CONFLICTIO

No 9
21.10.2018

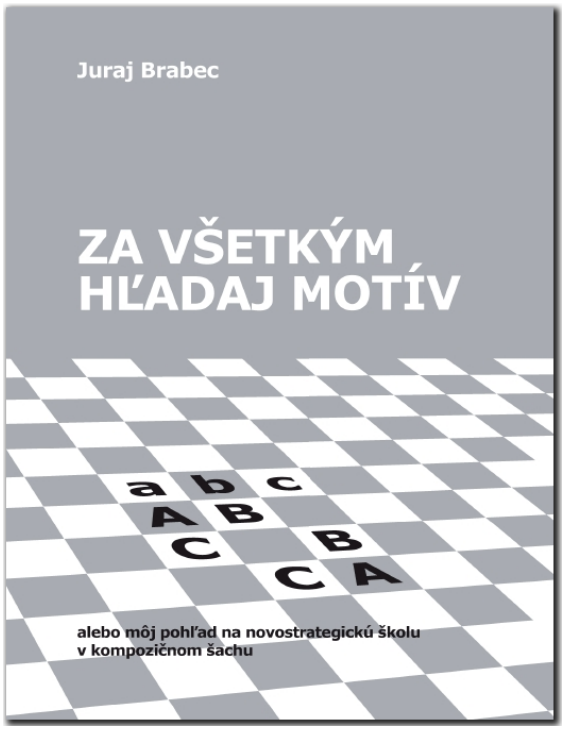
In this issue

A new book on twomovers with changes has appeared this summer. It is written by Juraj Brabec and I could not resist writing a review in hope it might motivate some foreign twomover enthusiasts to buy it despite Slovak language used throughout. The reason is easy to find from the review: in my view it is very important theoretical work deserving wider knowledge. Then we have a new issue of Pat a Mat out, so I quote a few diagrams from the magazine.

Juraj Lörinc

Look for motivation behind everything

(review of the book)



Slovak composer and theorist of new-strategical school[1] IM Juraj Brabec has finally published his magnum opus, the book *Za všetkým hľadaj motív*. The title of the review can be considered an English translation of the book title. And it immediately points on multiple levels to the richness and difficulties of the area studied.

Thematical area of changes is often accused of formalism. The authors are said to concentrate too much on the algebraic description of the themes shown in their works. But almost anyone working in the style of new-strategical school could retort that behind every formal there has to be a motivation, and this is actually often more important than tables or patterns accompanying solutions. This is in my view the main reason for choice of the book name. Look for motivation behind everything.

[1] The new-strategical school concentrates on problems (not only twomovers) with all kinds of changes in the play – change of mates, transferences, change of move functions and change of motivations of moves between phases of play.

Then, the book is to a considerable degree concentrating on the systematism in the description of the content. There are multiple ways how to describe formal new-strategical content of the composition with change of play. Perhaps the best known is Z-system invented by Bedrich Formánek already in 1964. Juraj underlines the fact that Z-system has hugely boosted the area new-strategical twomover as very handy tool.

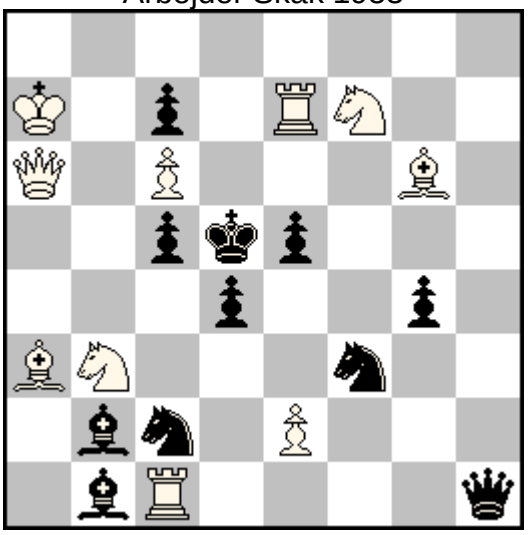
Yet Z-system is ambiguous, so that different changes can be assigned the same Z-code. Here starts the original theoretical contribution of Juraj that invented more precise (and obviously more complicated) MOV-system for description of formal themes, still without change of functions. E.g. (without going into detail) there are 5 fundamentally different change under sign Z-23-44, that have signs (RR)V, (RM)O, (RRV), (RO)M and (RVM) in the MOV-system. I think it is worth deeper study for anyone wishing to understand the described formalism.

The matters become even more complicated with more phases. Believe it or not, there are 26(!) fundamentally different themes hidden behind seemingly simple Z-code Z-32-44. I welcome skipping some details as readers would be probably lost here.

This theory would be good for nothing if it was not illustrated by actual compositions. Despite usability of theory to all compositions with changes (#2, #3, even #n, s#, r#, …), the book uses only twomover examples, perhaps for the sake of clarity. Both orthodox and fairy twomovers are presented, usually the former, but often also the latter. The reason is, in my view, that Juraj really does look behind the formal theme and seeks to show various possible motivations, with fairy chess obviously offering much wider possibilities.

So, the various changes of play are illustrated by 159 twomovers, showing the most basic as well as extremely complicated changes. This is a strong point of the book that can be informative even to reader without understanding of Slovak language. The diagrams and solutions are accompanied by solutions with thematical elements indicated by letters, with Z-codes and MOV-codes as well as tables of moves. Interested reader can infer a lot from this rich information, and obviously can enjoy diagrams. I have selected diagrams 65 and 151 from this part, i.e. **103** and **104** here.

103 - Jan Beszczyński
Arbejder Skak 1953



#2 (10+11) C+

1…Sc2~ **a** 2.R×c5# **A**
1…Sf3~ **b** 2.R×e5# **B**
1…e4 **c** 2.B×e4# **C**
1…c4 **d** 2.Qb5# **D**
1…d3 **e** 2.e4# **E**

1.S×d4! [2.Rd7#]
1…Sc×d4 **f** 2.R×c5# **A**
1…Sf×d4 **g** 2.R×e5# **B**
1…e×d4 **h** 2.Be4# **C**
1…c×d4 **i** 2.Qb5# **D**
1…B×d4 **j** 2.e4# **E**
1…K×d4 2.Qd3#

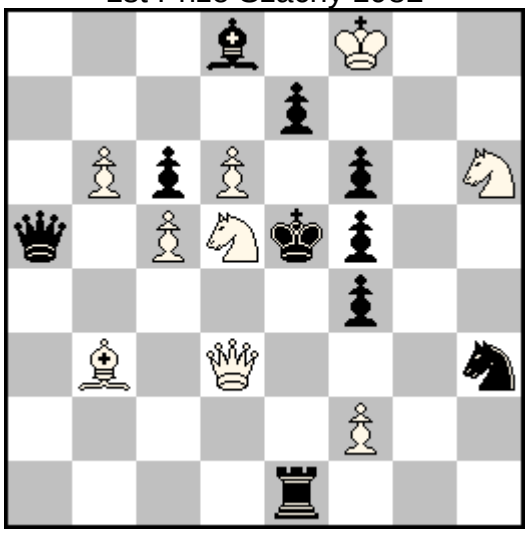
Z-code: Z-25-(10)5
MOV-code: OOOOO

		a	b	c	d	e	f	g	h	i	j
		A	B	C	D	E					
							A	B	C	D	E

Not only the solution shows six variations with capture of Sd4 making the flight-giving key, there are actually five cleanly transferred mates between set play and solution. The transference is based on the flight provision.

Z-code **Z-25-(10)5** is unambiguous from the formal point of view, there is only one associated MOV-code.

104 - Zoltán Labai
1st Prize Szachy 1982



#2 (9+10) C+

1…e6 **a** 2.Sf7# **A**
1…Ke6 **b** 2.Q×f5# **B**
1…c×d5 **c** 2.Q×d5# **C**

1.S×f6? [2.Sd7#]
1…e×f6 **d** 2.Sf7# **A**
1…K×f6 **e** 2.Q×f5# **B**
1…Qa7 **f** 2.Qc3# **D**
1…f3!

1.S×f4! [2.Sg6#]
1…S×f4 **g** 2.Sf7# **A**
1…K×f4 **h** 2.Q×f5# **B**
1…Rg1 **i** 2.Qe3# **E**

Z-code: Z-33-95
MOV-code: OOV-OOV-OOV

		a	b	c	d	e	f	g	h	i
		A	B	C						
					A	B	D			
								A	B	E

104 is another example leaning on the side of mate transference rather than

mate change. And again, the pure transference is based on the use of bK flights for allowing specific defences. There is also additional change of variation between each pair of phases. This brings us to the main idea of MOV-code: it describes always the details of change between each pair of phases.

- M stands for mate change (*zámena **m**atu* in Slovak),
- O stands for mate transference (*zámena **o**brany* in Slovak)
- V stands for change of variation (zámena **v**ariantu in Slovak)
- R stands for repetition of both mate and defence (element of **r**eciprocal change)

There are more rules and the idea is in my view close to systematic nomenclature of organic compounds in chemistry. This should not be a surprise as this is area where Juraj worked professionally.

The next section of the book is dedicated to changes of move functions. The best-known themes in this area are named after their conscious inventors[2] and basic elements in the PAD-system are largely based on their initials:

- D – threat paradox (element of Dombrovskis theme),
- H – threat anti-paradox (element of Hannelius theme),
- A – key paradox (element of Vladimirov theme, A in the honor of Azerbaijan),
- B – key antiparadox (element of Banny theme),
- P – key-threat change (based on the Slovak word ***p**rehodenie*).

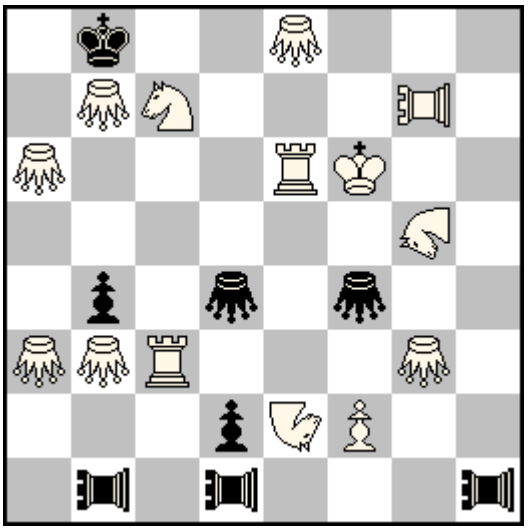
It is important that all elements have different signs from those in the MOV system as then it is possible to combine both without any issue.

Juraj has also modified Z-system for use in the area of change of function, so that similarly to change of play area, ZF-system is more understandable than PAD-system, just like Z-system is easier to grasp than MOV-system.

I have chosen two examples from the book for this section, diagrams No 288 and 308, here diagrams **105** and **106**.

[2] Notable exception being Vladimirov theme that was according to Juraj's research invented by Azerbaijani composers – but this is story for another time.

105 - Ľudovít Lehen
1st Prize J. Brabec 50 JT 1988



#2 (14+8) C+
= grasshopper, = nightrider
= pao, = camelrider-hopper

1.Rd6? **A** [2.Rd8#]
1…Gc4 **a** 2.Rc6# **B**
1…Gf7 **b** 2.Rb6# **C**
1… PAh8!

1.Rec6? **B** [2.Geb5#]
1…G×g7 **c** 2.Rb6# **C**
1…Ga4 **d** 2.Rd6# **A**
1…PAh5!

1.Rb6! C [2.PAg8#]
1…b×a3 **e** 2.Rd6# **A**
1…b×c3 **f** 2.Rc6# **B**

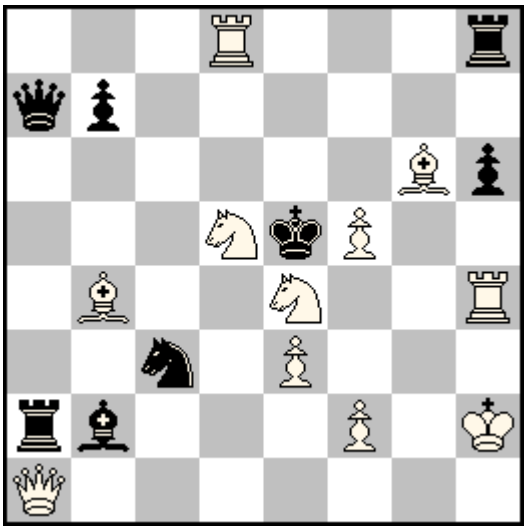
ZF-code: Z-36-63
PAD-code: {/BB/O-/BB/O-/BB/O}

		a	b	c	d	e	f
A		B	C				
B				C	A		
C						A	B

If you think that PAD-code is too difficult to understand, I would like to shed some light on it. One set /BB/O can be decoded as relationship between any pair of phases. E.g. two tries have two B anti-paradoxes with moves **A** and **B** appearing as key and mate in crossed fashion, that is why /BB/. Remaining thematical mate is **C** that is normally transferred between defences **b** and **c**, that is why also O is present in the code.

As already explained, the motivation is quite important for reasonable evaluation of the composition. The white rook in three keys unpins black pieces Gf4, Gd4 and Pb4, providing always two thematical defences against varied threats. The defences departing from the former pin lines thus create batteries that can used for checkmating, exploiting the non-return nature of defending moves. And it is important that author managed to find additional motivation so that exactly the thematic moves can checkmate.

106 - Juraj Brabec
1st Prize V. Melnichenko MT 2009



#2 (11+8) C+

1…S×e4 **a** 2.f4# **A**
1…S×d5 **b** 2.Bd6# **B**

1.Sdf6? [2.f4# **A**, Bd6# **B**]
1…S×e4 **a** 2.Sg4# **C**
1…Ba3 **c** 2.Rd5# **D**
1…Q×e3!

1.Sef6! [2.f4# **A**, Bd6# **B**]
1…S×d5 **b** 2.Sd7# **E**
1…Ba3 **c** 2.Re4# **F**

ZF-code: Z-38-22
PAD-code: DDx+HHx-DDx+HHx-

		a	b	c
		A	B	
	AB	C		D
	AB		E	F

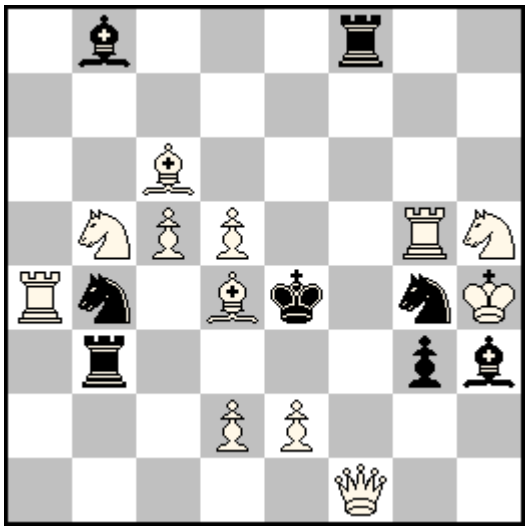
106 shows that even multi-threat phases fit into Juraj's system. The orthodox mechanism with symmetry in play is based on play on rook lines d8-d5 and h4-e4 as well as half-pin on long diagonal. The defence 1…Ba3 is a perfect technical device simultaneously guarding d6 from behind and pinning Pf2.

The last large section of the book is dedicated to a single theme, carousel change, one of the basic themes from the family Z-32-33. Its table looks as follows:

		a	b	c
		A	B	
		C		B
			C	A

The carousel change is quite old theme. It is now more than 70 years old, its prototype being probably the **107** by Swedish authors (No 322 in the book).

107 – S. Ekström & G. Andersson
1st Prize Tidskrift för Schack 1947



#2 (12+8) C+

1.Be5? [2.d6#]
1…Sf6 **a** 2.Qf4# **A**
1…Se3 **b** 2.S×g3# **B**
1…S×e5!

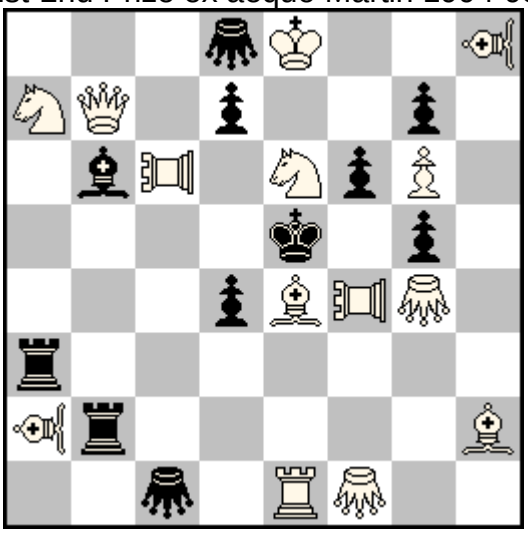
1.Bf6? [2.d6#, Qf5#]
1…Se3 **b** 2.Qf3# **C**
1…Se5 **c** 2.Qf4# **A**
1…S×f6!

1.Bc3! [2.d6#]
1…Se5 **c** 2.S×g3# **B**
1…Sf6 **a** 2.Qf3# **C**
1…Se3 **b** 2.d3#

Three black line pieces Bb8, Rf8 and Rb3 are cyclically guarding three potential checkmates Qf4#, S×g3# and Qf3#, each guarding two mates and each mate being guarded twice. The keys pin indirectly Sb4 to motivate threat battery mate 2.d6#, and also cut always one of the black lines. Then Sg4 has three defensive moves in each phase, two of them shutting off black lines, making the checkmates possible. The remaining bS defences become refutations twice, while in the solution there is additional motivation of Se3 defence – self-block of e3 that could be exploited thanks to Rb3 being closed with respect to d3.

Although carousel change is only one of many new-strategical themes, almost 50 pages are dedicated to it. Juraj analyses in detail a motivation of the individual carousel changes and even invented another systematics for this purpose. Carousel change can be extended by other themes in three or even more phases. **108** (No 399 in the book) is an example.

108 - Juraj Brabec
1st-2nd Prize ex aequo Martin 1994-95



#2 (14+11) C+
= vao, = grasshopper, = pao

1.PAc3? [2.Qd5#]
1…d6 **a** 2.Bc2# **A**
1…d×e6 **b** 2.PAf2# **B**
1…Rb5 **c** 2.PAf5# **C**
1…Ra5!

1.PAc2? [2.Qd5#]
1…d6 **a** 2.Bd3# **D**
1…d×e6 **b** 2.PAf3# **E**
1…Ra5 **d** 2.PAf5# **C**
1…Rb5!

1.PAc4? [2.Qd5#]
1…d6 **a** 2.Sc6# **F**
1…Rb5 **c** 2.PAf3# **E**
1…Ra5 **d** 2.PAf2# **B**
1…d×e6!

1.PA×f6! [2.Qd5#]
1…d6 **a** 2.PA6f5# **K**
1…d×e6 **b** 2.Sc6# **F**
1…Rb5 **c** 2.Bd3# **D**
1…Ra5 **d** 2.Bc2# **A**

		a	b	c	d
		A	B	C	!
		D	E	!	C
		F	!	E	B
		K	F	D	A

The extension of carousel change to four phases works formally as follows. Take the table of carouse change and add one column and one row. Add one defence in the column and three new checkmates into new row and column so that the original diagonal symmetry of mates is retained.

Consequently, any three phases form together carousel change. It is quite symmetrical theme, when you think about it. But the underlying motivation is what brings it to the life and what determines the pattern of the play.

In this respect, **109** is an extremely interesting twomover[3] and I still remember amazement I felt when I had analysed it for the first time as original in the magazine. Six white mates include two battery mates by Be4, three battery mates by PAf4 and oddly looking Sc6#. There are four general obstacles to these mates and always removal of two of them allows one mate. The following mates are prevented:

- By flight d6 – Bc2#, Bd3#, Sc6#.
- By flight e6 – PAf3#, PAf2#, Sc6#.
- By Ra3-g3 – PAf2#, Bc2#, PAf5#.
- By Rb2-h2 – PAf3#, Bd3#, PAf5#.

Keys remove one obstacle, defences the other and so always one mate materializes.

The book is concluded by short section presenting six problems showing carousel change, the nicest ones in the view of Juraj (but humbly omitting his own works). It was flattering to find my name in company of Michel Caillaud, Vasil Ďačuk and Peter Gvozdják.

All in all, I consider the book to be an extremely important theoretical work, in my view close to the importance of two Cyclones. It presents the results of systematic study of the field, with clear-cut systems for classification of formal new-strategical themes and emphasizing the importance of the motivation of the change. The only significant drawback[4] is the Slovak language used for the text, limiting the potential audience abroad. Yet I think it is readable for the foreign enthusiasts, given the number of language-independent information (tables, diagrams, etc.)

Highly recommended.

Juraj Lörinc

Just published: PAT A MAT 105

Issue No 105 of Slovak magazine appeared in September. You can download selection from it on the dedicated webpage. The selection includes 20 pages of 32 and contains:

- photos,
- article on h=4 with promotions,
- originals,
- awards,
- announcements.

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

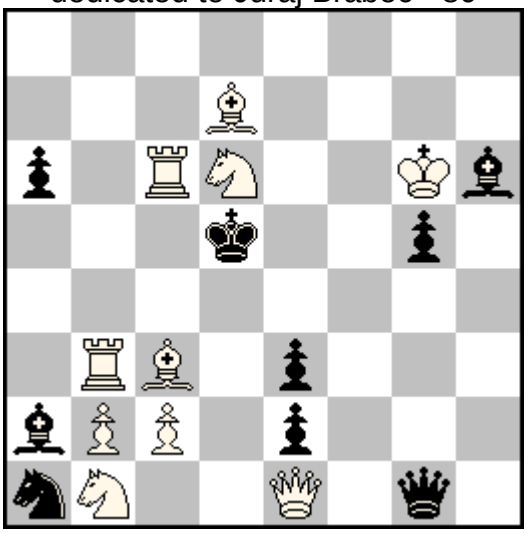
- selections,
- other articles.

Twomover **109** is included in the originals section.

[3] As a side note unrelated to the content of the book – bK has two flights in the diagram position and only one of them is provided (1…Kxe6 2.PAf5#). One try and the key take one flight each and as such should be considered an important weaknesses from the classical viewpoint. Yet the problem received multiple accolades – top prize in primary competition, inclusion in the Slovenský výber 1993-1998 and even inclusion in the FIDE Album 1995-1997. It means that quite a few judges considered achievement worth the means.

[4] The other drawback are inevitable small errors, typos. They were not rare in the first print run, but many were corrected in the second print run.

109 - Josef Burda
Pat a Mat 2018
dedicated to Juraj Brabec - 80

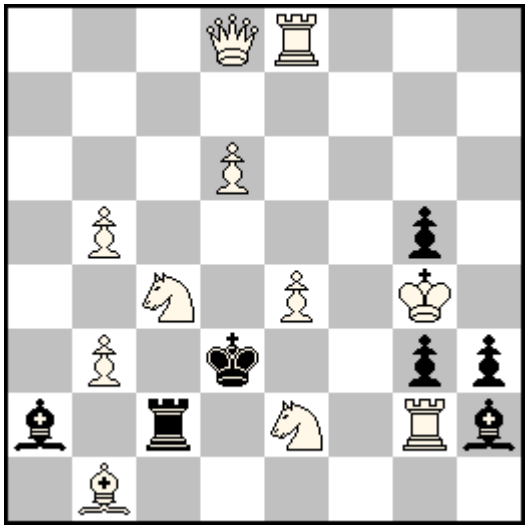


#2 (10+9) C+

1.Bf6! [2.Sc3# **A**, c4# **B**, Rd3# **C**, Qa5#**D**]
1…S×b3 2.Sc3# **A** , c4# **B**
1…Q×e1 2.c4# **B** , Rd3# **C**
1…B×b1 2.Rd3# **C** , Qa5# **D**
1…S×c2 (B×b3, Qg4) 2.Qa5# **D**, Sc3# **A**

The key liberating square c3 provides four threats using this vacancy. Black defences defend two mates each, yielding the four-fold cycle of duals. This is substance of theme Brogi and it motivated me to search for some other examples. Among them, **110** stood out as exquisite piece of constructional skill, in spite of symmetry.

110 - Gerhard Maleika
Die Schwalbe 1998



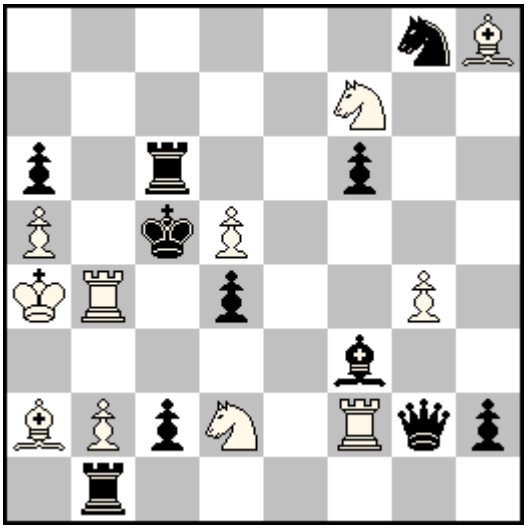
#2 (11+7) C+
2 solutions

1.Q×g5! [2.Qd5#, Qd2#, Qe3#,Sb2#]
1…Bg1 2.Qd2#, Sb2#
1…h×g2 2.Qd2#, Qe3#
1…B×b1 2.Qd5#, Qe3#
1…B×b3 2.Qd5#,Sb2#

1.Qf6! [2.Sc1#, Qf3#, Qc3#,Qd4#]
1…Bg1 2.Sc1#, Qc3#
1…h×g2 2.Sc1#, Qf3#
1…B×b1 2.Qf3#, Qd4#
1…B×b3 2.Qc3#, Qd4#

The author, an expert for themes involving duals and separation of multiple threats, managed to show two self-contained Brogi systems in the same position. They are obviously connected by change of play. The use of geometry of knights, queen, bishops is perhaps on the limits offered by standard set of pieces.

111 - Rauf Aliovsadzade
Pat a Mat 2018



#4 (11+11) C+

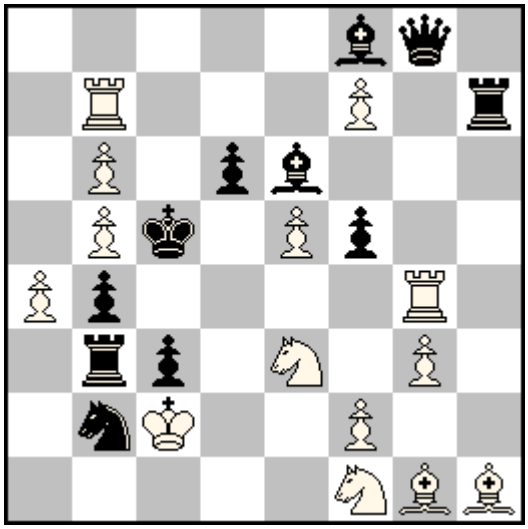
1.Bg7! [2.Bf8+ Se7 3.B×e7+ Rd6 4.B×d6#]
1…Re1 2.Rc4+ K×d5 3.Rc5+ K×c5 4.b4#
1…Qg3 2.Sb3+ K×d5 3.Sc5+ K×c5 4.R×c2#
1…Se7 2.Sb3+ K×d5 3.R×d4+ Ke6 4.Sc5#

Fourmover **111** brought me joy, as editor of moremover section in less prestigious magazine always enjoys receiving strategic original of this kind. Two main variations show:

- unguard by R/Q behind checkmating pieces,
- space-opening sacrificial play of R/S taking two moves,
- sacrifices motivated by need to close Rc6-c4 line.

Although the threat is not particularly interesting, I am glad that the author managed to turn it full-length following exchange of e-mails with me.

112 - Evgeni Bourd
1st Honourable Mention
The Macedonian Problemist 2013

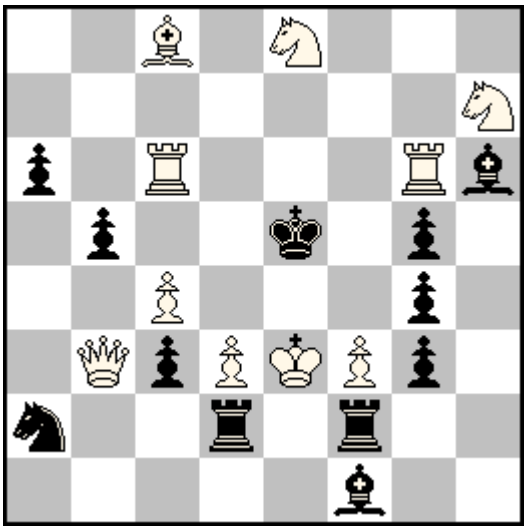


#6 (14+11) C+

1.Sc4! [2.Rc7#]
1…R×f7 2.f3+ Kd5 3.Rd4+ Kc5 4.R×d6+ K×c4 5.Rc6+ Kd5/Bc5 6.f4/R×c5#
1…Q×f7 2.f4+ K×c4 3.Se3+ Kc5,Kd4 4.S×f5+ Kc4 5.S×d6+ B×d6 6.f5#

Also **112** quoted in the Selections (named *Okienko do sveta* in Slovak, literally "Window to the world") has two thematical variations, introduced by defences played by unguarding R/Q. The point of the play lies in the group of white linemovers on the king's flank Bg1, Bh1, Rg4. They aim at the bK's but have to be opened carefully as Pf2 is naturally limited in its movement (as pawn). In the end, the pawn subsequently opens two pairs of batteries by moves f2-f3-f4 and f2-f4-f5. The need to setup the battery openings motivates interim play by Rg4/Sf1. Very nice pair of variations.

113 - Alexandr Azhusin
1st Prize A. Selivanov 50 JT 2017



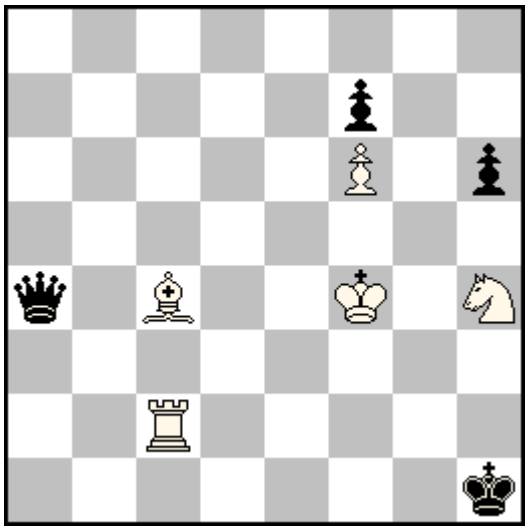
s#6 (10+12) C+

1.Sf8! [2.R×g5+ B×g5+ 3.f4+ R×f4 4.Re6+ Kf5 5.Rf6+ Ke5 6.Rf5+ R×f5#]
1…B×d3 2.Sd7+ Kf5 3.Sg7+ B×g7 4.Sc5+ Ke5 5.R×g5+ Bf5 6.Sd3+ R×d3#
1…Bg7 2.d4+ R×d4 3.Rge6+ Kf5 4.Re4+ Rd7 5.Rc5+ Be5 6.Rf4+ g×f4#
1…B×f8 2.Rc5+ B×c5+ 3.d4+ R×d4 4.Re6+ Kf5 5.Rd6+ Ke5 6.Rd5+ R×d5#
1…b×c4 2.Qb8+ Kd5 3.Rgd6+ Ke5 4.Rd7+ Kf5 5.Sg7+ B×g7 6.Qf4+ g×f4#

113 is quoted in Selections too, with brief comment about full length threat and four full length variations, with rich battery play. Undoubtedly this is an important achievement, I also like seemingly innocent placement of black pieces, in which it is not clear how the mate will be forced (as an opposite to so common prepared black batteries).

Yet there is an interesting constructional point to be discussed. While white pieces Bc8, Rc6, Se8, Rg6 and Sh7 are fully active in play, wQ looks a bit out of play. A quick computer check has shown that removing Qb3, Sa2, Pa6 and Pb5 yields the correct s# with one variation less. Is the addition of one variation worth it?

114 - Richard Becker
1st Prize Pat a Mat 2016-2017



#12 (5+4) C+

1.Rc3! [2.Rh3+ Kg1 3.Sf3+ Kg2 4.Rh2#] Kh2 2.Rc1 zz h5 3.Sf3+ Kg2 4.Rg1+ Kf2 5.Rf1+ Kg2 6.Sh4+ Kh2 7.Rc1 zz Qc6 8.Sf3+ Q×f3+ 9.K×f3 h4 10.Bf1 Kg1 11.Bg2+ Kh2 12.Rh1#
10…h3 11.B×h3 K×h3 12.Rh1#

The winner of PaM moremovers informal tourney for years 2016-2017, **114**, is an interesting overhang from the study genre. The given solution leaves behind curtain quite a lot. The key points of the solution are two zugzwangs where only the full-length variations are given. The judge of the tourney Grigorij Popov points the previous miniature version of the composition that had unacceptable duals. Is this version flawless? C+ mark everywhere hints yes…

Juraj Lörinc