

# Belgrade Internet Tournney 2013

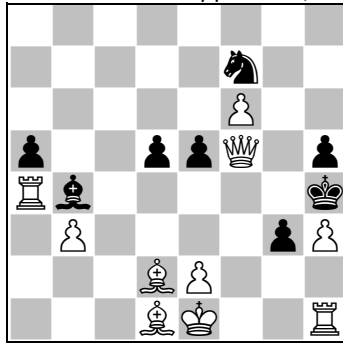
This year we had quite demanding thematic conditions, set to commemorate the ideas and composing challenges of the Grandmaster Milan Velimirović (21.04.1952 – 25.02.2013). In spite of such difficulties and the short time of one month, the 33 composers from 15 countries produced some memorable works! We remain grateful to all Milan's friends and admirers for contributing original entries, earlier examples and interesting comments.

## Themes

**Group A – Mate in two (#2)** At least two changed mates between the phase (solution or try) beginning with white castling (1.0-0 or 1.0-0-0), and any other phase (set-play, try, solution, but not a twin).

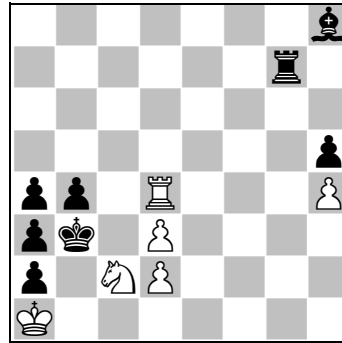
**Group B– Helpmate in two (h#2)** In one of the phases (set-play, solution, twin) White allows a tempo move by Black. In another phase Black allows a tempo move by White.

**Milan Velimirović**  
*The Problemist Supplement, 1996*



**#2** 10+8  
1.O-O? 1...g2 2.Be1#, 1..S~ 2.Bg5#,  
1...e4 2.Rf4#, but: 1...d4!  
1.Bc2! 1...g2 2.Qf2#, 1..S~ 2.Qg5#,  
1...e4 2.Qf4#, 1...d4 2.Qe4#

**Milan Velimirović**  
*Schach-Echo 1971*



**h#2\*** 6+8  
1... Rg4 2.hxg4 Sd4#  
1.Rg5 hxg5 2.Bxd4+ Sxd4#

## Awards

### Group A – #2

It happened so that the intended judge had to give-up in the last moment, and I took his duty. Since all the entries were sent to my address I knew the names of the authors, but the good side was – I had more time to analyze the problems. Besides, this was a special tournney, and I thought I knew quite well what Milan would prefer in the field.

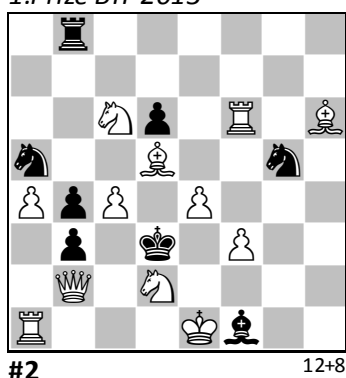
His main goal in this specific area was to achieve a record of more than 2 changes in the White-to-play form. Since such a record hadn't been achieved in the tournney, I looked for other records and improvements, particularly in the set to actual change. This is how the Prize winners were decided.

In the field of multiphase play I expected a Zagoruiko 3x2 change would be a valuable goal. It proved not to be difficult to produce with two tries and solution, but all such examples downgraded the importance

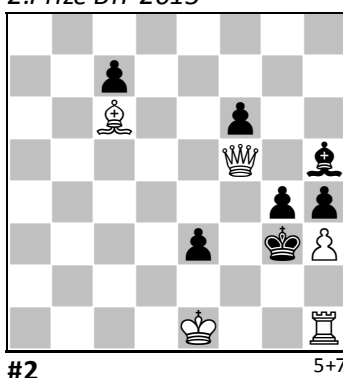
of castling element to a by-effect. I still haven't seen an example with set-try-actual change. In the multiphase contents I gave more importance to the roles of WK & WR, and to the typical castling effects, than to number of changed mates.

From my point of view, each little nuance of novelty in such a classical field deserves recognition. The tourney brought a wonderful variety of interesting ideas, and many renderings worth reproducing in the future. It may be interesting to mention that composers used not less than 14 different locations for BK, with e5 as the most common, but not the most successful square. Only one problem (G. Hadži Vaskov) failed to fulfill the thematic condition, and 1 was eliminated (B. Milošeski) because of duals in thematic variations. Other 20 are in the award. Naturally, a further search in computer bases may reduce this number.

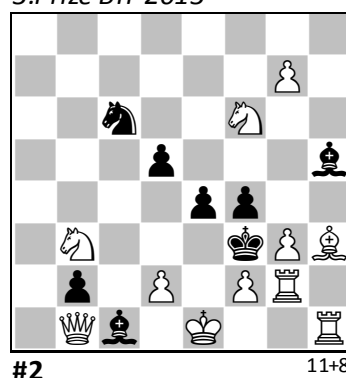
**Robert Burger**  
1.Prize BIT 2013



**Michel Caillaud**  
2.Prize BIT 2013



**CGS Narayanan**  
3.Prize BIT 2013

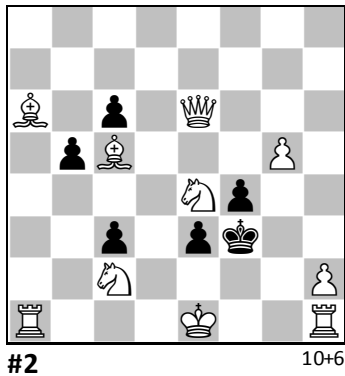


**1<sup>st</sup> Prize – Robert Burger (USA)** *1...Ke3,Sxc4,Sxe4,Sxf3+ 2.Qd4,Qxb3,Bxe4,Rxf3# 1.0-0! - 2.Sxf1# 1...Ke3,Sxc4,Sxe4,Sxf3+ 2.Sxf1,Sxc4,Sxe4,Sxf3#, 1...Be2 2.Qd4# 1.Rd1? - 2.Sxf1#, 1...Be2! 1.Rc1? - 2.Qd4#, 1...Sxf3+,Se6 2.Rxf3,Qb1# , 1...Sxc6!* This seems to be the new record with 4 changes from set to actual play, after castling. The flight-giving key is a perfect and subtly motivated introduction. The logical try 1.Rd1? fails to 1...Be2! while the same black defence leads to a transferred mate, after 1.0-0-0! Be2 2.Qd4# Furthermore, there is an additional try with the same WR and with the same 2.Qd4# mate appearing as the threat. To me, this was the clear winner, and the only entry that left me no doubts.

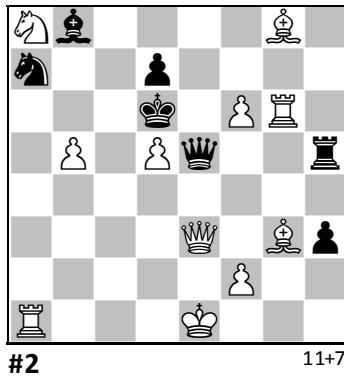
**2<sup>nd</sup> Prize – Michel Caillaud (France)** *1...e2, gxh3, B~ 2.Qf2, Rxh3, Qxg4# 1.0-0! (~) e2, gxh3, B~ 2.Qd3, Qf4, Qxg4, Rf3#* Only one composer dared to try something new in the White-to-play form, and he came with this surprising Meredith discovery. It repeats the old record of two changed mates + one added variation after the flight-giving key, in the most economical setting. Right as it should be, the actual play is more attractive, right to the pin-mate 1...Kf3 2.Rf4#. It is also worth noting how some tempo moves were prevented: 1.Ke2? gh3+! 1.Kf1? e2! The post-key role of WB may be debatable, but this officer is essentially needed for the whole content. Wonderful!

**3<sup>rd</sup> Prize – CGS Narayanan (India)** *1.0-0! (~) 1...e3, fxg3, Bh~ ,Bxd2+ 2.fxe3, fxg3, Bxg4, Qd1#, 1...d4, Kf2, S~ 2.Qxe4, f3, Sd4# 1.g8=Q? (~) 1...e3, fxg3, Bh~ ,Bxd2+ 2.Qxd5, Qxg3, Qxg4, Sxd2#, 1,...d4, S~ 2.Qxe4,Sd4# , 1...Bg6!* The record number of 4 changes between a try and a castling key was already achieved by V Dyachuk (Die Schwalbe, 1996), but with the help of double threats after both castlings. Here we see it with an excellent flight-giving key, introducing 3 mates by the R-P battery. The demanding block form makes the whole content looks closer to the spirit of Milan's initial goal.

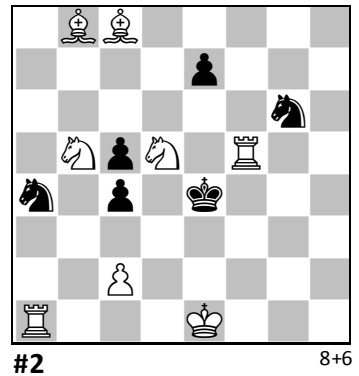
**Fadil Abdurahmanović**  
4.Prize BIT 2013



**Emanuel Navon**  
5.Prize BIT 2013



**Hauke Reddmann**  
6.Prize BIT 2013

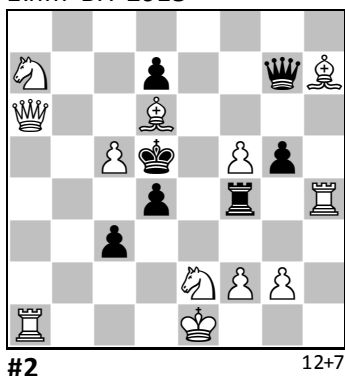


**4<sup>th</sup> Prize – Fadil Abdurahmanović (Bosnia & Herzegovina) 1.0-0-0!** (~) 1... e2, Ke2, Kg2, b4 2.Se1, Sd4, Qg4, Se1# 1.h4? (~) 1... Kg2, b4 2.Qh3, 0-0#, 1... e2! Probably the first thematic example where another castling is used as a changed mate! A very original and witty idea, once more with the perfect flight-giving key.

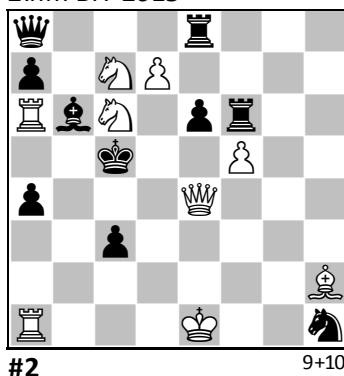
**5<sup>th</sup> Prize – Emanuel Navon (Israel) 1... Qf4/Qxg3 2.Qe7# 1... Sxb5 2.Ra6# 1.0-0-0! ~ 2.Qa3# 1... Qf4 2.f7# (2.Qe7?) 1... Qxg3 2.Qe7# (2.f7?) 1... Sxb5, Sc6, Rh4, 2.Qb6, dc6, Bxe5# 1.K~? ~ 2.Qa3#, 1... Sc6!** Here again only 2x2 changes, but what a beautiful long-shot mates they are! There are many attractive effects: pin-unpin dual avoidance, line-opening + line-closing, gate-opening, unblock and a surprising battery mate. With an active role of WRa1 in the set, and the corrective effect of the key (compared to the 1.K~?), this is a most artistic presentation.

**6<sup>th</sup> Prize – Hauke Reddmann (Germany) 1.0-0-0! ~ 2.Re1#, 1... Sc3, Se5/Sf4, e6/e5 2.Sbxc3, Rf4, Sd6# 1.Kf2? ~ 2.Re1#, 1... Sc3, Se5/Sf4, e5 2.Sdxc3, Rxe5, Sf6#, 1... e6! 1.Rd1? (~) 1... c3!** Three thematic changes were achieved long ago, but this laconic rendering with no WQ has a special merit. Both castling pieces play in both phases, all 6 mates are provided by the introductory moves, and the BP double-step nicely complements the actions on the lowest rank.

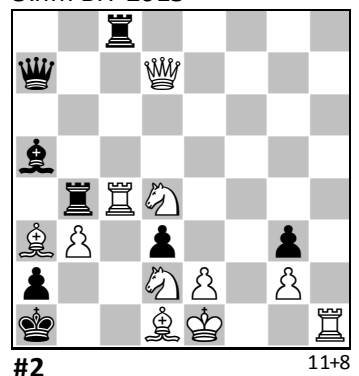
**Sven Trommler**  
1.hm BIT 2013



**Vasyl Dyachuk**  
2.hm BIT 2013



**Miodrag Radomirović**  
3.hm BIT 2013



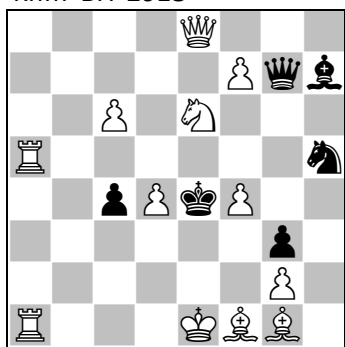
**1<sup>st</sup> Honorable Mention – Sven Trommler (Germany) 1.Ra4! ~ 2.Qb7# 1... Rxf5, Ke4 2.Qc4, Sxc3# 1.0-0-0? ~ 2.Sxc3# 1... Rf3, Rxf5, Ke4 2.Qa2, Qa2, Qb7#, 1... d3!** The combination of castling + Le Grand + additional change has been shown by Vasyl Dyachuk (Het Reformatorisch Dagblad 1997). Here the composer skillfully included a beautiful anti-Bristol effect. The castling is only a try, but it is a well motivated one, to avoid all the pinning on e-line.

**2<sup>nd</sup> Honorable Mention – Vasyl Dyachuk (Ukraine) 1.0-0-0!** ~ 2.Bd6# 1... Bxc7, Qxc6, Sg3, exf5/e5 2.Qb4, Qd4, Lg1, Qd5# 1.Rb1? ~ 2.Rb5#, 1... Lxc7, Qxc6, e5 2.Qd4, Qb4, Qd5#, 1... Sg3! 1.Rd1? ~ 2.Bd6# 1... ef5! I've seen only two previous examples of reciprocal change with castling as the key-move. This one uses WR for both phases, and for the additional try that demonstrates the effect of anticipatory unpinning.

**3<sup>rd</sup> Honorable Mention – Miodrag Radomirović (Serbia) 1... dxe2, Rxb3 2.Sc2, S4xb3# 1.0-0!** ~ 2.Bc2# 1... dxe2, Rxb3, Qxd4, Rf8, 2.Bxe2, Bxb3, Qxd4, Rc1# 1.Bc2? ~ 2.0-0# 1... dxe2, dxc2, Rxb3 2.Kxe2, Sxc2, S4xb3#(2.S2xb3?), 1... Rf8! The combination of key-threat reversal and two changes was shown by Viktor Melnichenko (4.pl. Mach gorodov geroiev, 2000), but here we have one more change in the set-play and a tranferred mate, too. The static Wsd4 and a heavy white force are price to be paid for the impressive line+pinning effects.

**Zoran Gavrilovski**

4.hm BIT 2013

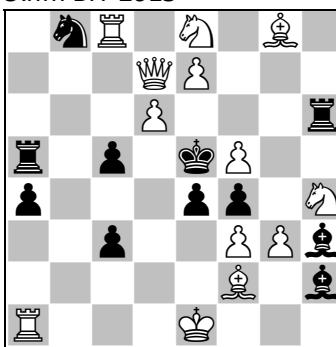


#2

12+6

**Dragan Stojnić**

5.hm BIT 2013

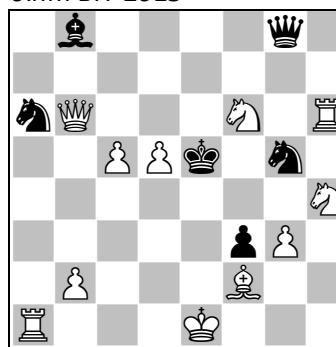


#2

13+11

**Mikhail Khramtsevich**

6.hm BIT 2013



#2

11+6

**4<sup>th</sup> Honorable Mention – Zoran Gavrilovski (Macedonia) 1.0-0-0!** ~ 2.Re1#, 1...Qxd4, Sxf4, Qg4(Qg5) 2.Rxd4, Sg5, Re5# 1.Qd7? ~ 2.Qd5#, 1...Qxd4, Sxf4, Qe5(Qf6) 2.Qxd4, Sc5, Rxe5# 1...Qg5! 1.Qb8? ~ 2.Qb1#, 1...Qxd4, Sxf4 2.Sg5, Qxf4#, 1...c3! A well unified Zagoruiko 3x2 change with one tranferred mate, nice tries and good refutations. The only weakness, the same as in most multi-phase presentations, is a minor role of castling pieces in other phases.

**5<sup>th</sup> Honorable Mention – Dragan Stojnić (Serbia) 1.Rxa4!** ~ 2.Rxe4# 1... exf3, c4, Rxa4, Bxf5, Re6, 2.Sxf3, Rxa5, Rxc5, Qxf5, Qxe6# 1.0-0-0? ~ 2.Rd5#, 1... exf3, c4, Rxd6 2.Re1,Bd4,Qxd6#, 1... fxg3! 1.Qxa4? ~ 2.Qxe4# 1... exf3, c4 2.Qxf4, Qxa5#, 1... Bf5:! 1.Qb7? ~ 2.Qd5/Qxe4#, 1... exf3, c4 2.Qd5,Qxe4#, 1... Sc6! In comparison with other examples of the thematic Zagoruiko 3x2, this one has quite unusual play, and an additional „experimental“ phase that separates two threats.

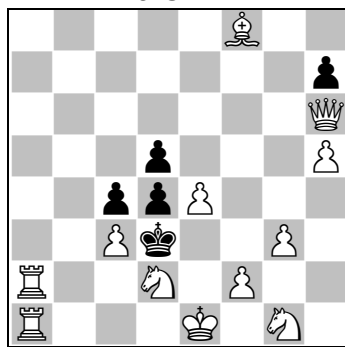
**6<sup>th</sup> Honorable Mention – Mikhail Khramtsevich (Belarus) 1.0-0-0!** ~ 2.Bd4# 1... Se6, Qxd5 2.Re1, Rxd5# 1.Ra4? ~ 2.Bd4# 1... Se6, Qxd5 2.Re4, Sg4# (2.Sd7?), 1... Sb4! 1.Qb3? ~ 2.Qc3# 1... Se6, Qxd5, Se4 2.Qe3, Qxd5, Sd7#(2.Sg4?), 1... Sc5:! 1.Rd1? ~ 2.Bd4# 1... Se6! Another Zagoruiko 3x2, in an excellent construction. Most of the mates are monotonous, but there is a refreshing detail – how BQ prevents the duals by Sf6, after different defences.

**7<sup>th</sup> Honorable Mention – Anatoly Vasilenko & Mark Basisty (Ukraine) 1.0-0-0!** (~) 1... Kxc3, dxc3, dxe4 2.Ra3, Qe3, Sb1# 1.Sdf3? (~) 1... Kxe4, dxc3, dxe4 2.Qxh7, Qe3, Qd2#, 1... Kc3:! 1.Qd6? (~) 1... Kxc3, dxc3, dxe4 2.Qa3, Qxd5, Qxd4#, 1... h6! The most complex one among the examples with mechanical multiphase change. There are 8 different mates in 3 phases, with 3+3+1 thematic changes.

**Anatoly Vasilenko**

**Mark Basisty**

7.hm BIT 2013

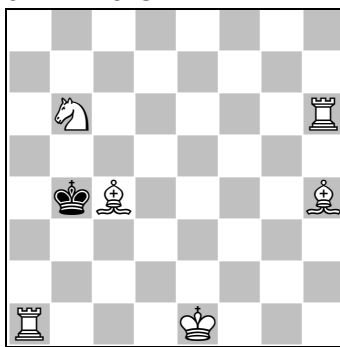


#2

12+5

**Nikolay Belchikov**

cm BIT 2013

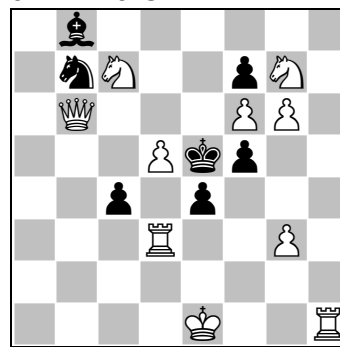


#2

6+1

**Živko Janevski**

cm BIT 2013



#2

10+7

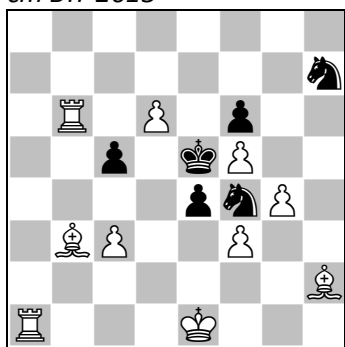
Commendations in alphabetic order:

**Commendation – Nikolay Belchikov (Belarus) 1.Rb1+? 1... Ka3, Ka5, Kc5 2.Be7,Rh5, Bf2#, 1... Kc3! 1.0-0-0!** (~) 1... Ka3/Kc5, Ka5/Kc3 2.Be7, Be1# The only Miniature in the tourney, with 3+2 different mates. It is interesting to compare it with another earlier work by V. Dyachuk (2.Pr. Bron MT 2000).

**Commendation – Živko Janevski (Macedonia) 1.0-0!** ~ 2.Rxf5# 1...f4, exd3, e3, Sd6, fxg6 2.gxf4, Re1, Rxe3, Qd4, Qe6# 1.Sge8? ~ 2.Qd4# 1...Ba7! 1...f4, exd3, cxd3, Sc5 2.Rh5, Qe3, Qb2, Qd6# 1.Rf1? ~ 2.Rxf5# 1...exd3! 1.Rh5? ~ 2.Rxf5# 1...exd3! Active roles of WRh1 all the time, and changed functions of moves.

**Ralf Kraetschmer**

cm BIT 2013

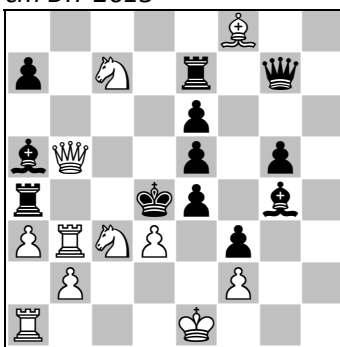


#2

10+6

**Pavel Murashev**

cm BIT 2013

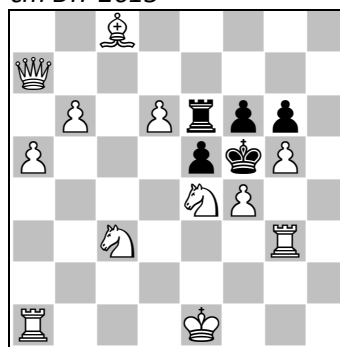


#2

11+12

**Petr Novicky**

cm BIT 2013



#2

12+5

**Commendation – Ralf Kraetschmer (Germany) 1.0-0-0!** ~ 2.Rd5# 1... exf3, c4 2.Re1, Rb5# 1.Ra4? ~ 2.Rxe4# 1... exf3, c4 2.Bxf4, Ra5#, 1... Sg5! 1.Rd1? ~ 2.Rd5#, 1... c4 2.Rb5#, 1... ef3! There are 2+2+1 different mates in three phases. This was the most used position of BK.

**Commendation – Pavel Murashev (Russia) 1... Bxc3+, Rd7 2.bxc3, Bc5# 1.Qc6!** ~ 2.Qd6# 1... Kxd3, Bxc3+, Rd7, exd3, Bxc7, Bb4 2.0-0-0, Qxc3, Qxe4, S7b5, Sb5, Qc4# 1.0-0-0/Rd1? ~ 2.dxe4# 1... exd3, Bxc3 2.Rxd3, bxc3#, 1... e3! 1.dxe4? ~ 2. 0-0-0/Rd1# 1... Bxc3+! The idea to use castling in the first and in the

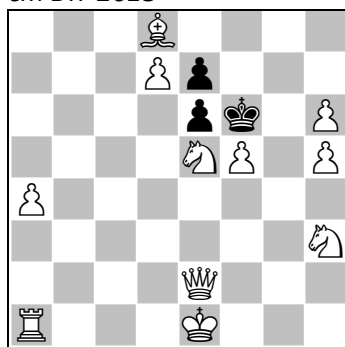
second move has been introduced by the same composer (3.Pr. Shahmatnaya Poeziya 2003). This version has a wonderfully rich solution, but the thematic move 1.0-0-0? is inferior, since it is the same as 1.Rd1?

**Commendation – Petr Novicky (Ukraine) 1.0-0-0!** (~) 1... exf4, Kxf4, fxg5 2.Rd5, Rf1, Qf7# 1.b7? (~) 1... exf4, Kxf4 2.Qc5, Qf2#, 1... fg5! 1.Qa6? (~) 1... exf4, Kxf4 2.Qb5, Qf1#, 1... fg5! 1.Ra2/K~? exf4! 1.Rb1/Rd1/a6? Kxf4! Here we see how a 3x2 change could be produced in a simple and mechanical way.

**Evgeniy Permyakov**

**Fedor Kapustin**

cm BIT 2013

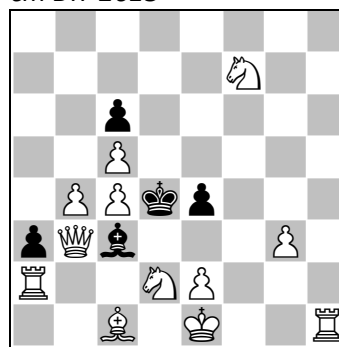


#2

11+3

**Ljubomir Ugren**

cm BIT 2013



#2

12+5

**Commendation – Evgeniy Permyakov (Russia) & Fedor Kapustin (Ukraine) 1.0-0-0!** (~) 1... exf5, Kxf5 2.Rd6, Rf1# 1.Sg6? ~ 2.Qxe6# 1... exf5, Kxf5 2.Qxe7, Qf3#, 1... e5! 1.Qd2? (~) 1... exf5, Kxf5 2.Qd6, Qf4#, 1... Ke5:! 1.Ra3/K~? exf5! 1.Rb1/Rc1/Rd1? Kxf5! About the same content as in the previous problem. This one is more economical and with all different refutations, but one of them is quite crude.

**Commendation – Ljubomir Ugren (Slovenia)** Black correction. The try looks more interesting than the solution. **1.Rh5!** (~) 1... Ke3, e3, B~, Bxd2+ 2.Qxc3, Rh4, e3, Rxd2# 1.0-0? (~) 1... Ke3, e3, B~, Bxd2 2.Sf3, Rf4, e3, Rxd2#, 1... Bxb4!

Belgrade, May 19th, 2013.



**Marjan Kovačević**  
International Judge

Send remarks to: [kovacevic.marjan@gmail.com](mailto:kovacevic.marjan@gmail.com). The award remains open until June 30<sup>th</sup>

### Participants

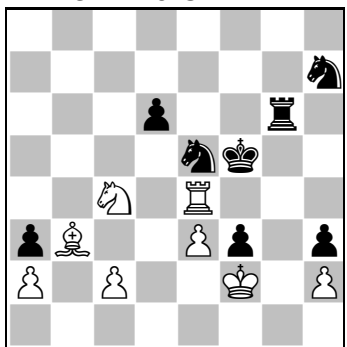
F. Abdurahmanović (BIH), M. Basisty (UKR) & A. Vasilenko (UKR), N. Belchikov (BLR), R. Burger (USA), M. Caillaud (FRA), V. Dyachuk (UKR), Z. Gavrilovski (MAC), G. Hadži-Vaskov (MAC), Ž. Janevski (MAC), F. Kapustin (UKR) & E. Permyakov (RUS), R. Kraetschmer (GER), M. Khramtsevich (BLR), B. Milošeski (MAC), P. Murashev (RUS), S. Narayanan (IND), E. Navon (ISR), P. Novitsky (UKR), M. Radomirović (SRB), H. Reddmann (GER), D. Stojnić (SRB), S. Trommler (GER), Lj. Ugren (SLO)

## Belgrade Internet Tourney 2013

### Group B – h#2

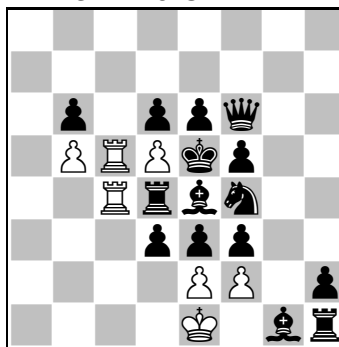
From the neutral judge I received 15 problems marked as B1 through B15. The overall quality of problems is very good. After reviewing all the problems I found that two problems are not thematic and I eliminated them from the award. **B12** (G. Hadži Vaskov) – Black does not enable white tempo move. **B14** (M. Radomirović) – Both solutions are non-thematic. There are no tempo moves at all. The overall quality of remaining 13 problems is very good. I decided to rank problems in following order:

**Boris Shorokhov**  
1.Prize BIT 2013



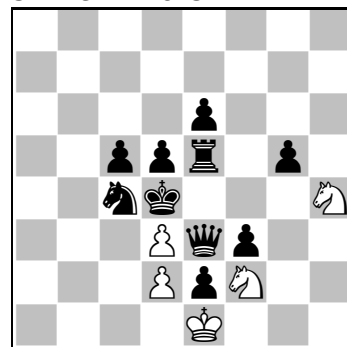
**h#2**      2111      8+8

**Zoran Gavrilovski**  
2.Prize BIT 2013



**h#2\***    b) ♖c4→f1    7+15

**Ricardo de Mattos Vieira**  
3.Prize BIT 2013



**h#2**      2111      5+10

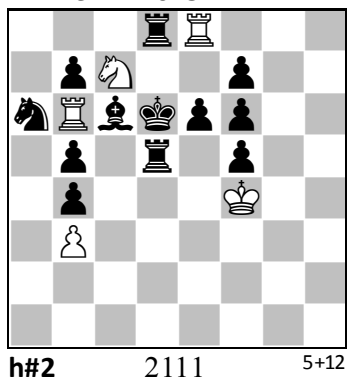
**1<sup>st</sup> Prize – Boris Shorokhov (Russia)** 1.Rg3 **hxg3** 2.Kxe4 Sxd6# 1.Sg5 Sb2 2.**axb2** Rf4# Mutual sacrifices to allow tempo moves. This is the only problem that's showing Zilahi theme in combination with required tempo moves. Nice constructions. Excellent problem.

**2<sup>nd</sup> Prize – Zoran Gavrilovski (Macedonia)** a) \*1... exd3 2.Rxd5 d4# 1.Rxd5 exd3 2.**e2** d4# b) \*1... fxe3 2.fxe2 exf4# 1.Sxd5 ?? 2.fxe2 f4# 1.fxe2 **f3** 2.Sxd5 f4# The only problem with four phases. Although set plays do not contain thematic moves it's a good addition. This is the problem with a biggest number of „Umnov“ moves at the tournament. Pin-Model mates in both solutions after black self-pins. The only thing that I do not like in this problem is that position looks more like retro problem (tones of pieces around BK) than helpmate. However since this is thematic tournament I decided to give high rank to this problem.

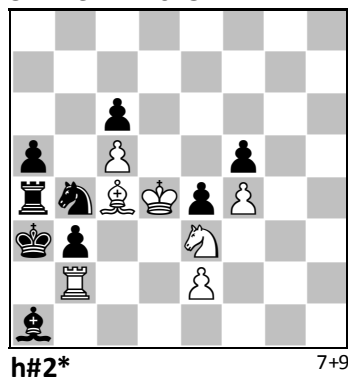
**3<sup>rd</sup> Prize – Ricardo de Mattos Vieira (Brazil)** 1.Qe4 **dxe4** 2.**Rxe4** Sxf3# 1.Re4 **dxe4** 2.e5 Sf5# At the first sight this looks like a very simple achievement of the required theme. However when I looked more deeper into this problem I discovered that in the first solution there are both white and black tempo moves. After black plays Qe4 if white does not play a tempo move de4: black can play Qh7 to allow Sxf3#. However white does not have a move and that's why it has to play dxe4 to allow now tempo move by black Rxe4. Also there is reciprocal capturing between WP and BR on e4 (thematic moves).

**4<sup>th</sup> Prize – Nikola Stolev (Macedonia)** 1.Rc5 (Sc7?) Sd5! 2.**Sc7!** Rxd8# 1.Sc5! (Rd7?) **Ra6** 2.Rd7 Sxb5# Elegant position with very nice play. Three „Umnov“ moves and two pinned mates. Tempo moves without capturing of pieces.

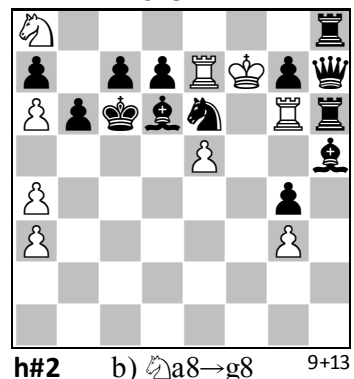
**Nikola Stolev**  
4.Prize BIT 2013



**Fadil Abdurahmanović**  
5.Prize BIT 2013



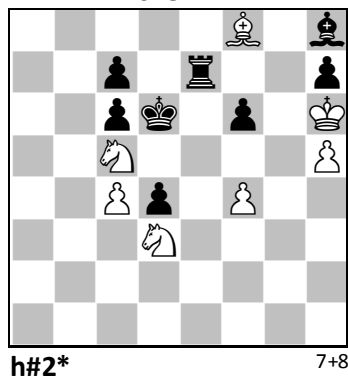
**Menachem Witztum**  
1.hm BIT 2013



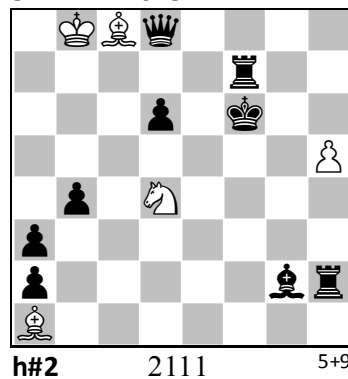
**5<sup>th</sup> Prize – Fadil Abdurahmanović (Bosnia & Herzegovina)** \*1... Bd3! (B~?) 2.**exd3!** Sc4#    1.Sd3! (S~?) **exd3!** 2.Kb4 Sc2# This problem shows mutual sacrifices to allow tempo moves in combination with “Umnov” moves. Sacrifices are on the same square. Nice position.

**1<sup>st</sup> Honorable Mention – Menachem Witztum (Israel)** a) 1.Bb4! (Bc5?) **axb4** 2.d5 (d6?) Rxc7#    b) 1.Sc5! Ree6! (Re8?) 2.**Rxg6** Se7# The only problem showing black half-pin theme. Also very unique way of enabling black tempo move Rxg6. The other WRe7 has to pin black Bd6 in order to enable capturing of wRg6. Also in b) solution there are two „Umnov“ moves.

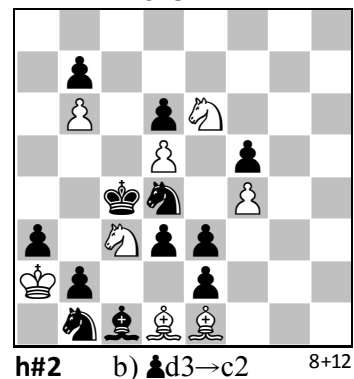
**Luis Miguel Martin**  
2.hm BIT 2013



**Borislav Gadjanski**  
3.hm BIT 2013



**Vladislav Nefyodov**  
4.hm BIT 2013



**2<sup>nd</sup> Honorable Mention – Luis Miguel Martin (Spain)** \*1... Sf2! 2.**d3!** Sfe4#    1.f5! **Kg5!** 2.Be5 fxe5# Pin-Model mates in set play and solution in elegant position.

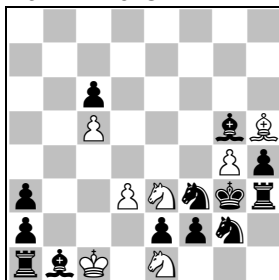
**3<sup>rd</sup> Honorable Mention – Borislav Gadjanski (Serbia)** 1.Qa5! (Qg8?) **Bd7!** (Bg4? Bh3?) 2.Qg5 Sf5# 1.Qe7 Bg4! (Bh3?) 2.**Rh4!** (Rh1? Rh3?) Se6# Echo mates and tempo moves without capturing in excellent position. In the second solution wB indirectly enables tempo by bR by closing line h4-d4.

**4<sup>th</sup> Honorable Mention – Vladislav Nefyodov (Russia)** a) 1.Sb5 Se4! 2.**fxe4!** Bb3#    b) 1.Sc6! **dc6!** 2.Kd3 Bxe2# Mutual sacrifices with a model mates on different squares.



**Emanuel Navon**

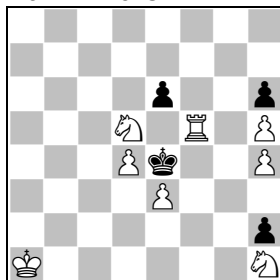
1.cm BIT 2013



**h#2** b) ♗f2→e5 7+13

**Ljubomir Ugren**

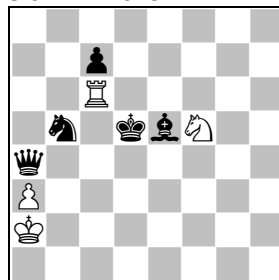
2.cm BIT 2013



**h#2** b) ♜e6→c2 8+4

**Zlatko Mihajlovski**

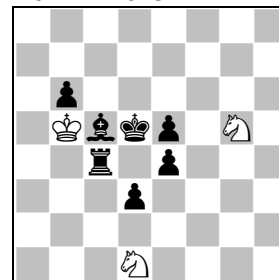
3.cm BIT 2013



**h#2** b) ♖a4→e6 4+5

**Pierre Tritten**

4.cm BIT 2013



**h#2** 2111 3+7

**1<sup>st</sup> Commendation – Emanuel Navon (Israel)** a) 1.Sh2! **Kd2!** 2.Sf4 Sf5# b) 1.Kf4 Sf1! 2.**Th1!** Sxg2#  
Unpinning of wSe3 in both solutions. wSe3 enables black tempo move Rh1 by closing line h1-c1.

**2<sup>nd</sup> Commendation – Ljubomir Ugren (Slovenia)** a) 1.Kxf5 Sf2! 2.**h1S!** (h1B? h1R?) e4# b) 1.c1S! **Kb1!**  
(Kb2? Ka2?) 2.Sd3 Sg3# Two Knight promotions but only one is thematic move. One Model mate.

**3<sup>rd</sup> Commendation – Zlatko Mihajlovski (Macedonia)** a) 1.Qe4! a4! (Kb3?) 2.Sd4 Se7# b) 1.Sd6 Rc4! 2.c6!  
(c5?) Se3# This is the problem with lowest number of pieces. It shows two Echo mates. However this looks too simple for me to rank it higher.

**4<sup>th</sup> Commendation – Pierre Tritten (France)** 1.Bd6! **Kxb6!** 2.Rd4 Se3# 1.Kd4 Kc6! 2.**b5!** Se6# Very simple achievement of the required theme.

Belgrade, May 16th, 2013.



**Miodrag Mladenović**  
International Judge

Send remarks to: [kovacevic.marjan@gmail.com](mailto:kovacevic.marjan@gmail.com). The award remains open until June 30<sup>th</sup>

### Participants

F. Abdurahmanović (BIH), B. Gadjanski (SRB), Z. Gavrilovski (MAC), G. Hadži-Vaskov (MAC), L. M. Martin (ESP), Z. Mihajlovski (MAC), E. Navon (ISR), V. Nefyodov (RUS), M. Radomirović (SRB), B. Shorokhov (RUS), N. Stolev (MAC), Piere Tritten (FRA), Lj. Ugren (SLO), R. de Mattos Vieira (BRA), M. Witztum (ISR)