

## In this issue

The issue starts with the fifth part of series explaining MOV and PAD symbolism for new-strategical twomovers written by Juraj Brabec. It is dedicated to basic changes of functions in two phases. Then I have selected a few problems from the recent issue of PAT A MAT, interesting in various ways.

Juraj Lörinc

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### Explaining MOV & PAD symbols (part 5)

Two phases can differ not only by moves in variations, but also by different functions of the same moves. Compositions based on this thematical elements belong to the area of new-strategical school dedicated to **change of move functions**.

White moves can have the function of the first move (try, key), threat (single or multiple) and variation mate (including duals). Black moves can have functions of non-defence, single-function defence or double-function defence.

White moves are thus thematical if their functions differ in at least two phases. Black moves are thematical, if they disallow or do not disallow thematical white move, but they allow thematical white move in the other phase. Thus, we have a few standard names for black moves:

- **Non-defence** is the black move lacking (with regard to the white moves) defence motif as well as harmful motif.
- **Single-function defence** is a move with defence motif only (refutation or a move with harmful motif allowing non-thematical mate).
- **Double-function defence** is a move with both defence and harmful motif allowing thematical mate.

Changes of move function can be divided into three groups:

- **Key themes** (change of function key-mate), in which the same white move acting as key in one phase appears as variation mate in another phase.
- **Threat themes** (change of function threat-mate), in which the same white move acting as threat in one phase appears as variation mate in another phase.

- **Key-threat themes**, combining changes of both key and threat and mate.

A special group is formed by themes, where only white moves are involved and black aren't (function of key and threat – key-threat change of move function) and themes, where only black moves are involved, with no consideration of white moves.

Changes of move functions can be also divided based on the character of black moves:

- **Paradoxical changes**, where change of white move function follows the defence.
- **Antiparadoxical changes**, where change of white move function follows the non-defence.

The classification of move functions changes can be done by using the modified systematics Z-kl-mn, by adding F letter to the prefix and slightly modifying the meaning of letters.

The symbol ZF-kx-mn can be deciphered as follows:

- k – number of phases,
- x – number of thematical elements,
- m – number of thematical defences,
- n – number of thematical white moves.

Similarly, the MOV systematics can be replaced by PAD systematics where basic thematical elements will be denoted by characteristic symbols and pairs of phases will be compared to yield the total symbol. The basic symbols are defined similarly to change of play, the only addition being the crosslinked changes,

symbols of which should be given in slash parentheses.

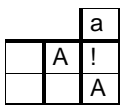
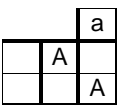
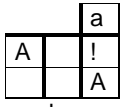
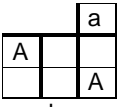
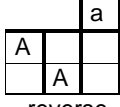
 <p>threat paradox <b>D</b></p>	 <p>threat antiparadox <b>H</b></p>
 <p>key paradox <b>A</b></p>	 <p>key antiparadox <b>B</b></p>
 <p>reverse <b>P</b></p>	

Table 8. Basic elements of change of move functions.

**There are five basic thematical elements of change of move functions** (see table 8) and combining them among variations and phases gives full area of ideas of move functions changes. We talk about **paradox** (threat or key), if the black move **a** is a **defence** against move **A** in the function of threat or key, but the same black move **a allows** mate **A** in other phases. However, if the black move **a** is **non-defence** in the first phase, the we have **antiparadox**. If the move **A** acts as the key in one phase and the threat in the other, we have a **reverse**.

The simplest change of move function is reciprocal reverse (also known are key-threat reversal), that does not require any black thematical move – **ZF-22-02** (table 9.1). It is followed by changes of two elements with two phases, with two white moves and one black defence, class **ZF-22-12**. The defence has to be double-

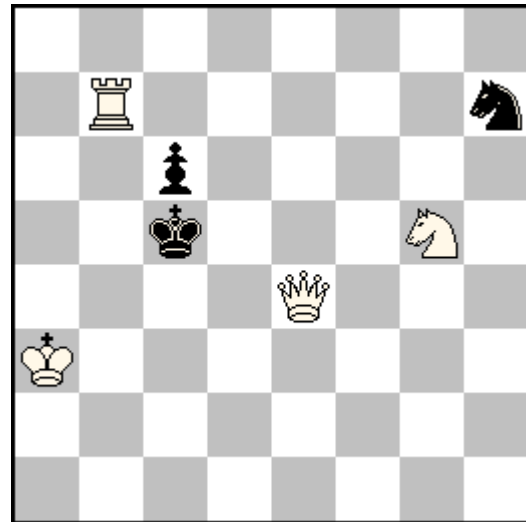
function and changes reciprocal. There are three themes, each having its well-known name and they are shown in the table 9 under 9.2-9.4. and on diagrams 217-219.

New-strategical symbols of these changes can be deduced quite easily. E.g. for table 9.4 the move a in the first phase defends A in the function of the first move, but in the other phase it allows variation mate A, giving the key paradox **A**. The same defence a defends in the second phase move B in the function of threat, allowing it as a variation mate in the first phase, giving the threat paradox **D**. As this is a change with repetition, analogically to change of mates we put the symbols into parenthesis, ordering the symbols as follows: **P, A, D, R**. Thus we get the symbol **(AD)** for Jerokhin theme.

<p>9.1</p> <table border="1"> <tr><td></td><td></td><td>a</td></tr> <tr><td>A</td><td>B</td><td></td></tr> <tr><td>B</td><td>A</td><td></td></tr> </table> <p><b>(PP)</b> Key-threat reversal</p>			a	A	B		B	A		<p>9.2</p> <table border="1"> <tr><td></td><td></td><td>a</td></tr> <tr><td></td><td>A</td><td>B</td></tr> <tr><td></td><td>B</td><td>A</td></tr> </table> <p><b>(DD)</b> Le Grand theme</p>			a		A	B		B	A
		a																	
A	B																		
B	A																		
		a																	
	A	B																	
	B	A																	
<p>9.3</p> <table border="1"> <tr><td></td><td></td><td>a</td></tr> <tr><td>A</td><td></td><td>B</td></tr> <tr><td>B</td><td></td><td>A</td></tr> </table> <p><b>(AA)</b> Salazar theme</p>			a	A		B	B		A	<p>9.4</p> <table border="1"> <tr><td></td><td></td><td>a</td></tr> <tr><td>A</td><td></td><td>B</td></tr> <tr><td></td><td>B</td><td>A</td></tr> </table> <p><b>(AD)</b> Jerokhin theme</p>			a	A		B		B	A
		a																	
A		B																	
B		A																	
		a																	
A		B																	
	B	A																	

Table 9. Reciprocal changes of two threat and key elements – ZF-22-02 and ZF-22-12.

**217 - Zoltán Labai**  
2nd Prize Miniatures tourney, SOKŠ  
1998



#2 (4+3) C+

1.Rb4? [2.Qd4#, Qe5#]  
1...Kd6!

1.Kb3? [2.Qe5# **A**] Kd6 **a** 2.Qd4# **B**  
1...Sf6!

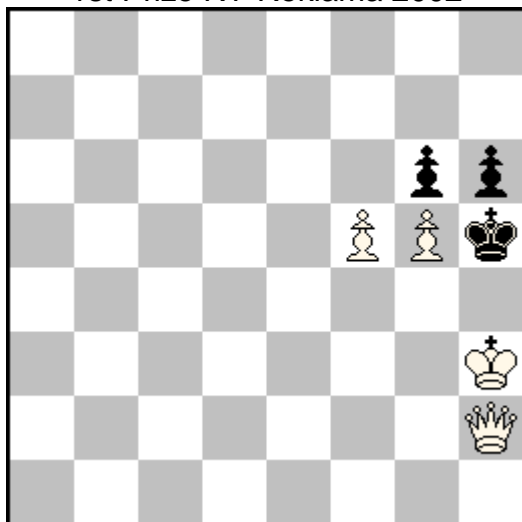
**1.Sf3!** [2.Qd4# **B**] Kd6 **a** 2.Qe5# **A**

**ZF-22-12**  
**(DD)**

		a
	A	B
	B	A

Reciprocal change of key and variation mate has added other change of mate in **218**.

**218 - Jevgenij Bogdanov**  
1st Prize RT-Reklama 2002



#2 (4+3) C+

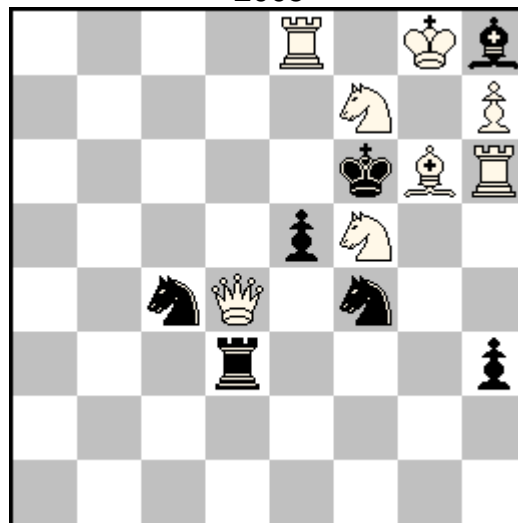
1.Qe5? **A** zz  
 1...Kxg5 **a** 2.f6# **B**  
 1...hxg5 **b** 2.Qh8# **K**  
 1...gxf5!

**1.f6!** **B** zz  
 1...Kxg5 **a** 2.Qe5# **A**  
 1...hxg5 **b** 2.Kg3# **L**

**ZF-22-12**  
**(AA)**

	a	k
A	B	K
B	A	L

**219 - Vasil Markovcij**  
Commendation e.a. Wola Gulowska  
2005



#2 (8+7) C+

1.Qf2? [2.Qh4# **A**]  
 1...Sxg6 **a** 2.Se3# **B**  
 1...Rg3!

**1.Se3!** **B** [2.Sg4#]  
 1...Sxg6 **a** 2.Qh4# **A**  
 1...Rxe3 2.Qd8#  
 1...Sxe3 2.Qxe5#

**ZF-22-12**  
**(AD)**

		a
	A	B
B		A

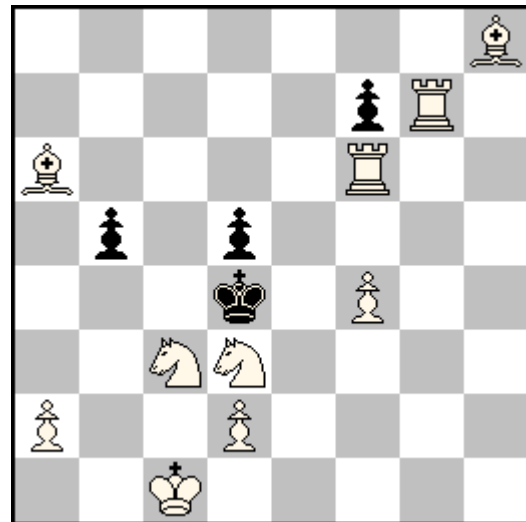
If we increase the number of thematical defences to two – **ZF-22-22**, we get themes characterized by so called crosslinked change. We talk about crosslinked change if two elements are crossed together like „hook and eye“. There are 10 such changes, listed in the Table 10 and in diagrams **220-224** (**220** has additional change of mate and **221** additional free change too).

At the first sight it is possible to see reciprocal changes there and that is the reason why they are sometimes called „reciprocal changes with different black moves“. But deeper study yields the fact that although two elements of move function change are closed, they are mutually independent. That is why their special relationship is expressed by slashed parenthesis.

<p>Tab. 10.1</p> <table border="1"> <tr><td></td><td></td><td>a</td><td>b</td></tr> <tr><td>A</td><td></td><td>B</td><td>!</td></tr> <tr><td>B</td><td></td><td>!</td><td>A</td></tr> </table> <p>/AA/</p>			a	b	A		B	!	B		!	A	<p>Tab. 10.2</p> <table border="1"> <tr><td></td><td></td><td>a</td><td>b</td></tr> <tr><td>A</td><td></td><td>B</td><td>!</td></tr> <tr><td>B</td><td></td><td></td><td>A</td></tr> </table> <p>/AB/</p>			a	b	A		B	!	B			A	<p>Tab. 10.3</p> <table border="1"> <tr><td></td><td></td><td>a</td><td>b</td></tr> <tr><td>A</td><td></td><td>B</td><td></td></tr> <tr><td>B</td><td></td><td></td><td>A</td></tr> </table> <p>/BB/</p>			a	b	A		B		B			A
		a	b																																			
A		B	!																																			
B		!	A																																			
		a	b																																			
A		B	!																																			
B			A																																			
		a	b																																			
A		B																																				
B			A																																			
<p>Tab. 10.4</p> <table border="1"> <tr><td></td><td></td><td>a</td><td>b</td></tr> <tr><td></td><td>A</td><td>B</td><td>!</td></tr> <tr><td></td><td>B</td><td>!</td><td>A</td></tr> </table> <p>/DD/</p>			a	b		A	B	!		B	!	A	<p>Tab. 10.5</p> <table border="1"> <tr><td></td><td></td><td>a</td><td>b</td></tr> <tr><td></td><td>A</td><td>B</td><td>!</td></tr> <tr><td></td><td>B</td><td></td><td>A</td></tr> </table> <p>/DH/</p>			a	b		A	B	!		B		A	<p>Tab. 10.6</p> <table border="1"> <tr><td></td><td></td><td>a</td><td>b</td></tr> <tr><td></td><td>A</td><td>B</td><td></td></tr> <tr><td></td><td>B</td><td></td><td>A</td></tr> </table> <p>/HH/</p>			a	b		A	B			B		A
		a	b																																			
	A	B	!																																			
	B	!	A																																			
		a	b																																			
	A	B	!																																			
	B		A																																			
		a	b																																			
	A	B																																				
	B		A																																			
<p>Tab. 10.7</p> <table border="1"> <tr><td></td><td></td><td>a</td><td>b</td></tr> <tr><td>A</td><td></td><td>B</td><td>!</td></tr> <tr><td></td><td>B</td><td>!</td><td>A</td></tr> </table> <p>/AD/</p>			a	b	A		B	!		B	!	A	<p>Tab. 10.8</p> <table border="1"> <tr><td></td><td></td><td>a</td><td>b</td></tr> <tr><td>A</td><td></td><td>B</td><td>!</td></tr> <tr><td></td><td>B</td><td></td><td>A</td></tr> </table> <p>/AH/</p>			a	b	A		B	!		B		A	<p>Tab. 10.9</p> <table border="1"> <tr><td></td><td></td><td>a</td><td>b</td></tr> <tr><td>A</td><td></td><td>B</td><td></td></tr> <tr><td></td><td>B</td><td></td><td>A</td></tr> </table> <p>/BH/</p>			a	b	A		B			B		A
		a	b																																			
A		B	!																																			
	B	!	A																																			
		a	b																																			
A		B	!																																			
	B		A																																			
		a	b																																			
A		B																																				
	B		A																																			
<p>Tab. 10.10</p> <table border="1"> <tr><td></td><td></td><td>a</td><td>b</td></tr> <tr><td>A</td><td></td><td>B</td><td></td></tr> <tr><td></td><td>B</td><td>!</td><td>A</td></tr> </table> <p>/DB/</p>					a	b	A		B			B	!	A																								
		a	b																																			
A		B																																				
	B	!	A																																			

Table 10. Crosslinked changes of two basic threat and key elements **ZF-22-22**.

**220 - Juraj Brabec**  
Commendation Šachové umenie 1987



#2 (10+4) C+

1.Rc6? **A** zz  
 1...Kxd3 **a** 2.Rg3# **B**  
 1...b4 **k** 2.Rgxf7# **K**  
 1...f6!

**1.Rg3!** **B** zz  
 1...Kc4 **b** 2.Rc6# **A**  
 1...b4 **k** 2.Rfxf7# **L**

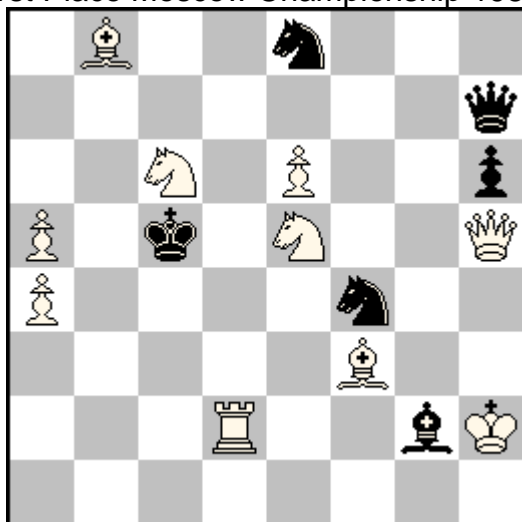
**ZF-22-22**

**/BB/**

	a	b	k
A		B	K
B			A
		A	L

### 221 - Andrej Lobusov

1st Place Moscow Championship 1981



#2

(10+6) C+

1.Qf7? [2.Ba7# **A**]  
 1...Sd3 **a** 2.Rc2# **B**  
 1...Qd3 **m** 2.Qa7# **M**  
 1...Qb1!

**1.Qg6!** [2.Rc2# **B**]  
 1...Sc7 **b** 2.Ba7# **A**  
 1...Qc7 **n** 2.Qc2# **N**

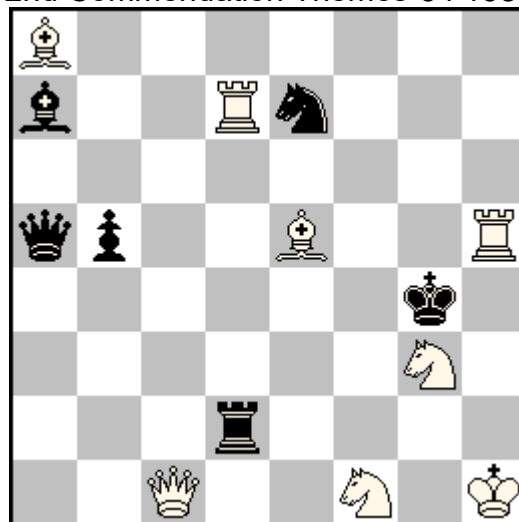
ZF-22-22

/HH/

		a	b	m	N
	A	B		M	
	B		A		N

### 222 - Alfreds Dombrovskis

2nd Commendation Thèmes-64 1983



#2

(8+6) C+

1.Rd3? **A** [2.Bf3#]  
 1...Sd5 **a** 2.Qc8# **B**  
 1...Sc6! **b**

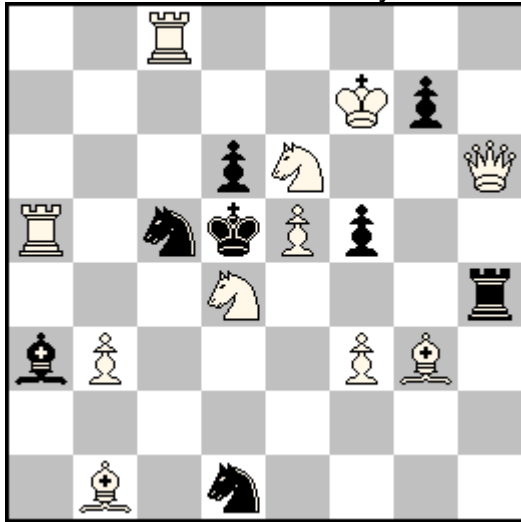
**1.Qc8!** **B** [2.Rd4#]  
 1...Sd5 **a** 2.Rf7# **K**  
 1...Sc6! **b** 2.Rd3# **A**  
 1...Rh2+ 2.Sxh2#

ZF-22-22

/AA/

		a	b
A		B	!
B		K	A

**223 - Alfreds Dombrovskis & Alexandr Mochalkin**  
1st-2nd e.a. Shakhmaty 1988



#2 (11+8) C+

1.Qd2? [2.Sc7# **A**]  
1...dxe5 **a** 2.Rd8# **K**  
1...f4 **b** 2.Sc6# **B**  
1...Rf4!

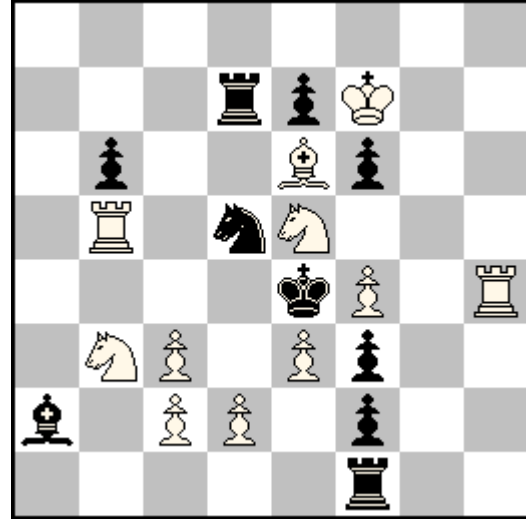
**1.Sc6! B** [2.Se7#]  
1...dxe5 **a** 2.Sc7# **A**  
1...f4 **b** 2.Be4# **L**  
1...Rf4 2.Sxf4#

**ZF-22-22**

**/AD/**

		a	b
	A	K	B
B		A	L

**224 - Henk Le Grand & Piet Le Grand**  
Jaarboek van den NBvP 1958



#2 (11+10) C+

1.Sg4? [2.d3# **A**]  
1...S~ **a** 2.Bf5# **B**  
1...Sxe3! **b**

**1.Sd4!** [2.Bf5# **B**]  
1...S~ **a** 2.f5# **K**  
1...Sxe3! **b** 2.d3# **A**  
1...Sxf4! 2.Rxf4#

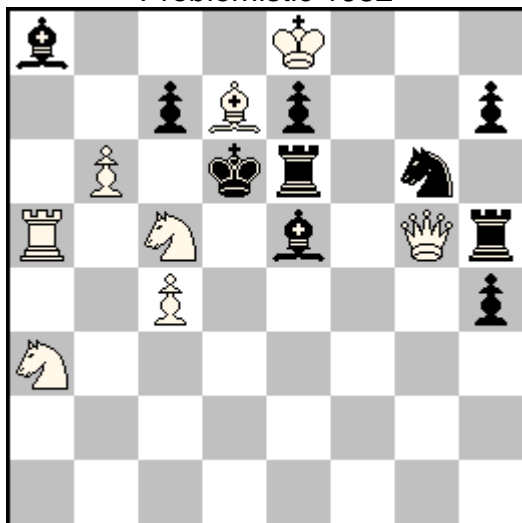
**ZF-22-22**

**/DD/**

		a	b
	A	B	!
	B	K	A

Paradoxes need not be shown only with refutations (effective defences), but possibly also with non-effective defences, extending the new-strategical content by change of mates – see diagrams **223** and **225**.

**225 - Jurij Sushkov**  
1st-2nd Hounorable Mention e.a. Buletin  
Problemistic 1982



#2 (8+10) C+

1.Qe3? [2.Sb5# **A**]  
1...c6 **a** 2.Se4# **B**  
1...Bd4 **b** 2.Q×e6# **X**  
1...Bc6!

**1.b7!** [2.Se4# **B**]  
1...c6 **a** 2.b8=Q# **Y**  
1...Bd4 **b** 2.Sb5# **A**  
1...B×b7 2.S×b7#

**ZF-22-22**

**/DD/**

		a	b
	A	B	X
	B	Y	B

Paradoxical nature of the crosslinked change is not changed even when two non-effective defences are followed by the same checkmate, just the change of

<sup>1</sup> For the terminology of cyclical changes, I have decided to follow the names proposed in Cyclone by Peter Gvozdjak for Sheday cycle, Kiss cycle, Djurašević cycle. While for Kiss cycle and Djurašević cycle also earlier names were Kiss theme and Djurašević theme, Sheday cycle had

two mates will be turned into semi-reciprocal change. And semi-reciprocal change together with keys or threats can form **cyclical change of white moves**, regardless of their functions. Crosslinked changes are thus upgraded to cyclical changes, shown in Table 11 and on diagrams **226-229**.

And what is their symbol in the PAD systematics? Analysis of the possibility 11.1 in Table 11 yields the following:

- Black move b defends threat A in the first phase, but allows it in the other phase – this is **D** paradox.
- Variation bA from the second phase gives change of mate compared to the first phase bC variation, and this change is semi-reciprocal as mate C appears again the second phase in variation aC – so this is **R** element known from the change of mates.
- Finally, defence a provides threat paradox **D** with respect to threat and mate B.
- As all the elements are linked, they can be put together to parenthesis, for final symbol (**DDR**).

<p>Tab. 11.1</p> <table border="1"> <tr> <td></td> <td></td> <td>a</td> <td>b</td> </tr> <tr> <td></td> <td>A</td> <td>B</td> <td>C</td> </tr> <tr> <td></td> <td>B</td> <td>C</td> <td>A</td> </tr> </table> <p>(<b>DDR</b>) Sheday cycle<sup>1</sup></p>			a	b		A	B	C		B	C	A	<p>Tab. 11.2</p> <table border="1"> <tr> <td></td> <td></td> <td>a</td> <td>b</td> </tr> <tr> <td>A</td> <td></td> <td>B</td> <td>C</td> </tr> <tr> <td>B</td> <td></td> <td>C</td> <td>A</td> </tr> </table> <p>(<b>AAR</b>) Kiss cycle</p>			a	b	A		B	C	B		C	A	<p>Tab. 11.3</p> <table border="1"> <tr> <td></td> <td></td> <td>a</td> <td>b</td> </tr> <tr> <td>A</td> <td></td> <td>B</td> <td>C</td> </tr> <tr> <td></td> <td>B</td> <td>C</td> <td>A</td> </tr> </table> <p>(<b>ADR</b>) Shanshin theme</p>			a	b	A		B	C		B	C	A
		a	b																																			
	A	B	C																																			
	B	C	A																																			
		a	b																																			
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		a	b																																			
A		B	C																																			
	B	C	A																																			

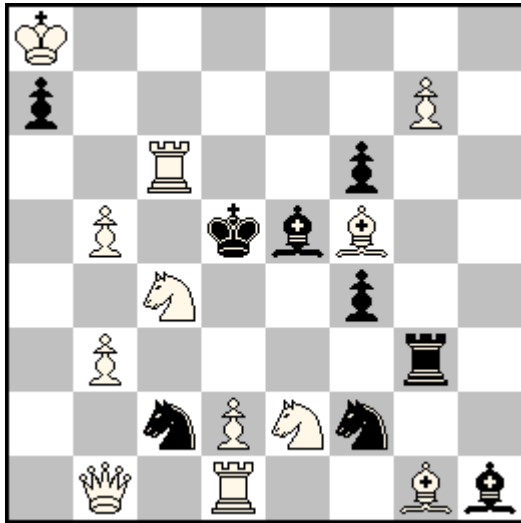
Table 11. Cyclical changes of three white moves in two paradoxes combined with semi-reciprocal change.

many names, like threat Lačný theme, Dombro-Lačný, and so on. On the other hand, Sheday theme is something different – double Dombrovskis paradox with identical mate, i.e. pattern 1.X!?, 1...a 2.A#, 1.Y!?, 1...b 2.A#, 1.Z!?, [2.A#], 1...a, b as defences (translator's note).



### 226 - Juraj Brabec

1st Prize Šachové umenie 1978



#2

(12+9) C+

1.d3? [2.Be6# **A**]  
 1...Sxd3 **a** 2.Rc5# **B**  
 1...Sd4 **b** 2.Sc3# **C**  
 1...Bd6!

**1.d4!** [2.Rc5# **B**]  
 1...Sd3 **a** 2.Sc3# **C**  
 1...Sxd4 **b** 2.Be6# **A**  
 1...Bd6 2.Rxd6#  
 1...Bxd4 2.Sxf4#

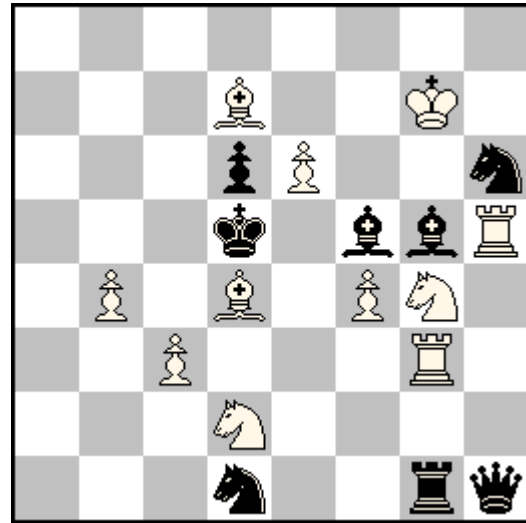
ZF-23-23

(DDR)

		a	b
	A	B	C
	B	C	A

### 227 - Ivan Kiss

1st-2nd Prize e.a. Pravda 1983-1984



#2

(11+8) C+

1.Bf6? **A** [2.c4#]  
 1...Bd3 **a** 2.Rxd3# **B**  
 1...Bxf6+ **b** 2.Sxf6# **C**  
 1...Qe4!

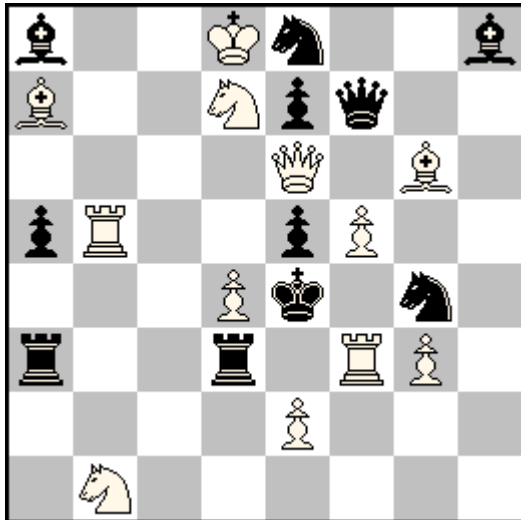
**1.Rd3!** **B** [2.c4#]  
 1...Bxd3 **a** 2.Sf6# **C**  
 1...Bf6+ **b** 2.Bxf6# **A**  
 1...Sb2,Sxc3,Se3 2.S(x)e3#

ZF-23-23

(AAR)

		a	b
A		B	C
B		C	A

**228 – Valerij Shanshin**  
3rd Prize Hlas l'udu 1992



#2 (12+11) C+

- 1.Qc4? [2.Sc5# **A**]  
 1...Rxf3 **a** 2.d5# **B**  
 1...Rxd4 **b** 2.Sd2# **C**  
 1...Qxc4 2.f6#  
 1...exd4!

- 1.d5!** **B** [2.Rf4#]  
 1...Rxf3 **a** 2.Sd2# **C**  
 1...Rd4 **b** 2.Sc5# **A**  
 1...Qxe6 2.fxex6#

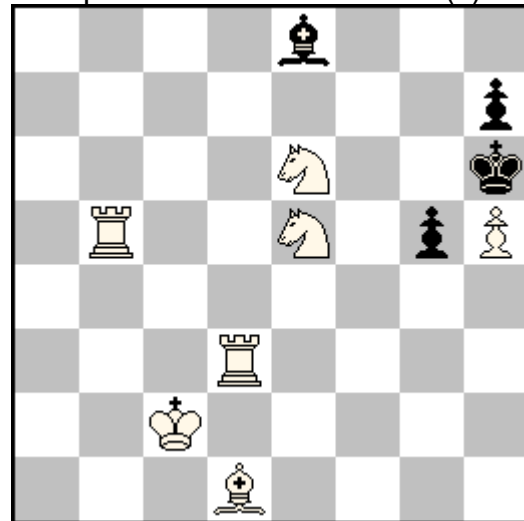
**ZF-23-23**  
(ADR)

	a	b
A	B	C
B	C	A

In the class **ZF-23-13** there is a single new-strategical theme - cyclical change of three functions (key, threat variation mate) for three white moves with single black defence – Djurašević cycle – shown in Table 12 and diagram **229**. The symbols change in cycle as well: key A is changed to key B, repeating as threat (yielding **P**), threat B is changed to threat C, repeating as mate after defence

a (yielding **D**) and mate C is changed to mate A that repeats as the key (yielding **A**), so that together we get the symbol (**PAD**).

**229 - Jacques Rotenberg & Jean-Marc Loustau & Michel Caillaud**  
Special Prize Phénix 1988 (v)



#2 (7+4) C+

- 1.hxg6 e.p.? **A** [2.Rh3# **B**]  
 1...Bxg6 **a** 2.Sg4# **C**  
 but en passant capture is illegal!

- 1.Rh3!** **B** [2.Sg4# **C**]  
 1...Bg6+ **a** 2.hxg6# **A**  
 1...Bxh5 2.Rxh5#

**ZF-23-13**  
(PAD)

	a
A	B
B	A

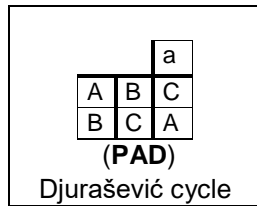


Table 12. Cyclical change of three white moves in function of key, threat and variation mate ZF-23-13.

(to be continued)

Juraj Brabec

(translation from SK to EN: Juraj Lörinc)

### Published recently: PAT A MAT 108

Issue No 108 of Slovak magazine appeared in June. You can download selection from it on the [dedicated webpage](#). The selection includes 26 pages out of 36 and contains:

- photos,
- originals
- 3 preliminary awards,
- information about Slovak solving championship,
- announcements.

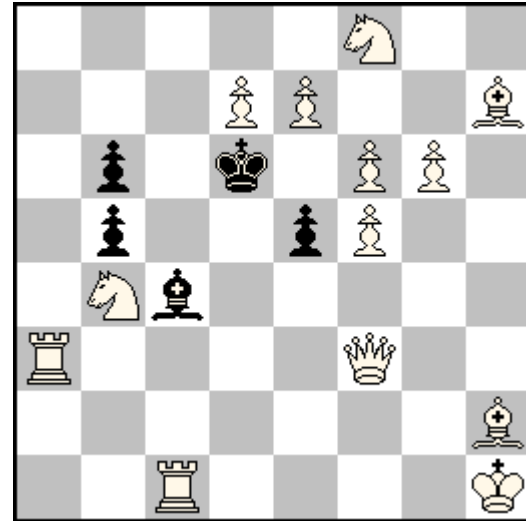
Other content is exclusive for PaM subscribers in the printed magazine only:

- theoretical article by Gerhard Maleika on one theme in stalemate twomovers,
- general selections.

**230** is selected from the Gerhard's article.

### 230 - Gerhard Maleika

PAT A MAT 2019



=2

(13+5) C+

#### 1.Rb3! zz

1...Bd3 2.Qd1=

1...Bd5 2.Rd3= (Qd1?)

1...Kc5 2.Bxe5= (Qd1?, Rd3?)

1...Kc7 2.d8=R= (Qd1?, Rd3?)

1...Bf1 2.Qxf1=

1...Be2 2.Qxe2=

1...Bxb3 2.Qxb3=

1...Be6 2.fxe6=

1...Bf7 2.gxf7=

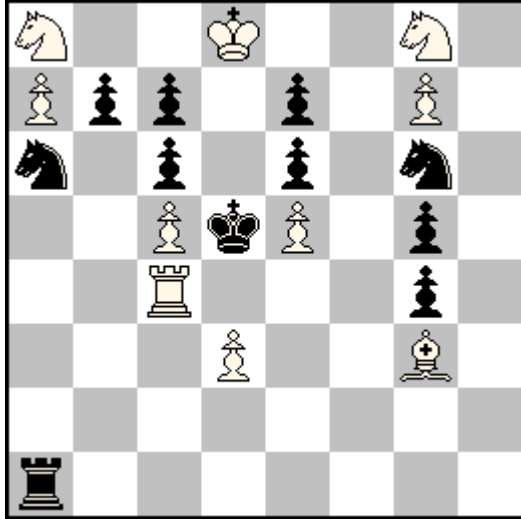
1...Bg8 2.Bxg8=

The main content is hidden in the first four variations, other being technical. Black bishop and black king fight with white linemovers, correcting the defence and employing advanced means (like pins and underpromotion) by both sides.

Gerhard Maleika is perhaps the most experienced expert on stalemate twomovers in the world and you might be interested in [his e-book Patt in 2 Zügen](#).

**231-233** are contained in the originals section.

**231 - Anatolij Stopochkin**  
PAT A MAT 2019



#6 (10+11) C+

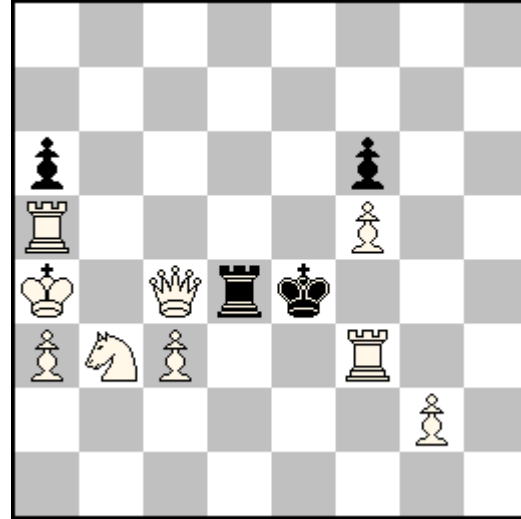
1.Sf6+? e×f6! and now  
 2.g8=S [3.S×f6#] Rf1 3.Sb6+ c×b6  
 4.a8=S [5.S×b6#] Sf4 5.Se7+ K×e5  
 6.Re4#, 4...Rf4!  
 or 2.Sb6+ c×b6 3.a8=S [4.S×b6#]  
 Rb1 4.g8=S [5.S×f6#] Sf4 5.Se7+ K×e5  
 6.Re4#, 3...Sf4!

**1.Sb6+!** c×b6 2.a8=S [3.S×b6#] Rb1  
 3.Sf6+ e×f6 4.g8=S [5.S×f6#] Sf4 5.Se7+  
 K×e5 6.Re4#  
 (2...Sf4 3.S×b6+ K×e5 4.Sd7+ Kd5,Ke5 5.S×e7#)

White has virtually 4 knights available for overcoming black defense. It is however necessary to deploy them in the correct order, otherwise black would be successful, mainly thanks to his ability to cut the line of Bg3 to e5 without sufficient compensation.

By the way, if you have decent moremover and you are looking for quick publication, there is still place for September or December issue of PaM and I am the section editor, the biannual competition is for years 2018-2019, i.e. closing soon.

**232 - Anatolij Stopochkin**  
PAT A MAT 2019



s#8\* (9+4) C+

1...R×c4#

**1.Rf1!** Ke3 2.S×d4 Kd2 3.Kb3 Ke3  
 4.Sc2+ Kd2 5.Ka2 K×c2 6.Rd5 a5 7.Ra1  
 a4 8.Qb3+ a×b3#

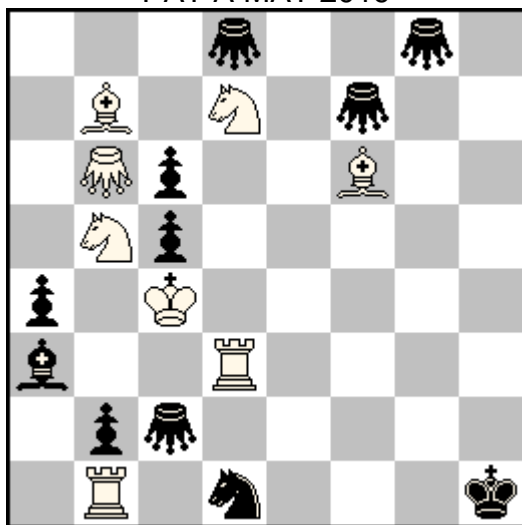
Another original by Anatolij **232** is chosen from the selfmate section. The set mate is unrecoverably destroyed in the 2nd move of solution by capture of the black rook, but fortunately White has enough time to construct a completely different mating picture with humble Pa6 checkmating. In this type of positions this is less usual scenario.

The author of the next problem **233**, is establishing himself as a specialist on reflex mates. See e.g. his column Reflexmate station in [Spanish magazine Problemas](#) (7 columns until July 2019 included).

This genre is rather underrepresented in spite of attractivity of even the simplest examples. White is often walking the narrow path between his ability to control black forces and his own obligation to

checkmate Black when possible. But even when checkmating Black does not come into equation, the combinations of White can be quite soft or surprising.

**233 - Linden Lyons**  
PAT A MAT 2019



r#2 (8+11) C+

= grasshopper

1...Bb4 2.Sxc5 Bc3#

**1.Sb8!** [2.Gd6 Gd5#]

1...Gg5 2.Be5 Gd5#

1...Ga5 2.Sa7 Gd5#

1...Ga8 2.Ba6 Gd5#

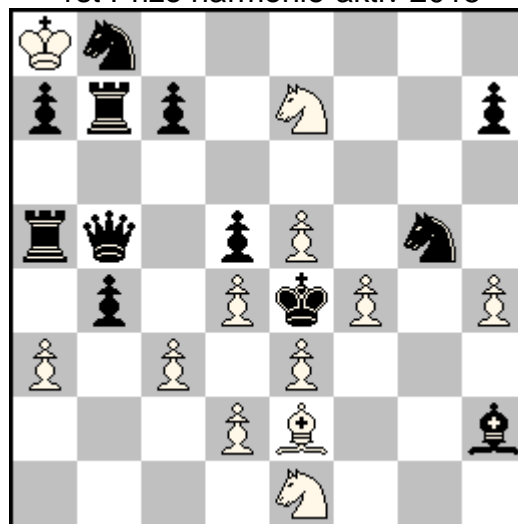
1...Gh8 2.Bd4 Gc3#

1...Gd2 2.Rd4 Gd5#

Having received earlier version of **233** from Linden, I have immediately felt there is potential for improvement of the position, either from economy point of view or in enriching the content. Saving some wood and making the single phase slightly better was indeed possible, but I failed to capitalize on the emerging ideas on changed play, either from set play or in the for of try. In the end, 233 was perhaps the best position found, with rich antibattery play. Maybe you can succeed where we both failed?

Next two problems **234** and **235** are chosen from among the moremovers selections.

**234 - Dieter Kutzborski**  
1st Prize harmonie-aktiv 2015



#11 (12+12) C+

1.hxg5? [2.Bf3#] Qxe2!

1.c4? [2.Bd3#] Qxc4? 2.Bg4 [3.Bf5#]

1...Rxa3!

**1.Bg4!** [2.Bf5#] Qd7 2.Sf5 [3.d3#] Qb5

3.Sh6 Qd7 4.e6 Qxe6 5.Sf5 Qa6 6.Se7

Qe6 7.Bd1 [8.Bc2#] b3 8.Be2 [9.Bd3#]

Qa6 9.c4 dxc4 10.hxg5 [11.Bf3#],

9...Qxc4 10.Bg4 [11.Bf5#]

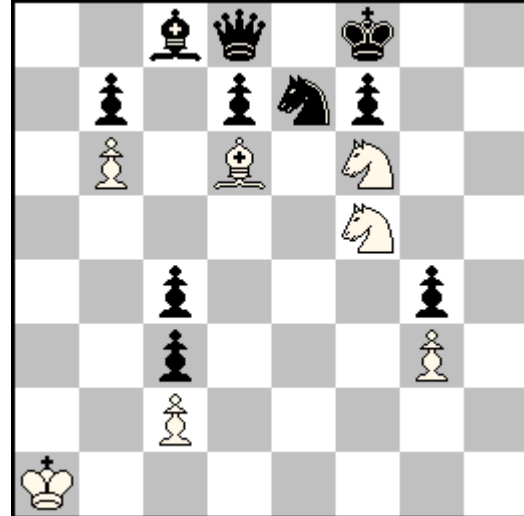
I have loved the play of **234** from the first sight, when I have played only through the solution in WinChloe database. But the amount of information I had available on this moremover has gradually risen:

- WinChloe gives only solution. It shows beautiful pendulum manoeuvres of white pieces against bQ gradually attaining the goal of closing a3-d3 and shifting bQ from b5 to a6 on the diagonal a6-e2.

- Then I have searched the old harmonie-aktiv issues to find out author's intention including tries in [issue 128](#) – see them above.
- And finally, the award by Hans Peter Rehm can be found in the [issue 134](#). His comment on the first prize begins by the following (Google Translator result from German to English<sup>2</sup>): „The solution discussion is insufficient and should therefore be submitted here.“ And then describes in detail not only solution, but also logical grounding and succession of plans executed by White.

So there is always more to find out by studying deep composition than you can get by only playing through the solution. Although the latter can be more than satisfying, it can be worth investing the time and energy to analyze more and in this way get deeper understanding of the ideas shown.

**235 - Ingemar Lind & Indrek Aunver**  
3rd Prize TT Uppsala 2016



#12

(7+10) C+

**1.Ka2!** Qe8 2.Kb1 Qd8 3.Kc1 Qe8 4.Kd1 Qd8 5.Ke2 Qe8 6.Ke3 Qd8 7.Kf4 Qe8 8.Kg5 Qd8 9.Kh6 Qe8 10.Kh7 Qd8 11.Kh8 Q×b6,Qc7/Qe8 12.B×e7/Sh7#

Here the idea of white attack is fairly straightforward. As Black is limited to oscillations of bQ between d8 and e8 in order to guard e7, White can activate his king without much limitation. Well, the first move must be tempo due to 1.Kb1? Q×b6+! Then e3 is visited in the right moment too and after arrival of wK in the opposite corner, Black is in zugzwang as blocking e8 leads to Sh7#.

This moreover feels more like seriesmover as there are not many interactions between two sides and Black is very passive. Yet, march of wK from a1 to h8 is quite strong theme.

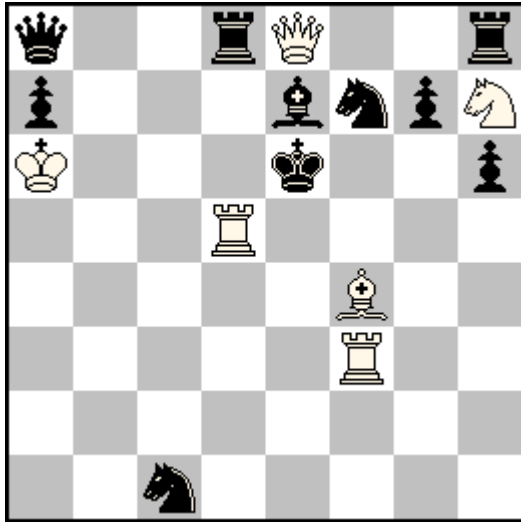
The trio of fairy twomovers **236-238** is selected from the fairy awards. **236** was included among three winners for 2016.

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<sup>2</sup> Original in German: „Die Lösungsbesprechung ist unzureichend und soll daher hier nachgereicht werden,“

**236 - Jean-Marc Loustau & Michel Caillaud**

1st-3rd Prize e.a. PAT A MAT 2016



#2 (6+10) C+

Antircirce  
3 solutions

**1.Bg5!** [2.Rf6#]

1...Sxg5(Sb8)+ **a** 2.Qg8# **A**

1...Sd6 **b** 2.Re5# **B**

1...Se5 **c** 2.Rd6# **C**

**1.Bd6!** [2.Rf6#]

1...Sg5 **a** 2.Re5# **B**

1...Sxd6(Sb8)+ **b** 2.Qg8# **A**

1...Se5 **c** 2.Sg5# **D**

**1.Be5!** [2.Rf6#]

1...Sg5 **a** 2.Rd6# **C**

1...Sd6 **b** 2.Sg5# **D**

1...Sxe5(Sb8)+ **c** 2.Qg8# **A**

The new-strategical theme is strongly expressed by the form of three solutions, sometimes frowned upon. The MOV symbol and table are as follows:

Z-33-34

{(RR)Mmm-(RR)Mmm-(RR)Mmm}

		a	b	c
		A	B	C
		B	A	D
		C	D	A

This is a well-known carousel change with the same mate on the diagonal. What is the strategy used for motivating the change?

Firstly, due to blocked squares a8, d8, e8, h8, f7 and g7 Black cannot make any immediate capture and by departure of Bf4 White can threat 2.Rf6#.

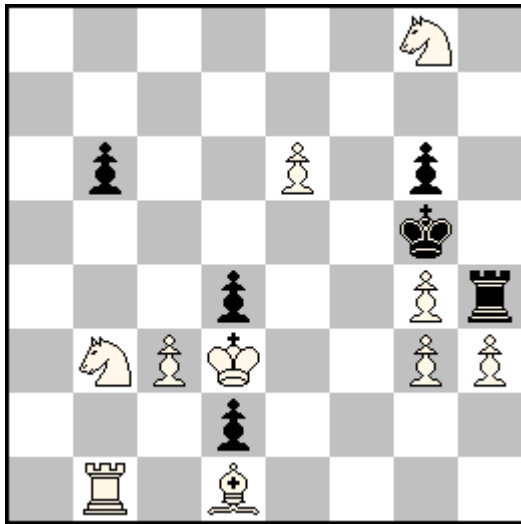
Departure of Sf7 defends by unblocking f6 for defence 2...gxf6(f7). But this unguards three potential mating squares d6 (2.Rd6#), e5 (2.Re5#) and g5 (2.Sg5#). If the black knight captures wB, then it is impossible for the knight to return to f7 and White can mate by 2.Qg8#. In all other cases two of three squares are blocked and White can checkmate by the only remaining of the three above.

It is important to consider why any move of Bf4 doesn't lead to solution. Indeed, if e.g. 1.Bc7? is tried, then 1...Sg5! is the refutation. White cannot mate by knight and two rook mates would unguard one of squares d6 or e5 as white bishop cannot guard due to Sc1. This underlines the need to either block one of squares e5, d6 by bishop or to prepare mate against defence 1...Sg5 in other way.

The position without white pawns is very nicely constructed – only six white pieces are needed for such a deep and rich content.

**237** showing popular tertiary threat correction was placed seventh in the same award.

**237 - Eugene Rosner**  
 2nd Honourable Mention  
 PAT A MAT 2016



#2 (10+6) C+  
 Equipollent Circe

1.Sb3~? [2.Rb5# **A**]  
 1...dxc3(b2)!

1.Sxd4(f5)? [2.Sf3# **B**]  
 (2.Rb5? **A**)  
 1...fxg4 2.Rb5# **A**  
 1...Rxh3(h2)!

**1.Sxd2(Rf1)!** [2.Se4# **C**]  
 (2.Rb5? **A**, 2.Sf3? **B**)  
 1...Rx d1 2.Rb5# **A**  
 1...Re1 2.Sf3# **B**  
 1...Rf4 2.gxf4(Re5)#  
 1...Rf3+ 2.Sxf3#

The motivation of the correction is as follows:

- Random move of Sb3 opens Rb1 to b5, threatening Rb5#, but Black can re-close b-file.
- The correction Sxd4(f5) opens the b-file, but at the same time closes the 5th rank. But it gives access wS access to f3, providing corrected threat, with rook mate reappearing when black pawn

leaves the 5th rank. Rh4 can unguard g4 and refute.

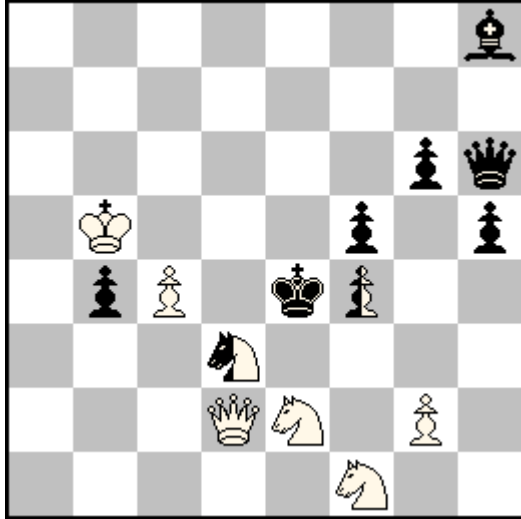
- Further correction Sxd4(f5) improves the previous motifs: opens b-file, but provides black guard to f5, gives wS access to f3, but provides black guard to f3, and additionally provides wS access to e4. Mates Rb5# and Sf3# reappear after defences of newly born rook.

I would say that **237** stands out among fairy TTCs thanks to rather limited number of necessary officers.

The last diagram **238** was included in the fairy award for the following year 2017, getting prize with only 2 neutral pieces present on the diagram and no other fairy elements.



**238 - Igor Kochulov**  
3rd Prize PAT A MAT 2017



#2

(6+7+2) C+

1...nSd3~ 2.Qd5#  
1...nSxf4! 2.Qe3#

**1.nSxf4!** [2.Qe3#]  
1...nSf4~ 2.Qd5#  
1...nSd3! 2.Sfg3#  
1...Qxf4 2.Qd5#  
1...Bd4 2.Qxd4#  
1...Ke5 2.Qd4#

In the set play, random move of neutral knight allows Qd5# and the correction removing nPf4 allows Qe3#.

The key of solution is exactly the correcting move, obviously threatening Qe3# and now again the random move of neutral knight allows again Qd5# and now nSd3 is a correction. It allows a new mate thanks to re-guarding of the flight provided by the key.

Rather pleasant twomover, even if the motivation is not very complicated.

Finally, I would like to let you know that there are further two problems published in PaM 108 that will be subject of short articles in the upcoming issues as there are some stories behind... so stay tuned.

Juraj Lörinc

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