CONFLICTIO

No 14
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In this issue

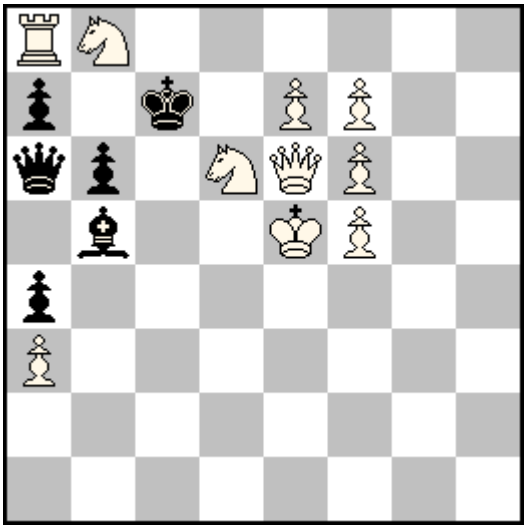
The issue starts with the second part of series explaining his MOV and PAD symbolism for new-strategical twomovers (the following parts are already drafted). Then I have selected a few problems from the recent issue of PAT A MAT, interesting in various ways.

Juraj Lörinc

Explaining MOV & PAD symbols (part 2)

We move on to changes with variation repetitions with **170**.

170 - Henry Funk
1st-2nd Prize e.a. The Good Companion Chess Problem Club 1921



#2 (10+6) C+

1…Qc8 **a** 2.Q×c8# **A**
1…Qb7 **b** 2.S×b5# **B**
1…Bd7 **c** 2.Q×d7# **C**
1…Bc6 **d** 2.S×a6# **D**

1.Qd5! zz
1…Qc8 **a** 2.S×b5# **B**
1…Qb7 **b** 2.Q×b7# **E**
1…Bd7 **c** 2.S×a6# **D**
1…Bc6 **d** 2.Q×c6# **F**
1…Be8 2.f×e8=S#

Z-24-46
(RM)(RM)

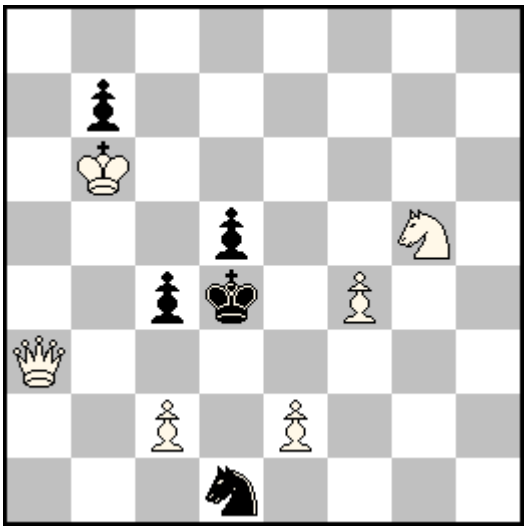
		a	b	c	d
		A	B	C	D
		B	E	D	F

The checkmate A from the set play is changed to B in the solution, it is in fact the mate change. But the checkmate B appears also in the other variation of the set play, after defence b. So we have here the change with variation repetition, that should be denoted by already known symbol **(R**. The we look the defence b in the solution. It is followed by the checkmate E so that we have another mate change. That is why we append **M** to the already written symbol **(R** and as the checkmate E is not repeated in the set play, we close the parenthesis. The change **(RM)** is called semi-reciprocal

change of mates[1]. The same pattern appears when one compares the other two variations between set play and solution. As a result, **170** contains double semi-reciprocal change of mates - **(RM)(RM)**. Semi-reciprocal transference of mates **(RO)** and reciprocal-free change **(RV)** appear similarly.[2]

A variation repetition needn´t end immediately in the second variation, it can continue further as shown in **171**.

171 - Johann Seilberger
2nd Honourable Mention
Meredith Tourney
The Good Companion
Chess Problem Club 1920-II



#2 (6+5) C+

1…Sc3! **a** 2.Qc5# **A**
1…S~ **b** 2.e3# **B**
1…Se3! **c** 2.c3# **C**

1.Qh3! zz
1…Sc3! **a** 2.e3# **B**
1…S~ **b** 2.c3# **C**
1…Se3! **c** 2.Qh8# **D**
1…c3 2.Qd3#

Z-23-34
(RRM)

		a	b	c
		A	B	C
		B	C	D

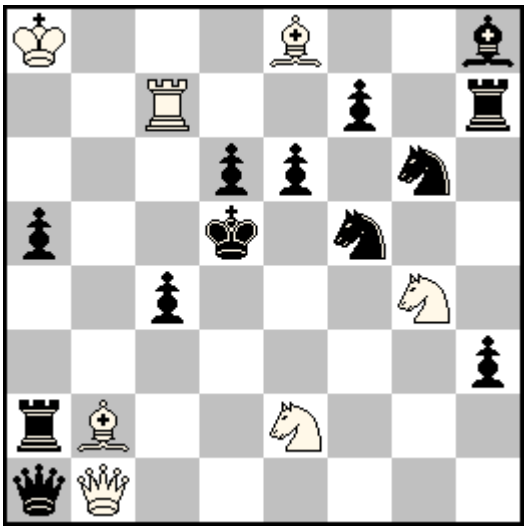
The checkmate B is repeated, but it is changed to the checkmate C that is repeated too. Thus we append a new **R** to the symbol **(R**, so that we get **(RR**. Then we find that the third variation is ordinary mate change (without repetition) = **(RRM)**. Such change is sometimes called spiral change.

The MOV systematics facilitated a discovery of a separate kind of change. It existed for a long time, but nobody was able to emphasize and name it accordingly. It is shown in **172**.

[1] I am not sure about the current preferred English term for this type of change, I even couldn't find it in M. Velimirović's encyclopedia. I would be grateful if somebody let me know a better term. (translator's note)

[2] See Juraj Brabec, 452 Pravda 1971 as example of **(RO)** and Juraj Brabec, 450 Pravda 1971 as example of **(RV)**. (translator's note)

172 - Itzhak Neumann
1st Prize 77th BCF 1954-55



#2 (7+13) C+

1…Se5 **a** 2.Sf4# **A**
1…Rg7 **b** 2.Sf6# **B**
1…Sd4 **d** 2.Sc3# **C**
1…Sf~ 2.S(×)e3#

1.Bg7! [2.Qb7#]
1…Se5 **a** 2.Sf6# **B**
1…Rb2 **c** 2.Sc3# **C**
1…Sd4 **d** 2.Se3# **D**
1…Sge7 2.Sf4#
1…e5 2.B×f7#
1…Qb2 2.Qh1#

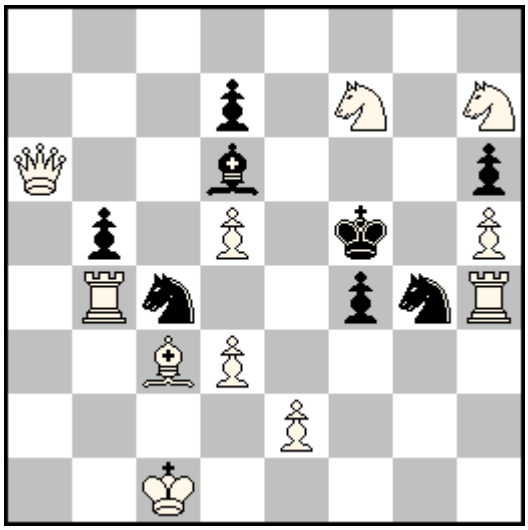
Z-23-44
(RVM)

		a	b	c	d
		A	B		C
		B		C	D

Also here the checkmate B is repeated – **(R**, but the variation with defence b is freely changed to the variation 1...c 2.C. Thus **(R** is followed by **V**, but the parenthesis remains open and it is closed only by the third variation with mate change – **(RVM)**.

Two semi-reciprocal elements can be combined together to get reciprocal change – see **173**.

173 - Jozef Taraba
3rd Prize Hlas ľudu 1982



#2 (11+8) C+
b) ♘h7→g1

a) **1.Be5!** zz
1…Sc~ **a** 2.R×f4# **A**
1…Sc×e5 **b** 2.S×d6# **B**
1…Sg~ **c** 2.R×f4# **C**
1…Sg×e5 **d** 2.S×h6# **D**
1…B~ 2.Qg6#

b) **1.Sh3!** zz
1…Sc~ **a** 2.S×d6# **B**
1…Sce5 **b** 2.R×f4# **A**
1…Sg~ **c** 2.S×h6# **D**
1…Sge5 **d** 2.R×f4# **C**
1…B~ 2.Qg6#

Z-24-44
(RR)(RR)

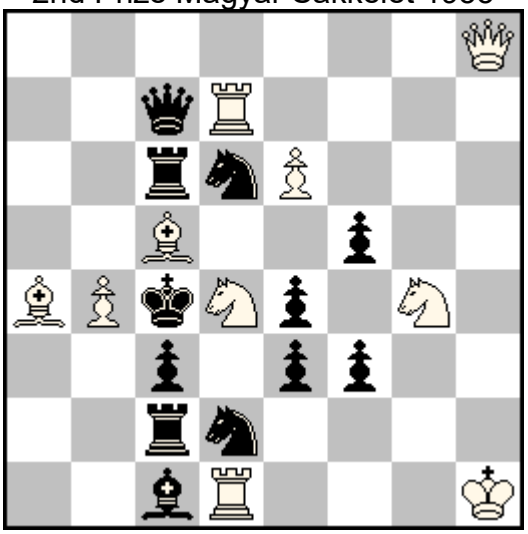
		a	b	c	d
		A	B	C	D
		B	A	D	C

The change with partial repetition with semi-reciprocal element is turned in the change with complete repetition in

variations with defences a, b – we get the reciprocal change **(RR)**. **173** shows reciprocal change doubled in the twinning form - **(RR)(RR)**.

Clearly, semi-reciprocal change needn't finish by the complete repetition in the second variation, but it can continue by further semi-reciprocal elements until the checkmate of the last element repeats in the first one. Such changes are in fact the well-known cyclical changes of mates.[3] **174** thus shows the cyclical change of 4 mates – **(RRRR)**.

174 - Ľudovít Lačný
2nd Prize Magyar Sakkélet 1955



#2 (10+12) C+

1…Kd5 **a** 2.S×e3# **A**
1…Sb3 **b** 2.B×b3# **B**
1…Kd3 **c** 2.Se5# **C**
1…Sb5 **d** 2.B×b5# **D**

1.Se2! [2.Qd4#]
1…Kd5 **a** 2.Bb3# **B**
1…Sb3 **b** 2.Se5# **C**
1…Kd3 **c** 2.Bb5# **D**
1…Sb5 **d** 2.S×e3# **A**

[3] Also known as Lačný cycles of various lengths. (translator's note)

Z-24-44
(RRRR)

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

(to be continued)

Juraj Brabec
(translation from SK to EN: Juraj Lörinc)

Published recently: PAT A MAT 107

Issue No 107 of Slovak magazine appeared in March and was recently sent to subscribers. You can download selection from it on the dedicated webpage. The selection includes 20 pages out of 36 and contains:

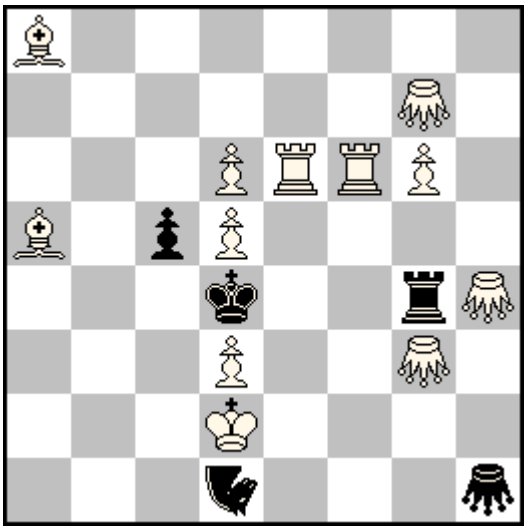
- photos,
- originals
- awards,
- announcements.

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

- two theoretical articles, by Jozef Ložek and Juraj Brabec,
- general selections,
- commented selections from the 6th FIDE World Cup 2018,
- small selection of successes of Slovak jubilees.

175 is the early example of synthesis of reciprocal change with key-threat exchange, contained in the theoretical article of Juraj Brabec on themes involving permutation of key, threat and two mates.

175 - Emil Klemanič
1st Prize Šachové umění 1995



#2 (12+5) C+
Madrasi
= grasshopper, = nightrider

1.Rf4? **A** [2.Re4# **B**], 1…Gc6!
1.Re4? **B** [2.Rf4# **A**], 1…c4!

1.Re5? **C** [2.Rff5# **D**]
1…Rg5 **a** 2.Rf4# **A**
1…R×g6 **b** 2.Re4# **B**
1…Rf4!

1.Rf5! **D** [2.Ree5# **C**]
1…Rg5 **a** 2.Re4# **B**
1…R×g6 **b** 2.Rf4# **A**
1…N×f5 2.Bc3#
1…c4 2.Bb6#

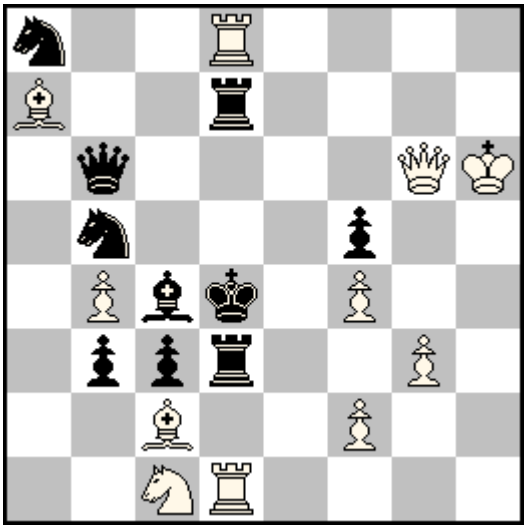
Two introductory tries played to the 4th rank are not checking, even if the keys are moves appearing as checkmates in the solution. This is thanks to the Madrasi effect involving Rg4. This makes the tries also rather strong as Rg4 is put out of the action and it was necessary to find a way to cope with them – the author managed it by necessity to cope with the defence 1...Gc6 unguarding d5 and 1...c4 paralyzing Pd3 and thus also unguarding e4.

Two phases with keys to the 5th rank exchange key and threat as well thanks to the antibattery, need to guard e5 and close line d1-g7. As Rg4 is not paralyzed, it can defend by moving either to the 5th rank (providing the flight e5 if White played the threat move) or to the 6th rank (making the threat move impossible by paralysis). White then mates always by the rook that is not paralyzed, simply checking on the 4th rank (with Rf4 activating also Gg3 to e5).

As you can see from the explanation above, the motivation is heavily exploiting the Madrasi condition and as such **175** can be considered a very good fairy twomover. One wouldn't get such an impression just from the notation of solution, the analysis of effects is the key. FIDE Album judges have been impressed just enough, giving 3x2,5 points to **175**, so that it went there only so-so.

Threemover **176** can be found among Pat a Mat originals.

176 - José Antonio Garzon
dedicated to Miguel Uris
Pat a Mat 2019



#3 (11+10) C+

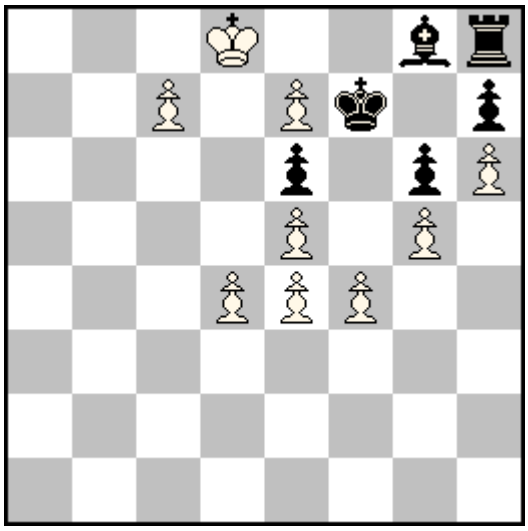
1.Qc6! [2.Se2#]
1…Rd5 2.Qe6 [3.Se2#] Rd2 3.Qf6#
2… R×d1 3.Qf6#
1…Rd6+ 2.R×d6+ S×d6 3.Se2#
2…Bd5 3.Q×d5#
1…Rd2 2.B×b6+ S×b6 3.Qc5#
1…Bd5 2.R×d3+ Ke4 3.f3#

Underlined moves are all made by pinned pieces along the pin lines. This means the main variation including the key consists of such moves (called also Pelle moves), what is the substance of Pelle theme. While twomover examples are well known, I could not quickly find any other threemover showing this theme.

Of course, on the other hand, the key takes 2 flights and the threat is short, so the high difficulty of the theme is reflected in the constructional shortcomings. Is there a chance to make more satisfactory version?

Also non-standard selfmate **177** is among originals.

177 - Gunter Jordan
Pat a Mat 2019



s#5 (9+6) C+

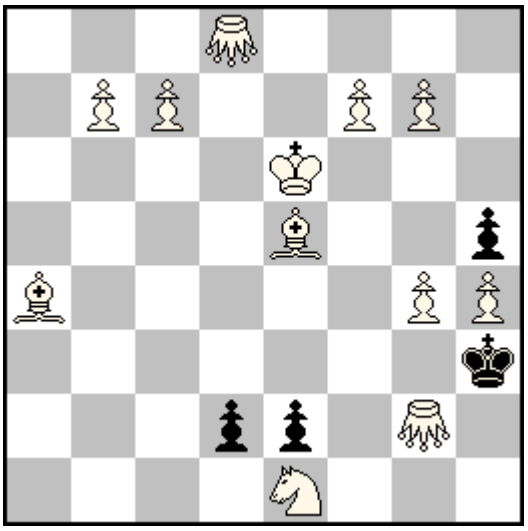
1.d5! [2.d×e6+ K×e6 3.Ke8 Bf7#]
1…e×d5 2.e6+ K×e6 3.e8=Q+ Kd6 4.c8=Q [5.Qee6+ B×e6#] Be6,Bf7 5.Qf8+ R×f8#

177 was chosen thanks to its non-standard diagram position. While having Black stalemated at the beginning is nothing extraordinary, presence of only white king and pawns surely is. The play is also not only zugzwang based, there are some threats and real defences along the way to by rook on f8.

Two following problems are fairies. **178** appeared thanks to studying Ján's position published in Šachová skladba 2015.

178 - Juraj Lörinc & Ján Dučák

Pat a Mat 2019



#2 (12+4) C+

a) Anticirce type Cheylan

b) Vertical Mirror Anticirce type Cheylan

♗ = grasshopper

a) 1.Bd1? zz, 1…e×d1=S(Sg8)!

1.Gd1! zz
1…e×d1=R(Ra8) 2.b×a8=R(Rh1)#
1…e×d1=B(Bc8)+ 2.b×c8=R(Rh1)#
1…e×d1=S(Sg8) 2.f×g8=R(Rh1)#
1…d×e1=R(Rh8) 2.g×h8=S(Sg1)#
1…d×e1=B(Bf8) 2.g×f8=S(Sg1)#
1…d×e1=S(Sb8) 2.c×b8=S(Sg1)#
1…d×e1=Q(Qd8),e×d1=Q(Qd8)
2.c×d8=S(Sg1)#

b) 1.Gd1? zz, 1…e×d1=S(Sb8)!

1.Bd1! zz
1…e×d1=R(Rh8) 2.g×h8=R(Rh1)#
1…e×d1=B(Bf8) 2.g×f8=R(Rh1)#
1…e×d1=S(Sb8) 2.c×b8=R(Rh1)#
1…d×e1=R(Ra8) 2.b×a8=S(Sg1)#
1…d×e1=B(Bc8)+ 2.b×c8=S(Sg1)#
1…d×e1=S(Sg8) 2.f×g8=S(Sg1)#
1…d×e1=Q(Qe8),e×d1=Q(Qe8)
2.f×e8=S(Sg1)#

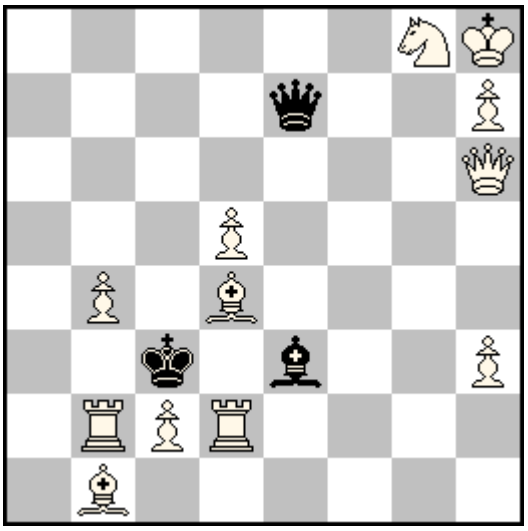
The position of four white pawns on b7, c7, f7 and g7 in Circe-like problems may be originated in the #2 by Eeltje Visserman using Kamikaze Circe. Ján's position in Šachová skladba used different kind of twinning, mirroring the whole position. However the play was completely repeated in the reflected way, including the key.

178 uses change of condition to change the destination squares of black promoted pieces. It is important that the rebirth square of bK also changes with condition, motivating the difference of keys. In a) Ba4 should not unguard e8, so that there would not be Anticirce-typical flight there after departure of Pf7. In b) similarly Gd8 should not unblock d8.

There is an interesting theoretical question whether **178** shows change of 7 mates or free change of 7 variations. The answer depends on the chosen understanding of identity of Circe moves. E.g the defences 1…e×d1=R(Ra8) and 1…e×d1=R(Rh8) can be understood the same due to 1…e×d1=R being in both moves the active part of move, disregarding the passive consequence of different rebirths. Or they can be considered different. For example in Cyclone books the former option is chosen, facilitating some Cyclone themes.

179 is the last original chosen, showing exotic fairy condition resulting in exotic play.

179 - Armin Geister & Daniel Papack
Pat a Mat 2019



s#4 (12+3) C+
Mars Circe

1.Ba2+? Q×g8+! 2.Qf8!

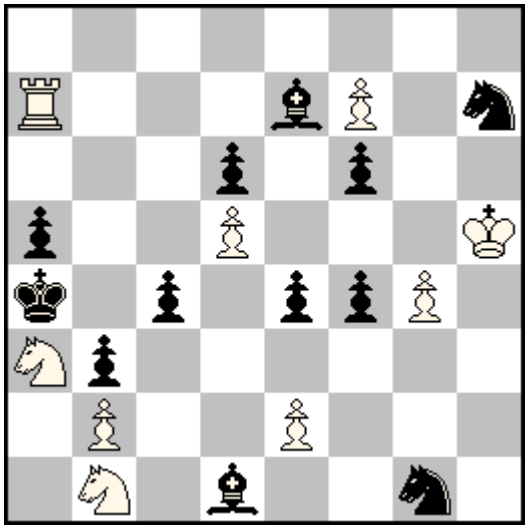
1.Qa6! [2.Ba2+ Q×g8#]
1…Bf2 2.Rd1+ Q×d5 3.Rb3+ B×b4 4.Ba2+ Q×g8#

Mars Circe changes the rule for capture and check – they can only be done from the appropriate Circe square. In the diagram position bK is immobile as it cannot capture any white blocker around, nor move to b3 (because of Pc2), c4 (because of Bb1 attacking c4 from f1) or d3 (because of both). Also wK cannot move to g7 due to Be3 (attacking from f8) and Sg8 is pinned on line Qe7-d8-h8.

The try shows why wQ has to leave h6 in the key to motivate the threat. Far square a6 is the only chance for wQ to avoid attacking the d8-g8 line. Black bishop defends as it provides wK with meat to be captured (1...Bf2 2.Ba2+? Q×g8+! 3. K×f2). Then White can force the selfmate by firing three batteries with pawns and knight as rear pieces. Very specific, but provoking a question about possible multiplication of the play in parallel form of variations.

180 is included in the moremovers selections.

180 - Dieter Werner
1st Prize Die Schwalbe 2008-09



#6 (9+12) C+

1.Rb7? [2.Sc3#], 1…S×e2!
1.Rc7? [2.R×c4#], 1…B×e2!

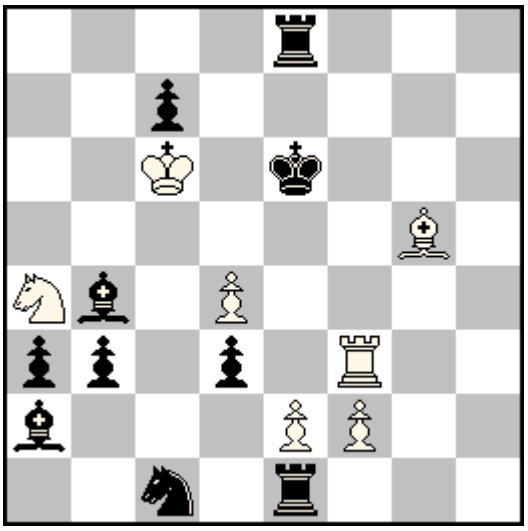
1.f8=Q! [2.Rb7,Qb8,Qe8+]
1…S×f8 2.Rc7 [3.R×c4#] B×e2 3.Rb7 [4.Sc3#] B×g4+ 4.Kh6 [5.Sc3#] Se2 5.Rc7 [6.R×c4#]
1…B×f8 2.Rb7 [3.Sc3#] S×e2 3.Rc7 [4.R×c4#] Sg3+ 4.Kg6 [5.R×c4#] Be2 5.Rb7 [6.Sc3#]

Tries by wR are parried by playing to e2 thanks to the possibility of checks to wK besides obvious guarding of mating squares.

Two equivalent variations are then based on reciprocal obstructions of black pieces on f8 and e2. Captures on f8 allow wK to find safe haven on the 6th rank, the play is also intervowen with wR's oscillating moves on b7 and c7.

Majority of checking moves including the key do not decrease in any way value of **181** also included among moremovers selections.

181 - Olivier Schmitt
1st-2nd Prize e.a. 3rd TT FRME 2017



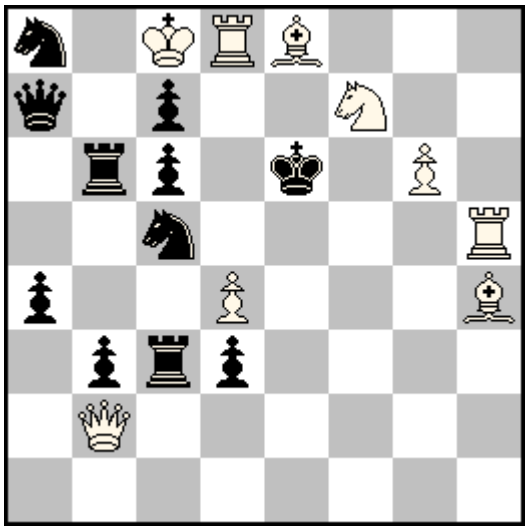
#10 (7+10) C+

1.Rf6+! Ke7 2.Rf4+ Ke6 3.Sb2 [4.d5+ Ke5 5.Sc4#] a×b2 4.Rf6+ Ke7 5.Rf5+ Ke6 6.e4 [7.d5#] R×e4 7.Rf6+ Ke7 8.Rf3+ Ke6 9.d5+ Ke5 10.Bf6#

White rook starts at f3 and visits (using Siers-like checks to keep Black busy) f4, f5 and again f3. This movement allows White to sacrifice Sa4 at b2 (to prevent Pb3 from opening Ba2 to d5) and to sacrifice Pe2 at e4 (to force Re1 to block e4). The form is excellent – note very limited resources needed to control bK.

182 and **183** are taken from selfmate selections and actually came from the same tourney, where they claimed prizes.

182 - Alexandr Azhusin
1st Prize FRME 2018



s#4 (9+11) C+

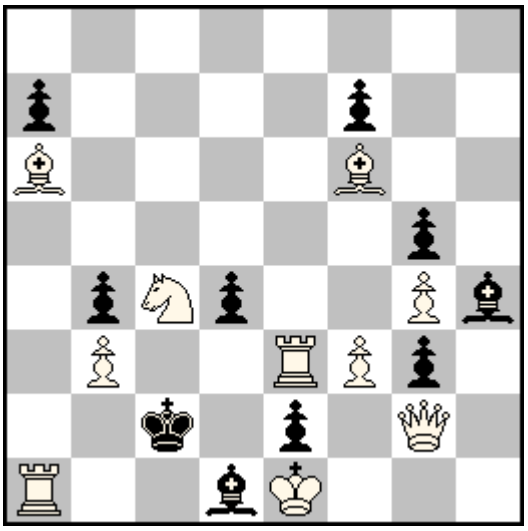
1.Qh2! [2.Bd7+ **A** S×d7 3.Qd6+ **B** c×d6 4.d5+ **C** c×d5#]
1…Qa5 2.Qd6+ **B** c×d6 3.d5+ **C** c×d5 4.Bd7+ **A** S×d7#
1…Rb5 2.d5+ **C** c×d5 3.Bd7+ **A** S×d7 4.Qd6+ **B** c×d6#
1…Sb7 (Se4) 2.Rd6+ S×d6+ 3.Q×d6+ c×d6 4.Bd7+ Q×d7#, 2…c×d6 3.Sd8+ S×d8 4.Bd7+ Q×d7#

The threat and first two variations show the complete rotation of the 2nd, 3rd and 4th white moves. This is based on the black third-battery and the difference is caused by presence or absence of black line-movers on the 7th, 6th and 5th ranks.

From the construction point of view it is important that three firing pieces of the black third-battery cannot move away with some party-spoiling effect. While pawns are totally blocked, black knight has defences attacking d6. Yet then there is a by-variation with some variability compared to the main set.

183 shows tempo play in three phases.

183 - C.G.S. Narayanan
3rd Prize FRME 2018



s#2 (10+10) C+

1…d3 2.Sa5 d2#
1…d×e3 2.Sd2 e×d2#

1.Sd2? zz
1…d3 2.Q×g3 B×g3#
1…d×e3 2.Rb1 e×d2#
1…Kb2!

1.Q×g3! zz
1…d3 2.Sd2 B×g3#
1…d×e3 2.Sa5 B×g3#

Moves of Pd4 have multiple effects thanks to Re3, Bf6 and proximity of the potential mating square d2.

In the set play white knight has to re-guard b3 twice, moves are differentiated by the need to allow pawn checkmating on d2.

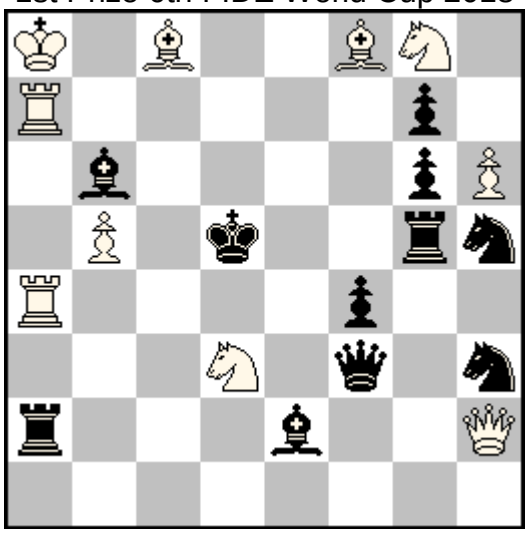
In the solution, white queen provides another checkmating possibility to Black and now the thematical pawn has to be immobilized due to wK flight f2. Thus a reciprocal change is shown between set play and solution.

Additional try 1.Sd2? brings reversal of the first and the second white moves after 1...d3, while 1…d×e3 leads to a completely new continuation 2.Rb1 that is the only tempo White's move.

Altogether change Z-32-24 with reciprocal change is shown.

184 has won the moremover section in the World Cup.

184 - Fiodor Davidenko
1st Prize 6th FIDE World Cup 2018



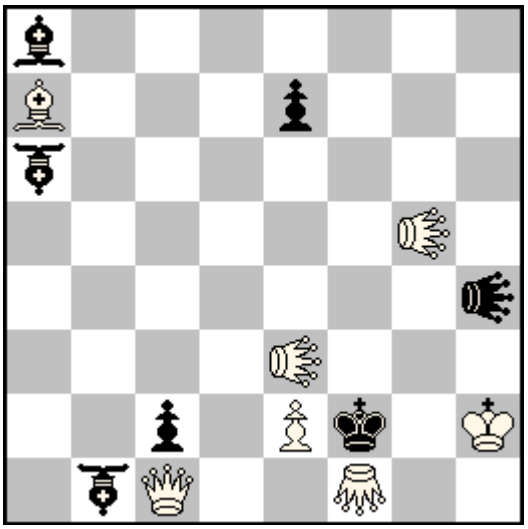
#10 (10+11)

1.Q×f4!
1…S5×f4 2.Se7+ Kd6+ 3.Sc6+ Kd5 4.Rd7+ Ke6 5.R×g7+ Kd5 6.Rd7+ Ke6 7.Rb7+ Kd5 8.Se7+ Kd6 9.Sg8+ Kd5 10.Sf6#
1…S3×f4 2.Rd7+ Ke6+ 3.Rb7+ Kd5 4.Se7+ Kd6 5.S×g6+ Kd5 6.Se7+ Kd6 7.Sc6+ Kd5 8.Rd7+ Ke6 9.R×g7+ Kd5 10.R×g5#, 9…Kf6 10.Be7#

Two analogous variations utilize in the reciprocal fashion batteries with Rd7 and Se7 as firing pieces, having Bc8 and Bf8 as rear pieces. The aim is to destroy pawns g7 and g6, however White must take care of the royal battery.

185 has scored high in the jubilee tourney dedicated to new-strategical twomovers using „oblique grasshoppers“ – moose, eagle, sparrow or hamster. Majority of awarded problems have shown Djurašević cycle involving key, threat and mate after the same defence, **185** stood out in this respect.

185 - Juraj Lörinc
3rd Prize J. Brabec 80 JT C 31.12.2018



#2 (7+7) C+
= moose, = bishopper
= grasshopper

1…BHd3 **a** 2.Md8# **A**
1…Bf3 **b** 2.Mf8# **B**

1.Gd3? [2.Md8# **A**]
1…M×e2 **c** 2.Qf1# **C**
1…BH×e2 **d** 2.M×c2# **D**
1…e6 **x** 2.Md7# **I**
1…e5 **y** 2.Med6# **J**
1…Be4 **z** 2.Md5# **K**
1…Mf1 2.Q×f1#
1…Bd5!

1.Gf3? [2.Mf8# **B**]
1…M×e2 **c** 2.Mg4# **E**
1…Mf5 **e** 2.Qg1# **F**
1…e6 **x** 2.Mf7# **L**
1…e5 **y** 2.Mf6# **M**
1…Be4 **z** 2.Mf5# **N**
1…Mf1!

1.Qd2! [2.Mg2#]
1…M×e2 **c** 2.Q×e2# **G**
1…c1=G,c1=Q **f** 2.Md3# **H**
1…M×f1 2.Md1#

The main role is played by moose battery on line a7-f2. It cannot fire immediately as e2 is guarded by Mg5 over Me3. Thus all three keys make possible some firing move, always very specific due to additional effect.

There is three-phase change involving defences **c**, **d**, **e**, **f**: Z-32-46 – change of mate in three phases and free change of variation in three phases. In addition, there is change of three mates between two tries, after defences **x**, **y**, **z**, Z-23-36.

Altogether there are 12 different checkmating moves by moose battery.

It is fair to say that the diagram position was suggested by J. Brabec, improving my own original entry. Following his changes in the position, Juraj has also rearranged the order of phases to emphasize equivalence of tries and overcome some technical difficulties. He also valued positively two set mates that become threats of tries, even if there is no paradox here.

Juraj Lörinc