

In this issue

This issue is mostly dedicated to the memory and 24 problems by deceased Ľudovít Lačný (* 8.12.1926 – † 25.12.2019). His death is a big loss for many chess problem lovers around the globe.

And then the originals column starts strongly with 4 original problems of different kinds, with comments submitted mainly by authors. Further submissions are welcome!

Juraj Lörinc

Brilliant Lačný is not with us any more

The winter festive period was this year marred by [sad news](#) coming from Žiar nad Hronom, Slovakia. Ľudovít Lačný, one of the most brilliant and original chess composers has passed away on Christmas Day. In spite of his age (93 years), the news still came to me as a shock. It is difficult to imagine that he will not add anything anymore to gallery of his compositions.

Naturally, there are plans within Slovak chess composition organization to honour Lačný properly and regardless of the form, it surely will be an appropriate tribute to our great maestro. But I would like to pay my personal homage to Ľudo Lačný by presenting a selection of his works to the English-speaking audience,

with a few remarks with facts and ideas that usually are not widely known abroad.

It is worth mentioning that Lačný never cared about collection of his own works. It might even be difficult to put together all his problems as he did not collect them. Obviously, many of them are known, widely reproduced, some entered FIDE Album or books, but many remain unknown.

Once upon a time, during Czechoslovakia times, the methodology newsletter with Lačný's problems were published in Slovak language, but it is not widely available anymore.

Then in the very first Phénix issue in 1988 Jean-Marc Loustau has published an article with 30 Lačný's works, concentrating on his twomovers. All of them are widely commented so if you can understand French, I recommend it. Perhaps no later selection exists¹.

¹ Besides my own much shorter at CCM:
<http://www.jurajlorinc.com/chess/xlacny.htm>.

Therefore, I have decided to select either more recent problems or non-#2s. Only a few older twomovers can be found in the article.

If anyone asks me what I would say about Lačný, immediately a few points would jump to my mind.

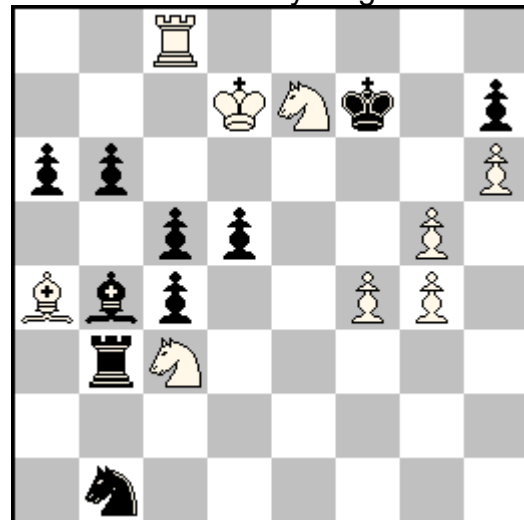
As far as I can say, he never aimed for cheap schematic showing of themes and tried to find interesting motivation even for the most difficult ideas. From the beginning he tried very ambitious schemes. As Peter Gvozdják uses to say: Ľudo Lačný was very bold composer.

A lot of his works appeared thanks to WCCTs – he seemingly loved the possibility to represent first Czechoslovakia and later Slovakia. As a consequence, he tried to compose something worthy in almost all sections. And he succeeded, winning a WCCT section four times in three different genres, also getting no less than 15 Top Ten places in a span of 35 years and 8 WCCTs. Some other problems composed during WCCT submissions preparation were not placed, but they are still worthy of seeing.

Personally, he was very likeable person. Having met him only few times, I have always enjoyed his company. Moreover, seeing him in the composing process, when he was moving a lot of pieces at once on the board, in all directions and thinking with lightning speed, this was sometimes a pure magic for me.

He will be missed a lot.

415 - Ľudovít Lačný
1st Prize Slovenský magazín 1943



#3

(9+10) C+

1.Sc6? [2.Se5#] Bxc3!

1.Bc6? [2.Bxd5#] Sxc3!

1.Rc6? [2.Rf6#] Bxc3!

1.Bb5! [2.Se4 [3.Sd6#] dxe4 3.Bxc4#]

1...Sxc3 2.Sc6 [3.Se5#]

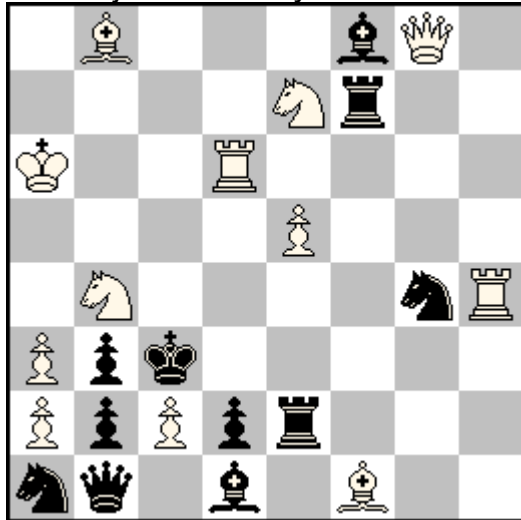
1...Bxc3,Sa3,Sd2 2.Bc6 [3.Bxd5#]

1...Rxc3 2.Rc6 [3.Rf6#]

1...axb5 2.Sxb5 [3.Sd6#]

Already the first published position of Lačný was a strong hint that someone with extraordinary abilities has entered the arena. In the solution, three defences by black SBR to the same square c3 are followed by the play of three corresponding white pieces (SBR) to the same square c6. Moreover, all three variations are supported by logical tries. If only the tries were refuted by three different moves, then the problem would be perfect. Yet this is more than respectable debut, isn't it? By the way, it also entered the retrospective FIDE Album.

416 - Ľudovít Lačný
 1st Honourable Mention
 Ústřední jednota českých šachistů 1948



#2 (12+11) C+

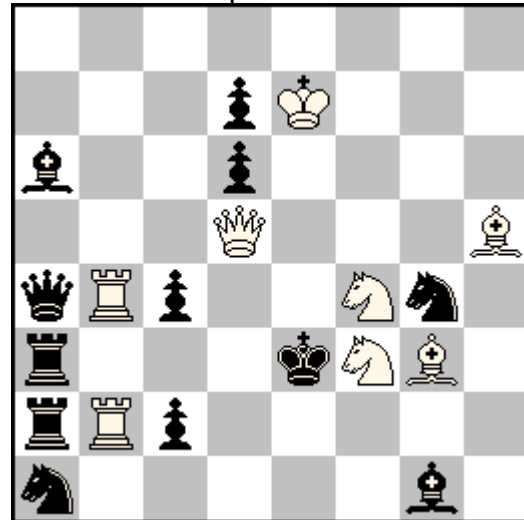
1.Ba7! [2.Rc6#]

- 1...Se3 2.Rd3# (Bd4?, Sed5?)
- 1...Sxe5 2.Sed5# (Bd4?, Rd3?)
- 1...Re4 2.Sed5# (Rd3?, Bd4?)
- 1...Rxe5 2.Bd4# (Rd3?, Sed5?)
- 1...Rf6 2.Bd4# (Sed5?, Rd3?)
- 1...Rf4 2.Rd3# (Sed5?, Bd4?)
- 1...Bxe7 2.Qc8#

The dual avoidance structure of this twomover is simply perfect. The key introduces threat that is not bothered by flight c4, but trio of thematical mates Rd3#, Bd4#, Sed5# requires guarding of the flight. Opening of lines h4-c4, f1-c4 and g8-c4 in defences of Sg4, Re2 and Rf7 provides just what is necessary. But there is no dual thanks to the additional strategical content. Sg4 never allows Bd4# due to neutralization of just opened line, analogously Re2~ avoids Rd3#, Rf7~ avoids Sd5#. Additionally, each defence prevents one further mate of remaining pair, five times by direct guarding and once by pin (1...Rf6 2.Rd3??). This strategical trick allowed closing the content into integral whole

without anything missing. This ability to close things into cyclical chain without loose ends was probably most famously demonstrated by 417.

417 - Ľudovít Lačný
 1st Prize D. Przepiórka MT C 1.11.1949



#2 (8+12) C+

- 1...c1=Q **a** 2.Sg2# **A**
- 1...c3 **b** 2.Qe4# **B**
- 1...Sh2 **c** 2.Qd4# **C**

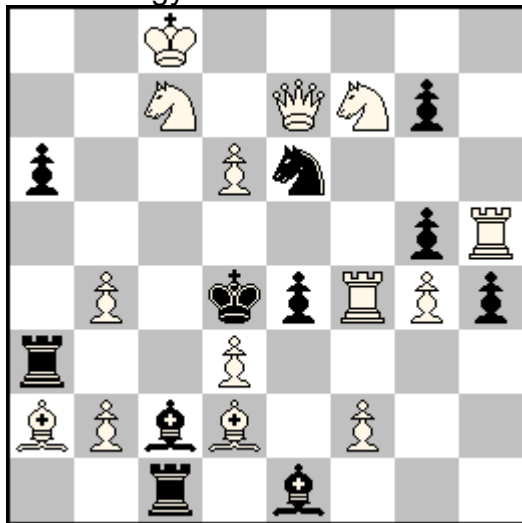
1.Sd2! [2.Sf1#]

- 1...c1=Q **a** 2.Qe4# **B**
- 1...c3 **b** 2.Qd4# **C**
- 1...Sh2 **c** 2.Sg2# **A**

Surely most of readers have seen this twomover and it is difficult to say something original about it. It was analysed hundred times from various viewpoints and is, rightly so, the basis for the whole Cyclone system of 12 themes. I have heard multiple people tried to construct such a natural extension of reciprocal change before Lačný, but he was the first to succeed (and was closely followed by Norman Macleod). And then, once the dyke was ruptured, the flow of other problems with Lačný cycle and

similar cycles started, grew and never significantly abated.

418 - Ľudovít Lačný
Magyar Sakkélet 1953



#2 (14+11) C+

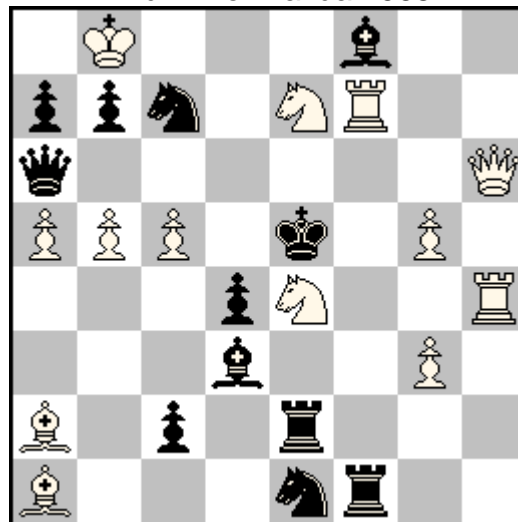
1...Sxf4 2.Qxe4#
1...gxf4 2.Rd5#
1...Bxd3 2.Be3#
1...Rxd3 2.Sxe6#

1.Se5! [2.Rxe4#]
1...Sxf4 2.Be3#
1...gxf4 2.Sxe6#
1...Bxd3 2.Sf3#
1...Rxd3 2.Sc6#

Less known twomover shows change of four mates, with two of them transferred. This new-strategical theme is traditionally known as ideal Ruchlis and can be described in the standard algebras as **Z-24-46** or **(RM)(RM)**. The change mechanism of 418 is based on the change of flight from d3 in the set play to e5 in the solution, with important additional motives in the play of the white knight.. Defences to f4 open white lines h5-d5 and e7-e4, while defences to d3 selfblock both in the set play and in the solution. Perhaps the presence of the

variation 1...Sc5 in the solution has cast the invisibility spell on **418** so that it is little known.

419 - Ľudovít Lačný
2nd Prize Pravda 1968



#2 (13+12) C+

1...Sf3 **a** 2.Rf5# **A**
1...Se6 **b** 2.Sg6# **B**

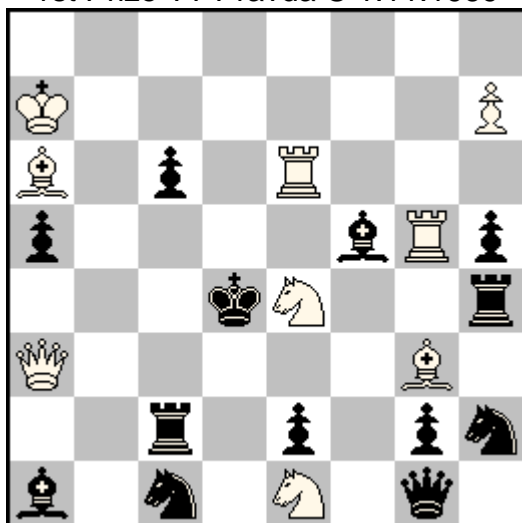
1.Sf2? [2.Bxd4#]
1...Se6 **b** 2.Qf6# **C**
1...Re4 **c** 2.Rf5# **A**
1...Sf3 **a** 2.Sxd3#
1...Be4 2.Sg4#
1...Sxb5!

1.Sd6! [2.Bxd4#]
1...Re4 **c** 2.Sg6# **B**
1...Sf3 **a** 2.Qf6# **C**
1...Se6 **b**,Sxb5 2.Q(x)e6#
1...Be4 2.Sc4#
1...Rf4 2.gxf4#
1...Qxd6 2.Qxd6#

Three black lines are aimed at squares d5, g6 and f6 and are switched by wS bivalves as well as three thematical defences 1...Sf3, 1...Se6 and 1...Re4. This mechanism of carousel change was well known, but it is additionally

supported by other new-strategical theme, change of mates in two variations in three phases. Actually, if there was other checkmate in the set play following 1...Rxe4, then it would be change of mates in three variations. Almost there.

420 - Ľudovít Lačný
1st Prize TT Pravda C 1.11.1969



#2 (9+13) C+

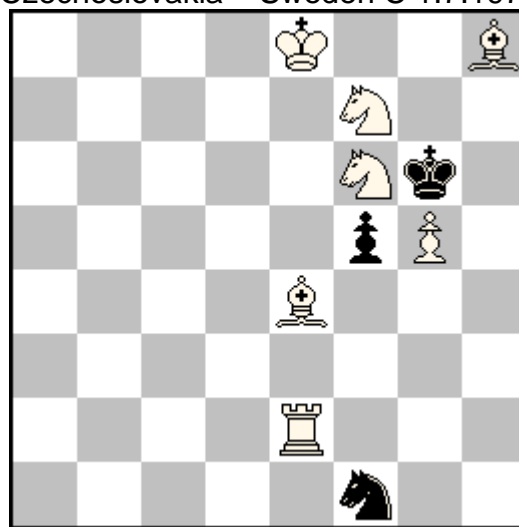
- 1...Qe3 **a** 2.Qd6# **A**
- 1...Rxe4 **b** 2.Rd6# **B**
- 1...Bxh7 **c** 2.Sxc2# **C**
- 1...Bc3 **d** 2.Qc5# **D**

- 1.Sc3!** [2.h8=Q#]
- 1...Qe3 **a** 2.Rd6# **B**
- 1...Re4 **b**,Sd3 2.Sxc2# **C**
- 1...Bxh7 **c**,Be4 2.Qc5# **D**
- 1...Bxc3 **d**,Rxc3 2.Qd6# **A**
- 1...Sg4,Sf3 2.S(×)f3#
- (1...Bxe6 2.Qc5#,Sxc2#)

Magical key bears extremely rich motivation, both positive and negative. Four set play defences lead in the solution to the same checkmates as in the diagram position, but the mates are cyclically shifted in the spirit of Lačný cycle, only that there are four mates in the cycle instead of usual three.

You have surely noticed that there is unprovided flight check in the set play (1...Kd5+ 2.??) and this is one of trademarks of Lačný – he was not afraid to use very strong means and non-standard approach to achieve great results. I know some people have **420** among their Top 10 twomovers of all times...

421 - Ľudovít Lačný
1st Place
Czechoslovakia – Sweden C 1.7.1970



#3 (7+3) C+

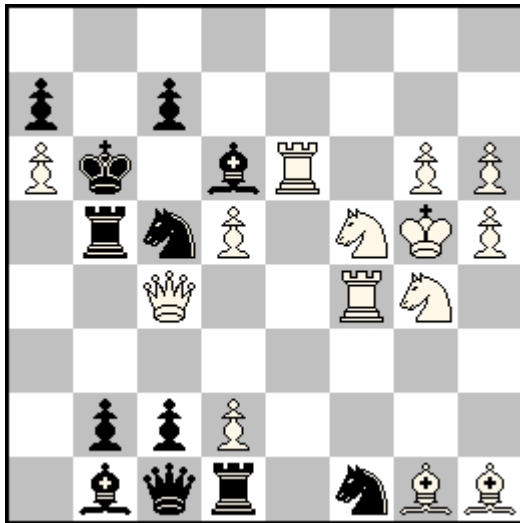
- 1.Bh1? zz
- 1...Sd2 2.Rxd2 f4 3.Be4#
- 1...Sh2 2.Rxh2 [3.Rh6#] f4 3.Be4#
- 1...Se3 2.Rxe3 f4 3.Be4#
- 1...Sg3!

- 1.Bd3!** zz
- 1...Sd2 2.Rh2 [3.Rh6#]
- 1...Sh2 2.Re5 [3.Bxf5#]
- 1...Se3 2.Rf2 S~ 3.Bxf5#
- 1...Sg3 2.Rg2 S~ 3.Se5#

The try (representing multiple moves unpinning P f5) allows White to capture the bS with inevitable switchback checkmate. Well, there is a common strong defence 1...Sg3! Therefore, White

uses different strategy in the solution: Pf5 is kept pinned and White either creates threats impossible to be defended against by Black or even prepares zugzwang position where moves of bS lead to checkmates. From the new-strategical point of view even change of 3 attacks (**Z-23-35**) in the form of bS-wR duel. And this all with only 10 pieces.

422 - Ľudovít Lačný
9th Place 1st WCCT C 31.10.1973



r#2 (14+12) C+

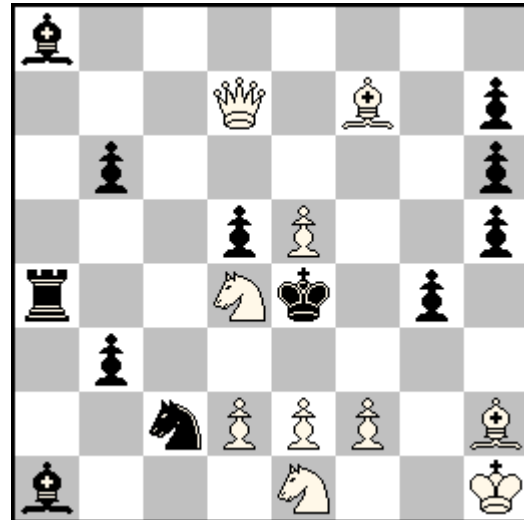
1.Sf6? [2.d4 Qxf4#]
1...Se3 2.Sh4 Sxe6#
1...Sxd2 2.Rg4 Sf3#
1...Rxd2 2.Rh4 Rg2#
1...Ra5!

1.Sh4! [2.d4 Qxf4#]
1...Se3 2.Sf6 Sxe6#
1...Sxd2 2.Rf5 Sde4#
1...Rxd2 2.Rff6 Rxd5#

The change of three continuations in the reflex mate is concentrating on white selfblocks – almost all white moves played during the try and solution have this motivation (besides other additional motifs): both keys, all six 2nd moves in variations, only the threatened move is

not working similarly, it is rather bivalve opening line of bQ and closing the line of wQ. Strong content and one of the first WCCT successes of Lačný.

423 - Ľudovít Lačný
1st Prize Šachové umění 1974



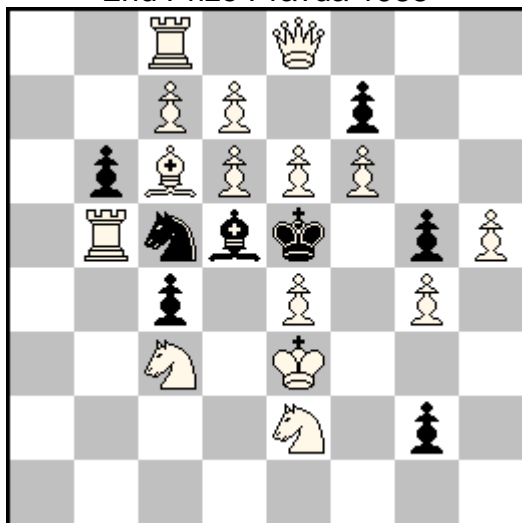
#3 (10+12) C+

1.Sd3! [2.Qf5+ Kxd4 3.Qf4#]
1...Sxd4 2.Sc5+ bxc5 3.d3#
(2.Bxd5+? ... 3...Sf5!, 2.f3+? Sxf3!)
1...Bxd4 2.Bxd5+ Bxd5 3.Qxh7#
(2.f3+? ... 3...Bxf2!, 2.Sc5+? Bxc5!)
1...Rxd4 2.f3+ gxf3 3.Sf2#
(2.Sc5+? ... 3...Rxd3!, 2.Bxd5+? Rxd5!)
1...Kxd4 2.Qxa4+ Sb4 3.Qxb4#
1...Se3 2.fxe3 [3.Sf2,Qf5#]

The key does not directly care about the flight d4 that is actually provided for (1...Kxd4 2.Qxa4+). Captures on d4 defend by unguard of f5 and provide crucial selfblocks for White's attacks. Random selfblock on d4 would allow all three white attacks (2.Sc5+, 2. Bxd5+, f3+), but specific selfblock provide unified dual avoidance effects: bS guards f5 and f3, bB guards f2 and c5 and bR guards d3 and d5. This gives pleasant cycle of dual avoidance effects against the 2nd and the 3rd white moves, so in fact we have

here a very threemover-specific form of Stocchi.

424 - Ľudovít Lačný
2nd Prize Pravda 1988

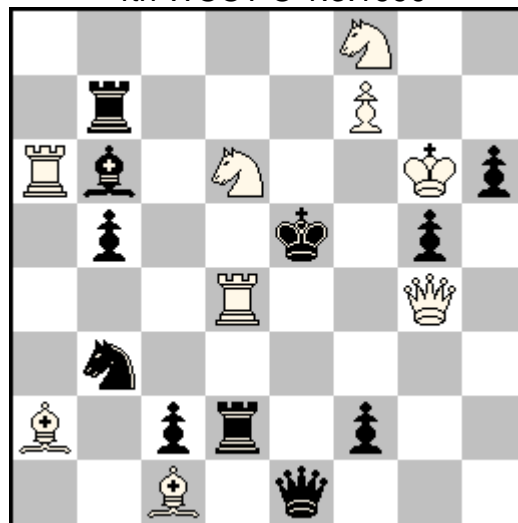


#3 (15+8) C+

- 1.Sg1!** [2.Qe7!,d8=Q!]
 1...Kxd6 2.Qe7+ Kxc6/Ke5 3.d8=S#/Sf3#
 1...Kxf6 2.d8=Q+ Ke5/Kg7 3.Sf3#/Qh8#
 1...Bxe6 2.d8=R Kxf6 3.Qh8#
 1...Sxe6 2.d8=B [3.Rxd5#]
 1...fxe6 2.d8=S Kxd6/Kxf6/B~,S~
 3.Sf7#/Qh8#/Qxe6#
 1...Bxe4 2.Sxe4 [3.Sf3,exf7#]

Double threat is separated by two bK moves, with 1...Kxf6 introducing the first promotion, the strongest one. Selfpins of black pieces B and S jumping out of other half-pin line are met by the most difficult promotions to arrange (R&B), while the third possible capture on e6 allow promotion to knight. Thus, we see here the complete AUW in the 2nd moves of White. As such, **424** is thematically very strong example for the theme of the 3rd WCCT (white promotions in the 2nd moves of #3), but unfortunately the difficult content necessitated bad key and thus there was no chance in the WCCT.

425 - Ľudovít Lačný
2nd-3rd Place e.a.
4th WCCT C 1.3.1990



#2 (9+11) C+

- 1.Bb2? [2.Qe6 **A**,Qf5 **B**,Qg3# **C**] Rxd4! **a**
 1.Raa4? [2.Qe6 **A**,Qf5 **B**,Qg3# **C**] Bxd4! **b**
 1.Sxb5? [2.Qe6 **A**,Qf5 **B**,Qg3# **C**] Sxd4! **c**

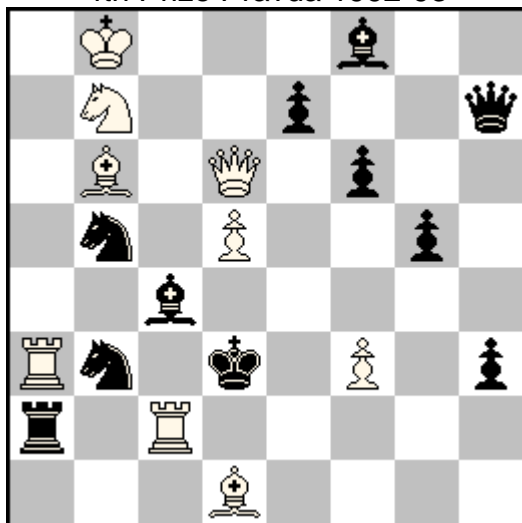
- 1.Kg7!** [2.Sg6#]
 1...Rxd4 **a** 2.Qe6# **A**
 1...Bxd4 **b** 2.Qf5# **B**
 1...Sxd4 **c** 2.Qg3# **C**
 1...Qe4 2.Qxe4#
 1...Rxf7+ 2.Sxf7#

425 made it very high in the following WCCT. Adding a guard to d4 allows three threats by freed wQ, but three tries are met by captures on d4 thanks to white self-weakenings. Thus White attacks in other way in the solution and captures on d4 are defences again They are now exploited as selfblocks and wQ chooses the checkmate that needn't guard one of squares initially guarded by the captured wR, namely f4, d6 and d5. As a consequence, we get a wealth of threat paradoxes and anti-paradoxes thanks to 3x3 threats in tries. It is very interesting that **425** has got the shared 2nd-3rd place in WCCT in the era of single judge (M. Kovačević in this case) and more so the

reason: Valerij Shanshin of USSR has submitted almost the same position with just small differences in construction (the same 17 pieces on the same squares of the diagram).

426 - Ľudovít Lačný

4th Prize Pravda 1992-93



#2

(9+11) C+

1.Qh2? [2.Qe2#, Qd2#]

1...Rxc2 2.Qxc2#

1...Sc3!

1.Qb4? [2.Qxc4#, Qd2#]

1...Sc3 2.Qxc3#

1...Rxc2!

1.Qc5? [2.Qxc4#, Qe3#]

1...S5d4 2.Qxd4#

1...Qe4!

1.Qe6! [2.Qe3#, Qe2#]

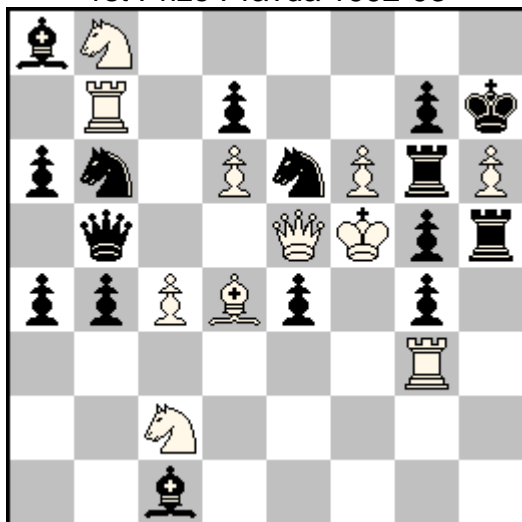
1...Qe4 2.Qxe4#

1...S5d4 2.Sc5#

In early nineties, as a beginner in the chess composition, I was closely following the composition column in the Slovak newspaper Pravda, thus I happen to know the source of inspiration for **426**. The first prize of Shachmaty in SSSR

1991 by duo Marandyuk & Soldatov was [reprinted in the column](#) (and later in the FIDE Album). But it suffers, in my opinion, from good deal of symmetry. And seemingly Lačný had some similar thoughts as [just a month later he comes](#) with **426** (that entered the following Album as well). Besides much less symmetrical play of wQ there is added one other queen mate in each phase, yielding queen mates on all eight squares around the bK.

427 - Ľudovít Lačný
1st Prize Pravda 1992-93



r#2 (11+16) C+

1...Qxc4 **a** 2.Qxe6 **A** Qxe6#
1...Qc6 **b** 2.Qf4 **B** gxf4#
1...Sd5 **c** 2.Qxe4 **C** Se3#

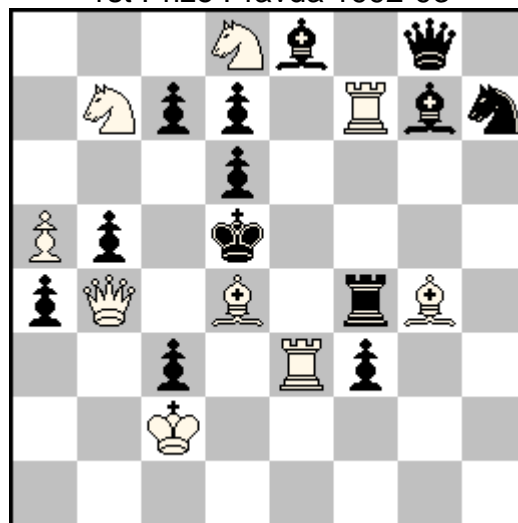
1.Rxd7! [2.Rxg4 Rxf6#]
1...Qxc4 **a**,Bd5,Sc5 2.Qf4 **B** gxf4#
1...Qc6 **b** 2.Qxe4 **C** Qxe4#
1...Sd5 **c** 2.Qxe6 **A** Se3#
1...Qxe5+,Sxd4+,Rxf6+ 2.Kxg4 Rh4#

White queen is pinned in the diagram position, but she is released either by moves of her black colleague or by bS jump to the 5th rank, yielding three set variations. The key by Rb7 basically changes guards on e6 (removed) and e4 (added), threatening block on g4, with mate by Rg6 on f6. Unpins of wQ defend, but then the set variations... are not repeated, the wQ moves are cyclically shifted! Rather surprising new-strategical theme was blended with the 4th WCCT theme – play of the unpinned white piece in the 2nd moves.

It is hard to believe that **427** is a leftover from the WCCT – that it did not get anything, although if it was composed in

time. The reason was however extremely pleasant: two other Czechoslovak reflex mates got the 2nd place (for [single-phase strategically rich r# by Štefan Sovík](#)) and even the 1st place (for [another r# showing Lačný theme by Ján Valuška](#)). Moreover, **427** served as a source of inspiration for the 1st place in the process of composing for WCCT.

428 - Ľudovít Lačný
1st Prize Pravda 1992-93



#3 (9+13) C+

1.Kxc3? [2.Qxb5+ c5 3.Qc4#]
1...Rxd4 **a** 2.Rf5+ **A** Be5 3.Qxd4#
1...Bxd4+ **b** 2.Qxd4+ **B** Rxd4 3.Rf5#
1...c5!

1.Kd3? [2.Qxb5+ c5 3.Qc4#]
1...Rxd4+ **a** 2.Qxd4+ **B** Bxd4 3.Bxf3#
1...Bxd4 **b** 2.Bxf3+ **C** Re4,Rxf3 3.Qxd4#
1...c5!

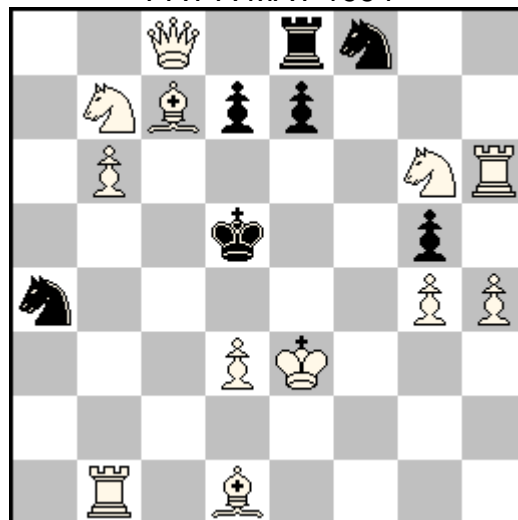
1.Rd3! [2.Be5+,Bf6+,Bxg7+]
1...Rxd4 **a** 2.Bxf3+ **C** Ke5 3.Qxd4#
1...Bxd4 **b** 2.Rf5+ **A** Ke4,Rxf5 3.Qxd4#

Adding the guard on d4 by the wK releases wQ from guarding duties and creates threat in both tries. Captures on d4 bring into action well known check vs.

non-check mechanism, used many times for showing reciprocal change. But there is a novel twist in the fact that two white moves (besides queen capture on d4) are not identical. Most surprisingly, the key works very differently, creating the vertical battery for threat, unguarding e3 and e4 (thus also giving a flight) and preparing pin on the d-line. Defences now become self-pins, exploited by 2nd moves forcing bK moves to guard lines g7-d4 and f4-d4. All in all, Rice cycle (also known as cyclic Zagorujko) in the threemover-typical mechanism.

The [initially published position](#) of **428** was [found incorrect](#), such were the perils of pre-computer times. But in a few months the reconstruction [was published](#) and this time it was fine.

429 - Ľudovít Lačný PAT A MAT 1994



#2

(12+7) C+

1.h×g5? [2.Sf4# **A**]
 1...Kc6 **a** 2.S×e7# **B**
 1...d6 **b** 2.Bf3# **C**
 1...Ke6 **c** 2.Bb3# **D**
 1...e5!

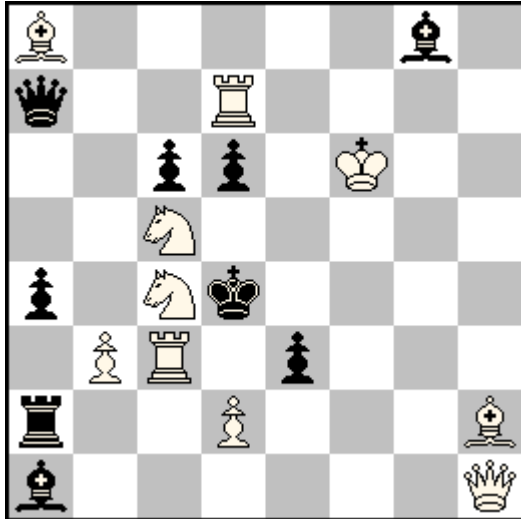
1.Q×e8! [2.S×e7# **B**]
 1...Kc6 **a** 2.Bf3# **C**
 1...d6 **b** 2.Bb3# **D**
 1...Ke6 **c** 2.Sf4# **A**
 1...S×g6 2.Q×d7#

429 is another proof of Lačný's boldness. Few composers would dare to capture bR in the key of otherwise beautiful twomover (note e.g. mirror mates in threats). Indirect battery on the 6th rank becomes direct after bK moves to c6 and e6, while wQ is either opened to e6 or c6 by Pd6, or the pawn becomes pinned. All motives are glued together in seemingly effortless way to produce the extremely difficult cycle of the threat and mates after three different defences. This (in form with 2 variations involved) used to be called threat Lačný or Dombro-Lačný and since the Cyclone publication it is called Shedey cycle as Sergej Shedey was the

first to show it. The form with 3 variations is much more difficult and very rare.

430 - Ľudovít Lačný

1st-3rd Prize e.a. Pravda 1998-99



#2

(10+9) C+

1.Bxd6? [2.Qe4# **A**, Rd3# **B**]

1...Qxc5 **a** 2.Be5# **C**

1...Rxd2!

1.Sb2? [2.Be5# **C**, Qe4# **A**]

1...Qxc5 **a** 2.Rd3# **B**

1...Bd5!

1.Qxc6! [2.Rd3# **B**, Be5# **C**]

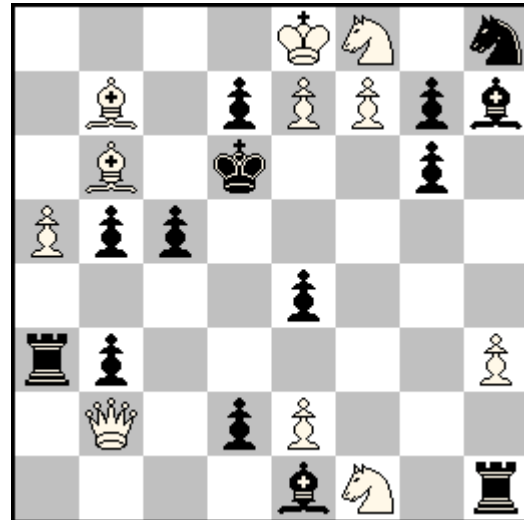
1...Qxc5 **a** 2.Qe4# **A**

As far as I know, some composers value very highly **430** in spite of all three keys taking the flight c5. The idea of white attack is as follows. Any guard of c5 would allow three checkmates Qe4#, Rd3# and Be5#, but as soon as White tries that by guarding c5 by B, R or Q, this piece is tied to c5 and one of checkmates is not threatened. Capture 1...Qxc5 then would normally guard all three checkmates by unguard of d3, e4 and guard placed on e5. Yet, additional motivation of keys allows the mate that was not threatened to reappear as

variation mate. In this way a very special twist on the known Ukrainian cycle is shown, with incorporation of double threats.

431 - Ľudovít Lačný

3rd-4th Prize e.a. Pravda 1998-99



#4

(11+14) C+

1.Sg3! [2.Sxe4#]

1...g5 2.Qxg7 [3.Qf6#] Rf1 3.Qc3 [4.Qxc5#]

3...Rf5/Bf2/c4 4.Sxe4#/Qf6#/Qd4#

1...Ra4 2.Qc3 [3.Qxc5#] Bf2 3.Qxg7 [4.Qf6#] Bd4 4.Sxe4#

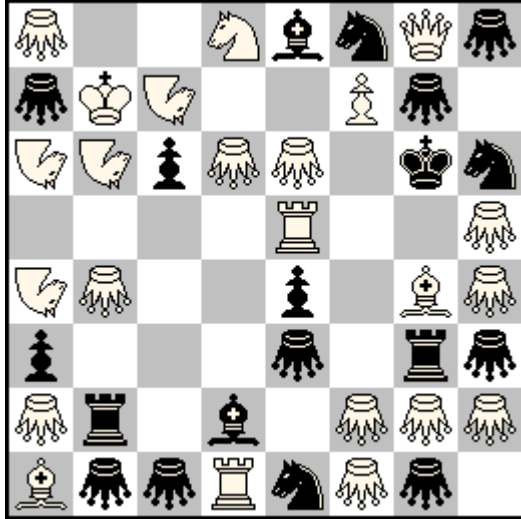
2...Rc4 3.Sxe4+ Rxe4 4.Qxc5#

1...Bxg3 2.Qxd2+ Ke5 3.Qg5+ Kd4/Kd6 4.Qxc5#/Qxc5#,Qd5#,Qxg3#

The point of the **431** is in my opinion hidden in the subtle motivation for the choice of white attacks order. Black potential defenders Rh1 and Be1 can enter the play in full strength if White did not time his attacks properly. Black defends crucial square e4 from distance and this allows White to force interferences on f5 and d4 with precise oscillation of its queen.

432 - Ľudovít Lačný

9th Place 6th WCCT C 1.5.1998



#2 (23+19) C+

Transmuting kings

♞ = nightrider, ♧♧ = grasshopper

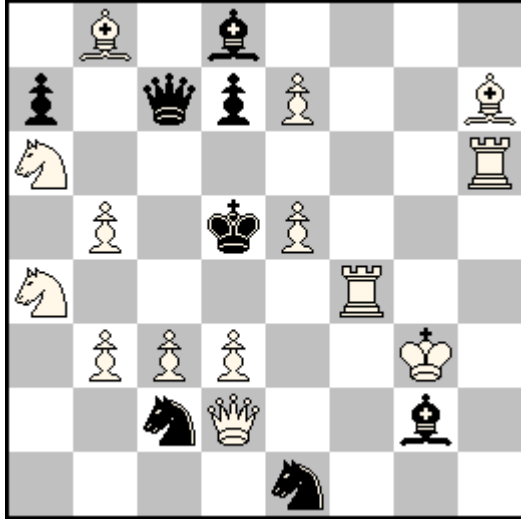
1.Rf5? **A** [2.Ne2# **B**]
1...Rxb4 **a** 2.Qxg7# **C**
1...Rf3,Rxg4 **b** 2.Rg5# **D**
1...c5,Gc5 **c** 2.Gxe8# **E**
1...Sd3 **d** 2.Nc8# **F**
1...Ge5 **e** 2.Gxe4# **G**
1...Sxg2!

1.Gxe4! G [2.Rf5# **A**]
1...Rxb4 **a** 2.Ne2# **B**
1...Rf3,Rxg4 **b** 2.Qxg7# **C**
1...c5,Gc5 **c** 2.Rg5# **D**
1...Sd3 **d** 2.Gxe8# **E**
1...Gxe5 **e** 2.Nc8# **F**
1...Se6 2.Qh7#
1...Kf6 2.Nxe8#
(1...Rxg2 2.Qxg7,Nf4#)

This fairy twomover is registered in my memory as „monstrous and miraculous“. The monstrosity is seen at first glance – 42 pieces on the board, there hardly remains any space for moves. Yet, it shows Djurašević cycle with 7 elements, i.e cycle of key, threat and mates following 5 defences. Normally, thinking about Djurašević cycle with more than 2

defences requires boldness and here there are five – miracle... Why only the 9th place then? Besides monstrosity it should be said that WCCT with transmuting kings yielded extremely strong output by world's leading composers. The best works combined thematical difficulty with beauty of position. Lačný himself have got the [4th place with much nicer position](#) showing „only“ 6-fold Djurašević cycle. My own [joint problem with Karol Mlynka](#) finished at 10th place and brought no points to Slovakia – no regrets as I was glad that fairy section yielded so beautiful results. As a chief of fairy section for Slovak team I still remember the thrill when I received **432 ...**

433 - Ľudovít Lačný
3rd Prize Pravda 2000



#2

(14+8) C+

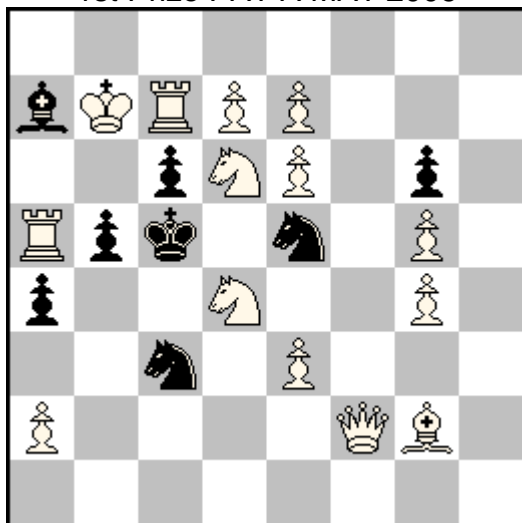
1.d4? [2.Bg8#]
1...Sxd4 **X** 2.Qxd4#
1...Qxe5 **Y** 2.c4#
1...Qxc3+ **Z** 2.Sxc3#
1...Qc6!

1.Rf5! [2.Bg8#]
1...Sd4 **Y** 2.Sb4#
1...Qxe5+ **Z** 2.Rxe5#
1...Qxc3 **X** 2.Rd6#
1...Qb6, Qc6 2.e6#
1...Sxd3 2.Qxg2#
(1...Qd6 2.Rxd6,exd6#)

The 6th WCCT had a very difficult theme in twomover section: change of defence motifs against the same threat, with mates changed in the thematic variations. Slovak team from the beginning worked on the cyclical change of defence motifs and tried to blend it with mate changes. It proved very difficult and Slovakia scored no points in the section. **433** was one of the best problems we have got. The only (but important) shortcoming is the way how the threat is motivated: both the try and the key take flight e5. Then 2.Bg8# is threatened as

motivation of defences is cyclically changed: **X** is flight unguarding by capture, **Y** is guarding of the mating line and **Z** is checking. Then all three mates following thematical defences are changed. From the viewpoint of new-strategical school, **433** is among top achievements in the area blending change of mates with change of defence motifs: **Z-23-36** + **OM-23-33A**. Non-placement in WCCT was however no surprise due to flight-taking offense.

**434 - Ľudovít Lačný & Peter Gvozdják
& Jean-Marc Loustau**
1st Prize PAT A MAT 2006



#3 (14+8) C+

1.Qf4? [2.S4f5 **A** [3.Qd4#]
Sc4,Sf3/Se2,Se4 3.Q(x)c4/Rxb5#]
1...Kb4 **a** 2.Sc2+ **B** Kxa5/Kc5
3.Qb4/Qb4,Qd4#
1...Se4 **b**,Se2,Sd5 2.Rxb5+ **C** Kxd6
3.d8=Q#
1...Sf7 **c** 2.Sb3+ **D** axb3 3.Qd4,Rxc6#
1...Kxd6 **d** 2.Rxc6+ **E** Kxe7 3.Qf6#
1...Sc4!

1.Qd2! [2.Sc2 **B** [3.Qd4#]
Sd3,Sf3/Sd5/Se2
3.Rxc6/Qxd5/Qd5,Qb4,Rxb5#]
1...Kb4 **a** 2.Rxb5+ **C** Ka3/cxb5
3.Qb2/Qxc3#
1...Se4 **b** 2.Sb3+ **D** axb3 3.Qd4,Rxb5#
1...Sf7 **c** 2.Rxc6+ **E** Kb4 3.Qxc3#
1...Kxd6 **d** 2.Sf5+ **A** Kc5/Kxe6
3.Qd4/e8=Q,d8=S#
1...Sc4 2.Rxb5+ Kxd6/Sxb5
3.d8=Q/Rxc6#
1...Sd5 2.S4xb5 [3.Qd4#] Sd3,Sf3/Sc4
3.Rxc6/Se4,Rxc6#

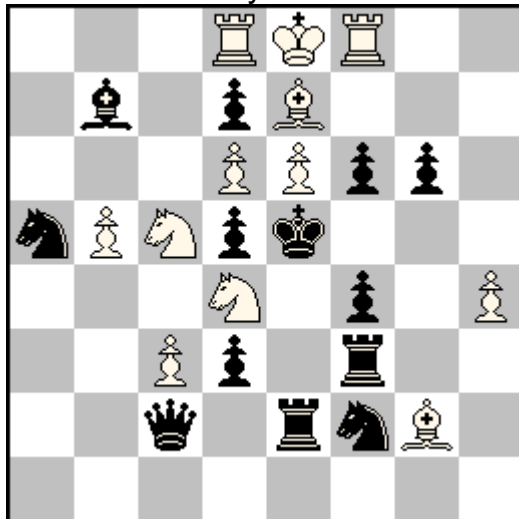
With all the letter themes shown until now, you could say enough. But not yet. Here we have another extraordinary

theme: 5-fold Shedy cycle, i.e. cycle of the threat and four white attacks following four defences. In the comment to **429** I have remarked that even 4-fold Shedy cycle is very difficult theme in orthodox #2. Just thinking about 5-fold one hurts. Threemover however offers wider technical possibilities for the motivation of the play and **434** provides convincing rendering. Both threats are quiet, while play in all variations is checking. One may ask about checkmating duals, are they problem or not? FIDE Album judges opined they are not.

435 - Ladislav Salai jr.
& Ľudovít Lačný

1st Prize

Československý šach 2007-2008



#4

(12+13) C+

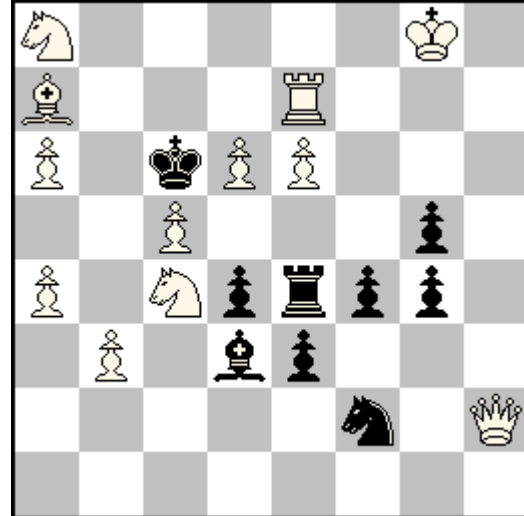
1.R×d7? [2.B×f6#] Sg4!
1.R×f6? [2.S×f3#] Ree3!

1.b6! [2.B×f6+ K×d6 3.Be7+ Ke5
4.S×f3#]
1...Sg4 2.S×f3+ Kf5 3.Sd4+ Ke5
4.S×d7#
1...Ree3 2.S×d7+ Ke4 3.Sc5+ Ke5
4.B×f6#

Three lines of play in **435** are unified by a common content: Be7/Sd4/Sc5 clear line of white linemover aimed at one of potential flights f5/e4/d6, while bK moves to the unguarded flight d6/f5/e4. Returns of white pieces cause return of the bK to e5, but thanks to the newly opened lines, Sd4/Sc5/Be7 can checkmate. This strategy underlies natural rotation of the 2nd and the 4th white moves. Additionally, both black defences are distant selfblocks used when bK is moved to the mentioned flights.

436 - Ľudovít Lačný & Peter Gvozdják

1st Prize The Problemist 2008



#3

(12+9) C+

1.Qh8? [2.Sa5+ **A** Kd5 3.Sc7#]
1...Re5 **a** 2.Rc7+ **B** Kd5 3.Q×e5#
1...R×e6! **b**

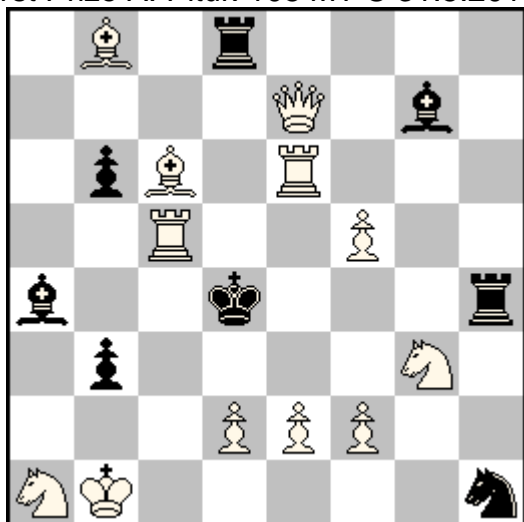
1.Qh6? [2.Rc7+ **B** Kd5 3.Sab6#]
1...R×e6 **b** 2.Sa5+ **A** Kd5 3.Q×e6#
1...Re5! **a**

1.Qh7! [2.Re8 [3.Qb7#]]
1...Re5 **a** 2.Sa5+ **A** Kd5 3.Sc7#
1...R×e6 **b** 2.Rc7+ **B** Kd5 3.Sab6#
1...B×c4 2.b×c4 [3.Rc7#]
1...Kd5 2.Sc7+ Kc6 3.Sa5#

The judge of the annual The Problemist tourney Harri Hurme praised **436** as an example of threemover composed of known elements, but combining them into an original whole lacking a good name. Hannelius in the form of refutations is immediately recognizable, there is also Dombrovskis in the form of defences. Yet, the mechanism is typical for threemover, with different checkmates employed in variations of tries and even quiet threat in the solution.

437 - Ľudovít Lačný

1st Prize A. Pituk-105 MT C 31.5.2010



#2

(12+8) C+

1.Bd6? [2.Q×g7#,Q×h4#] Rg4!

1.Ree5? [2.Q×h4#,Q×d8#] Bf6!

1.Se4? [2.Q×d8#,Q×g7#] Rd5!

1.d3? [2.Rc4#]

1...b×c5 2.Q×g7#

1...b5!

1.Re3? [2.Rd3#]

1...b×c5 2.Q×h4#

1...S×f2!

1.Bb5! [2.e3#]

1...b×c5 2.Q×d8#

1...Re4 2.R×e4#

1...Bh6 2.Be5#

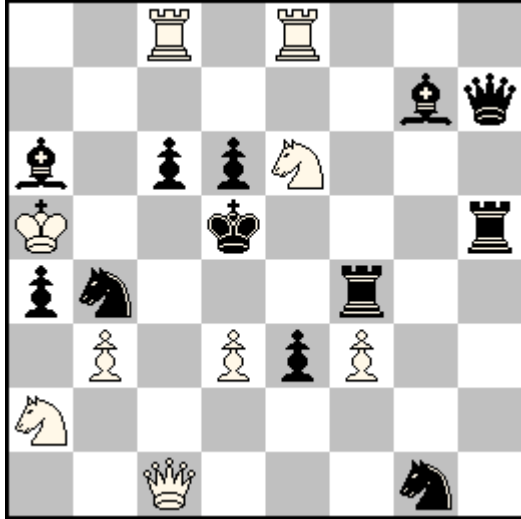
1...Rd6 2.Q×d6#

1...B×b5 2.S×b3#

436 is another, fresh take on the mechanism based on the guarding of the same square in multiple phases, recognizable e.g. in problems **425** and **430** above. The first three tries guard c5, releasing wQ from guarding duties and threatening checkmates with captures of black linemovers. But three mates are never threatened due to closing of

potential mating lines by pieces making tries, yielding rather effortlessly the cycle of threats. Still, Black can refute, so that other three phases have different threats and can be defended against by three captures of Rc5. This obviously allow wQ to checkmate, but it must re-guard the newly appearing flights c3, c4 and d5, with reappearance of mates from the cycle of threats. All in all very pleasant work.

438 - Ľudovít Lačný
2nd Prize PAT A MAT 2014



#2

(9+12) C+

1.Qxe3? [2.Sxf4# **A**, Sc7# **C**]
 1...Bd4 **a** 2.Sxb4# **B**
 1...Rd4 **b** 2.Sc3# **D**
 1...c5 **c** 2. Sxf4# **A**
 1...Se2 **d** 2. Sc7# **C**
 1...Be5!

1.d4! [2.Sxb4# **B**, Sc3# **D**]
 1...Bxd4 **a** 2.Sxf4# **A**
 1...Rxd4 **b** 2.Sc7# **C**
 1...c5 **c** 2. Sc3# **D**
 1...Se2 **d** 2. Sxb4# **B**
 1...Sxa2 2.Qxc6#

The main content is concentrated on the novel mechanism of Odessa theme with the same defences. Double threat mates from one phase reappear reciprocally as variation mates after the same defences in the other phase, here thematical defences are 1...Bd4 **a** and 1...Rd4 **b**. This would be a respectable twomover, but there are further two threat separating defences in both phases, namely 1...c5 **c** and 1...Se2 **d**. If we put the defence 1...Se2 as the second in the sequence of variations of two phases (i.e. when we

use sequence **adbc**), we get in the try mates in sequence **BCDA**, while in the solution **ABCD**. Thus, rather surprisingly **438** shows also the 4-fold Lačný cycle. The only reservation could be that ... both keys take flight e5. And yet, the judge of the competition Valerij Shanshin dared to award the 2nd Prize. We could argue with this decision, but the whole selection shows that Ľ. Lačný often managed to show so interesting content that even the standards could be set aside in admiration.

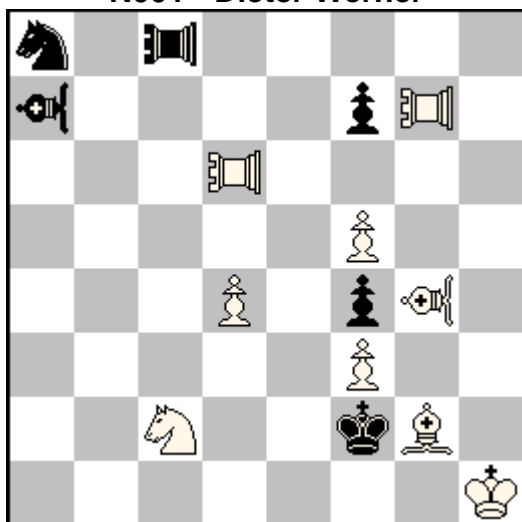
I sincerely hope that the planned memorial tourney will produce worthy tribute to Ľudovít Lačný.

Juraj Lörinc

Fresh clash 1

No big words for the beginning, just:
Enjoy this and all future sets of originals!

N001 - Dieter Werner



#5 (9+6) C+

♙♜ = vao, ♖♞ = pao

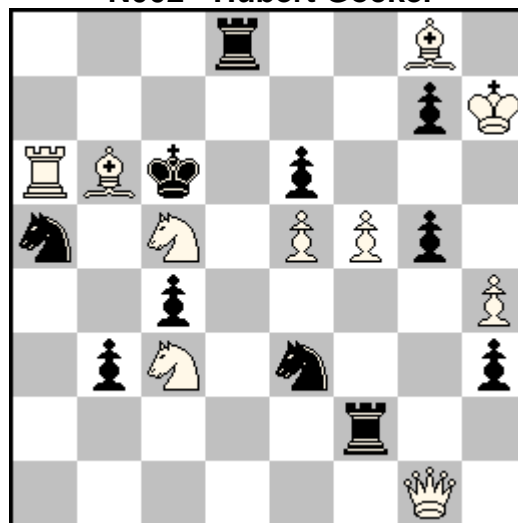
1.PAf6? [2.PA×f4#]
1...PAc4!

1.PAh6? [2.PAh2#]
1...PAh8+ 2.PAf6 [3.PA×f4#] PAh4
3.PAa6 [4.PAa2#]
1...VAb8! 2.PAa6 PAe8 3.PAf6
Sc7,PAe5!

1.PAa6! [2.PAa2#]
1...PAb8 2.PAh6 [3.PAh2#] PAh8+
3.PAf6 [4.PA×f4#] PAh4 4.PAa6
[5.PAa2#]
1...PAe8 2.PAf6 [3.PA×f4#]

Author: 1.PAf6? is too slow. A check provoking move (that would lead to an analogous but worse defence of the black rook) requires preparation.

N002 - Hubert Gockel



#2 (10+11) C+

Adverse Breton

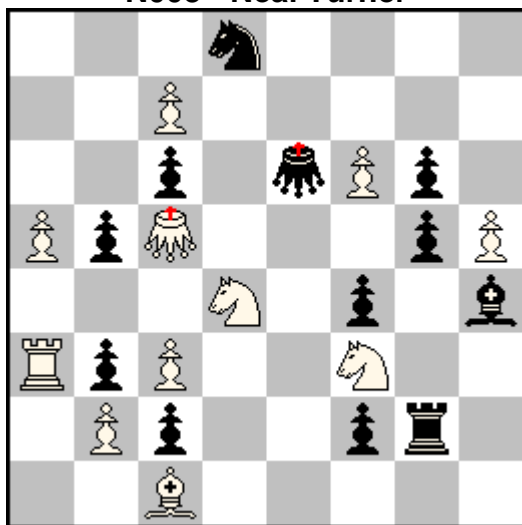
1.h×g5(×e6)? [2.Bd5#]
1...R×f5(×e5) 2.B×a5(×e3)#
1...S×f5(×e5) 2.B×d8(×f2)#
1...Rb8!

1.Q×g5(×e6)! [2.Bd5#]
1...R×f5(×e5) 2.B×d8(×f5)#
1...S×f5(×e5) 2.B×a5(×f5)#
1...Rb8 2.Qg6#
1...Sd5 2.B×d5(×a5)#
1...Rd5 2.B×d5(×f2)#

Author: Reciprocal changes (... ;-) ...).
Annihilation of 2(!) wPP/bl.piece on the guarding line g5-c5 in the solution.
Specific refutation.
Try and key as well as the defences on the same squares, respectively.


JL: An interesting item for discussion about identity of moves. Clearly, moves of the wB are the same, but as a second part of captures, some black pieces have to be removed from the board. In fact, always the same knight and rook are removed, however from different squares, depending on the position of the wQ.

N003 - Neal Turner



s#2 (11+12) C+

SAT

 = royal grasshopper

1.Sf5+?
1...g4 2.Be3+ rGb6#
1...rGb6+! 2.rGg1

1.Be3! [2.Sf5+ rGb6#]
1...Rg3 2.Ra2+ bxa2# (3.Sc2??)
1...Bg3 2.f7+ gxh5# (3.Sf5??)
1...Sb7 2.a6+ Sd6#

Author: In the diagram we notice the possibility to play Sf5+ and if Black blocks on g4 we can hit him with Be3 and the check on e2 will force him to the b6 square, mating White with a check on a7.

But if we start with 1.Sf5+, Black doesn't need to block, but can run immediately to b6, and because the S move has opened the diagonal, White escapes to g1.

We commence with 1.Be3, threatening 2.Sf5+ which is now double-check, and after 2..rGb6 White has no escape, the bishop having closed the diagonal.

Black's first idea is to pin the Sd4, which he does by unguarding f2 with the move 1..Rg3. But White turns the tables with a

sequence which ends in a check on c2 which the immobilised knight can't defend.

With 1..Bg3 Black doesn't paralyse the knight but does prevent it from moving to f5 (antipin!?).

Now, as in the first variation, White uses the constraint to his own advantage when after 2.f7+ gxh5+ the knight can't arrive on f5 to stop the check.

One of the main challenges was separating these lines - if 1..Rg3 immobilises the knight why doesn't 2.f7+ work? Something for the interested solver to ponder!

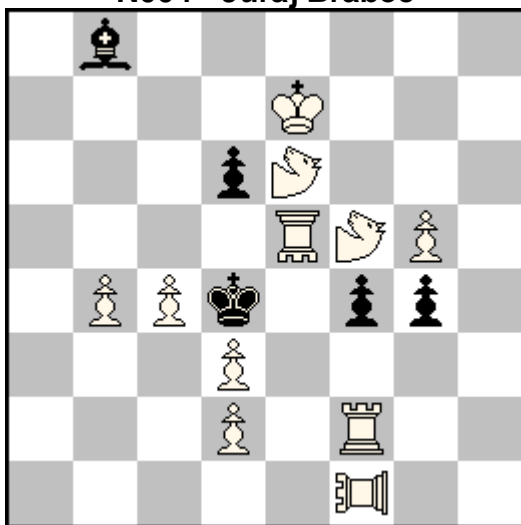
And so we see the thematic idea - Grimshaw interferences with motive inversion.

The job of the Sd8 is to prevent Black running to g8 after 2.f7+. It's a bonus that we get a nice side variation from it.

The knight on f3 is doing nothing except stopping the f4 pawn moving for an unprovided check - it could be omitted.

JL: If you did not try yet to immerse into some SAT + royal grasshoppers s#2s from the Neal's workshop, this is one of the best chances, with the detailed explanation. And if you like this one, I suggest you to try any other that was already awarded somewhere. You would be rewarded by strategically interesting and complicated story, as a rule.

N004 - Juraj Brabec



#2 (11+5) C+

♘ = eagle, ♙ = pao
♖ = rookhopper

1.EAfe4? [2.RHe3#]
1...Kxe5 **a** 2.PAe1# **A**
1...dxe5 **b** 2.PAxf4# **B**
1...d5!

1.EAed5! [2.RHc5#]
1...Kxe5 **a** 2.Re2# **C**
1...dxe5 **b** 2.Rxf4# **D**

Author (translation JL): The by one of eagles creates the hurdle and in this way extends the mobility of the other eagle (in the masked form) as well as makes RHe5 a firing piece of battery. RH cannot open

the battery by any move, it has to guard the flight e5, just left by him. Such a firing move is made possible by keys as the new hurdle serves not only for check, but also for the guard of e5.

Both defences capture RHe5. Capture by Pd6 blocks e5 and selfpins the pawn, so that the check mates from f4 are possible. And the captures by bK on e5 cause inability of the bK to return to e4, due to annihilation of RHe5, so that the checkmates without attacking d4 are possible.

Both phases show in all variations eagle specific configuration (a kind of battery), with eagle is the rear piece of masked antibattery and the pieces on e5 are the firing pieces – in the threat it is true battery with RHe5 firing and in variations Pd6 and Kd4 become potential openers of the battery. Eagle trap is prepared by White in anticipation and then Black falls into it in both phases.

JL: Strong exercise in geometry of oblique grasshoppers, with eagle twins starring.

Juraj Lörinc

Announcement of tourney Conflictio 2020

All kinds of antagonistic problems will be accepted for Originals column (orthodox and fairly direct, self-, reflex mates and other aims of any length, any fairy elements), the main criteria for publication being antagonistic stipulation and sufficient quality. Possible originals from other articles will be included in the competition as well. The tourney will be judged by Kjell Widlert (Sweden), multiple sections might be created based on the quality and quantity of entries. Please, send the originals to Juraj Lörinc (address below).

Conflictio is an e-zine dedicated to chess problems with antagonistic stipulations
Editor: Juraj Lörinc, juraj.lorinc+conflictio@gmail.com