

# The Seventh Belgrade Internet tourney (BIT 2011)

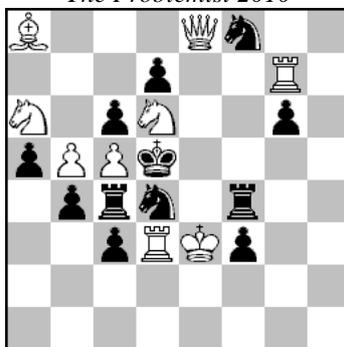
## Group A – #2

**Thematic condition:** There are at least two tries whose introductory moves are executed by the same white piece. Both introductory moves present interference: one of them interferes with a white line, the other with a black line. Simultaneous interference of both black and white lines (direct, indirect or masked) is not allowed. The interference is to have a certain effect: it may allow a mate, avoid a dual, give a flight, present an anti-reversal effect, etc. Unpinning is considered thematic, except when the unpinned black piece captures the white unpinning piece. The thematic tries must use different threats. The key-move is made by another white piece, and there are two thematic mates: A) the introductory move of one of the thematic tries, and B) the threat from the other thematic try.

It is allowed to increase the number of thematic tries if the named conditions are fulfilled. The change of mates (as in the Example) is not demanded, but it is desirable to add complexity and other themes, as the author wishes. Twins are allowed only if each of them meets the thematic conditions.

Example:

**Dragan Stojnić**  
The Problemist 2010



#2

9+12

1.Sf7? (A) ~ 2.Qe5# 1... Rc5:! 1... Sfe6 2.Qd7:# (2.Rd7?)

1.Se4? ~ 2.Sc7# (B) 1... Sfe6! 1... Rc5: 2.Rd4:# (1... Re4:+ 2.Qe4:#)

1.Rd7:! ~ 2.Bc6:# 1... Sfe6 2.Sf7# (A) 1... Rc5: 2.Sc7# (B) (1... Re4+ 2.Qe4:#)

## Award

The thematic condition with two parts and two restrictions seemed quite original to me. In the short time before the announcement I couldn't find another example, and this one could have frightened potential participants with its complexity: changed mates, Vladimirov paradox (anti-reversal), Dombrovskis paradox, and mixed combination of a half of the Banny theme, and a half of the Hannelius theme. Some composers were perhaps confused with appearance of the changed mates that were not an obligatory part of the thematic condition.

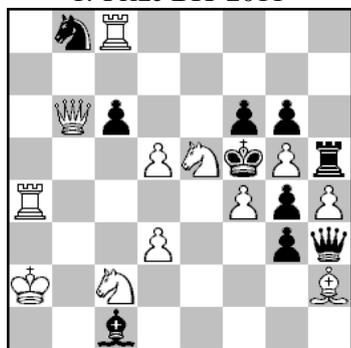
After a disappointing response from the participants, it was decided to extend the time for entering problems. I composed and presented a simpler example. At the end, the number of participants increased to ten, but one of the problems wasn't thematic. All thematic entries were rewarded, and some of the best works are good candidates for the Album FIDE selection!

**1<sup>st</sup> Prize (A2 M. Radomirović)** 1.Qf2-A? (~ 2.Sd4-X#) Bf4,fg5(fe5) 2.Qf4:,Rf8# 1...Bb2/Be3 2.Sxe3# 1...c5! (1...Qg2/Qh2?) 1.Qd8? (~ 2.Qf6-B#) fg5 2.Qf8(Rf8?)#, 1...Sd7 2.Qd7:# 1...Rg5:! 1.Sc4! (~ 2.Sd6#) Kf4:,cd5: 2.Qf2-A,Qf6-B# 1...fg5,Bf4:,Ba3 2.Rf8,Sd4-X,S4e3# 1.Sf7? (~ 2.Sd6#) Ba3,Bf4 2.S2e3,Sd4#, 1...fg5! 1.Qe3? Qg2! This was the most imaginative thematic presentation from my point of view.

Surprisingly, the theme was achieved with WQ as thematic piece, and without a battery! There are changed mates after 1...Bf4:, 1...fg5 and 1...Ba3 in three tries and the solution, and there is a valuable Dombrovskis paradox between 1.Qf2? try and the solution. Then, both threats used in thematic tries reappear as mates in the solution, the fact that I especially like. 1.Qf2? is an anticipatory interference of the h2-d2 line to prevent multiple refutations, while 1.Qd8? interferes with c8-f8 line to achieve a dual-avoidance. The key-move

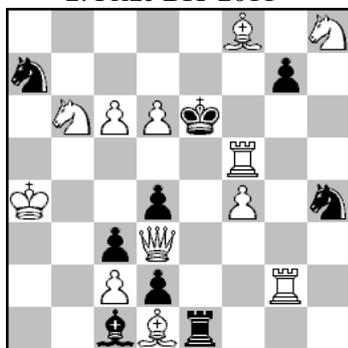
1.Sc4! grants a flight for the most beautiful pin-mate in one of the thematic variations. Among other attractive details, one should notice changed mates on the same field e3, and two refutations on the same field g5. There is an organic connection between the 1.Qf2? try, and the additional try 1.Qe3? Qg2! In a similar way, 1.Sf7? fg5! adds to the effect of 1.Qd8? Rg5:! This wonderful, and unusual mechanism creates one of the most original twomovers in the last 2-3 years!

**Miodrag Radomirović** (Serbia)  
1. Prize BIT 2011



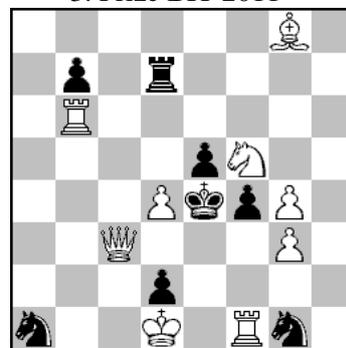
#2 (12+10)

**C.G.S. Narayanan** (India)  
2. Prize BIT 2011



#2 (12+9)

**V.Dyachuk & V.Kopyl** (Ukraine)  
3. Prize BIT 2011

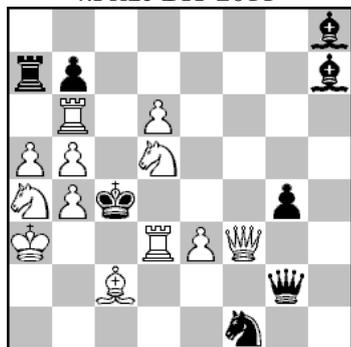


#2 (9+8)

**2<sup>nd</sup> Prize (A6 C. G. S. Narayanan)** 1.Be2? (~ 2.Qe4#) Sf5(Sg6/Sf3),Re2: 2.Rg6,Re2:# 1...Sc6:! 1.Bg4? (~ 2.Qc4-X#) Sf5: 2.Qf5:# (2.Rg6?) 1...Re5! 1.Sd7? (~ 2.Sc5#) Sf5:,Re5 2.Qc4(X),Re5:# 1...Ba3! 1.Qd4:!(~ 2.Qd5#) Sf5:,Re5,Kf5:,Re4 2.Rg6,Qe5:.,Bg4,Qe4:# (1...Sxc6 2.Qd5#) (1.Bh5? g6! 1.Sf7? Sf5:!) Another thematic presentation without battery-play. The main thematic piece is Bd1, interfering with BRe1 and WRg2 in the thematic tries. The most valuable part is the triple change after 1...Sf5: including Dombrovskis paradox, thanks to the changed control over flights around BK. The additional tries nicely enrich the content and add another changed mate after the important defence 1...Re5. The key-move 1.Qd4:!! gives a flight to create one of the thematic variations. There are all necessary elements to catch the attention at first sight, with an excellent connection between thematic and non-thematic play.

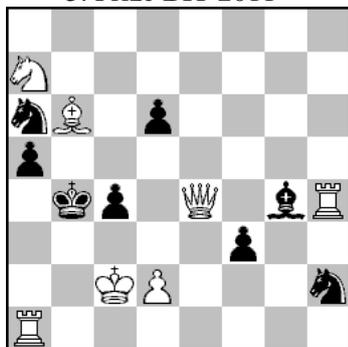
**3<sup>rd</sup> Prize (A5 V. Dyachuk & V. Kopyl)** 1.Rd6? (~ 2.Bd5#) ed4,Rd6: 2.Qd4:.,Sd6:# 1...Rf7! 1.Re6?!(~ 2.Re5:#) Rd4,Rd5,Sf3,Kd5 2.Qd4:.,Rf4:.,Qf3:.,Re5:# 1...Re7! 1.Rb5? (~ 2.Re5:#) ed4,Rd5 2.Rf4,Bd5# 1...Rd4:!(1.Bc4? ed4 2.Re6# 1...Rd4:!(1.d5? Rd5:!) 1.Qc4!(~ 2.d5#) ed4,Rd5/Rd4:/Rc7 2.Re6,Bd5# 1...Sb3/Sc2 2.Qc2#,1...Se2/Sf3 2.Qf3# Another masterful realization with triple change after one of the thematic defences (1...ed4). The previous composition appeared as slightly better to me, because of its more beautiful thematic play. The interference with Bg8 creates a flight, while the interference with Rd7 allows the threat. There is another changed mate after the thematic defence 1...Rd5, and a well connected transferred mate in the additional try 1.Rb5? All three tries present a WR-BR duel – a piquant detail. What I don't like is the triple defence leading to the thematic 2.Bd5# in the solution.

**Miroslav Svitek** (Czech Rep.)  
4.Prize BIT 2011



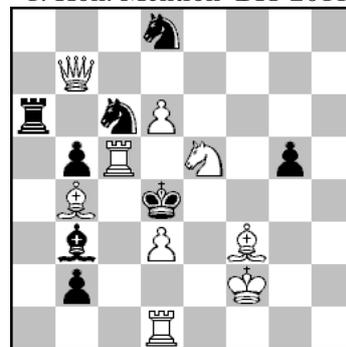
#2 (12+8)

**Živko Janevski** (Macedonia)  
5. Prize BIT 2011



#2 (7+8)

**Emanuel Navon** (Israel)  
1. Hon. Mention BIT 2011



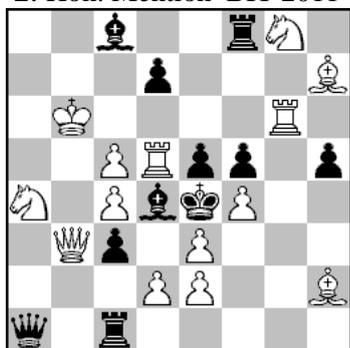
#2 (9+8)

**4<sup>th</sup> Prize (A3 M. Svitek)** 1.Sf4-A? (~ 2.Bb3-X#) Qc2:.,Bb2+ 2.Qd5(Qf7?),Sb2:# 1...Sd2! 1.Sdc3? (~ 2.Sb2-B#) Bc3:.,Qc2:.,Bd3: 2.Rc3:.,Qd5,Bb3# 1...Ra5:! 1.Qf7! (~ 2.Qc7#) Qc2:.,Bb2+ 2.Sf4-A,Sxb2-B# 1...Qd5:.,Bd4,Bd3: 2.Qd5:.,Rd4:.,Bb3-X# Nicely presented thematic condition, combined with anti-reversal effect (Vladimirov paradox). The author managed to have both threats from the thematic tries as the post-key mates. There is a changed mate after thematic 1...Qc2: and a transferred mate between 1.Sf4? try and the solution. Here we see the standard approach to the theme, based on battery play, where the front piece interferes with Qf3 and Bh8.

**5<sup>th</sup> Prize (A1 Ž. Janevski)** 1.d3-B? (~2.Qc4-A#) Be6 2.Qe1-D# 1...d5!(1...Bf5??) 1.d4-C? (~2.Ba5-E#) c3-x 2.d5# 1...a4! 1.Qe1-D! (~2.Qb1#) Bf5+-y,Sc5 2.d3-B,Ba5-E# 1...c3-x 2.Qe4# 1.Kc1? (~2.Qb1#) Bf5-y 2.Qc4-A# 1...Sc5! (1.Ra5? Sb8!) There is a rich content in this light position. Two thematic phases nicely change replies to the play of the unpinned BP, while the additional try brings changes after the play of Bg4. The thematic effects of the tries involve unpinning of BP after 1.d4? and the anticipatory unpinning of the WQ after 1.d3? The most valuable element is pseudo reversal of white moves d3 & Qe1. The other thematic defense is well used to refute the wonderful additional try 1.Kc1? Sc5! The most beautiful mate is 2.Qe4# with a switchback. This imaginative rendering gained my attention only after careful analysis.

**1<sup>st</sup> H. Mention (A4 E. Navon)** \*1...Sc~ 2.Qe4# 1...Sb4:!(2.Qe4?) 1.Sd7-A? (~ 2.Bc3#) Sb4:., Bd1:.,Bc4 2.Qe4(Qg7?),Rd5,dc4# 1...b1S! 1.Sc4? (~ 2.Rd5-B#) Se7,Bc4: 2.Qe4,dc4# 1...Sb4:! 1.Qg7! (~ 2.Sc6:#) Bd1:.,Sb4: 2.Rd5-B,Sd7-A# 1...Se5: 2.Qe5:# (1.Re1?/Qh7? Sb4:!) Similar to the Fourth Prize problem, the theme is combined with an anti-reversal effect. There is also a variation with the secondary Dombrovskis effect, but I didn't like that 1...Sb4: refutes the thematic try 1.Sc4? Incidentally, 1.Sc4? interferes with WR line, too, but this effect isn't crucial for the refutation. So, the problem is fully thematic.

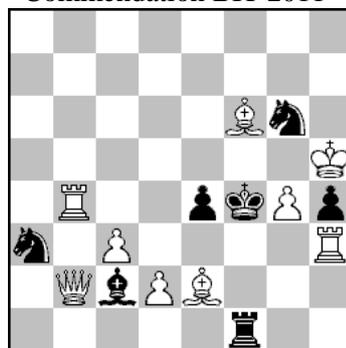
**G. Hadži-Vaskov** (Macedonia)  
2. Hon. Mention BIT 2011



#2

(14+11)

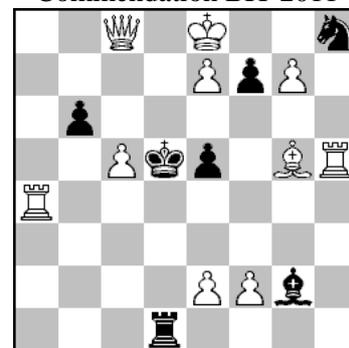
**Nikola Predrag** (Croatia)  
Commendation BIT 2011



#2

(9+7)

**Zvonimir Hertz** (Croatia)  
Commendation BIT 2011



#2

(10+7)

**2<sup>nd</sup> H. Mention (A7 G. Hadži-Vaskov)** 1.Rg3? (~ 2.d3-X#) Be3: 2.Re3(d3?)# 1...cd2,Rd1 2.Qd3,Qc2# 1...Qb1! 1.Rf6-Y? (~2.Bf5:#) d6! 1.fe5! (~ 2.Rd4#) Be3:.,f4 2.d3-X,Rf6-Y# 1... c2/cd2,Bc5:+,Rf6+,Be5: 2.Qd3,Sc5:.,Sf6:.,Re5:# One thematic try is based on the second example for this tourney, but the other try, with its Dombrovskis paradox, appears original.

**Commendation (A8 N. Predrag)** 1.d3? (~ 2.Re4:#) Bd3: 2.Qd2# 1...Sc4! 1.d4? (~ 2.Bg5#) 1...e3! 1.Qc1! (~ 2.Qf1:#) R~.,Rf2/Bd1,Se5 2.Rf3,d3,Bg5# The Fifth Prize problem uses the same white thematic moves in a better way. The commendation is deserved for achieving the thematic conditions.

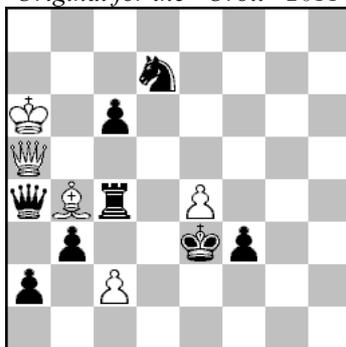
**Commendation (A9 Z. Hertz)** 1.Bf6? (~ 2.Re5:#) bc5 2.Qd7# 1...Sg6! (1...f5?) 1.Be3? (~ 2.Qd7#) Rd4 2.Rd4:# 1...Bh3! (2.e4#?) 1.g8S! (~ 2.Sf6#) bc5,e4 2.Qd7, Bf6# The white thematic piece interferes with black & white pawn-lines. Pity there is no changed play.

## Group B – h#2, 2111

**Thematic condition:** In the first solution the play of Black presents a theme A, while White performs a theme B. In the second solution there is a reciprocal change: Black performs the theme B, while White presents the theme A. The theme could be any strategic element, or a significant move. For instance: tempo, promotion, corner to corner move, etc. It is not allowed to use twins, or more than two solutions.

Example:

**Fadil Abdurahmanović**  
Original for the "Orbit" 2011



*h#2                      2111                      5+8*

*1.Rc5 (Gate-opening) Be1 (Bristol) 2.Qe4: Qd2#*

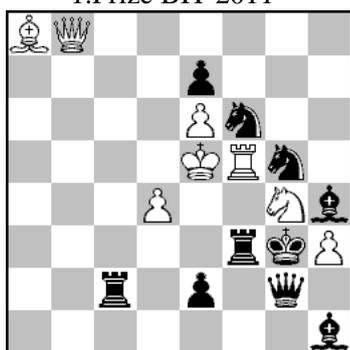
*1.Re4: (Bristol) Bd6 (Gate-opening) 2.Qd4 Qe1#*

## Award

The intention I had with this thematic condition was to bring something new into the quite conservative or even dogmatic understanding of the Helpmate. Is it possible to achieve a good multiphase composition if the phases do not fulfill the ideal harmony, or to put it simple – when the phases are not symmetric? That's why the theme should be accepted as a new method for achieving the strategic balance of phases.

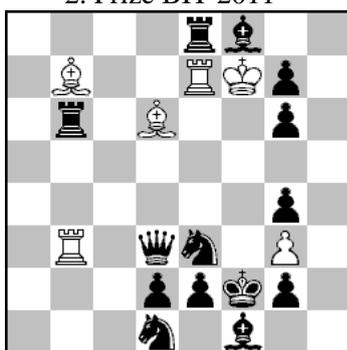
The overall quality of the 34 problems was beyond my expectations. The prize winning compositions were the greatest joy. They give me a hope this theme, or this method, will not be forgotten after the tournament.

**Valery Gurov** (Russia)  
1.Prize BIT 2011



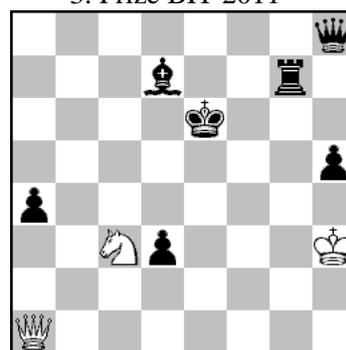
*h#2                      2111                      (8+10)*

**Živko Janevski** (Macedonia)  
2. Prize BIT 2011



*h#2                      2111                      (6+14)*

**Mihajlo Milanović** (Serbia)  
3. Prize BIT 2011



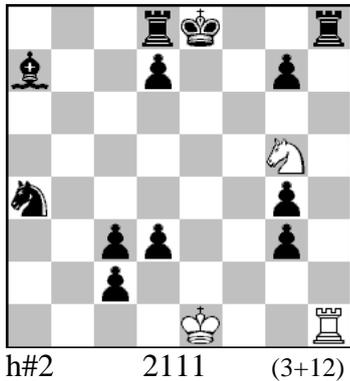
*h#2                      2111                      (3+7)*

**1<sup>st</sup> Prize (B13 V.Gurov)** 1.Rc6 (A) Rf3:+ (B) 2.Kf3: (B) Qb3#, 1.Qh3: Bc6 (A) 2.Rf5:+ (B) Kf5:# (B) The mutual interferences on c6, as well as the mutual capturing of rooks, appear absolutely harmonic and this was the main goal of the given thematic condition.

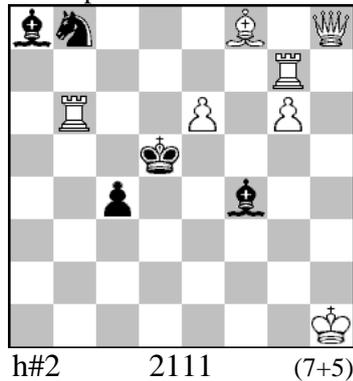
**2<sup>nd</sup> Prize (B2 Ž. Janevski)** 1.Qe4! (A) (1.Qd5?) Kg8! (B) (1... Ke8:?) 2.Kf3 Rf7# (B), 1.Sc4! (B) (1.Se~?) Be4! (A) (1... Ke6?) 2.Ke3 (B) Bc5# The well-known motives, nicely harmonized. An excellent, rich rendering.

**3<sup>rd</sup> Prize (B24 M. Milanović)** 1.Re7 (A) Qh1 (B) 2.Qf6 (a) Qd5 (b) #, 1.Qa8 (B) Se4 (A) 2.Qd5 (b) Qf6 (a) # A triumph of the chess aesthetic. The strategy is “poor”, but the impression is strong and deep.

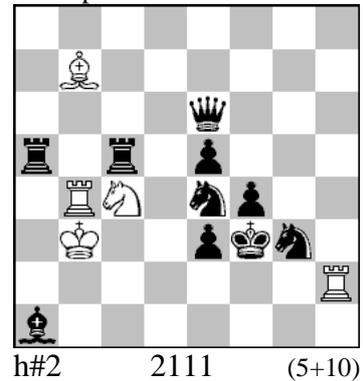
**Branislav Djurašević** (Serbia)  
4.Prize BIT 2011



**Boris Shorokhov** (Russia)  
Sp. Prize BIT 2011



**Nikola Predrag** (Croatia)  
Sp. Prize BIT 2011



**4<sup>th</sup> Prize (B33 B. Djurašević)** 1.0-0 Sh7 (B) 2.Kh8 (A) Sf6#, 1.Sb6 (B) 0-0 2.Rf8 Re1 (A)# Two types of the monochrome Umnov (K-R & R-K) after Castling, combined with interferences. Witty, original and suggestive!

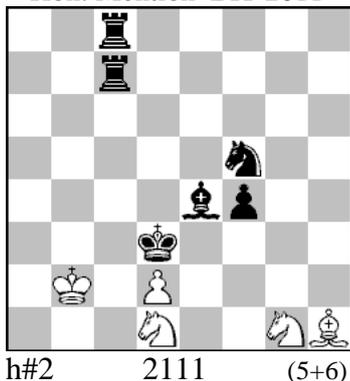
**Sp. Prize (B5 B. Shorokhov)** 1.Sc6 (A) Re7 (B) 2.Kd6 Qd4#,1.Bd6 (B) Rb7 (A) 2.Kc5 Qe5#

**Sp. Prize (B31 N. Predrag)** 1.Qd5 (A) Kc2 (B) 2.Sc3 Se5: #, 1.Kg4 (B) Bd5 (A) 2.Sg5 Se3: #

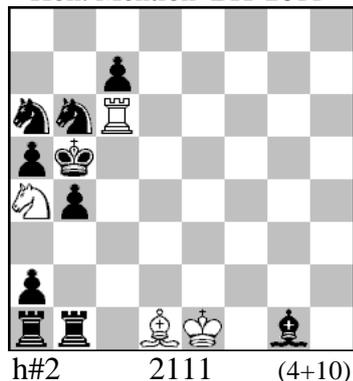
These good works use very similar A and B themes. I expected greater difference between themes, and that's why the special distinctions were given.

**The Honorable Mentions and the Commendations will be presented in the order of appearance, and without the judge's comment:**

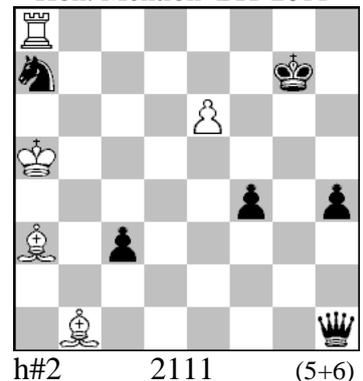
**Vladislav Nefyodov** (Russia)  
Hon. Mention BIT 2011



**Ricardo de Mattos Vieira** (Brazil)  
Hon. Mention BIT 2011



**Ingemar Lind** (Sweden)  
Hon. Mention BIT 2011

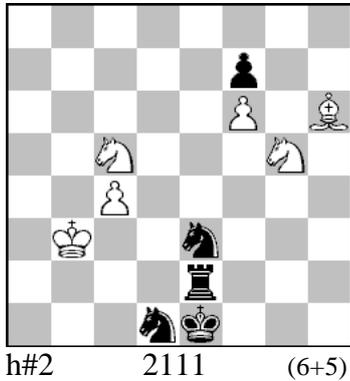


**H. Mention (B4 V. Nefyodov)** 1.Bd5 (A) Sf3 (B) 2.Ke4 (A) Sf2#, 1.Bc6 (B) Kc1 (A) 2.Sd4 Sb2 (A)# Monochrome Umnov + interference for the King flight.

**H. Mention (B14 R. de M. Vieira)** 1.Be3 Sb6: (A,B,C) 2.Bc1 (D) Ba4: (E)#, 1.Sa4: (A,B,C) Rc1 (D) 2.Bb6 (E) Be2# A – (reciprocal) capture, B – anticipatory elimination of a future flight a4, C – elimination of black control over the mating piece/line, D – unpin, E – occupation of a previously vacated square.

**H. Mention (B16 I. Lind)** 1.Qa8: (A) e7 (B) 2.Qf8 ef8Q# (B), 1.c2 (B) Rh8 (A) 2.c1S (B) Bb2 #  
Corner to corner move + promotion.

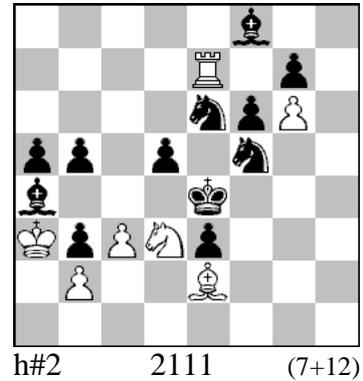
**Michel Caillaud** (France)  
Hon. Mention BIT 2011



**Miodrag Radomirović** (Serbia)  
Hon. Mention BIT 2011



**Borislav Gadjanski** (Serbia)  
Hon. Mention BIT 2011

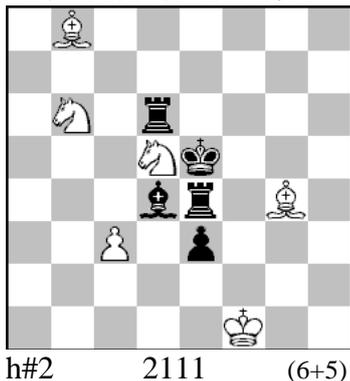


**H. Mention (B27 M. Caillaud)** 1.Sd5 (A) cd5:!(B) 2.Kd2 Sf3#, 1.Sf1 Sge6 (A) 2.fe6: (B) Sd3#  
Sacrifice + tempo.

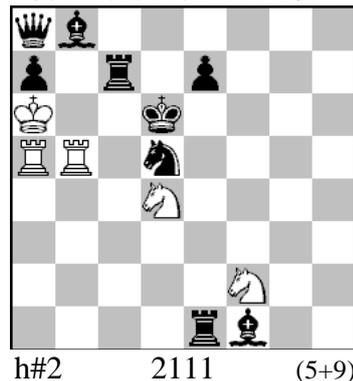
**H. Mention (B29 M. Radomirović)** 1.Rc4 Be3 (A) 2 Kd5+ (B) Sf4#, 1.Rc5: Kg4 (B) 2.Rf5 (A) Sc5#  
Self-pin by King move + interference.

**H. Mention (B32 B. Gadjanski)** \*(1... Se5 2.Sf4 Bf3#), 1.d4 (A) Se5 (B) 2.Sf4 Bf3#, (1. b4+ K:a4 2. ?? Re6: #), 1.Sd6 (B) Re8 (A) 2.f5 Re6: #  
Unpin + tempo.

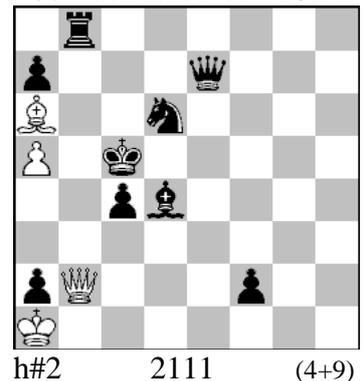
**Marjan Kovačević** (Serbia)  
Hon. Mention BIT 2011



**Gábor Tar** (Hungary)  
Commendation BIT 2011



**Bernard Delobel** (France)  
Commendation BIT 2011

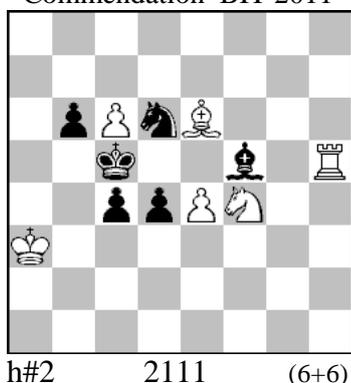


**H. Mention (B34 M. Kovačević)** 1.Bc3: (A) Sc7 2.Rdd4 Scd5# (B), 1.Bc5 c4 (A) 2.Bd4 (B) Sd7#  
AZE+ Switchback.

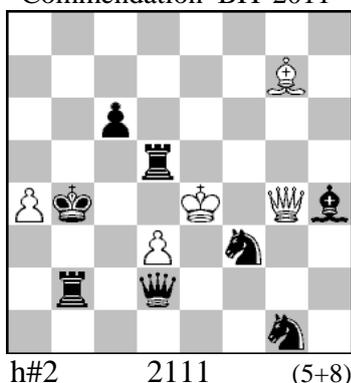
**Commendation (B3 G. Tar)** 1.Rc4 (A) Rb7 (B) 2.Se3 Se4 #, 1.Rb7 (B) Sd3 (A) 2.Bc7 Rd5: #  
Unpin + interference.

**Commendation (B6 B. Delobel)** 1.Be3 (A) Bb7 (B) 2.a6 Qb6 #, 1.Sb7 (B) Ka2: (A) 2.Qd6 Qb5 #  
Unpin + interference.

**Dmitry Turevski** (Russia)  
**Dmitry Zhilko** (Belorussia)  
Commendation BIT 2011



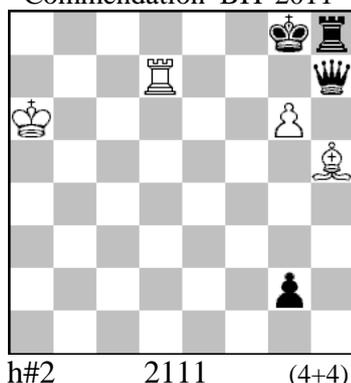
**Emanuel Navon** (Israel)  
Commendation BIT 2011



**Kostas Prentos** (Greece)  
Commendation BIT 2011



**Pietro Pitton** (Italia)  
Commendation BIT 2011



**Commendation (B7 D. Turevski & D.Zhilko)** 1.c3 (A) Bf5:(B) 2.Kc4(A) Be6(B)#, 1.Kc6: (B) Bd7+(A) 2.Kc5 (B) Se6(A)# Monochrome Umnov + switchback.

**Commendation (B10 E. Navon)** 1.Kc5 (A) Qg5 (Qf5?) (B,C) 2.Rb6 (D) 2.Bf8#,1.Se5 (B) Kf5 (A) 2.Kc3 (C) Qc4 (D)# A=Royal line opening, B=Closing a line of the opposite color, C=Creates pinning, D=moves along the open line.

**Commendation (B17 K. Prentos)** 1.Qd3 (A) Kf4 (B) 2.Qc3 Be6:#, 1.bc1B (B) Bg2 (A) 2.Bc3 Bf1# Tempo + line opening.

**Commendation (B20 P. Pitton)** 1.Qf7 (A) gf7 2.Kh7 f8Q# (B), 1.g1R (B) g7 (A) 2.Rg7: Rd8# Active sacrifice + promotion.