many times as constructional device for more complex works. Let's have a look at two of them. In **96** the same logic is extended to threemover.

**95 - Juraj Lörinc**  
2nd Commendation  
Best Problems 2000-01



#3 (6+5) C+

♗♗ = bishop lion, ♖♖ = rook lion

1.b3? [2.RLe3 [3.BLf4#]]  
1...BLc3 2.BLa5 [3.RLa6#]  
1...RLg8!

**1.b4!** [2.BLa5 [3.RLa6#]]  
1...BLc3 2.RLe3 [3.BLf4#]

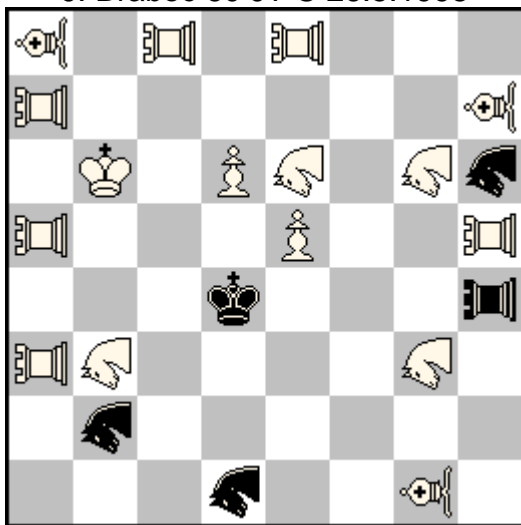
Thematical lines are a3-e3 and d2-a5, further activating lines d2-f4 and a3-a6 for two phases in diagonal-orthogonal fashion.

**96** multiplies the mechanism in a more delicate way, when thematical lines are not used for moves, rather for guarding squares in the mating net.

**96 - Michal Dragoun & Juraj Lörinc**

1st-5th Prize e. a.

J. Brabec 60 JT C 26.5.1998



#2 (16+5) C+  
 ♞♞ = giraffe, ♖♗ = rook lion  
 ♘ = bishop lion

1.Kc7? [2.Glbf2# **A**]  
 1...Glc5 **a** 2.Glbf2# **B**  
 1...Glc6 **b** 2.Glbf2# **C**  
 1...RLc4!

1.Kb5? [2.Glbf2# **B**]  
 1...Gld5 **c** 2.Glbf2# **C**  
 1...Glc5 **a** 2.Glbf2# **A**  
 1...Gld7!

**1.Kb7!** [2.Glbf2# **C**]  
 1...Gld5 **c** 2.Glbf2# **B**  
 1...Glc6 **b** 2.Glbf2# **A**  
 1...Gld7 2.RLxd7#

Three white lion lines c8-c3, a5-e5 and a8-e4 intersect on three thematical squares c5, d5 and c6. White king enters in three keys the thematical lines, just like in **94**, the activation of lines allows white giraffes b3, e6 and g6 to leave the lines of original guards of potential flights c3, e5 and e4 (in the Somov B1 fashion turned lion-styled).

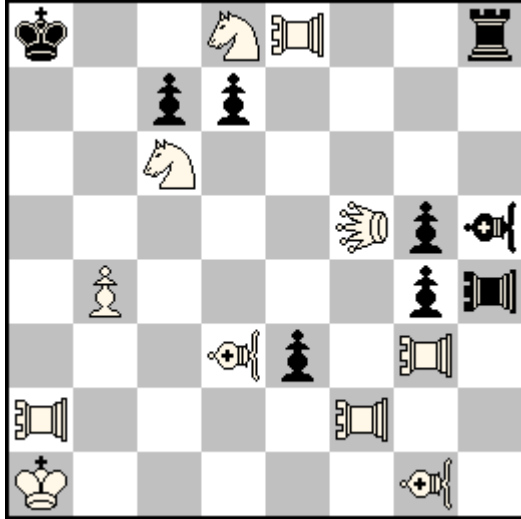
From the new-strategical point of view there is not only le Grand theme shown between each pair of phases, but thanks to the design of play we also get almost for free carousel change of thematical mates.

Back in 90s, this concept was quite novel. Not only we have together with Michal managed to make the problem correct, but we found a form with only fairy pieces present (besides Ks+Ps) and refutations are not easy to uncover. 1...RLc4 is like thematical defences, it just does not turn on any new mate. 1...Gld7 guards mating line and is provided for by wK moves to 7th rank, but not by 1.Kb5? The guarding of d3 is interesting constructional point, it is placed on two original lines of guard, therefore it is not necessary to take care about it.

Finally, this was possible the first complex fairy twomover in three phases with Levman defence as well as Somov B1 effect in each thematical phase. It is worth pointing that one is normally allowed any number of (line) fairy pieces and thus it is very difficult to compare with orthodox problems where author usually limit themselves to set QRRBB only.

**97** is using the basic mechanism from **94** in different way, onboarding also Patrol chess.

**97 - Juraj Lörinc**  
2nd Prize Probleemblad 1997



#2

(11+9) C+

Patrol chess

= bishop lion

= lion, = rook lion

1.BLg6? **A** [2.RLa3# **D**  
1...RLe4 **a** (RL~) 2.RLf7# **B**  
1...RLf4! **b** 2.LI×h5# **C**  
1...e2 **c** 2.BLa7# **E**  
1...BLf3!

**1.RLf7!** **B** [2.BLa7# **E**  
1...RLe4! **a** 2.LI×h5# **C**  
1...RLf4 **b** (RL~, BLe2) 2.BLg6# **A**  
1...e2 **c** 2.RLa3# **D**

The reciprocal mechanism is shown in the inverted form – lines of white lions are full of pieces: RLg3-Pe3-BLd3-a3, BLg1-RLf2-Pe3-a7. The threats are created by departure of BLd3/RLf2 for antibattery mates on the a-file. Then departure of Pe3 replaces arrival of hurdle from previous forms too.

The departing lions are then used also on the arrival squares, contributing to the Kiss cycle, in which the key and variation mates **ABC** are shifted after the same defences **ab**. There is catch, however, making **97** interesting also in the context

of Marianka Cup. Any move of RLh4 along the 4th rank defends by guarding a4, all its moves also remove observation from Rh8, thus White can mate by observing RLe8. Random moves of RLh4 lead to reversal:

- 1.BLg6 RLh4~ 2.RLf7#,
- 1.RLf7 RLh4~ 2.BLg6#.

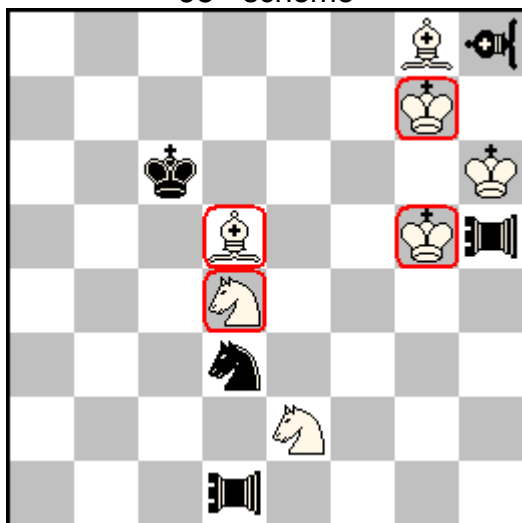
But Black can correct by 1...RLf4! in the try and by 1...RLe4! in solution, by closing the line. This however means that White can capture BLh5 by observed LIf5.

Marianka Cup has requested secondary threat paradox, but it is not present in **97** despite corrections and repeated mates. Correction always allows the same mate 2. LI×h5# and this mate does never appear after random move. Kiss cycle works however quite well.

And here I have started my own new creation for Marianka Cup tourney. Black plays to the intersection of two lines, White changes situation on these two lines in keys and their activation or deactivation should be used in mates. How to do it not with primary, but with the secondary threat in mind? Clearly, there has to be some additional motif in the random as well as correcting move. If we take arrival effect of Black moves as key playground changes, then departure effect could be used for random defence - and also for correction. It is very much in the spirit of standard correction play.

Thus I have come with basic scheme **98**.

98 - scheme



#2 (7+5)  
 ♖ = bishop lion, ♖ = rook lion

Here, framed pieces are not present on the board, they only represent potential white moves. I.e. set up only unframed pieces. The play in one phase might go as follows:

1.Kg7 – threatens something or zugzwang.  
 1...Sd3~ defends or just plays in zugzwang, deactivating already the line RLd1-d8. As BLh8 now guards d4, only mate 2.Bd5# follows.

However, 1...Se5! is a correction as it additionally activates RLh5 line to d5. Then, BLh8 is no longer guarding d4 and 2.Sd4# follows.

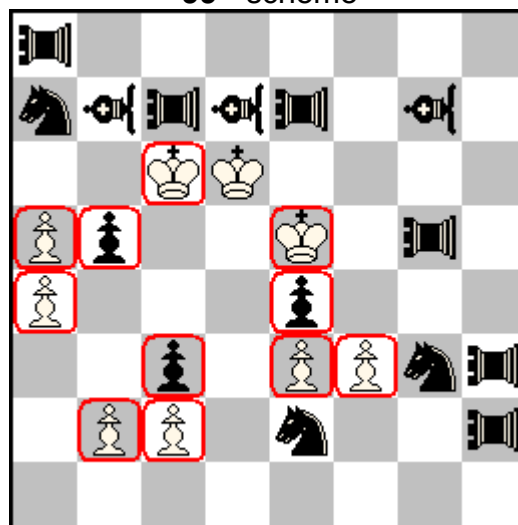
In the other phase with key 1.Kg5 the role of black lines h8-d4 and h5-d5 is reversed, resulting in the reciprocal secondary threat paradox:

1.X, 1...a~ 2.A#, 1...a1! 2.B#  
 1.Y, 1...a~ 2.B#, 1...a1! 2.A#

This looked very promising and I thought that the scheme is so simple that it might make sense to add more valuable

content to it. I was sure that Marianka Cup will be a strong tourney. So I immediately moved in the direction of multiplying the thematic content and scheme 99 was one of those that I considered worthy of making.

99 - scheme



#2 (9+15)  
 ♖ = bishop lion, ♖ = rook lion

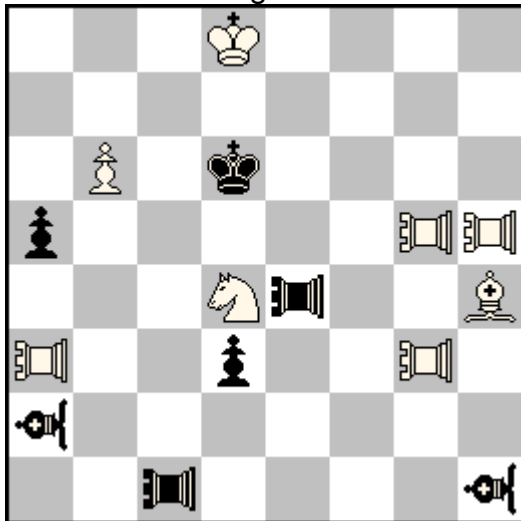
This is the scheme 98 multiplied by three. Three system of black guards along lines a8-a4, h2-b2 and h3-e3 are used for three reciprocal changes, knights making corrections to squares with framed black pawns. Moves of wK in two keys are to intersections of three black lines, one from each system. Thematically clear, position even is not so crowded when framed pieces are disregarded, but still, making this work turned out difficult in the available timeframe.

So 99 is actually a scheme available to any potential collaborator – if YOU manage to turn it into reasonable twomover, let it be so. Even two systems working might be good.

But then - with no Marianka Cup thematical problem in hand and deadline

approaching, I've decided to make something even simple. This way **100** was created, with just one appearance of the system from **98**, but with some potential for further development, as it turned out quite soon.

**100 - Juraj Lörinc**  
original



#2 (8+7) C+  
♗♘ = bishop lion, ♖♘ = rook lion

1.RLb3? [2.Bg3#]  
1...RLe4~ 2.RLa6#  
1...RLc4! 2.RL×d3#  
1...RLa4!

**1.RLc3!** [2.Bg3#]  
1...RLe4~ 2.RL×d3#  
1...RLec4! 2.RLa6#

Here the knight from **98** is replaced by RLe4, its any move deactivates BLh1 with respect to d5 and c6. One thematical white mating move is already playable (2.RLa6#), the other becomes possible due to one of multiple motifs of both keys. They have the following content:

- RL unblocks g3 for threat bishop,
- RL makes RL×d3# possible by provision of hurdle for RLa3,
- RL arrives on two thematical lines RLc1-c6 and BLa2-d5.

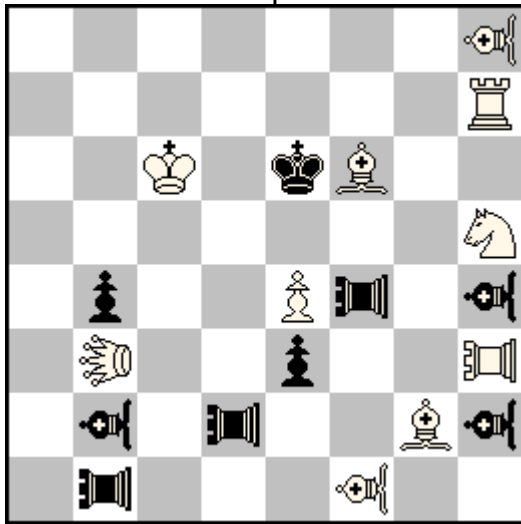
Thematical black correction is 1...TLec4!, switching both lines.

The position is clear, but with some time left I still felt something should be added to it for a chance in the tourney. The empty NE corner invited to work, moreover I already knew that mating net around bK could be constructed in many ways. The key step in development of 100 was the realization that RLa3 can provide a hurdle for RLg3 in an analogous way by key moves 1.RLe3 and 1.RLf3, yielding almost for free variation 1...RLe4~ 2.RLg×d3# with changed mate again. But moves of RLa3 could not create the same threat 2.Bg3# and the threat to be created has to allow 1...RLe4~ as defence. Or should I go for zugzwang in the phase to be added?

After some fight with position I managed to add a totally new threat. Let's have a look at **101** where the basic scheme from **100** is retained, even if the position is shifted one square to the right and original RLa3 is turned to Llb3.



**101 - Juraj Lörinc**  
 1st Prize  
 Marianka Cup 22.8.2018



#2 (10+9) C+

♔♚ = bishop lion  
 ♔ = lion, ♖♜ = rook lion

1.Lf3? [2.Sxf4#]  
 1...RL~ **a** 2.RLxe3# **A**  
 1...RLd4! **b** 2.Sg7# **B**  
 1...BLg7!

1.RLc3? [2.Bh3#]  
 1...RL~ **a** 2.Llb6# **C**  
 1...RLd4! **b** 2.Llxe3# **D**  
 1...RLh1!

**1.RLd3!** [2.Bh3#]  
 1...RL~ **a** 2.Llxe3# **D**  
 1...RLfd4! **b** 2.Llb6# **C**  
 1...RLh1, BLg7 2.BLc4#

As you can see, the play in phases opened by moves of RLh3 is almost the same as in **100**. Let's analyse 1.Lf3? now.

Lf3 guards f6 over RLf4, threatening mate by Sh5 released from guard of f6. The square g7 is guarded by BLb2 so only 2.Sxf4# is threatened. Any move of RLf4 guards this departure square, this

random move is met by expected move 2.RLxe3#. As in the solution, correction to c4 guards by activation of BLb2 to d5, but it also closed BLb2 with respect to g7, leading to the new mate. This also employs guarding of f7 by Lf3.

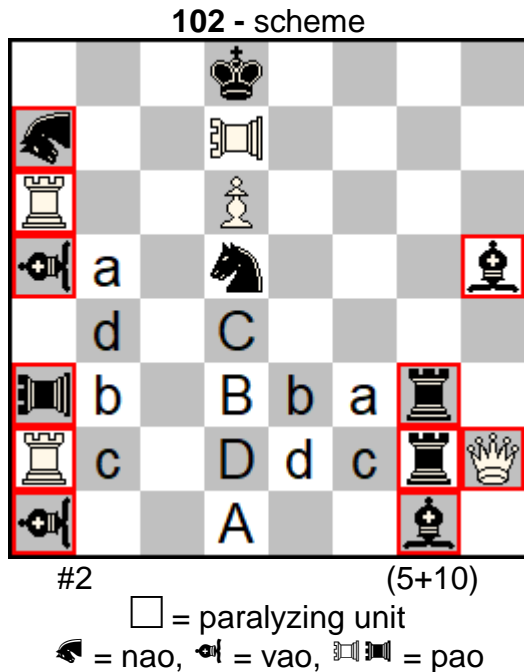
This way I managed to add a completely new phase with the same defences and with new mates. As a consequence we get Zagorujko with incorporated corrections and reciprocal secondary threat paradox, formally one theme from group Z-32-24.

**101** has some drawbacks and there are also some constructional points worth mentioning. BLh8 has no role in solution, its sole primary purpose being guarding f6 after Sg7# in the try. Thus from the viewpoint of economy it is not good at all. Fortunately for me, the judge of Marianka Cup Juraj Brabec is well known for his view that all phases are equal in the new-strategical problems (i.e. problems with changes of play or changes of move functions) and so it has passed in this form. On the other hand, it is not difficult to create a variation with Llh8 of type 1...X(unguards h6 or g6) 2.Llh6#. But this would be another breach of economy – adding pieces just for sake of classical requirement - in the post-modern setup of lions. This did not make sense to me.

Also, defence 1...BLg7 was difficult to cope with because of Rh7 closure. In phase 1.RLc3 it is removed for free, but differentiation between other two phases took me some time to establish by trying various devices.

Having composed **101** I have finished my efforts for the tourney. It was nontrivial, it was presentable and probably original even with use of well known device. That is why my other scheme created earlier

remained in the rough sketch version. Hence **102** is another offer to anyone interested in trying some correction theme.



Here the framed pieces are real, but paralyzing. pRa2, pRa6 and pQh2 ensure black paralyzing pieces are

immobile, they just attack to paralyze from where they stand, crucially square on the d-file. Black Sd5 can move, but its random moves lead to self-paralysis, including correcting move 1...Sc3! in all phases.

In the diagram position there are White pieces standing on b2, b3, b4 and b5 while e2, e3, f2, f3 are empty. Keys are played from b-line to corresponding orgue pipes intersections, e.g. Xb5-f3. This move simultaneously deactivates pNAa7 to d1 and closes lines of pBh5 to d1 and of pRg3 to d3. Envisaged variations are 1...Sd5~ 2.RLd1# and 1...Sc3! 2.RLd3#. If all phases are considered, 4-fold Rice cycle would appear.

There are many details to be solved in construction. As a starter, in the initial position Rg2 and Rg3 paralyze pieces on b2 and b3 – this might be cured by reshaping of lines. The other issue lies



Judge Juraj Brabec hands me elusive Cup.



in type of pieces making keys – they should not be wildly different, if possible. Removal of paralysis from d1-d4 might be exploited by different moves than PAd7 – after all it is not really working with Pd6, if PAd7 does not jump over Pd6.

Any reader can try to work with schemes **99** (even with one system removed, to have **98** doubled, not tripled) and **102**.

And what about Marianka Cup? As you can see above diagram **101**, I have finally won it. Surprising and with good deal of good luck but deserved. The level of other entries was not so high and some people even joked that composers have let me win it. Probably not, but who knows?

Finally, even if **101** did not place in the Marianka Cup, I would send it to our 1st TT Conflictio as its theme is fulfilled in **101**. Pure coincidence or am I just too deep in the reciprocal changes area?

Juraj Lörinc

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## 1st TT Conflictio C 10.10.2018 reminder

In No 4, Conflictio has announced formal thematical tourney for chess problems with antagonistic stipulations with compulsory reciprocal change. The reciprocal change can be a part of a larger complex of changes, but it should be a prominent recognizable feature.

Judge: Narayan Shankar Ram (India)

The competing problems can be of any length, their aim can be any (mate, stalemate or other). Any form of twins, multiple solutions, duplex or set play are allowed, as well as fairy elements. The tourney might be divided to multiple sections if enough problems are received, depending on the opinion of the judge.

Entries should be sent by email to [juraj.lorinc+conflictio@gmail.com](mailto:juraj.lorinc+conflictio@gmail.com) before October 10th, 2018. The award will be published in Conflictio.

Please, let know your friends about our competition!

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