

In this issue

In the first article you can find diverse set of problems with two thematical phases.

Announcement of J. Brabec 80 JT C 31.12.2018 was recently published. It includes 3 official examples, they are commented here, but also 5 further relevant problems are shown. I sincerely hope I will receive many interesting entries for the tourney (as I am the director).

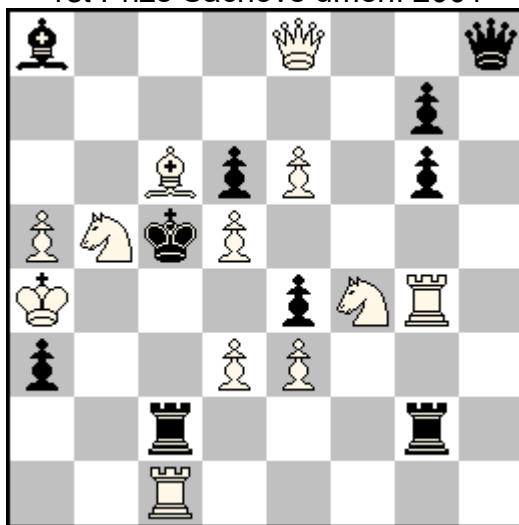
Juraj Lörinc

Selections 2

This time I have selected a handful of diagrams with play in two phases. Not surprisingly, quite a few of them show some cycle between two phases. But at least the first one can show something unexpected.

9 - Karol Mlynka

1st Prize Šachové umění 2001



#2

(12+10) C+

1.Kb3? [2.d4#]
1...Rc3+ **A** 2.Rxc3#
1...exd3 **B** 2.Sxd3#
1...Bxc6 **C** 2.Qxc6#
1...Rgd2!

1.Sc3! [2.Sxe4#]
1...Rxc3 **B** 2.Rxc3#
1...exd3 **C** 2.Sxd3#
1...Bxc6+ **A** 2.Qxc6#

Just a brief inspection shows there is no change of play between phases, moreover, bold letters are given to defences only, in somehow cycled way. What does it mean?

Some of readers have surely understood the idea immediately after looking at the name over the diagram. Karol Mlynka is the inventor of the idea, back in 1966: cyclic change of defence motifs attached to the same defences. **9** shows less usual set of motifs and excludes the most common – easiest to use – motif of direct guarding. The motifs are namely:

A – checking,
B – capturing of the threat piece,
C – unguarding of flight by capture.

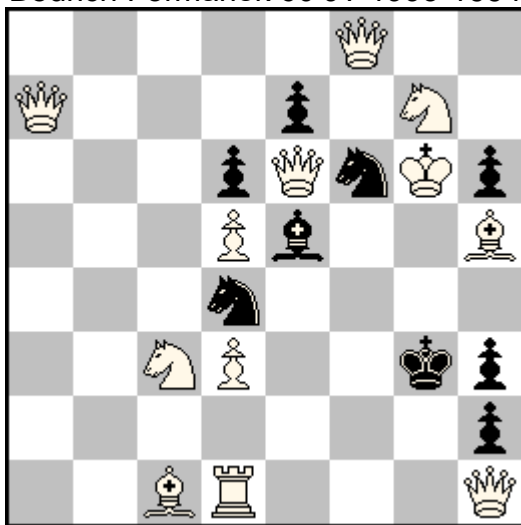
The cyclic change of defence motifs bears name of the inventor (Mlynka theme) and is a basic theme of the Slovak school that includes various changes of the similar nature.

10 is thematically more traditional work (showing 4-fold Lačný cycle), but using quite unconventional means.

10 – Zoltán Labai & Peter Gvozdják

2nd-3rd Prize e.a.

Bedrich Formánek 60 JT 1993-1994



#2 (12+9) C+

Yes, in this orthodox twomover you can find 4 white queens on the board.

- 1.Qa4? zz
- 1...Kf2 **a** 2.Se4# **A**
- 1...Sd~ **b** 2.Qf3# **B**
- 1...Kh4 **c** 2.Sf5# **C**
- 1...Sg~ **d** 2.Qg4# **D**
- 1...Sxh5!

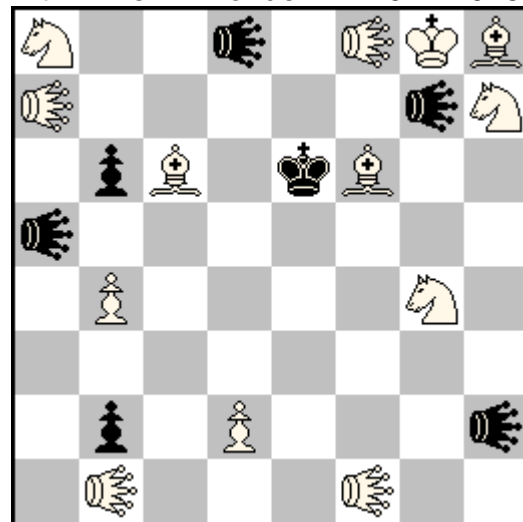
- 1.Qfxe7!** zz
- 1...Kf2 **a** 2.Qf3# **B**
- 1...Sd~ **b** 2.Sf5# **C**
- 1...Kh4 **c** 2.Qg4# **D**
- 1...Sg~ **d** 2.Se4# **A**
- 1...Bf4 2.Qe1#

The mechanism of **10** seems quite understandable. Ambush keys by two queens change lines opened by both black knights and used as a pin lines after flights f2 and h4. Moreover knight moves unguard mating squares e4, f3, f5 and g4. Altogether the mobility of all queens is well used. But is this worth a prize in a tourney?

This question obviously has different answer when one get the information that tourney Formánek 60 was dedicated to orthodox #2 with promoted force. And then, would you consider this for a prize if it used for instance 4 leos instead of queens, in fairy #2? **11** is a good example for comparison, appearing about 20 years later.

11 – Jean-Marc Loustau

4th Prize D. Blondel MT 2014-2015



#2 4+4 locust (12+9) C+

- 1.Be7? [2.LOxb2-b3#]
- 1...LOxd2-c2 **a** 2.Sc7# **A**
- 1...LOxd2-d1 **b** 2.LOxg7-h6# **B**
- 1...LOxb4-c3 **c** 2.Sg5# **C**
- 1...LOxg4-g3 **d** 2.LOxd8-c8# **D**
- 1...LOxe7-f6!

1.Be5! [2.LO×b2-b3#]

1...LO×d2-c2 **a** 2.LO×g7-h6# **B**

1...LO×d2-d1 **b** 2.Sg5# **C**

1...LO×b4-c3 **c** 2.LO×d8-c8# **D**

1...LO×g4-g3 **d** 2.Sc7# **A**

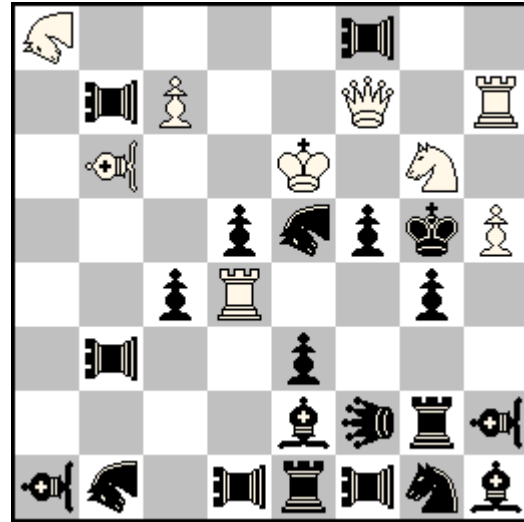
Both keys add the guard on f5 and thus threat LO×b2-b3#. The difference is in the lines guarding directly c7 and g5 as well as ability of locusts to guard locust checkmates from h6 and c8 – either in classic way between locust and king or in locust way just behind the king. Again 4-fold Lačný cycle with heavy use of locusts, symmetry (center of symmetry is bK) and even promoted orthodox pieces. I would like to note, however, that once you cross the bridge to the realm of fairies, sticking to limited orthodox set of pieces does not make sense in my opinion. So this was only note, not any kind of criticism.

12 is an example of fairy twomover showing very difficult cyclic theme in a classic form and a very good approach from the viewpoint of economy of fairy means – only four the most usual kinds of lions are used.

12 – Reto Aschwanden

dedicated to Peter Gvozdjak


2nd Prize Die Schwalbe 2009




#2

(9+21) C+

 = nightrider lion

 = bishop lion

 = lion

 = rook lion

1.Rf4? **B** [2.K×d5# **C**]

1...Bd3 **a** 2.Kd6# **D**

1...Rg3 **b** 2.K×e5# **E**

1...c3 **c** 2.Qf6# **F**

1...Bf3 **d** 2.Q×f5# **G**

1...Lld4 **e** 2.BL×e3# **A**

1...Lld2!

1.BL×e3! **A** [2.Rf4# **B**]

1...Bd3 **a** 2.K×d5# **C**

1...Rg3 **b** 2.Kd6# **D**

1...c3 **c** 2.K×e5# **E**

1...Bf3 **d** 2.Qf6# **F**

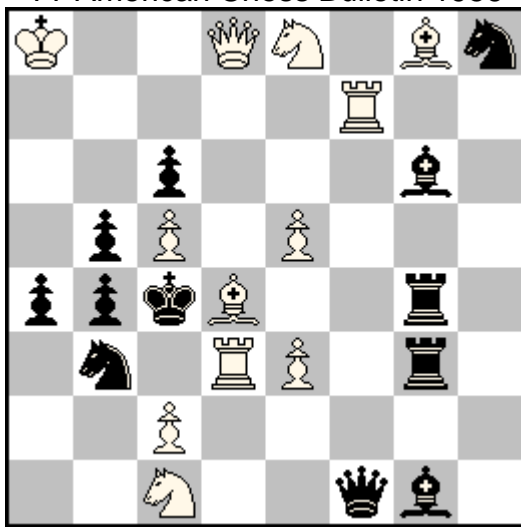
1...Ll×d4 **e** 2.Q×f5# **G**

As you can easily compute yourself, it is a cyclic change of key, threat and mates after five defences in two phases, in the Cyclone terminology – Djurašević cycle 7-1. Note the move Rf4 is in functions of key and threat, it uses well known trick of moving from hurdle position in diagram to another hurdle position. Three other

mates are given by the royal battery and this constructional trick saves some material. Do you mind there are 21 black pieces used?

Let's move on to the longer problems. **13** is an orthodox threemover with very visible theme. Again a lot of pieces (24) were needed to show a chosen theme.

13 – Robin C. O. Matthews
 3rd Prize
 TT American Chess Bulletin 1956



#3 (12+12) C+

1...Qxd3 2.Rf5+ ~ 3.cxd3#
 1...Sxd4 2.Rf4+ ~ 3.Qxd4#
 1...Rxd4 2.cxb3+ ~ 3.Qxd4#
 1...Bxd3 2.Rxf1+ Rxg8 3.cxd3 #

1.e4! [2.Sd6#]
 1...Qxd3 2.Rf3+ ~ 3.cxd3#
 1...Sxd4 2.Rf2+ ~ 3.Q(x)d4#
 1...Bxd4 2.cxb3+ ~ 3.Qxd4#
 1...Rxd3 2.Rxf1+ ~ 3.cxd3#
 1...~xe4 2.Qd5+ ~/Kxd5 3.Sd6/Rd7#
 1...Qf6 2.Rxf6+ ~ 3.Sd6#

In the diagram position, white pieces on d3 and d4 can be captured by two black pieces each. Captures by queen and knight lead to variations with battery play

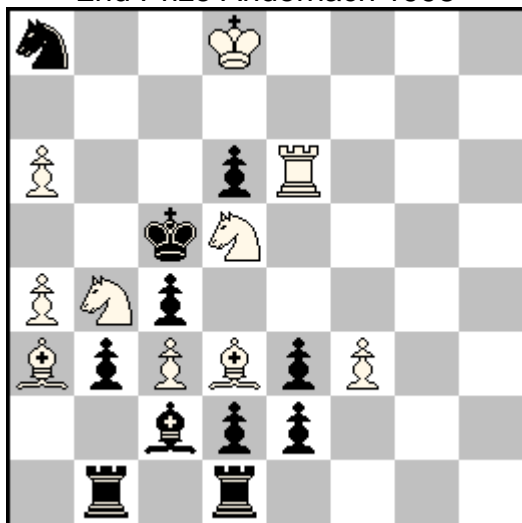
of Rf7, cutting the bishop and rook lines to the squares d3 and d4. The other black captures lead to captures of thematic knight and queen.

The key switches black lines to d3 and d4, so that we have some important changes in the play, although the strategy remains the same. Battery check variations after 1...Qxd3 and 1...Sxd4 are changed, while continuations 2.cxb3+ and 2.Rxf1+ are transferred. The resulting symbolic description is Z-24-66.

It is interesting to learn the the author himself considered the position not fully satisfactory due to the fact that 2.cxb3+ was not a battery check (in R.C.O. Matthews: Mostly Threemovers, p. 38).

The following threemover is of completely different style (no surprise, as it is fairy and with twin).

**14 – Hans Peter Rehm & Markus Ott
& Thomas Maeder**
2nd Prize Andernach 1998



#3 (10+11) C+

- a) Andernach
b) Anti-Andernach

a) **1.Be4!** [2.Sd3+ **A** Kc6 3.Se5#]
1...Bd3 **a** 2.Sc2+ **B** Kc6 3.Sd4#

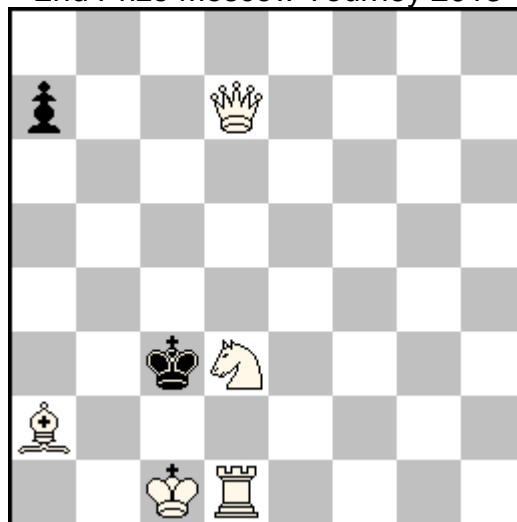
b) **1.Kd7!** [2.Sxc2+ **B** Kxd5 3.Sxe3#]
1...Bxd3 **a** 2.Sxd3+ **A** Kxd5 3.Rxd6#

Sb4 jumping away would provide two flights, d5 and c6. Thus White in both keys guards one of two squares and threat employs Siers battery. It is chosen in a way to allow also the mating move by knight, according to the fairy condition. In a) white knight must avoid captures, in b) white moves must capture.

After the dust settles, we can find the Le Grand theme between two solutions. Obviously, the mechanism based on captures is not particularly subtle, but it is still well done.

Of course, the matters can be much more simple, as in the orthodox selfmate **15**.

15 – Andrej Selivanov
2nd Prize Moscow Tourney 2013



s#5 (5+2) C+

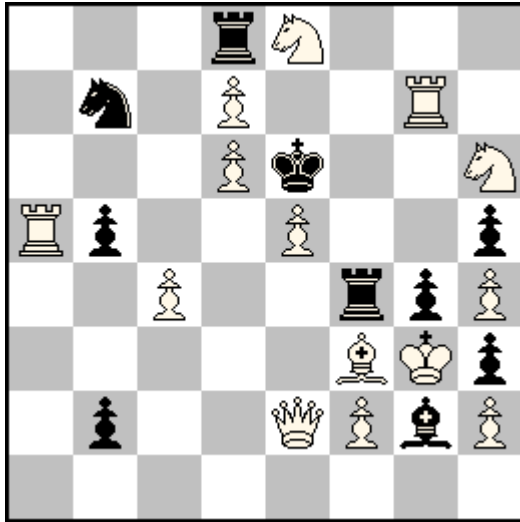
1.Qe6? zz
1...a6 2.Qb6 a5 3.Se5 a4 4.Bb1 a3
5.Qb2+ axb2#
1...a5 2.Qe3 a4 3.Kb1 a3 4.Ka1 Kc2
5.Sb2 axb2#
1...Kd4!

1.Kb1! zz
1...a6 2.Qa4 a5 3.Sb4 axb4 4.Kc1 b3
5.Bb1 b2#
1...a5 2.Qa7 a4 3.Qe3 a3 4.Ka1 Kc2
5.Sb2 axb2#

This simple position, miniature with single black pawn, shows change of two 2nd moves. Obviously, the means are basic, but the result is noteworthy nevertheless. Especially variation following 1...a6 is completely changed, with different paths of the black pawn.

Finally, we have here a short selfmate **16** with fairy condition Sentinelles.

16 – Frank Richter
2nd Honourable Mention
Wola Gulowska 2004



s#2 (14+10) C+
Sentinelles

1...Rxd7 2.Rg6(+g7)+ Rf6(+f4)#
1...bxc4 2.Qxc4(+e2)+ Rxc4(+f4)#
1...Sxd6(+b7) 2.exd6+ Re4(+f4)#

1.Sf5(+h6)! [2.Sd4+ Rxd4(+f4)#]
1...Rxd7 2.Se7(+f5)+ Rxf5(+f4)#
1...bxc4 2.Se3(+f5)+ Rxf5(+f4)#
1...Sxd6(+b7) 2.Sfxd6(+f5)+ Rxf5(+f4)#
1...Kxf5(+e6) 2.Qe4+ Rxe4(+f4)#

Obviously, any more of Rf4 checkmates White due to the appearance of a black pawn guarded by the departing rook. Three black moves in the set play allow White to attack with checkmates by bR moving to different squares.

Then the key gives flight to bK and threats simple check Sd4+ - no pawn rebirth on f5 due to the presence of 8 white pawns on the board after the key. This provides also the defence motif – three black defences from the set play capture white pawns, meaning that the threat check would be lethal doublecheck. But then any jump of Sf5 might force 2...Rxf5(+f4)#. Only if the knight had the safe square. Well, each defence provides one – by blocking, line opening and unblocking by annihilation. The additional flight variation takes advantage of bP born on e6.

In the comments I have pointed different directions and various elements that might be worth of further exploration. Is there anything of specific interest for you? Let me know if there is.

Juraj Lörinc

**Announcement of Brabec 80 JT
C 31.12.2018**

Slovak Organization for Chess Composition (SOKŠ) announces international jubilee tourney on the occasion of the 80th birthday of Juraj Brabec (26.5.2018). The tourney is announced for #2 with changes (new-strategical twomovers) employing at least one „oblique grasshopper“, differing from the ordinary grasshoppers by the fact that they turn direction of their move in the following way:

- moose by 45°,

- eagle by 90°,
- sparrow by 135° and
- and hamster by 180°.

Utilization of other fairy elements is allowed; the tourney will be judged by jubilee Juraj Brabec.

The entries should be sent by e-mail to the address of tourney director Juraj Lörinc (juraj.lorinc@gmail.com) until 31.12.2018.

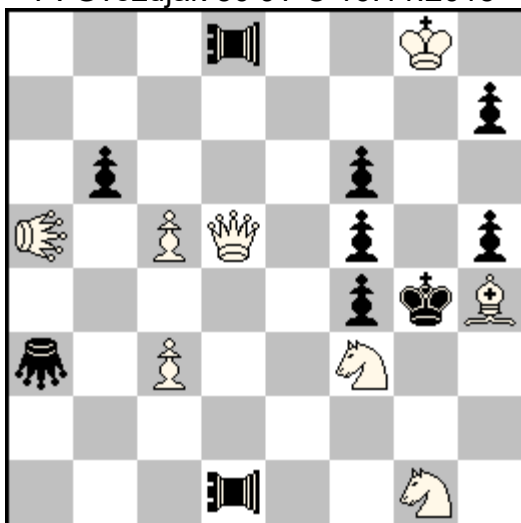
Examples with animated diagrams and announcement in pdf format you can find on SOKŠ web site: <https://soks.sk/juraj-brabec-80-jt-c-31-12-2018/>.

Examples for Brabec 80 JT

The official announcement gives 3 examples, all quite fine twomovers. Additionally, I have decided to comment on 5 further twomovers using oblique grasshoppers to discuss briefly their possibilities.

17 is the first official example that got HM in a fairly strong jubilee tourney dedicated to problems showing Rice cycle.

17 - Juraj Brabec
3rd Honourable Mention
P. Gvozdják 50 JT C 16.11.2015



#2 (8+10) C+

♙ = grasshopper
♖ = pao, ♙ = moose
3 solutions

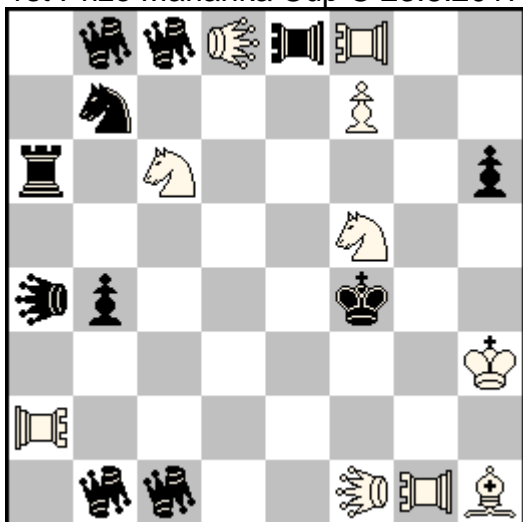
The cycle is easily seen from the tabulated form of solution. The same two defences are followed by three different mates changing cyclically over three phases. The play is perfectly using bent lines of white moose – not only it can attack bK from the same squares d3 and d6, from which bG can attack checking lines of wQ from g2 and g7. But crucially it allows battery mate from the diagram square a5. Whole change is motivated by presence/absence of hurdles/obstacles on the d-file, perfectly cooperating with essential property of paos – different moves with and without captures.

The second official example **18** shows Cyclone theme too, namely 4-fold Lačný cycle and besides very handy pao it uses full set of pieces thematical for Brabec áé JT. It is no surprise as Marianka Cup 2017 was dedicated to the same pieces, except that they could be used with any stipulation. There were 3 twomovers included in the award ([available here](#)) and 18 was the best rated by the judge (again Juraj Brabec).

	th.	1...Gd6 a	1...Gd3 b
1.Qd7!	2.Qg7#	2.Md3# A	2.c×b6# B
1.Qd2!	2.Qg2#	2.c×b6# B	2.Md6# C
1.Qf7!	2.Qg7#	2.M×d6# C	2.M×d3# A

18 - Michel Caillaud

1st Prize Marianka Cup C 23.8.2017



#2 (10+11) C+

♁♁ = eagle, ♁ = moose

♁♁ = pao, ♁ = sparrow, ♁ = hamster

- 1...He3 **a** 2.Sg3# **A**
- 1...He4 **b** 2.fxe8=SP# **B**
- 1...He5 **c** 2.fxe8=EA# **C**
- 1...He6 **d** 2.fxe8=M# **D**

1.Sc4! [2.Se2#]

- 1...He3 **a** 2.fxe8=SP# **B**
- 1...He4 **b** 2.fxe8=EA# **C**
- 1...He5 **c** 2.fxe8=M# **D**
- 1...He6 **d** 2.Sg3# **A**
- 1...Re6 2.Sxe6#

The cyclic change is shown in classical form set – solution. The mates with promotion to SP, EA and M are transferred based on the different needs in set play (where guard of PAf8 on f5 must be replaced) vs. solution (where double check is needed to cope with guard of Ra6 and EAa4 on f-file).

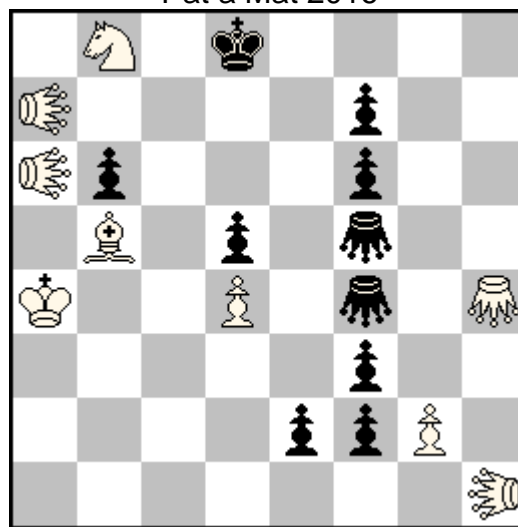
The remaining checkmate Sg3# is skilfully arranged to have rich motivation. In set play Sf5 not only guards e3, but also acts as a hurdle for EAf1 guarding g5 – that is why there is only one correct battery move by knight, activating

antibattery g1-g5. After the key, Md8 guards e3 using Sd4 as hurdle, but on the other hand after 1...He6 (when doublecheck with promotion is impossible and EAa4 would still guard f-file) only checkmate with Sf5 opening the battery could work.

The third official example **19** is not Cyclone one, yet quite modern as well.

19 - Juraj Brabec

Pat a Mat 2016



#2 (9+10) C+

♁♁ = grasshopper

♁ = leo, ♁ = moose

	th.	1...Gc4	1...Gc5
		a	b
1.LEh2?	2.Mc7# A	2.LEc7# B	!
1.LEh3?	2.Mc8# C	!	2.LEc8# D
1.LEc1!	2.LEc7# B 2.LEc8# D	2.Mc7# A	2.Mc8# C

Formally, thanks to the double threat in the solution we see here doubled Le Grand theme as well as Hannelius theme. But as usual, the motivation is the

key to understanding the real quality of alphabetical themes.

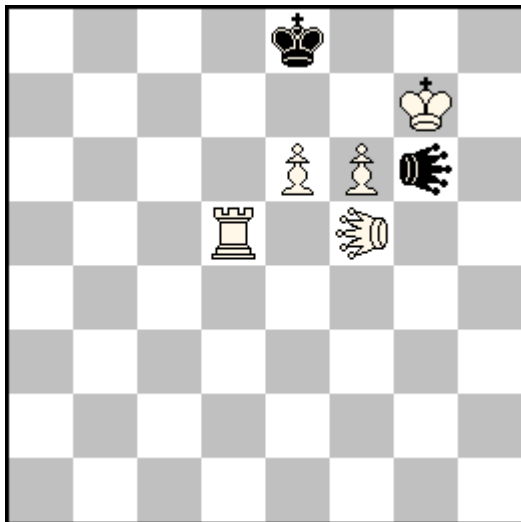
Two white moose on a-file could fire reciprocal antibatteries: Mc8+ for a6-c8-d8 line and Mc7+ for a7-c7-d8 line. This however requires placing additional guard on c8 and c7 respectively. This is done by tries keys as well defences in the solution. The other way of checkmating is simple moving LE to c7 or c8. This is possible in the solution from c1 in threats and in tries after respective line openings.

Effective use of available means is underlined by pure dual avoidance in the solution, when grasshoppers arriving on the c-file place guards on a6 and a7.

Now let's see a few more twomovers using the pieces thematical for Brabec 80 JT. **20** is perhaps the lightest reasonable example.

20 - Michael Barth

5th Commendation harmonie 1998



#2 (5+2) C+

♖ = lion, ♘ = moose

1.Rd7? **A** [2.f7# **B**]
 1...Me5 2.Llb5# **C**
 1...Md8 2.Re7#
 1...Mh8!

1.Llb5! C [2.Rd7# **A**]

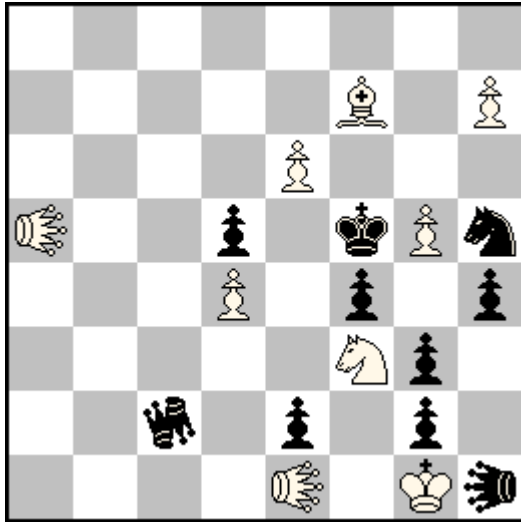
1...Me7 2.f7# **B**

1...Md8 2.Lle5#

Don't be fooled by letters – this is not a Cyclone theme, i.e. no Djurašević cycle here. The key difference is in the black defences, they ones with letter mates are not the same in try and solution. Yet from the viewpoint of move function changes the problem is very interesting for the miniature. White R and LI act in a well known antibattery mechanism that transfers move Rd7 from role of key to threat in an irreversible way. The role of black moose is far from trivial; in both phases it manages to defend against threat by no fewer than 2 different ways, leading to pseudo-Djurašević with repeated white moves and changed different mates after 1...Md8. If you would look for some instructive miniature for moose, you needn't search anything else (if lion is fine for you).

21 provides an interesting comparison with **18**. Both show some Cyclone theme, both incorporate promotions to oblique grasshoppers (**18** in checkmates, **21** in keys) and both of them have won a tourney dedicated to such pieces. Yet they are very different, proving the existence of enormous space of ideas waiting to be discovered.

21 - Sven Trommler
 1st Prize 65th TT feenschach
 C 30.11.2011



#2 (9+10) C+
 ♖ = eagle, ♗ = moose, ♘ = sparrow

Obviously, the difference is not so big, as we in both cases talk about the same pieces acting vertically from promotion squares. But the scenarios employing this effect are completely different and in my view it also hints the possibility of other interpretations.

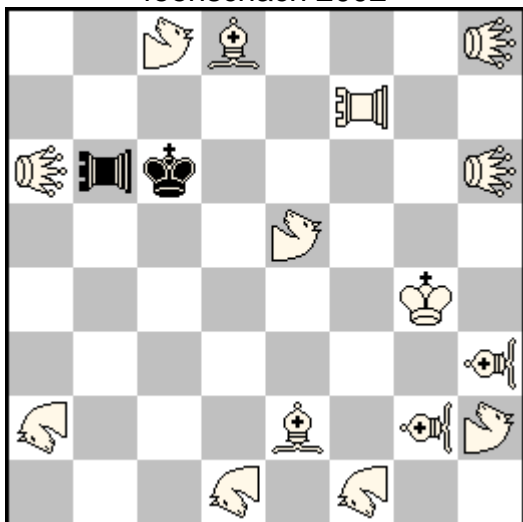
Older **22** shows an alphabetical theme too, but not from the Cyclone family. Moreover the menagerie on the board can raise questions about necessity of moose use. I would say it is quite important as is less usual root(25)-leaper, combining two leapers with move exactly 5 squares long; it is (0,5)-leaper + (3,4)-leaper.

	th.	1...Sg7 a	!
1.h8=M?	2.Ma6# A	2.Bg6# B	1...Md3!
1.h8=SP?	2.Bg6# B	2.S×h4# C	1...EAh3!
1.h8=EA!	2.S×h4# C	2.Ma6# A	

Three checkmates 2.Ma6#, 2.Bg6# and 2.S×h4# need additional guards on g4, g6 and g5, respectively. These are provided by keys using hurdle Sh5 and after knight's departure using hurdle Ph4 (after 1.h8=SP? and 1.h8=EA!) as well as skilfully arranged additional guard based on arrival on g7.

Have you noticed the crucial constructional difference between **18** and **21**? In **18** the checkmate was chosen in a way to attack always the same square in each phase, based on the different positions of the hurdle on e-file. In **21** hurdle is always on h5 in threat, but guarded square is different.

22 - Juraj Lörinc
feenschach 2002



#2 (15+2) C+
 = kangaroo, = moose
 = vao, = root(25)-leaper
 = nightrider-hopper

1.R25a7? zz
 1...Me8 a, Kb7 b 2.R25e4# A
 1...Kd5!

1.Kf5? zz
 1...Me8 a, Kb7 b 2.Me4# B
 1...Kd5!

1.R25g5? zz
 1...Me8 a 2.Bf3# C
 1...Kb7 b 2.Kf3# D
 1...Kd5! c

1.R25h4? zz
 1...Kd5 c 2.Bf3# C
 1...Me8 a 2.Kf3# D
 1...Kb7! b

1.R25dd6! zz
 1...Kb7 b 2.Bf3# C
 1...Kd5 c 2.Kf3# D
 1...Me8 a 2.NHe4# E

White would like to checkmate using antibattery on the long diagonal, taking

into account bK's flights b7 and d5. Of course (and this is the key for use of moose from motivation point of view), also Mb6 guards long diagonal over bK. Any move of bK remove this guard, this is something possible thanks specifically due to moose move geometry and mechanics.

Two initial tries with antibattery checkmates to e4 show that especially square d4 must be somehow dealt with. This is possible if antibattery mating moves are played to f3, with indirect antibattery Nhh2-f3-d4. But two checks of this kind, Bf3+ and Kf3+ remove guards from parallel diagonals, making 6 squares a6, b5, c4, c8, d7 and e6 potentiall accessible to bK.

That is why root(25)-leaper from d1 is called into action. It guards directly b5 and c8 from g5 (the 3rd try), then c4 and d7 from h4 (the 4th try). The solution works differently: R25d6 is a hurdle for KAA6 and Kah6 guarding e6 and a6, respectively.

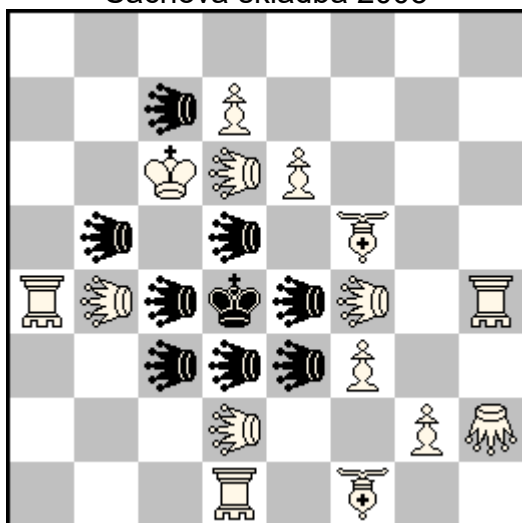
Of course, solution shows one additional checkmate. If bM unguards the diagonal, White uses a hurdle on d6 for a third time for 2.NHe4#.

Formally, phases 3, 4 and 5 show cyclical transference of 2 mates in three phases, Z-32-32, but as usual, the mechanism is the key for assessment of quality. In my opinion all five (very different) types of fairy pieces are useful and working together.

(Btw, also the piece count 15+2 is quite unusual, but somehow it clicks just fine.)

The final two selected two movers show some possibilities of hamster, who is perhaps the most unwieldy piece of the thematic quartet. Strictly speaking, **23** is not thematic for Brabec 80 JT as it does not include any change of play, but it shows one possible use for hamsters even for new-strategical twomovers.

23 - Karol Mlynka
Šachová skladba 2005



#2 (15+9) C+
♗ = bishopper, ♖ = rookhopper
♞ = grasshopper, ♞♞ = hamster

- 1.Hdc5? zz, 1...Hd6!
- 1.d8=RH? zz, 1...Hbc5!
- 1.d8=BH? zz, 1...Hdc5!

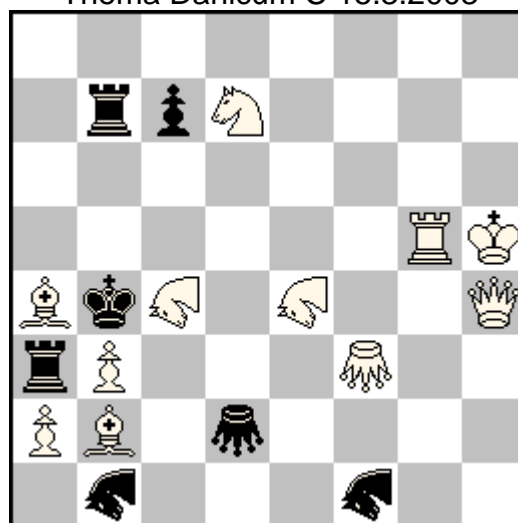
- 1.d8=G!** zz
- 1...Hee5 2.He4#
- 1...He2 2.Hd3#
- 1...Hdc5 2.Hd5#
- 1...Hde5 2.Gf2#
- 1...Hcc5 2.Hc4#
- 1...Hbc5 2.Gb6#

It is important to underline, especially in zugzwang positions, that null moves should be usually strictly prohibited for hamsters (otherwise it would be almost impossible to force some play). It is a standard Popeye behaviour.

So what we see here? Besides tries (explaining why some particular moves do not work) you can see the interplay between hamsters and white grasshopper family already aimed at bK.

The mobility of hamsters is severely limited by lack of useful „hurdles“. So it is possible to create complex structures of pieces involving hamsters that actually cannot run away wildly, but can be precisely controlled. Do you have any idea of this kind? **24** has one possible approach.

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Prize New Year Tourney
Thema Danicum C 15.3.2003



#2 (11+7) C+
♞♞ = hamster
♞♞ = grasshopper

- 1.Hec6? [2.He2#]
- 1...Ga5+ 2.H4c5#
- 1...Hfd3 2.Bc3#
- 1...Hc1 2.Hc2#
- 1...Hf2!

- 1.Hcc6!** [2.Hc2#]
- 1...Ga5+ 2.Hed5#
- 1...Hbd3 2.Bc3#
- 1...He1 2.He2#
- (1...G~ 2.Qe1#, 1...Rb5 2.Rxb5#)

The half-battery on the 4th rank has to be fired, to be able to cope with unprovided check 1...Ga5+. Keys to c6 provide „hurdle“ for crosschecks to the 5th rank, employing selfblock on a5 (theme B2 due to closing of g5-a5). Checkmate 2.Bc3# follows two different defences to d3 - different hamsters play there – this is pure mate transference. And finally there is the radical change of the third variation – no, there is no pseudo-Le Grand as again different white hamsters play to c2 and e2 in threats and after defences on the 1st rank.

Altogether it symbolically a change Z-23-55 – one mate changed, one transferred and one variation changed completely. The play is typical for hamsters, but the unprovided check is regrettable.

At the end of this exposé I would like to wish you a good luck in preparations of submissions for J. Brabec 80 JT. Juraj deserves a successful jubilee tourney (again).

Juraj Lörinc

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