CONFLICTIO

In this issue

The issue starts with the fourth part of series explaining his MOV and PAD symbolism for new-strategical twomovers. While three previous parts were limited to changes in two phases, this time three phases are on the menu. Then I have selected and commented a few problems that interested me recently.

Juraj Lörinc

Explaining MOV & PAD symbols (part 4)

Changes in three phases differ from changes in two phases not only by the number of phases. There is also a new kind of repetition not possible in two phases - so called **phase repetition**. It appears when the changed element is not repeated in the pair of phases currently considered, but in some variation of the other phase.[1]

The phase repetition is described in MOV symbolism in the following way. The already identified type of change (**M**, **O**, **V** or **R**) is supplemented by index **m** or **o** describing the fact that mate or defence repeats in other phase. The Table 3 shows basic phase repetition changes in one variation:

	a	b
	A	
	B	
		B

Mm-Oo-Vmo
Z-31-22

Table 3. Changes in three phases and one variation with phase repetition.

- The 1st and 2nd phase show the change of mate with mate phase repetition **Mm** (variation aA is changed to aB, yielding change of mate **M**, and the mate B is repeated in the other phase, that is why there is also **m**).

- The 2nd and 3rd phase show the transference of mate with defence phase repetition (the variation aB is changed to bB, yielding **O**, and defence a is repeated in the other phase, requiring also **o**).

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[1] Although it was not emphasized by Juraj Brabec at this point, I would like to explain the main point of MOV symbolism for more phases: the changes are always considered by pairs of phases. That is why change in three phases is described by three separated MOV symbols, each describing relationship between one pair of phases, third being almost disregarded. Almost - exactly because of the possible phase repetition. (translators note)

- The 1st and the 3rd phase show free change **V** with mate phase repetition **m** as well as defence phase repetition **o** (aA is changed to bB, that is free change **V**, but both mate B and defence a are repeated in the other phase, yielding summary **Vmo**).

In this way of comparing each pair of phases we can get new-strategical symbols for compositions with three or more phases. The identified symbols for each pair then should be ordered from those with the highest degree of repetition to the smallest, keeping the order RMOV and dividing them by symbol "-". It is also useful to use new-strategical tables added to each composition.
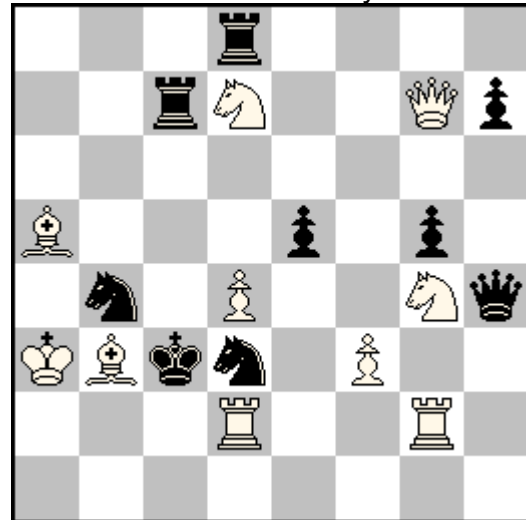
Let's take one change from Z-32-44 family described by Table 4 (problem **203**) and try to determine its MOV symbol.[2]

	a	b	c	d
A	B			
C		B		
D				B

MO-MO-MO
Z-32-44

Table 4. Change of mate and defence in three phases.

203 - Vladimir Timonin
1st Prize Shakhmaty 1970

#2   (10+9) C+

1…K×d4 **a** 2.Q×e5# **A**
1…e×d4 **b** 2.Rc2# **B**

1.Sg×e5? [2.R×d3#]
1…K×d4 **a** 2.Sg4# **C**
1…Q×d4 **c** 2.Rc2# **B**
1…Qe4!

1.Sd×e5! [2.R×d3#]
1…K×d4 **a** 2.Sd7# **D**
1…R×d4 **d** 2.Rc2# **B**

MO-MO-MO
Z-32-44

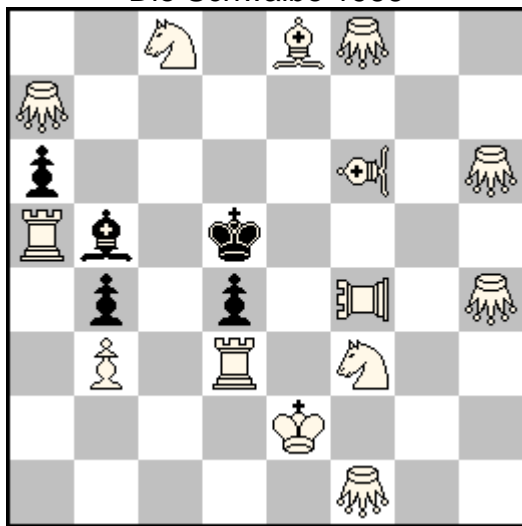|	a	b	c	d
A	B			
C		B		
D				B

When we compare the 1st and 2nd phases: aA is changed to aB = **M**, bB is changed to cB = **O**. The 2nd and 3rd phases show **MO** change and the 1st and 3rd phases **MO** as well. The pairs of phases then should be put together to form **MO-MO-MO** = change of mate and

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[2] Of course, MOV symbol is given also in the shown table, but the question is, how this can be determined. (translators note)

defence in three phases. The Slovak non-systematic terminology uses name three-phase semi-free change. Similar change – three-phase change of mate and variation (meta-free change) – **MV-MV-MV** – is present in **204**.

The changes with phase repetition are somewhat more complicated to analyse and describe. Let's take as an example the Table 5 showing the pseudo-carousel change (problem **205**).

	a	b	c
	A	B	
	C		B
		A	C

(RmVmoo)-(RmVmoo)-MmmOoo
Z-32-33

Table 5. Pseudo-carousel change.

204 - Juraj Brabec
Die Schwalbe 1966

#2   (14+5) C+

⬗ = alfil, ♜ = grasshopper
▥ = dabbaba
3 solutions

1.S×d4! zz
1…Kc5 **a** 2.Se6# **A**
1…Ke5 **b** 2.Sf3# **B**

1.DA×d4! zz
1…Kc5 **a** 2.DAd6# **C**
1…Ke4 **c** 2.DAf4# **D**

1.AL×d4! zz
1…Kc5 **a** 2.ALb6# **E**
1…Ke6 **d** 2.ALf6# **F**

MV-MV-MV
Z-32-46

	a	b	c	d
	A	B		
	C		D	
	E			F

205 - Juraj Brabec
3rd Prize Shakhmaty 1972
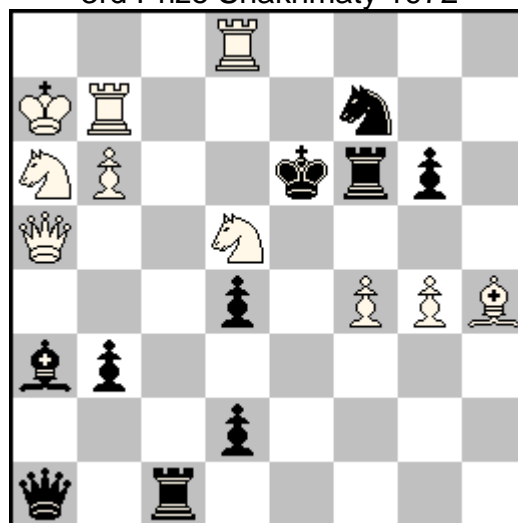
#2   (10+10) C+

1…Rc5 **b** 2.Re7# **A**
1…Bc5 **c** 2.Sac7# **C**

1.Sdb4? [2.Qd5#]
1…Rf5 **a** 2.Re7# **A**
1…Rc5 **b** 2.S×c5# **B**
1…Rc7!

1.Sc3! [2.Qd5#]
1…Rf5 **a** 2.Sc7# **C**
1…Bc5 **c** 2.S×c5# **B**

(RmVmoo)-(RmVmoo)-MmmOoo
Z-32-33

	a	b	c
		A	C
	A	B	
	C		B

This new-strategical table can be rearranged to the form of Table 5 by considering the set play as the last phase instead of the first.

- Comparison of the 1st and 2nd phase in Table 5 shows the following. The variation aA is changed to aC, yielding **M**. But both mates A and C are repeating also in the other phase, giving the change of mate with phase repetition of both mates: **Mmm**. The other variation bB is changed to cB, yielding transference **O**. But even here both defences are appearing in the other phase, giving the transference of mate with phase repetition of two defences: **Ooo**. So the change can be described by summary symbol **MmmOoo**.

- Comparison of the 2nd and 3rd phase we see the mate B is changed to C, but the C is repeated in the other variation of the 2nd phase, yielding **(R**. But the mate B is present in the first phase, so phase repetition of mate, adding the small **m** to get **(Rm**. The other change is free - aC→bA, so the change continues by **V**, but one mate and both defences are repeating in the other phase, getting the **Vmoo**. This concludes the repetition and

the parenthesis can be closed to summary symbol **(RmVmoo)**.

- Comparison of the 1st and 3rd phases gives the same summary symbol **(RmVmoo)**.

When three symbols are ordered and put together, we get the MOV-symbol for the pseudo-carousel change **(RmVmoo)-(RmVmoo)-MmmOoo**.

The changes in which all pairs of phases have the same type of change and at least one of elements is repeated in variations or phases, are called cyclic. Such new-strategical themes are shown in **206** and **207**.

If some group of elements forms a closed unit, the MOV symbol for this group can be closed into {} parenthesis. E.g. in the Table 6 (composition **206**) the semi-reciprocal change of mates **(RM)** is present in all pairs of phases, featuring also both mates in the third phase, to get correct symbol **(RmMm)**. As changes in all phases form a whole complex, the final symbol will be: {(**RmMm**)-(**RmMm**)-(**RmMm**)}.
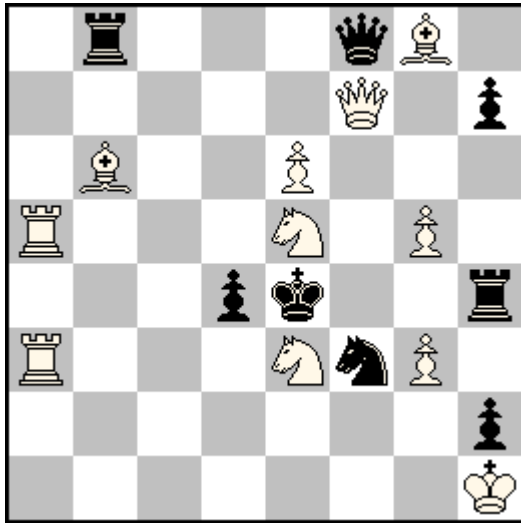
		a	b
		A	B
		B	C
		C	A

{(**RmMm**)-(**RmMm**)-(**RmMm**)}
Z-32-23

Table 6.Cycle of semi-reciprocal changes in three phases[3].

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[3] This theme is called Rice cycle in the P. Gvozdják's Cyclone systematics. (translator's note)

206 - Sergej Shedej & Eduard Livshic
1st Prize Pravda 1968

#2   (11+8) C+

1…Qc5 **a** 2.Qf5# **A**
1…Q×a3 **b** 2.Q×f3# **B**

1.S3g4? [2.Sf2#]
1…Qc5 **a** 2.Q×f3# **B**
1…Q×a3 **b** 2.Qf4# **C**
1…Q×f7!

1.S5g4! [2.Sf2#, Sf6#]
1…Qc5 **a** 2.Qf4# **C**
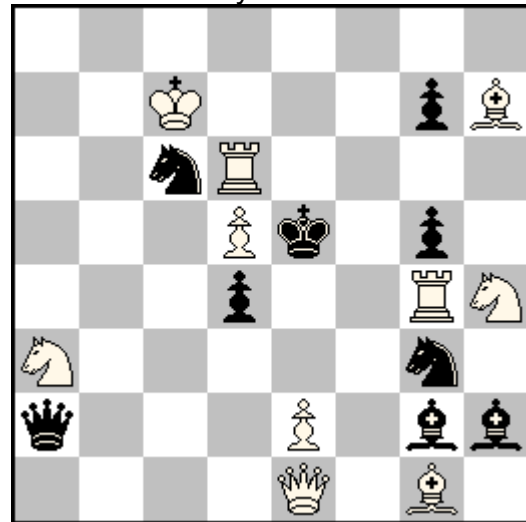1…Q×a3 **b** 2.Qf5# **A**
1…R×g4 2.B×h7#
1…Q×f7,Rh6 2.Sf2#

{(RmMm)-(RmMm)-(RmMm)}
Z-32-23

		a	b
		A	B
		B	C
		C	A

207 - Eduard Livshic
1st-2nd Prize e.a.
Shakhmaty v SSSR 1965

#2   (10+9) C+

1…S×e2 **a** 2.B×h2# **A**
1…Q×e2 **b** 2.Sc4# **B**

1.e4? [2.Sg6#, 2.Re6#]
1…B×e4 **c** 2.Sf3# **C**
1…S×e4 **d** 2.B×h2# **A**
1…d×e3 e.p.!

1.Qa5! [2.Re6#]
1…Q×d5 **e** 2.Sc4# **B**
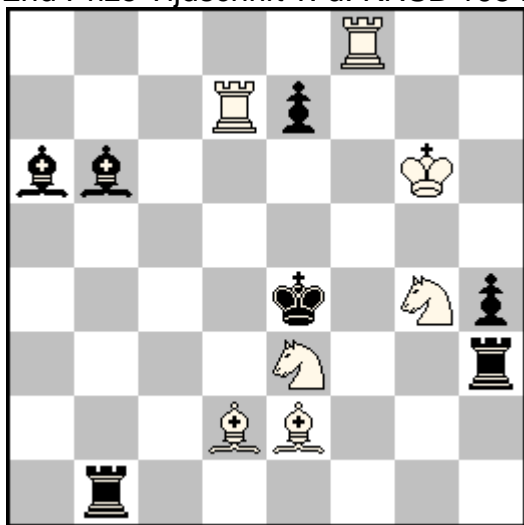1…B×d5 **f** 2.Sf3# **C**
1…S×a5 2.B×d4#
1…Sd8 2.B×d4#

{OVmm-OVmm-OVmm}
Z-32-63

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

207 shows another cyclic theme – three-phase cycle of mate transference and free change {**OVmm-OVmm-OVmm**}.

208 is something different, introducing three-phase change of two mates, two mate transferences and two free changes.

208 - Ottavio Stocchi
2nd Prize Tijdschrift v. d. KNSB 1954

#2   (7+7) C+

1…Rb5 **a** 2.Bd3# **A**
1…e5 **b** 2.Sf2# **B**

1.Sc4? [2.Rf4#]
1…Be3 **c** 2.Bd3# **A**
1…Re3 **d** 2.Sf2# **B**
1…Rf1!

1.Sd1! [2.Rf4#]
1…Be3 **c** 2.Sc3# **C**
1…Re3 **d** 2.Sdf2# **D**
1…Rf3 2.B×f3#
1…e5 2.Sf6#

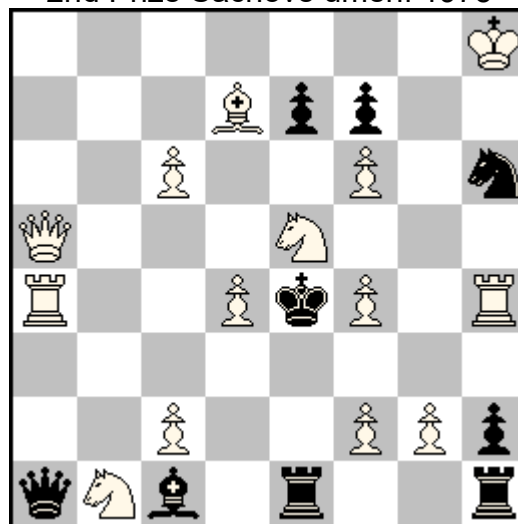**MmMm-OoOo-VmoVmo**
Z-32-44

	a	b	c	d
		A	B	
			A	B
			C	D

Let's have a look onto one more example of creation of MOV-symbol for

complicated change with variation as well as phase repetition (Table 7, diagram **209**).

209 - Juraj Brabec
2nd Prize Šachové umění 1975

#2   (14+9) C+

1…Q×d4 **a** 2.Sc3# **A**
1…Be3 **b** 2.f3# **B**
1…B×f4 **c** 2.Sd2# **C**

1.Sc4? [2.Qe5#]
1…Q×d4 **a** 2.f3# **B**
1…e×f6 **d** 2.Sd6# **D**
1…K×d4 **e** 2.Sa3# **E**
1…Sg4!

1.Sg4! [2.Qe5#]
1…B×f4 **c** 2.f3# **B**
1…e×f6 **d** 2.S×f6# **F**
1…K×f4 **f** 2.S×h6# **G**
1…S×g4 2.Qf5#

(RVmo)Vo-(RVmo)Vo-MOooV
Z-33-67

	a	b	c	d	e	f
	A	B	C			
	B			D	E	
			B	F		G

Clearly, the variations aA, bB of the 1st phase form the reciprocal element with

the variation aB of the 2nd phase, yielding **(R**. But what variation of the 2nd phase should be compared with variation bB - should it be dD or eE? In the first case (dD), the semi-reciprocal parenthesis would be completed by change **Vmo** and the remaining variation cC with eE would form **Vo**. In the second case (eE) the semi-reciprocal parenthesis would be completed by **Vm** and variations cC-dD would yield **Voo**. So we have seemingly two possibilities: **(RVmo)Vo** and **(RVm)Voo**. The symbols seem equivalent, but as the preferred order of adding the symbols is **R, m, o, M, O**, **V**, the first symbol is preferred: **(RVmo)Vo**.

The final symbol of this new-strategical change is **(RVmo)Vo-(RVmo)Vo-MOooV**.

	a	b	c	d	e	f
A	B	C			
B				D	E
				B	F	G

(RVmo)Vo-(RVmo)Vo-MOooV
Z-32-67

Table 7. Obviously, no standard name for this kind of combined change.

(to be continued)

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

Now for something completely different

#2 section of the Belgrade Internet Tourney 2019 requested reciprocal change of two mates, spread over 4 phases, with 1 variation per phase. From the award I have chosen **210** with potential for rounding out ideal showing.

210 - Vasil Markovcij &
Michail Khramcevich
1st Honourable Mention Belgrade 2019
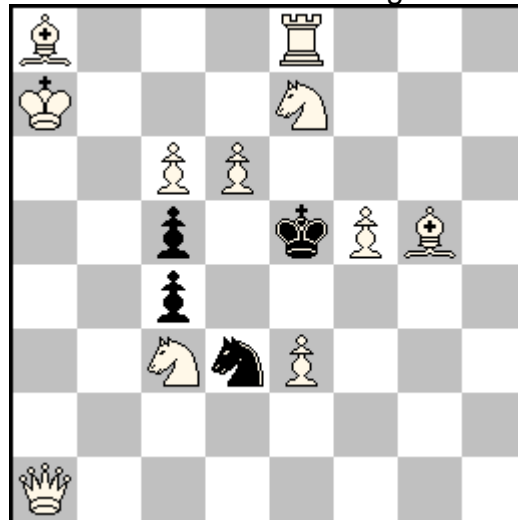
#2   (11+4) C+

1.Qd1? zz
1…K×d6 **a** 2.Bf4# **A**
1…S~ **b** 2.Qd5# **C**
1…Sb4!

1.Qb1? zz
1…K×d6 **a** 2.Qb8# **D**
1…S~ **b** 2.Sc8# **B**
1…Sf4!

1.Qa5? zz
1…K×d6 **a** 2.Sc8# **B**
1…S~ **b** 2.Q×c5# **E**
1…Sb4!, Sf4!

1.Rf8! zz
1…K×d6 **a** 2.Sb5# **F**
1…S~ **b** 2.Bf4# **A**

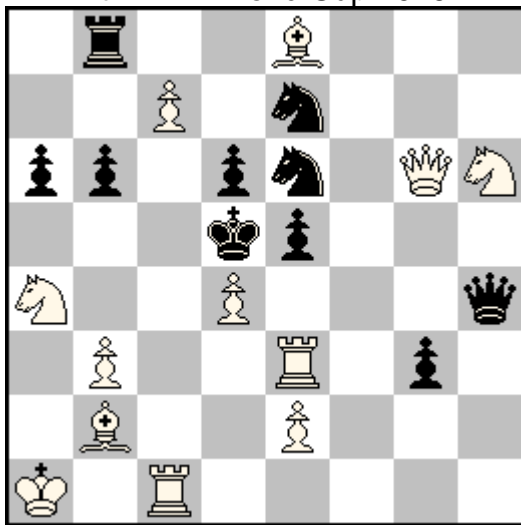|	a	b
A		C
D		B
B		E
F		A

Variations with mates **A** and **B** are showing the required pattern, other 4 mates complete the Z-42 change with two

semi-reciprocal changes included. The judge Paz Einat who provided the theme considers this an ideal way of showing the theme. Well, there is double refutation, that could be connived as a starting point of separation of refutations, but the truth is the form is not ideal. Can this be improved?

211 opens a selection form the recently closed FIDE World Cup.

211 - Valerij Shanshin
7th Honourable Mention
7th FIDE World Cup 2019

#2   (12+10) C+

1.Rd1? [2.Sc3#], 1…R×e8!
1…Q×d4 **a** 2.Qe4# **A**
1…S×d4 **b** 2.Qf7# **B**

1.Rd3? [2.Sc3#],1…e×d4!
1…Q×d4 **a** 2.e4# **C**
1…S×d4 **b** 2.Bf7# **D**

1.Sf5! [2.Sc3#]
1…Q×d4 **a** 2.S×e7# **E**
1…S×d4 **b** 2.Q×d6# **F**
1…R×e8 2.S×b6#
1…e×d4 2.Q×e6#
1…S×f5 2.Bc6#

I have mentioned already in the previous Conflictio issue the complete absence of antagonistic problems in the fairy section. As this point was taken by multiple readers, I would like to emphasize even more that in this case I do not think this is the judge's fault. Petko Petkov does not hesitate to award a good quality antagonistic problem (e.g. recently I was a happy recipient of the 1st Prize for fairy twomover in Olympic Tourney, judged by Petko).

Here I see the issue with the overall quantity and quality of the output of antagonistic fairy problems. Having some experience with many genres I can say that it is much easier to produce average quality helpmate or helpselfmate than average quality twomover or selfmate. Excellence is usually difficult in all genres. But almost any author produces also average problems if he is able to make excellent specimens. And the lower resistance of helpplay results in the fact that many authors choose easier way…

Anyway, the World Cup has yielded many interesting antagonistic works in orthodox sections. From among twomovers I have selected **211**.
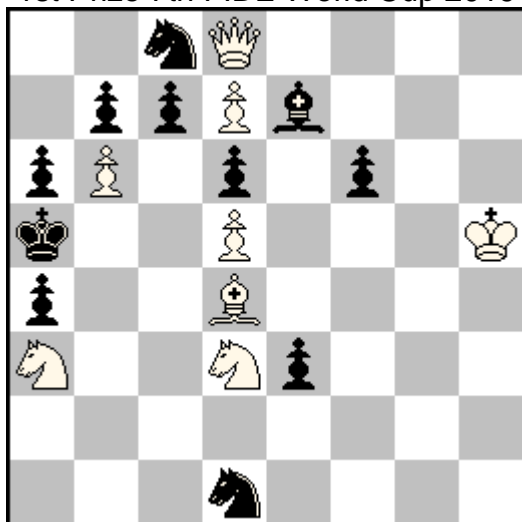
The well known change of 2 mates over three phases (**Z-32-26**, **MM**-**MM**-**MM**) is made interesting due to multiple points:
- black selfpins in tries are replaced by wS access to d6 and e7 in solution,
- repeated mating squares e4, f7 in tries,
- refutations motivated by hidden white weakenings.

212 has won the threemover section.

212 - Jevgenij Fomichov
1st Prize 7th FIDE World Cup 2019

#3   (8+11) C+

213 - Alexandr Kuzovkov
1st Prize 7th FIDE World Cup 2019

#4   (9+12) C+

1…S×b6 2.Q×c7 [3.B×b6#, 3.Q×b6#] Bd8 3.B×b6# **MM**

1.b×c7! [2.d×c8=S B×d8 3.Bb6#] **MM**
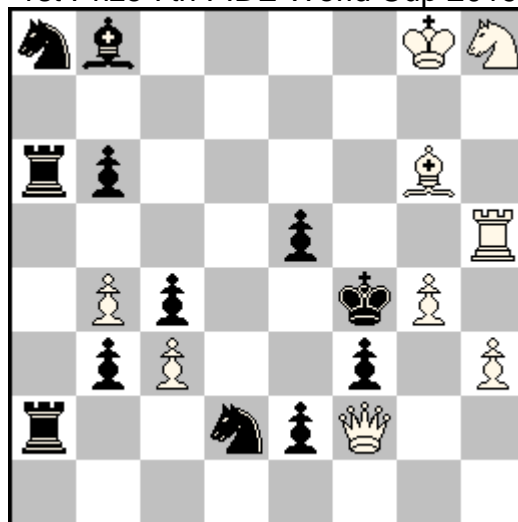1…B×d8 2.c×d8=S [3.S×b7#] **MM**
1…Sb6 2.B×b6+ K×b6 3.c8=S# **MM**
1…Sd1~ 2.Bc3+ Kb6 3.d×c8=S# **MM**

The first look on the diagram produced a strange feeling in me: what is this going to be about? The key vacating b6 provided quiet threat with d-pawn promotion, in which wQ is not needed and is captured by grace of Be7. Quick capture of wQ defends as bB gains access to c7-b6, but then the key c-pawn quietly promotes on d8. In other two variations, the checkmate is given by pawns promoting on c8, without or with capture of Sc8.

4 model mates with active roles of promoted knights in solution is an impressive achievement. Including the set model mate that is changed in solution, there are even 5 model mates.

213 has won the moremover section.

1.Bd3? [2.Sg6# **A**, 2.Rf5# **B**], 1…c×d3!

1.Bb1? [2.Sg6# **A**, 2.Rf5# **B**], 1…Rc2!

1.Bh7! [2.Sg6+ **A** Ke4 3.Se7+ Kf4 4.Sd5#]
1…b5 2.Rf5+ **B** Ke4 3.Rf6+ Kd5 4.Qc5#
1…Sc7 2.Bd3 [3.Sg6#, 3.Rf5#]
     2…c×d3 3.Sg6+ **A** Ke4 4.R×e5#
1…R2a5 2.Bb1 [3.Sg6#, 3.Rf5#]
     2…S×b1 3.Rf5+ **B** Ke4 4.Q×f3#

The judge Alexandr Feoktistov has written the following about **213**:

„A very harmonious fourmover fitting the definition of Adabashev synthesis. We can see not only a formal replacement of the function of white moves but also a good tactical filling. The threat and the first variant present battery formation and play, while the other two variants feature White's anticritical moves with strict separation of play on the third move, supported by thematic attempts. An interesting nuance: the anticritical moves are made on a single line by a single piece. Particularly nice is the variant

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1…Sc7, when White uses interference as well as blocking on the mating move. A similar concept was implemented earlier by A. Kuzovkov in the 2017 FIDE Cup. This entry, however, involves a new mechanism, and moreover, a thematic key, which justify the claim that the "go-and-come" idea is presented in two variants."

Well, while I like **213** a lot, I am not so sure about degree of analogy of variations in pairs forming so called Adabashev synthesis (currently very popular term).

Let's start with the threat and 1…b5 variation.
- In the threat, it is wSh8 that makes all three moves, forming and firing the Siers battery, checkmating as usual. The choice of the 3rd move is motivated solely by the need to guard d5 against 3…Kd5. If d5 was guarded, wS could head for checkmate by 3.Se8+ or 3.Sh4+.
- After 1…b5, Ra6 guards g6, so that the 3rd white move must cut this line. Additionally, 3.Rf6 also guards e6 in mate, having thus two functions besides firing the battery.

Is this clean analogy?

I think the situation is even worse with other pair of variations related to two tries with wB critical moves:
- 1…Sc7 closes line of Bb8 allowing checkmate 2.R×e5#. It means that the refutation of the try 1.Bd3? is no longer refuting, although this move can be played and indeed is played in the variation (providing additional distant selfblock praised by the judge).
- 1…R2a5 completely abandons the possibility to play the refuting

move Rc2. This leaves Black only with the bad defence 2...S×b1 unguarding directly f3 for checkmate.

While defence motifs of 1…Sc7 and 1…R2a5 are the same (most common direct guarding of the checkmating square of the threat), the errors are completely different.

So, to sum up my arguments: I think the analogy within pairs of variations is rather weak. Can the term "Adabashev synthesis" be used for such a free analogy?

But as I said at the beginning, I like **213**, besides the strategical richness of its variations I would like to point its key moving bishop in the opposite direction compared to tries and motivating battery play.

From the selfmate section I have selected **214** with its mid-board spring formed by Bc4 and Rb4. How can the energy stored in the spring be released?

214 - Valerij Gorbunov
5th Commendation
7th FIDE World Cup 2019
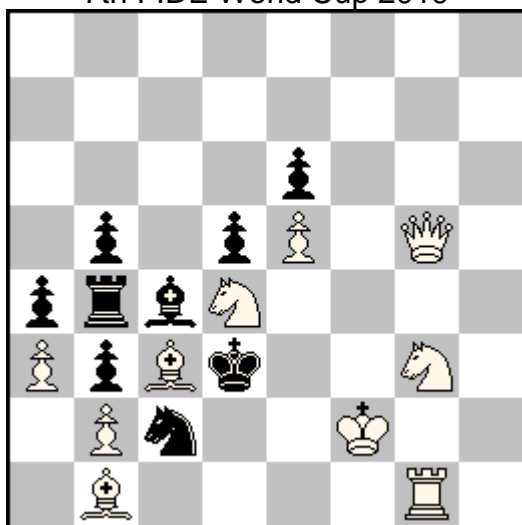
s#8   (10+9) C+

1.Sde2? d4! 2.Qe3+ d×e3+ 3.Kf1 Bd5
4.Sf4+ R×f4#, 4…Kc4!

1.Sh5 Ke4 2.Sf6+ Kd3 3.Se8 Ke4 4.Sd6+
Kd3 5.Se2 d4 6.Qe3+ d×e3+ 7.Kf1 Bd5
8.Sf4+ R×f4#

If White opens the lock prematurely, bK
can escape to the square vacated by bB.
Thus the preparatory manoeuvre with the
single aim to guard c4.

This is not so complicated, after all, this
s# has got only the Commendation in the
top formal competition, but I like the
patience with which White controls the
mid board Black force ready to fire.

Before presenting the new **216** I would
like to present **215** eponymous for Pituk
theme with the following definition (taken
from M. Velimirović's Encyclopedia):
"*After the key the black King has three
thematic flights. In three variations these
squares are cyclically controlled: one by
opened white line, one by selfblock and
one is guarded on the mating move.*"

215 - Alexander Pituk
4th Prize Népszava 1941
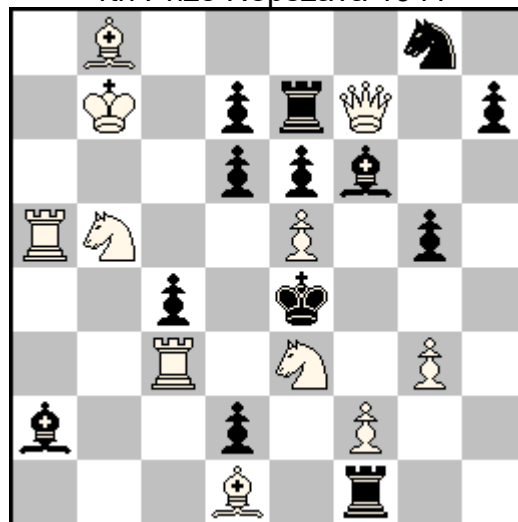
#2   (11+13) C+

**1.Sf5!** [2.Sb×d6#]
1…B×e5 2.Bf3#
1…e×f5 2.Re3#
1…d5 2.Bc2#
(1…Kd5,K×f5,K×e5 2.Sb×d6#)

The key 1.Sf5 gives two flights d5 and f5,
while e5 is present in the diagram
position. Black King's moves to flights are
not defending. While thematical defences
1…B×e5 (direct guarding) and 1…e×f5
(unguard of d4) are rather
straightforward, 1…d5 is quite witty:
Black closes the 5th rank that would be
opened by threat move expecting white to
close b8-e5 by the threat move as well.
This is already Levman theme, yet 1…d5
moreover opens the line b8-a5, adding
spice to this.

Crucial is however the error play: line
openings, selfblocks and guarding in the
mate, as described in the theme
definition.

And let's have a look at **216** that
appeared in the tourney currently in the
process of judging (in my hands).

216 - Jean-Marc Loustau
The Problemist 2018
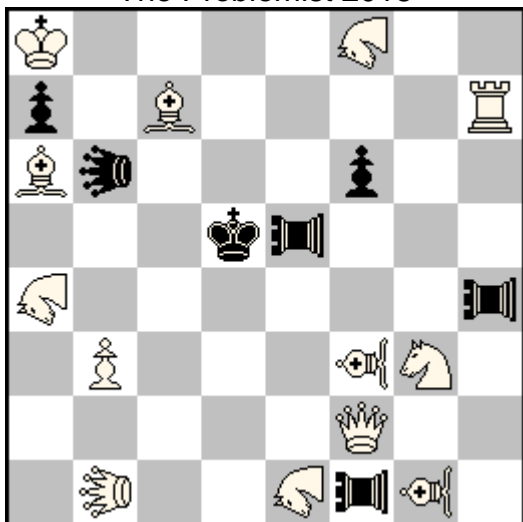
#2   (13+7) C+

▉ = pao, ♘ = nao, ♗ = vao, ♕♜ = leo

1…Ke6 2.Qc5#
1…Kc6 2.Bb7#
1…LEc6 2.Bc4#

1.Qe2! [2.Qc4#]
1…LEc5 2.Qe4#
1…LEd4 2.LEe4#
1…LEe6 2.Se4#
1…Ke6 2.Bc4#
1…Kc6 2.Qb5#
1…Kd4 2.Qd3#

Obviously, the fairy setting with unlimited number of Chinese pieces allows nicer position and even from the thematical point of view, more is expected. And **216** delivers.

There are 2 set flights e6, c6, both provided with mates. The key adds two more flights, c5 and d4, leaving the bK rather free midboard. Still the threat by queen moving next to bK naturally guards all of them.

Now for the thematical defences. All are executed by the same piece, LEb6. Two cut future lines c4-c6 and c4-e4, the last guards directly over bK. All of them selfblock (c5, d4, e6), moreover all of them provide hurdles for Chinese pieces guarding the same flights cyclically (e6, c5, d4). So White then mates by antibattery moves to the same square e4 by Q, LE and S, choosing the piece able to directly guard the third thematical flight (d4, e6, c5). Moreover, the antibattery guards also c6 in all cases (this flight is not thematical for Pituk theme).

Additionally, the mates following set flights are changed, one of them transferred (Bc4#).

All in all, this is very good classical fairy twomover with airy position underlining the technical achievement. How it will finish in its competition, it remains to be seen, but I plan to award it, that is clear.

Juraj Lörinc