

Belgrade Internet Tourney 2015

Group B – h # 2

Thematic condition: *Contrasting effects of the same move: in one of the thematic phases (solution, set-play, or try – **but not twin**) the thematic move (by Black or White) is avoided because it produces a harmful tactical effect. In another phase (solution, set-play, or try – but not twin) the same thematic move produces **the same tactical effect**, but now this effect turns to be a **useful** one, needed to execute author's intention. At least three phases are required (no twins, no fairy elements).*

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Judge: Marjan Kovačević (SRB)

From the tourney director Borislav Gadjanski I received 13 anonymous entries. The thematic condition asked for “contrasting effects”, the term suggested in my article in Orbit 64/2014. Unconventional approach toward linking of thematic phases (solutions, tries, or set-play) provoked a lot of controversies and different opinions. However, I was very satisfied with quality and variety of ideas, and decided to tolerate some conventional weaknesses in a new and difficult field. For instance, if there is passive white non-thematic piece in one of solutions, I treated it about the same as passive black thematic piece.

The thematic condition was deliberately open for different interpretations and artistic freedom (of participants, as well as of the judge!). My gratitude goes to GM Zivko Janevski who searched through computer bases and found no serious anticipations. After selecting the prizewinners I consulted GM Fadil Abdurahmanović. It was a relief to learn we had very similar opinions about the top entries.

1st Prize - Srećko Radović, Serbia

Most attempts to present black correction in h# use only one primary phase. Here, we see two primary phases, both corrected by two secondary phases. Each secondary phase uses two negative effects to prevent both primary solutions, but we shall concentrate on two self-blocks (on b4 & d4) preventing BK flights. Both self-blocks turn to be the positive sides of these “contrasting effects”, when allowing the pair of correcting phases.

From the conventional position of h# aesthetic, you may severely criticize capturing of black pieces, or unused WB in one of the primary phases. However, if you perceive the content as a whole, perhaps you may share my delight with this highly complex, original and imaginative BQ vs WQ battle. I do hope the author(s) will manage to improve the construction.

2nd Prize - Miodrag Mladenović, Serbia

Another deep concept with two pairs of thematic solutions. In order to self-block d5 or e4, Black must avoid opening of a6-d3 diagonal. However, the moves by the “wrong” BS become necessary to achieve the other pair of self-blocks, by the “forbidden” BB. There are several links inside the pairs and between them, such as BS vs WR duel, tempo moves, and self-blocks on the mating squares. The only thematic drawback is in the reciprocity of precise effects when opening the BB line: they are negative toward c4, while

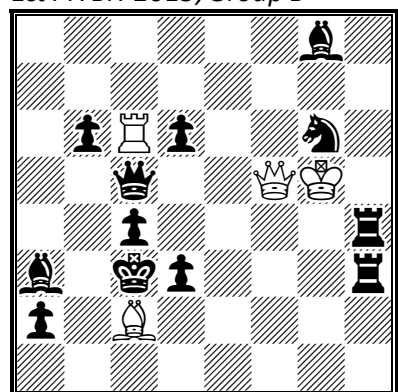
positive toward d3, and vice versa. This composition was most serious candidate for the top place, but at the end I gave priority to the freshness and originality of the No.7 (Kg5/Kc3).

3rd Prize - Boris Shorokhov, Russia

Attacking white battery line is presented in an attractive and clear-cut manner, with black minor promotions linking all 3 phases. Fadil didn't like the presence of so called "wild set-play" (1...B:f2 2.e:f5 T:f5#), repeated by the "primary" solution, but this could hardly be avoided in the concrete matrix.

Srećko Radović

1st Pr. BIT 2015, Group B



h#2 4.1.1.1 4+12

1. Q~? Qe5+/Qe6

1.Qe5! Q:e5+! 2.Kb4 R:b6#

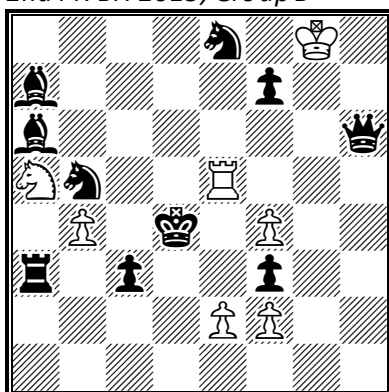
1.Qf2! Qe6! 2.Kd4 R:c4#

1.Qb4! Q:h3! 2.Bb2 Q:d3# (3.Kb4?) - useful, 1...Qe5+ 2.Kb4??- harmful

1.Qd4! Qb5! 2.d2 Qb3# (3.Kd4?) - useful, 1...Qe6 2.Kd4??- harmful

Miodrag Mladenović

2nd Pr. BIT 2015, Group B



h#2 4.1.1.1 7+10

1.Sec7 Rc5 2.Sd5 Rc4#

(1.Sbc7? Rc5 2.Sd5 Rc4? - line opened)

1.Sed6 Re3 2.Se4 Rd3#

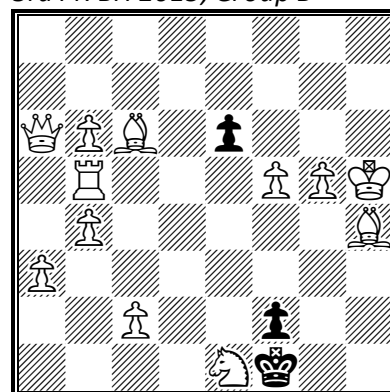
(1.Sbd6? Re3 2.Se4 Rd3? - line opened)

1.Sbd6 f5 2.Bc4 Sc6#

1.Sbc7 K:f7 2.Bd3 e3#
(line a6-d3 opened)

Boris Shorokhov

3rd Pr. BIT 2015, Group B



h#2 3.1.1.1 12+3

1.f:eB Bf2 2.e:f5 R:f5#

(1.f:eS? Bf2 2.e:f5 R:f5 3Sd3!)

(1.f:eR? Bf2 2.e:f5 R:f5 3Re2!)

1.f:eS Re5+ 2.Sd3 Re1#

1.f:eR Rd5+ 2.Re2 Rd1#

1st Honorable Mention - Michel Caillaud, France

One of two entries presenting contrasting effects of unpin. There are three possible B1 moves to interfere with the g4-e6 diagonal, on the same f5 square. Only 1.Rf5 allows 2...Q:f7#, for it avoids unpin of BQ, but the other two moves change the plan toward positive unpinning of BQ and well matching battery mates. One could only wish for better organized dual-avoiding lines.

2nd Honorable Mention - Seetharaman Kalyan, India

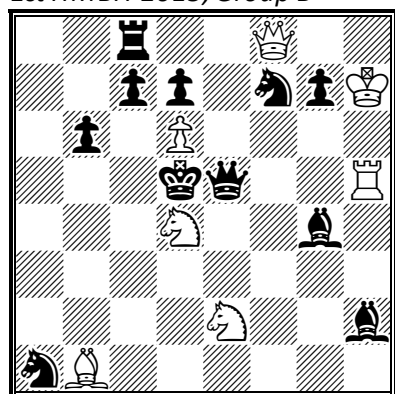
Compared to the previous problem, the construction is lighter and the play more spontaneous, but the links between phases are less convincing (direct unpinning + indirect unpinning, with direct mate + battery mate).

3rd Honorable Mention - Zoran Gavrilovski, Macedonia

Cyclic Zilahi with additional try to fulfil the thematic condition. In comparison to the higher placed entries, the try appears as artificially added element, not as a part of genuinely thematic mechanism.

Michel Caillaud

1st HMBIT 2015, Group B



h#2 3.1.1.1 7+11

1.c:d6 Rf5! 2.Rc5 Q:f7#

1.c:d6 Bf5? (bQ is unpined) 2.Rc5 Q:f7+ 3.Qe6!

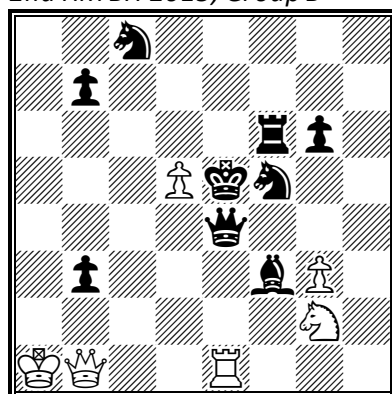
1.c5 Sf5? (bQ is unpined) 2.Rc6 Q:f7+ 3.Qe6!

1.g6 Bf5!(bQ is unpined) 2.Qe4 Be6#

1.c6 Sf5! (bQ is unpined) 2.Qe6 Se3#

Seetharaman Kalyan

2nd HMBIT 2015, Group B



h#2 3.1.1.1 6+9

1. Sfd6 Sf4 2. Rf5 Qb2#

(1.Sfd6 Rd1? or Se3? 2.Rf5 Qb2#?? 3.Qd4!)

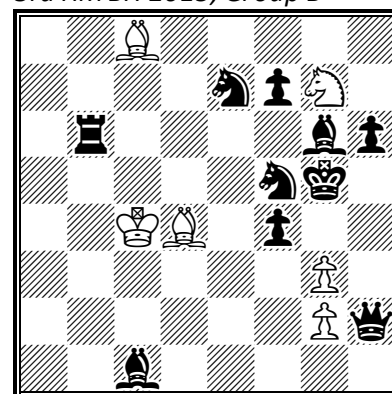
1. Sd4 Se3 2. Qxd5 Sc4#

1. Scd6 Rd1 2. Qf4 gxf4#

Mates by three diff. white men!

Zoran Gavrilovski

3rd HMBIT 2015, Group B



h#2 3.1.1.1 6+10

1.Qh3 g:h3 2.S:d4?/S:g7/S:g3? h4+ 3.Kf6/Kh5/K:h4

1.S:d4 g:f4+ 2.Kf6 Se8#

1.S:g7 Bf6+ 2.Kh5 g4#

1.S:g3 Be6 2.Kh4 Bf6#

4th Honorable Mention - Evgeni Bourd, Israel

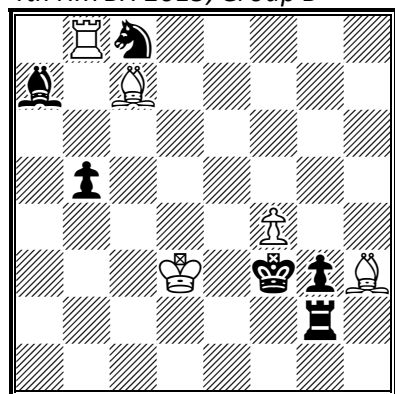
Nice and economical combination of closing W & B lines. This may be a good direction: to try to combine more than 2 different contrasting effects, in a kind of thematic cacophony.

5th Honorable Mention - Živko Janevski, Macedonia

Two secondary corrections by BQ, with anticipatory self-pins. To achieve the tertiary correction, as author(s) claimed, the last solution should cumulate all previous positive effects and add a new negative effect.

Evgeni Bourd

4th HMBIT 2015, Group B



h#2 3.1.1.1 5+6

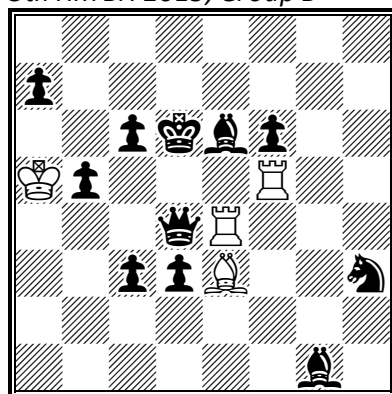
1.Se7 (Sb6?Sd6?) Rg8 2.Bf2 Bg4#

1.Sb6 Re8 2.Rf2 Re3#

1.Sd6 Rxb5 2.Kxf4 Rf5#

Živko Janevski

5th HMBIT 2015, Group B



h#2 3.1.1.1 4+11

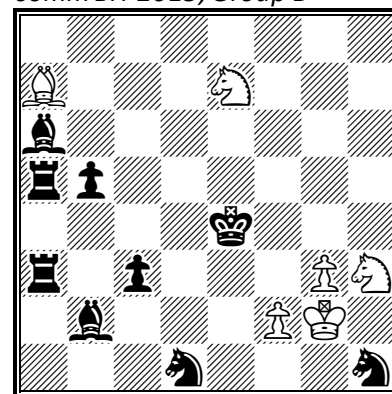
1.Qc4 (Q~?) B:a7 2.Bd7 Bb8#

1.Qd5! Bh6 (B:a7?) 2.Kc5 Bf8#

1.Qe5!! Kb4 (B:a7?, Bh6?) 2.Kd5 Rd4#

Dragan Stojnić

comm BIT 2015, Group B



h#2 2.1.1.1 6+9

1.b4 Sf4! 2.Re5 f3#

(1...f4? 2.Bd3 Sg5 3. R:g5)

1.c2 f4! 2.Rd3 Sg5#

(1...Sf4? 2. Be5 f3 3.R:f3)

Commendations, in order of appearance:

Commendation - Dragan Stojnić, Serbia

Two pairs of gate-openings, containing a harmonious mixture of positive and negative-effects. The groups of unused thematic pieces spoil the impression.

Commendation - Anatolii Vasilenko, Ukraina

Not less than 3 different contrasting effects: direct guard, unpin and unblock. However, the more isn't necessarily the better. I would prefer excluding the last solution.

Commendation - Valery Gurov, Russia

A simple demonstration of the set theme.

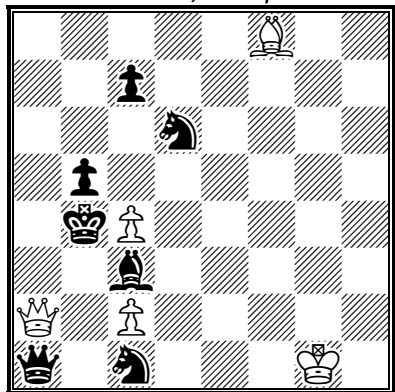
Commendation - Menachem Witztum, Israel

Black arrival correction (on e4) isn't difficult to present in a richer and better balanced content.

Commendation - Andrey Frolkin & Mark Basisty, Ukraina

The first two solutions are perfectly matched, presenting good and bad sides of black self-pin. The ideal development would be to double this concept, instead of mixing it with less impressive third solution.

Anatolii Vasilenko
comm BIT 2015, Group B



h#2* 4.1.1.1 5+7

1... Qa6! 2.Qa3 Q:b5#

1.Qb2! Qa6! 2.Qa3 Q:b5#

(1.c6 Qa6? 2.Qa3 Q:b5 – guarding b5)

(1.c5 Qa6? 2.Qa3 Q:b5 – unpinning Sd6)

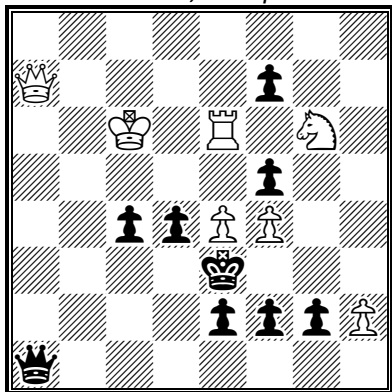
(1.Bd2 Qa6? 2.Qa3 Q:b5 – unblocking c3)

1.c6 cxb5 2.cxb5 Bxd6#

1.c5 Qa7! (Qa6?) 2.S:c4 B:c5#

1.Bd2 Qa4! (Qa6?) 2.Kc3 B:g7#

Valery Gurov
comm BIT 2015, Group B



h#2 3.1.1.1 7+9

1.f6 Qh7 2.Kf3 Qh3#

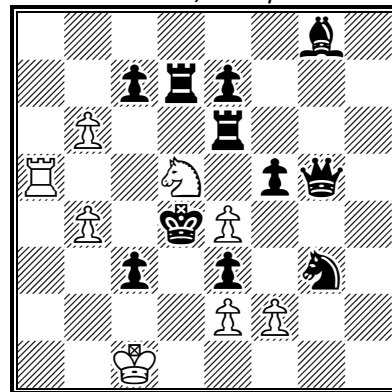
(1.f:g6? Qh7 2.Kf3 Qh3+3.K:f4)

(1.f:e6? Qh7 2.Kf3 Qh3+ 3. K:e4)

1.f:g6 Qa3+ 2.Kxf4 Qg3#

1.f:e6 Qa2 2.Kxe4 Qxe2#

Menachem Witztum
comm BIT 2015, Group B



h#2 3.1.1.1 8+11

1.S:e4 S:e3 2.Rd5 R:d5#

1.f:e4 S:e3 2.Rd5?? opening bQ line)

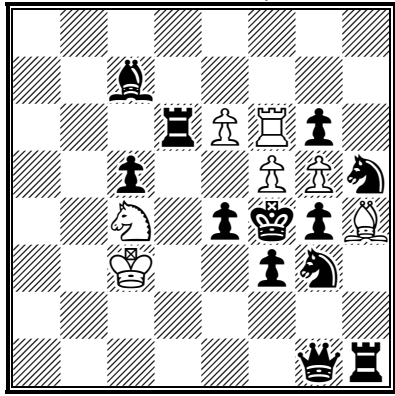
1.R:e4 S:e3 2.Rd5?? opening bB line)

1.f:e4 Rc5 2.Qe5 (Re5?) f:e3#

1.R:e4 S:e7 (S:e3?) 2.Bc4 Sc6#

Andrey Frolkin & Mark Basisty

comm BIT 2015, Group B



1.Sf1 Se5 2.Se3! S:g6#

(1...Bf2? 2.Qg3 Be3+ 3.S:e3 (2.Sg3 Be3+ 3.Q:e3+))

1.S:f5 Bf2 2.Qg3 Be3# (3.S:e3??)

(1...Se5? 2.Se3?? S:g6#?)

1.Sg7 R:g6 2.K:f5 Rf6#

(1.Bd8? R:g6 2.B:g5 B:g5+ 3.K:f5)

Harmful/Useful effects:

- i) *taking the e3-square under control*
- ii) *selfpin*
- iii) *provision of the f5-flight to the black king*

Marjan Kovačević



Belgrade, June 7th 2015