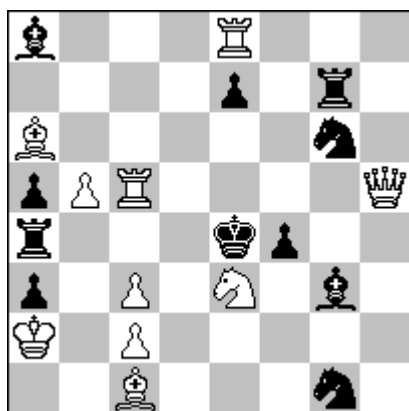


Karol Mlynka: LABAI'S COMBINATIONS

A1. Zoltán Labai

1st HM (v) Pravda 1971



#2

(10+11)

(439 Pravda 5.6.1971) Example no. 1 for 1st WCCT 1973-1975.

Passive change of four defensive motifs. Labai's combination.

A – interference of threat unit's line,

B – creating flight by unblocking,

C – direct guard,

D – checking,

E – capturing of threat unit,

F – guarding by line opening,

G – guarding by unpinning,

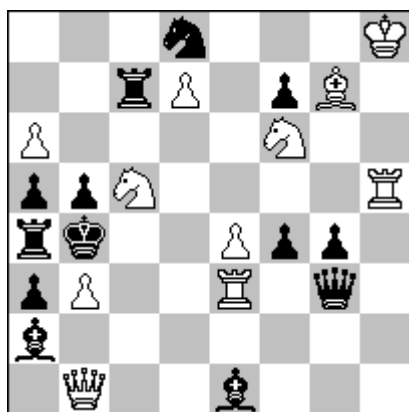
H – pinning.

▪ (ABCD/EFGH). Weakness of wBa6 in the solution.

key	threat	1...Rc4	1...f3	1...Se5	1...Bd5(+)	Prototype
1.b6?	2.Bd3#	A	B	C	D	1...Rd4!
1.Sc4!	2.Sd6#	E	F	G	H	DM-24-48
		2.R*c4#	2.Qf5#	2.R*e5#	2.Q*d5#	

A2. Zoltán Labai

5th comm. Mat-64 2001



#2

(11+13)

(294 Mat-64 6, 2001)

Labai's combination by active change of defensive motifs:

A – creating flight by line-closure

B – direct guard

C – pinning

D – creating flight by capture.

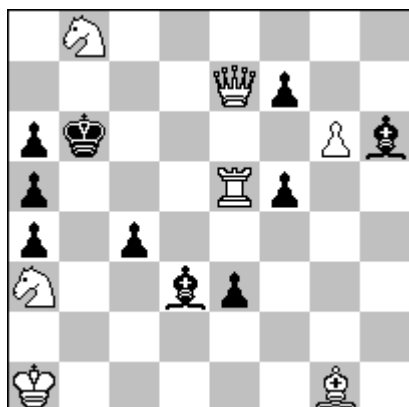
• AB/CD by the same threats.

▪ Half-reciprocal change of mates.

key	threat	1...Bc3	1...B*b3	
1.Qc1?	2.Sd5#	A	B	1...R*d7!
		2.Q*c3#	2.Sd3#	
1.Bf8!	2.Sd5#	C	D	DM-22-24/A
		2.Sd3#	2.Q*b3#	Z-22-23

A3. Gerhard Maleika

2nd HM Práca 2001



(2074 Práca 14.9.2001)

"An elegant active change of two defensive motifs (**A** – direct guard, **B** – pinning, **C** – line-closing, **D** – check) contains, in addition to the switchback, a change of mates (in the spirit of the 6th WCCT). However, the threat is not entirely identical - because of the doublecheck."
(Judge: K. Mlynka)

Labai's combination with change of mates.

- 1.V:e3! S:e3 2.S:e3#.

#2

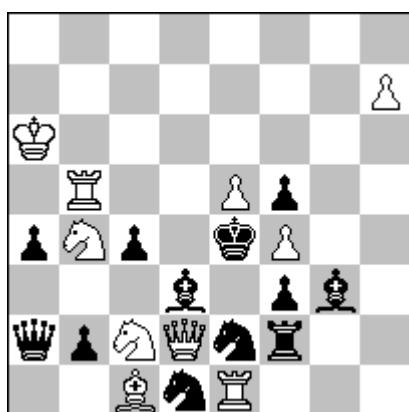
(7+10)

key	threat	1...Be4	1...Bg7(+)	
1.g:f7?	2.Re6#	A	B	1...Bf4!
		2.S:c4#	2B:e3#	
1.R:e3!	2.Re6#	C	D	DM-22-24A
		2.Rb3#	2.Re5#	Z-22-24

A4. Karol Mlynka

Version after **Manne Persson**

19th Place I. WCCT 1972-1975



The initial position (with double refutation):

White Ph7 Ka6 Rb5 Be5 Sb4 Pf4 Sc2 Qd2 Re1

Black Pf6 Bh6 Pf5 Pa4 Pc4 Ke4 Bd3 Pf3 Qa2 Pb2 Se2 Rf2 Sd1

Three-phase change of defence motifs in two variants (like Zagoruiko) = Labai's combination.

A – direct guard, **B** – line-opening;

C – line-closure, **D** – pinning;

E – unpinning, **F** – checking.

AB/CD/EF.

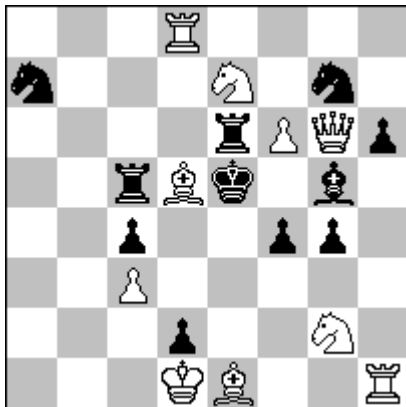
2#

3 solutions (10+12)

key	threat	1...Se3	1...c3	
a) 1.h8Q!	2.Qe8#	A	B	
b) 1.e6!	2.Re5#	C	D	
c) 1.Rd5!	2.Rd4#	E	F	DM-32-26
		2.Q:e3#	2.Q:d3#	

A5. Karol Mlynka

1st Prize Labai-60 JT 2002-2003



(ZL-60 C 31.12.2002 - A 31.5.2003; A113 Slovenský výber II, 2009)

Labai's combination.

Change of defence motifs in three phases and two variations (AB/CD/DF = like Zagoruiko).

- A** – creating flight by capture
- B** – interference of threat unit's line
- C** – checking
- D** – direct guard
- E** – pinning
- F** – guard by unpinning.
- Cyclic pseudo-Le Grand.

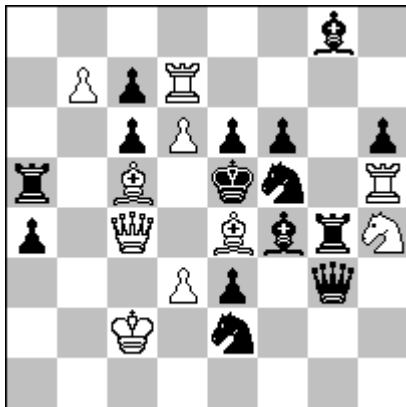
#2 zeroposition (10+11)

a) Sg2→f8, b) Be1→h2, c) Rh1→h5

key	threat	1...R*d5	1...Sf5	1...d*e1Q+	1...Bh4	1...R*f6	
a) 1.Sh7!	2.Qe4# X	A	B	2.R*e1# Y	-	-	
b) 1.K*d2!	2.R*e1# Y	C	D	-	2.B*f4# Z	-	
c) 1.B*d2!	2.B*f4# Z	E	F	-	-	2.Qe4# X	DM-32-26
		2.R*d5#	2.Q*f5#				

A6. Zoltán Labai

Comm. Pravda 1981-1982



(1348 Pravda 9.7.1982 <http://www.yacpdb.org/#42440>)

Labai's combination.

Change of defence motifs in four phases and two variants:

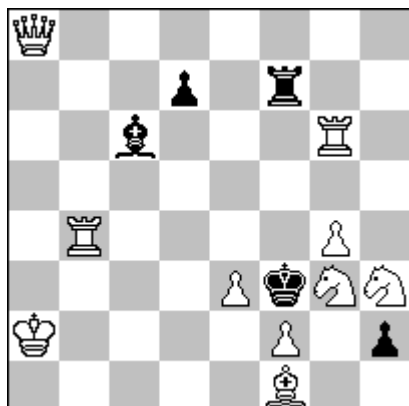
- A** – threat-line interference,
- B** – creating flight by capture,
- C** – creating flight by unblocking,
- D** – direct guard,
- E** – guard by unpinning
- F** – capture of the threat-unit,
- G** – guarding by line opening,
- H** – pinning.

2# (10+15)

key	threat	1...Bg5	1...R*c5	Prototype
1.Re7?	2.R*f5#	A	B	1...Rg5!
1.b8S?	2.S*c6#	C	D	1...Ra6!
1.d*c7?	2.Bd6#	E	F	1...Rg5!
1.Bf3!	2.Qe4#	G	H	DM-42-28
		2.Sg6#	2.Q*c5#	

A7. Miroslav Svítek & Karol Mlynka

Original



Labai's combination.

DM-22-24 change of classic motifs.

A – check

B – **Barulin's defence** (creating flight by interference of one from the two lines)

C – **Schiffman-II** (indirect guard after unpin by white)

D – stopping of threatening white Pawn

▪ 1.Sh1? Rf4 (Barulin) 2.R*f4#.

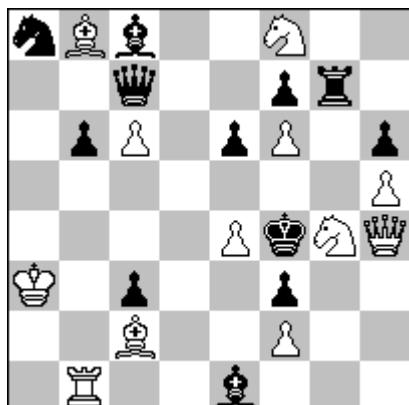
#2

(10+5)

key	threat	1...Bd5	1...Be4	
1.Sh1?	2.Sg5#	A	B	1...Rf5!
1.Rb3!	2.e4#	C	D	DM-22-24
		2.Q*d5#	2.Q*e4#	

B1. Miroslav Svítek

Original



Change of three defence motifs: ABC/DEF.

A – checking

B – creating flight by line interference

C – **Nietvelt defence**

D – **Schiffman – II**

E – stopping white Pawn

F – creating flight by capture.

• **ABC/DEF**

• **Premiere of Labai's combination** in a **threemover**.

#3

(12+12)

1.Rb5? ~ 2.Qg3#, 1...Qd6+ **A** 2.B*d6+ e5 3.B*e5#

1...e5 **B** 2.Se3+ R(B)g4 3.Sd5#

1...R*g4 **C** 2.Qh2+ Rg3 3.Q*g3#

1...B*f2!

1.Rb4! ~ B*f2 2.e5+ Bd4 3.R*d4#, 1...Ba6 2.e5+ Bc4 3.R*c4#

1...Qd6 **D** 2.B*d6+ e5 3.B*e5#

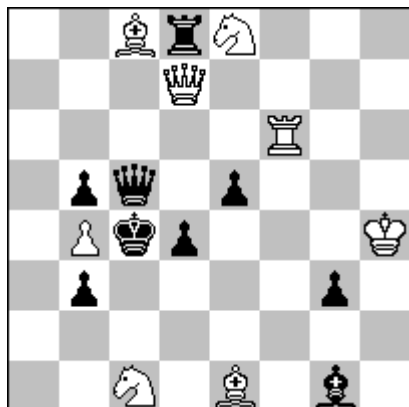
1...e5 **E** 2.Se3+ R(B)g4 3.Sd5#

1...R*g4 **F** 2.Qh2+ Rg3 3.Q*g3#, 2...Kg5 3.Sh7#.

Fairies

F1. Karol Mlynka

9849 Die Schwalbe 12, 1997



Change of defensive motifs.

A – circe unpinning

B – orthodox line closing

C – orthodox line opening

D – circe pinning.

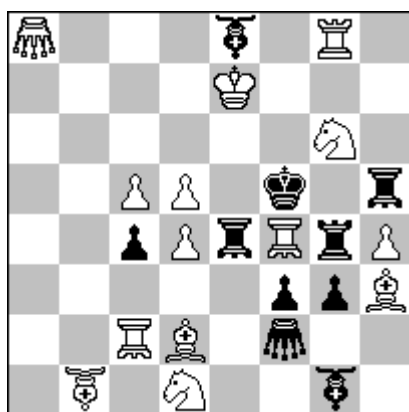
- **Labai's combination** in fairy twomover.
- AB/CD.
- (1.Rc6! R*e8 [+wSb1] 2.Sa3#, 1...Q*c6 [+wRh1] 2.Q*c6#).

#2 Circe (8+9)

key	threat	1...d3	1...R*d7	
1.Ba6?	2.B*b5 [+bPb7]#	A	B	1...Q*b4 [+wPb2]!
1.Rc6!	2.R*c5#	C	D	DM-22-24
		2.Q*d3 [+bPd7]#	2.Q*b3 [+bPb7]#	

F2. Karol Mlynka

HM Lehen-80 JT 2005



(L. Lehen-80 JT C 31.3.2005 - A 721 PAM 9, 2005)

Change of three defence motifs.

A – creating flight by capture

B – checking

C – capturing the hurdle

D – anticipatory pinning

E – direct guard

F – capture of threat unit.

Labai's combination: ABC/DEF.

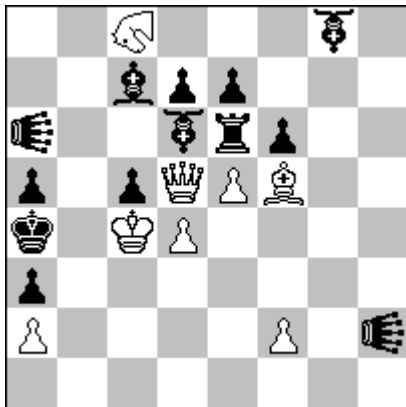
- Fairy pieces: BH<bishop hopper>e8, g1, b1,
RH<rook hopper>c2, f4, e4, h5,
G <grasshopper> a8, f2

#2 Fairy pieces (14+10)

key	threat	1...G*h4	1...G*c5(+)	1..G*f4	
1.d6?	2.G*f3#	A	B	C	1...RH*h3!
1.Gf8!	2.RHf6#	D	E	F	DM-23-36
		2.S*h4#	2.RH*c5#	2.Se3#	

F3. Karol Mlynka

F3242 The Problemist 9, 2015 (№ 5)



Active change of defence motifs against the same threat:

- A** – anticipatory checking,
- B** – interfering the threat-line,
- C** – direct guard,
- D** – line opening for antibattery guarding,
- E** – creating flight by capture,
- F** – direct check,
- G** – capture of threat-unit,
- H** – pinning. > **Labai's combination.**

- *Premiere of the theme in four variations against the same threat.*
- *"Certainly a task, but a bit formal for my taste." (C.C.Lytton)*

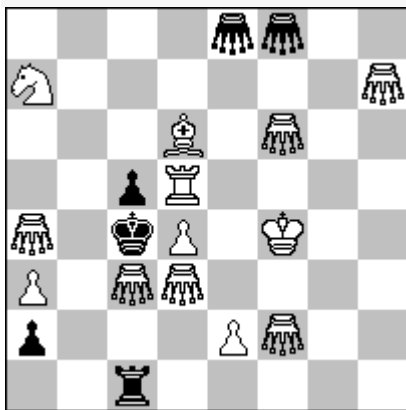
#2 LI<lion>a6, h2 (8+13)

BH<bishop hopper>d6, g8, GN<gnu>c8

key	threat	1...Ll*a2	1...Bb6(+)	1...BHd5	1...R*e5	Prototype
1.Qb7?	2.Qb3#	A	B	C	D	1...BHb4!
1.K*c5!	2.Qb3#	E	F	G	H	DM-24-48A
		2.Bc2#	2.GN*b6#	2.GN*d5#	2.B*d7#.	

F4. Karol Mlynka

G100 SuperProblem 9.5.2017



Change of two defence motifs as in Labai's combination:

- A** – checking,
- B** – interference of threat unit's line,
- C** – capturing of the hurdle,
- D** – preparing check,
- (**E** – pinning)

- *DM-22-24 & Z-22-24*
- *Threats from B-tries as mates after the royal 1st moves.*

➤ **Перемена защитных мотивов:**

- A** - шах, **B** - перекрытие линии фигуры, создавшей угрозу,
- C** - взятие препятствия, **D** - подготовка шаха, (**E** - связывание).

#2 Grasshoppers (13+6)

1.Be5? ~ 2.R*c5# **X**, 1...K*c3!, 1.B*c5? ~ 2.Bb4# **Y**, 1...a1=G!,
 1.Ke3? ~ 2.Gf7#, 1...c*d4+ **A** 2.R*d4# **W**, 1...Gf5 **B** 2.R*c5# **X**, 1...Gg8!,
1.Kf3! ~ 2.Gf4#, 1...c*d4 **C** 2.Bb4# **Y**, 1...Gf5 **D** 2.Ge4# **Z**, (1...Rf1 **E** 2.Gc2#).

Labai's combination:

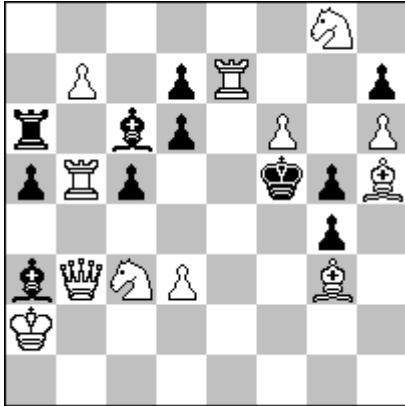
Noncyclic change of motifs (2 or more defences, 2 or more phases). The defensive motifs assigned to the defences change from phase to phase without repetition.

DM-22-24, DM-23-36, DM-24-48; DM-32-26, DM-33-39; DM-42-28 ... (AB/CD, ABC/DEF; AB/CD/EF)

ANNEX no. 1 – More-phase changes of motifs by one variation

O1. Francisco Salazar

9th Place I. WCCT 1972-1975



Seven-phase change of the defence motif in one variation.

- A – creating flight by line interference*
- B – direct guard*
- C – indirect guard by unpinning*
- D – indirect guard by line-opening*
- E – capturing threat unit*
- F – pinning of threat unit*
- G – checking*

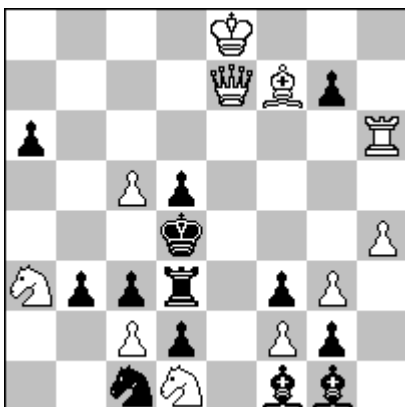
#2

(12+11)

- 1.Rf7? ~ 2.Se7#, 1...Bd5 **A** 2.Q:d5#, 1...d5!
- 1.f7? ~ 2.f8Q/R#, 1...Bd5 **B** 2.Q:d5#, 1...Ra8!
- 1.Se2? ~ 2.Sd4#, 1...Bd5 **C** 2.Q:d5#, 1...Bb2!
- 1.Se4? ~ 2.S:d6#, 1...Bd5 **D** 2.Q:d5#, 1...B:b7!
- 1.Sd5? ~ 2.Se3#, 1...B:d5 **E** 2.Q:d5#, 1...Bc1!
- 1.Qc4? ~ 2.Q:g4#, 1...Bd5 **F** 2.Q:d5#, 1...Bf3!
- 1.Qf7!** ~ 2.Q:h7#, 1...Bd5+ **G** 2.Q:d5#.

O2. György Bakcsi

24th Place I. WCCT 1972-1975



Six-phase change of the defence motif in one variation.

- A – checking*
- B – direct guard*
- C – creating flight by unblock*
- D – indirect guard by line-opening*
- E – capturing threat unit*
- F – pinning of threat unit*

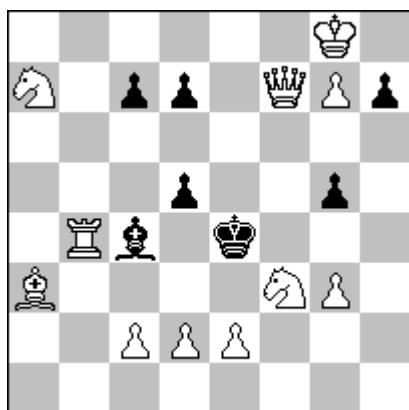
#2

(11+13)

- 1.Qg5? ~ 2.Q:d5#, 1...Re3+ **A** 2.Q:e3#, 1...Ke4 2.Qf4#, 1...K:c5!,
- 1.Rg6? ~ 2.Rg4#, 1...Re3 **B** 2.Q:e3#, 1...Se2!
- 1.c:b3? ~ 2.Sc2#, 1...Re3 2.Q:e3#, 1...S:b3!
- 1.R:a6? ~ 2.Ra4#, 1...Re3 **D** 2.Q:e3#, 1...Sa2!
- 1.Se3? ~ 2.Sf5 #, 1...R:e3 **E** 2.Q:e3#, 1...g6!
- 1.Qe6!** ~ 2.Q:d5#, 1...Re3 **F** 2.Q:e3#, 1...K:c5 2.Qb6#.

O3. Vojko Bartolović & Sveto Štambuk

1st Prize Problem 1953



Eight-phase change of defence motif in the same refutation:

- A* – creating flight by line interference
 - B* – indirect guard by unpinning
 - C* – checking
 - D* – creating flight by anticipatory unblock
 - E* – direct guard
 - F* – pinning of threat unit
 - G* – indirect guard by line-opening
 - (H)* – zugzwang (single move!)
- Too many idle white units in the solution.

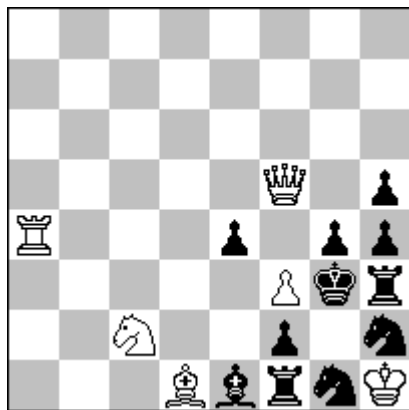
#2

(11+7)

- 1.Bb2? ~ 2.S:g5#, 1...d4! **A**
- 1.Bc1? ~ 2.d3#, 1...d4! **B**
- 1.Q:d7? ~ 2.Qg4# & 2.Qe6#, 1...d4+! **C**
- 1.K*h7? ~ 2.Qg6#, 1...d4! **D**
- 1.Sb5? ~ 2.Sc3#, 1...d4! **E**
- 1.g4? ~ 2.Qf5#, 1...d4! **F**
- 1.Rb8? ~ 2.Re8# 1...d4! **G**
- 1.Sc8? zz. d4! **(H)**
- 1.Sc6!** ~ 2S:g5#, 1...d*c6 2.Qe6#, 1...h6 2.Qg6#.

O4. Karol Mlynka

Version of KM, 4944 Šachové umenie 9, 1977



Original position: White Bc8 Rf8 Bh6 Ra4 Pf3 Sc2 Kh1 -
Black Ba6 Pc4 Pg4 Ph4 Kg3 Rh3 Pf2 Sh2 Be1 Rf1 Sg1

Change of defensive motifs in three phases

(like Labai's combination)

- A* – creating flight by capture
- B* – direct guard
- C* – opening white line to black mating battery

- Idle wRa4 in the solution of selfmate.

S#2

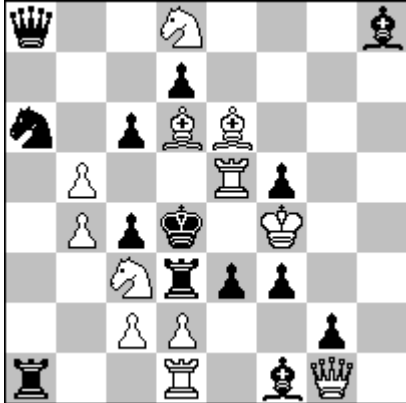
(6+11)

key	threat	1...g*f3	
1.Q*h5?	2.Q*g4+ S*g4#	A	1...Kf4!
1.Sd4?	2.Se2+ S*e2#	B	1...e*f3!
1.Se3!	2.S*f1+ S*f1#	C	
(S#2)		2.Qg5+ Sg4#	DM-31-13

ANNEX NO. 2 – CYCLIC CHANGES OF DEFENCE MOTIFS (illustration)

C1. Miroslav Svítek

Version after **Zoltán Labai**, 1st Prize Hlas ľudu 1974



> DM-A184. K. Mlynka & J. Golha, Cycles of Motivation 2018

Cyclic change of five defence motifs:

- A** – direct guard
- B** – capture of threat unit
- C** – checking
- D** – creating flight by capture
- E** – indirect guarding by line-opening

DM – 25 – 55

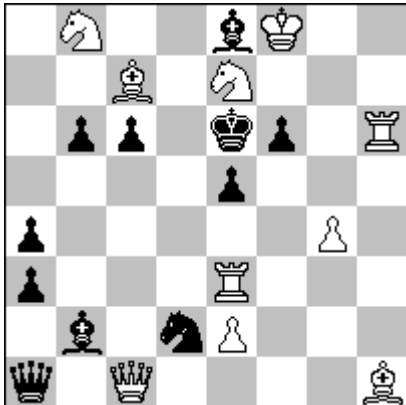
- 1.Rc5! R*c3 2.d*e3#

#2 (12+14)

key	threat	1...Sc5	1...B*e5(+)	1...d*e6(+)	1...R*d2	1...c*b5	
1.K*f5?	2.Re4#	A	B	C	D	E	1...c5!
1.Rc5!	2.R*c4#	B	C	D	E	A	DM-25-55
		2.B*c5#	2.B*e5#	2.S*e6#	2.Q*e3#	2.S*b5#	

C2. Zoltán Labai

2nd comm. Šachové umění 1974



(3763 Šachové umění 1, 1974 > without bPg3 = C+! KM 2016)

Cyclic change of four defence motifs in four phases with two variations.

- A** – capture of threat unit,
- B** – direct guard,
- C** – interference of threat unit's line,
- D** – indirect guard by unpinning.

- Judge: Ľ. Lačný

#2 (10+11)

key	threat	1...S(*)e4	1...B(*)g6	Prototype
1.Be4?	2.Bf5#	A	B	1...Qb1!
1.g5?	2.R*f6#	B	C	1...e4!
1.Qc3?	2.R*e5#	C	D	1...B*c3!
1.Sg6!	2.Sf4#	D	A	DM-42-24
		2.Qc4#	2.Q*c6#	

The role of change of motifs in Zoltán Labai's chess compositions

With the chess composition no. **A1** (1971) responded Zoltán Labai to the boom of the cyclic change of defensive motifs in twomovers. The author presented the non-cyclic conception of the change of four defensive motifs in two phases, at the same time, an example of the First World Competition (I. WCCT), to which he added some of his similarly tuned chess problems, especially the four-phase change of defence motifs with two thematic variations (**A6**: AB/CD/EF/GH).

Later on, it turned out that this type of change of motifs (especially with preserved mates) relatively successfully competes with the basic line of the so-called "*Slovak School*", represented by Mlynka theme, Brabec-Sovík theme and others. There are currently also several successful applications in orthodox threemover (**B1**) as well as in fairy chess (**F3**: ABCD/EFGH), where special fairy motifs, produced by various fairy pieces and conditions, have their special charm.

The theme itself is often combined with a change of mates (**A3**, G. Maleika) and in more phases (**A4**, **A5**, reminiscent of Zagoruiko), or the same threat in all phases, that is already an *active* change of motifs (**A2**). One-variation forms of change or even multiphase changes in the defence motif of the same refutation of tries appear to be a subset of this non-cyclical area of the subject matter.

For this reason, the separate allocation of this second stream has proved to be **Labai's combination**. It seems that the presented set of compositions could be a good inspiration especially for young authors, for whom we also recommend the e-book K. Mlynka and J. Golhu Cycles of Motivation on the website of Václav Kotěšovec: <http://www.kotesovec.cz/>. The challenge can be now DM-25-2.10 or DM-33-39. In the past, it has been the same with DM-33-33, DM-26-66 and DM-33-33 as well as DM-44-44 in combination with Lacny theme (Z-44-44).

We should not overlook the changes of other types of motifs (especially cyclical or reciprocal but also Rukhlis type), such as *harmful*, *offensive*, *weakening* or *dual avoidance motifs*. There, nonrepeat motifs could be of particular interest, although f. e. the combination of the *Jönsson cycle* and the *Kinnunen theme* would not be considered.

Labai's combination:

The change of at least 2 motifs after the same defences without repetition. (AB-CD, ABC-DEF)

- **Numerical classification** of motifs for example: DM-24-48 expresses that it is a two-phase change of motifs in four variations in total four defences and eight motifs.

Bratislava December 2018. Karol Mlynka