

THE 7th BELGRADE PROBLEM CHESS FESTIVAL

This year domestic composers were honoured by visit of many friends from abroad: Michel Caillaud (France), Andrey Selivanov (Russia), Paul Valois (United Kingdom), Pavlos Moutecidis and Kostas Prentos (Greece), Dinu-Ioan Nicula (Romania), Dolf Wissmann (Netherlands), Nikola Predrag, Ivan Bender, Marko Filipović and Dejan Glišić (Croatia), Fadil Abdurahmanović (Bosnia and Herzegovina), Živko Janevski and Ivan Denkovski (Macedonia). It is a pity that organizers didn't prepare (yet?) the official Bulletin, at least to record that the winner of The Serbian Solving Championship for 2011 was Michel Caillaud ahead of Andrey Selivanov and Bojan Vučković (the most successful domestic solver). There were other interesting activities including 6 interesting mini-lectures, but only two authors provided also the written form for reprint in Mat Plus. As usual the Festival was accompanied with the Internet composing tourneys the awards of which are reprinted below.

Milan Velimirović

The 7th Belgrade Internet Tourneys (BIT 2011)

Tourney director: Branislav Đurašević (Serbia)

Group A – Twomovers

Judge: Dragan Stojnić (Serbia)

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 permissible to increase the number of thematic tries if the named conditions are fulfilled. A 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.



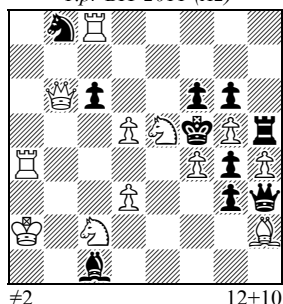
1.**Sf7?** (A) ~ 2.**Qe5#** 1...
 Rc5:#! 1... Sfe6 2.**Qd7:#**
 (2.**Rd7?**); 1.**Se4?** ~ 2.**Sc7#**
 (B) 1... Sfe6! 1... Rc5:
 2.**Rd4:#** (1... Re4:+
 2.**Qe4:#**); 1.**Rd7:!** ~ 2.**Bc6:#**
 1... Sfe6 2.**Sf7#** (A) 1...
 Rc5: 2.**Sc7#** (B) (1... Re4+
 2.**Qe4:#**)

AWARD

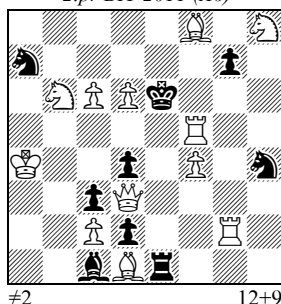
The thematic condition with two parts and two restrictions seemed quite original to me. In the short time before the announcement I couldn't find another example, and this one could have frightened potential participants with its complexity: changed mates, Vladimirov paradox (anti-reversal), Dombrovskis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

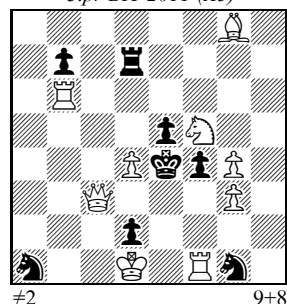
Miodrag Radomirović
1.pr BIT 2011 (A2)



C. G. S. Narayanan
2.pr BIT 2011 (A6)



Vasyl Dyachuk
Valery Kopyl
3.pr BIT 2011 (A5)



1st Prize: A2 - Miodrag Radomirović (Serbia). This was the most imaginative thematic presentation from my point of view. Surprisingly, the theme was achieved with the WQ as thematic piece, and without a battery! There are changed mates after 1...Bxf4, 1...fxg5 and 1...Ba3 in three tries and the solution, and there is a valuable Dombrovskis paradox between the 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 the c8-f8 line to achieve dual-avoidance. The key-move 1.Sc4! grants a flight for a most beautiful pin-mate in one of the thematic variations. Among other attractive details, one should notice changed mates on the same square e3, and two refutations on the same square g5. There is an organic connection between the 1.Qf2? try, and the additional try 1.Qe3? Qg2! In a similar way, 1.Sf7? fxg5! adds to the effect of 1.Qd8? Rxc5! This wonderful and unusual mechanism creates one of the most original twomovers of the last 2-3 years!

1.**Qf2-A?** (~ 2.Sd4-X#) Bf4,fg5(fe5) 2.Qf4:,Rf8# 1...Bb2/Be3 2.Sxe3# 1...c5! (1...Og2/Oh2?) 1.Qd8? (~ 2.**Qf6-B#**) fg5 2.Qf8(Rf8?)#, 1...Sd7 2.Qd7:# 1...Rg5:~! 1.Sc4! (~ 2.Sd6#) Kf4:,cd5: 2.**Qf2-A,Of6-B#** 1...fg5,Bf4:,Ba3 2.Rf8,Sd4-X,S4e3# 1.Sf7? (~ 2.Sd6#) Ba3,Bf4 2.S2e3,Sd4#, 1...fg5! 1.Qe3? Qg2!.

2nd Prize: A6 - C. G. S. Narayanan (India). Another thematic presentation without battery-play. The main thematic piece is the Bd1, interfering with the BRe1 and WRg2 in the thematic tries. The most valuable part is the triple change after 1...Sxf5 including the Dombrovskis paradox, thanks to the changed control over flights around the BK. The additional tries nicely enrich the content and add another changed mate after the important defence 1...Re5. The key-move 1.Qxd4! gives a flight to create one of the thematic variations. There are all the necessary elements to catch the attention at first sight, with an excellent connection between thematic and non-thematic play.

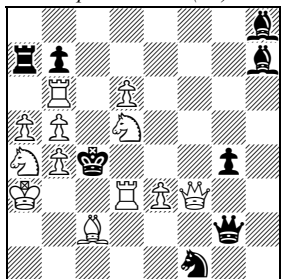
1.Be2? (~ 2.Qe4#) Sf5(Sg6/Sf3),Re2: 2.Rg6,Re2:# 1...Sc6:! 1.Bg4? (~ 2.Qc4-X#) Sf5: 2.Qf5:# (2.Rg6?) 1...Re5! 1.Sd7? (~ 2.Sc5#) Sf5:,Re5 2.Qc4(X),Re5:# 1...Ba3! 1.Qd4:! (~ 2.Qd5#) Sf5:,Re5,Kf5:,Re4 2.Rg6,Qe5:,Bg4,Qe4:# (1...Sxc6 2.Qd5#) (1.Bh5? g6! 1.Sf7? Sf5:!).

3rd Prize: A5 – Vasyly Dyachuk and Valery Kopyl (Ukraine). Another masterful realization with a triple change after one of the thematic defences (1...exd4). The previous composition seems slightly better to me, because of its more beautiful thematic play. The interference with the Bg8 creates a flight, while the interference with the 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.

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#.

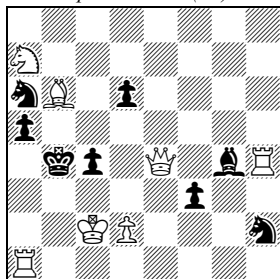
Miroslav Svíték

4.pr BIT 2011 (A3)



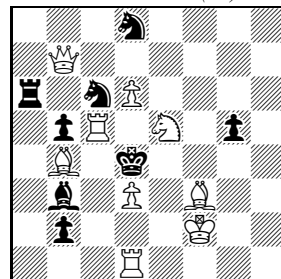
Živko Janevski

5.pr BIT 2011 (A1)



Emanuel Navon

1.hm BIT 2011 (A4)



4th Prize: A3 – Miroslav Svíték (Slovakia). A nice presentation of the thematic condition, combined with anti-reversal effect (Vladimirov paradox). The author managed to have both threats from the thematic tries as post-key mates. There is a changed mate after the thematic 1...Qxc2 and a transferred mate between the 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 the Qf3 and Bh8.

1.Sf4-A? (~ 2.Bb3-X#) Qc2:,Bb2+ 2.Qd5(Qf7?),Sb2:# 1...Sd2! 1.Sdc3? (~ 2.Sb2-B#) Bc3:,Qc2:,Bd3: 2.Re3:,Qd5,Bb3# 1...Ra5:! 1.Qf7! (~ 2.Qc7#) Qc2:,Bb2+ 2.Sf4-A,Sxb2-B#, 1...Qd5:,Bd4,Bd3: 2.Qd5:,Rd4:,Bb3-X#

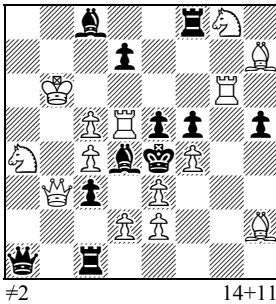
5th Prize: A1 – Živko Janevski (Macedonia). There is rich content in this light position. Two thematic phases nicely change replies to the play of the unpinned BP, while the additional try brings changes after the play of the Bg4. The thematic effects of the tries involve unpinning of the BP after 1.d4? and the anticipatory unpinning of the WQ after 1.d3? The most valuable element is pseudo reversal of the white moves d3 & Qe1. The other thematic defence 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.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!).

1st Honorable Mention: A4 – Emanuel Navon (Israel). As in the Fourth Prize problem, the theme is combined with an anti-reversal effect. There is also a variation with a secondary Dombrovskis effect, but I didn't like how 1...Sxb4 refutes the thematic try 1.Sc4? Incidentally, 1.Sc4? interferes with the WR line, too, but this effect isn't crucial for the refutation. So, the problem is fully thematic.

*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:!).

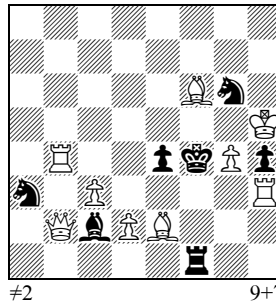
Georgi Hadži-Vaskov
2.hm BIT 2011 (A7)



#2

14+11

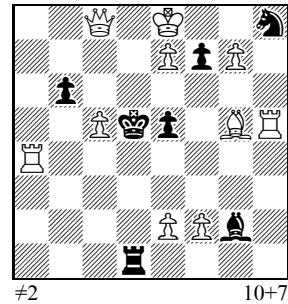
Nikola Predrag
cm BIT 2011 (A8)



#2

9+7

Zvonimir Hertz
cm BIT 2011 (A9)



#2

10+7

2nd Honorable Mention: A7 – Georgi Hadži-Vaskov (Macedonia). One thematic try is based on the second example for this tourney, but the other try, with its Dombrovskis paradox, appears original.

1.Rg3? (~ 2.d3-X#) Be3: 2.Re3(d3?)# 1...cd2,Rd1 2.Qd3,Qc2# 1...Qb1! 1.Rf6-Y? (~2.Bf5:#) d6!
1.f5! (~ 2.Rd4#) Be3: f4 2.d3-X,Rf6-Y# 1... c2/cd2,Bc5:+,Rf6+,Be5: 2.Qd3,Sc5:,Sf6:,Re5:#.

Commendation: A8 – Nikola Predrag (Croatia). The Fifth Prize problem uses the same white thematic moves in a better way. The commendation is deserved for achieving the thematic conditions.

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#.

Commendation: A9 – Zvonimir Hertz (Croatia). The white thematic piece interferes with black & white pawn-lines. It is a pity that there is no changed play.

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#.

Group B – Helpmate Twomovers

Judge: Fadil Abdurahmanović (Bosnia and Herzegovina)

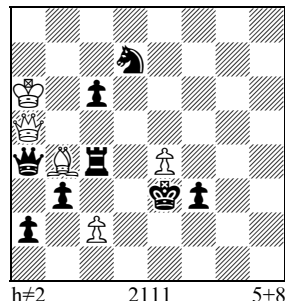
Thematic condition: In the first solution the play of Black presents theme A, while White performs theme B. In the second solution there is a reciprocal change: Black performs theme B, while White presents theme A. The theme could be any strategic element, or a significant move. For instance: tempo,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

Solutions of the example:

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

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

Example:
Fadil Abdurahmanović
Orbit 2011

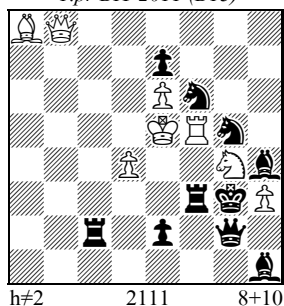


AWARD

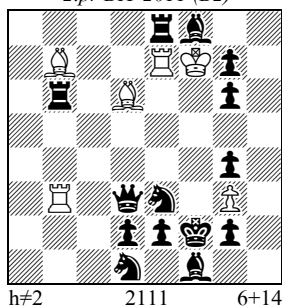
The intention I had with this thematic condition was to bring something new into the quite conservative or even dogmatic understanding of the Helpmate. Is it possible to achieve a good multiphase composition if the phases do not fulfil the ideal harmony, or to put it simply – when the phases are not 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 hope that this theme, or this method, will not be forgotten after the tournament.

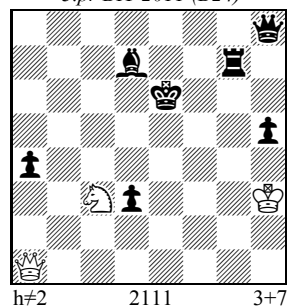
Valery Gurov
1.pr BIT 2011 (B13)



Živko Janevski
2.pr BIT 2011 (B2)



Mihajlo Milanović
3.pr BIT 2011 (B24)

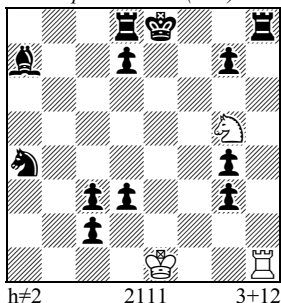


1st Prize: B13 – Valery Gurov (Russia). *1.Rc6(A) Rxf3+(B) 2.Kxf3(B) Qb3#, 1.Qxh3 Bc6(A) 2.Rxf5+(B) Kxf5#(B)*. The mutual interferences on c6, as well as the mutual capturing of rooks, appear absolutely harmonic and this was the main goal of the given thematic condition.

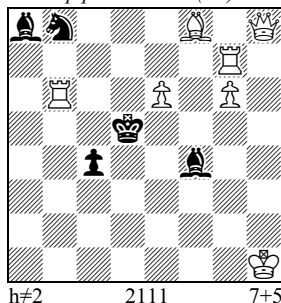
2nd Prize: B2 – Živko Janevski (Macedonia). *1.Qe4!(A) (1.Qd5?) Kg8!(B) (1... Kxe8?) 2.Kf3 Rf7#(B), 1.Sc4!(B) (1.Se~?) Be4!(A) (1... Ke6?) 2.Ke3(B) Bc5#*. Well-known motives, nicely harmonized. An excellent, rich rendering.

3rd Prize: B24 – Mihajlo Milanović (Serbia). *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.

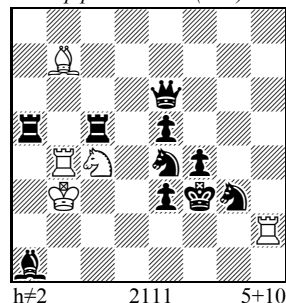
Branislav Đurašević
4.pr BIT 2011 (B33)



Boris Shorokov
sp.pr BIT 2011 (B5)



Nikola Predrag
sp.pr BIT 2011 (B31)



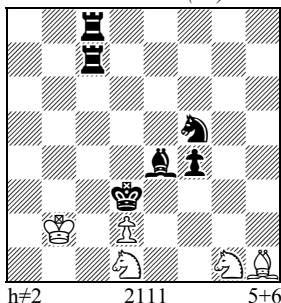
4th Prize: B33 – Branislav Đurašević (Serbia). Two types of the monochrome Umnov (K-R & R-K) after Castling, combined with interferences. Witty, original and suggestive! *1.0-0 Sh7(B) 2.Kh8(A) Sf6#, 1.Sb6(B) 0-0 2.Rf8 Re1(A)#.*

Special Prize: B5 – Boris Shorokhov (Russia). *1.Sc6(A) Re7(B) 2.Kd6 Qd4#, 1.Bd6(B) Rb7(A) 2.Kc5 Qe5#.*

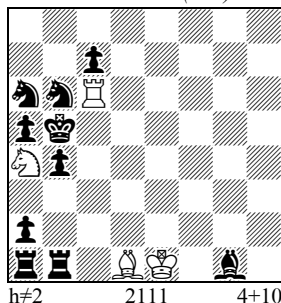
Special Prize: B31 – Nikola Predrag (Croatia). *1.Qd5(A) Kc2(B) 2.Sc3 Sxe5#, 1.Kg4(B) Bd5(A) 2.Sg5 Sxe3#.*

These good works use very similar A and B themes. I expected a greater difference between themes, which is why the special distinctions have been given.

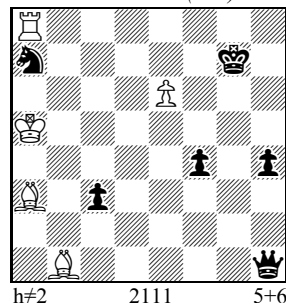
Vladislav Nefyodov
hm BIT 2011 (B4)



Ricardo de Mattos Vieira
hm BIT 2011 (B14)



Ingemar Lind
hm BIT 2011 (B16)



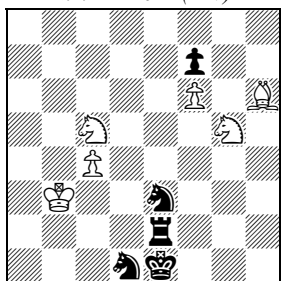
The **Honorable Mentions** and **Commendations** are presented in the order of arrival, and without judge's comments:

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

Honorable Mention: B14 – Ricardo de Mattos Vieira (Brazil). 1.Be3 Sxb6(A,B,C) 2.Bc1(D) Bxa4(E)#, 1.Sxa4(A,B,C) Rc1(D) 2.Bb6(E) Be2#. A – (reciprocal) capture, B – anticipatory elimination of the future flight a4, C – elimination of black control over the mating piece/line, D – unpin, E – occupation of a previously vacated square.

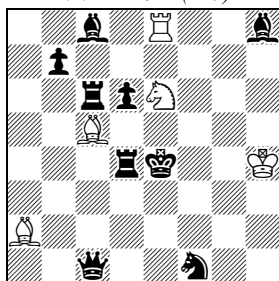
Honorable Mention: B16 – Ingemar Lind (Sweden). 1.Qxa8(A) e7(B) 2.Qf8 exf8Q#(B), 1.c2(B) Rh8(A) 2.c1S(B) Bb2#. Corner to corner move + promotion.

Michel Caillaud
hm BIT 2011 (B27)



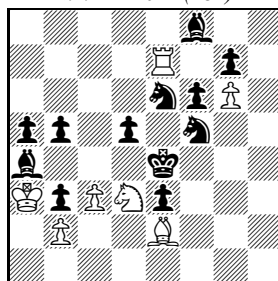
h#2 2111 6+5

Miodrag Radomirović
hm BIT 2011 (B29)



h#2 2111 5+9

Borislav Gadanski
hm BIT 2011 (B32)



h#2 2111 7+12

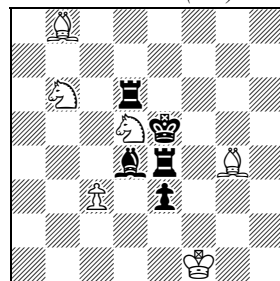
Honorable Mention: B27 – Michel Caillaud (France). 1.Sd5(A) cxd5!(B) 2.Kd2 Sf3#, 1.Sf1 Sge6(A) 2.fxe6(B) Sd3#. Sacrifice + tempo.

Honorable Mention: B29 – Miodrag Radomirović (Serbia). 1.Rc4 Be3(A) 2 Kd5+(B) Sf4#, 1.Rxc5 Kg4(B) 2.Rf5(A) Sc5#. Self-pin by King move + interference.

Honorable Mention: B32 – Borislav Gadanski (Serbia). *(1... Se5 2.Sf4 Bf3#), 1.d4(A) Se5(B) 2.Sf4 Bf3#, (1. b4+ Kxa4 2. ?? Rxe6#), 1.Sd6(B) Re8(A) 2.f5 Rxe6#. Unpin + tempo.

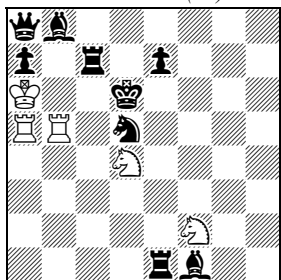
Honorable Mention: B34 – Marjan Kovačević (Serbia). 1.Bxc3(A) Sc7 2.Rdd4 Scd5#(B), 1.Bc5 c4(A) 2.Bd4(B) Sd7#. AZE + Switchback.

Marjan Kovačević
hm BIT 2011 (B34)



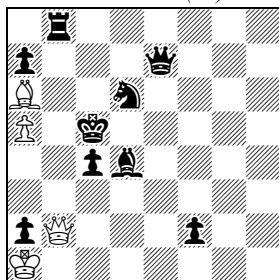
h#2 2111 6+5

Gábor Tar
cm BIT 2011 (B3)



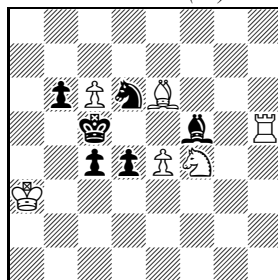
h#2 2111 5+9

Bernard Delobel
cm BIT 2011 (B6)



h#2 2111 4+9

Dmitry Turevski
Dmitry Zhilko
cm BIT 2011 (B7)



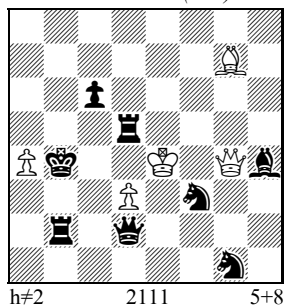
h#2 2111 6+6

Commendation: B3 – Gábor Tar (Hungary). *1.Rc4(A) Rb7(B) 2.Se3 Se4#, 1.Rb7(B) Sd3(A) 2.Bc7 Rxd5#.* Unpin + interference.

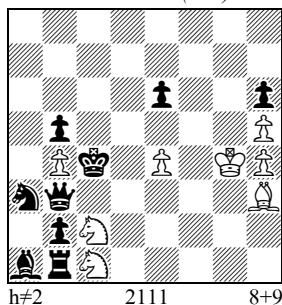
Commendation: B6 – Bernard Delobel (France). *1.Be3(A) Bb7(B) 2.a6 Qb6#, 1.Sb7(B) Kxa2(A) 2.Qd6 Qb5#.* Unpin + interference.

Commendation: B7 – Dmitry Turevski (Russia) and Dmitry Zhilko (Belarus). *1.c3(A) Bxf5(B) 2.Kc4(A) Be6(B)#, 1.Kxc6(B) Bd7+(A) 2.Kc5(B) Se6(A)#.* Monochrome Umnov + switchback.

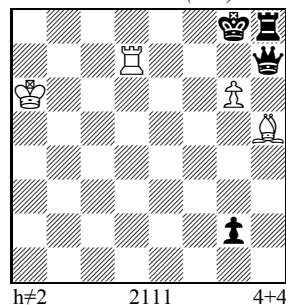
Emanuel Navon
cm BIT 2011 (B10)



Kostas Prentos
cm BIT 2011 (B17)



Pietro Pitton
cm BIT 2011 (B20)



Commendation: B10 – Emanuel Navon (Israel). *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 – Kostas Prentos (Greece). *1.Qd3(A) Kf4(B) 2.Qc3 Bxe6#, 1.bxc1B(B) Bg2(A) 2.Bc3 Bf1#.* Tempo + line opening.

Commendation: B20 – Pietro Pitton (Italy). *1.Qf7(A) gxf7 2.Kh7 f8Q#(B), 1.g1R(B) g7(A) 2.Rxg7 Rd8#.* Active sacrifice + promotion.

Participants in Internet Tournaments

(A=direct mate in 2, B=helpmate in 2)

Živko Janevski, Macedonia (A1, B2), Miodrag Radomirović, Serbia (A2, B29), Nikola Predrag, Croatia (A8, B31), Emanuel Navon, Israel (A4, B10), Georgi Hadži-Vaskov, Macedonia (A7, B25), Valerij Kopyl, Ukraine (A5, B12), Nikola Miljković, Serbia (A10, B22), C. G. S. Narayanan, India (A6), Vasyly Dyachuk, Ukraine (A5), Miroslav Svitek, Czech Republic (A3), Zvonimir Hernitz, Croatia (A9), Dieter Müller, Germany (B1), Gábor Tar, Hungary (B3), Vladislav Nefyodov, Russia (B4), Boris Shorokhov, Russia (B5), Bernard Delobel, France (B6), Dmitri Turevski, Russia (B7), Dmitry Zhilko, Belarus (B7), Zlatko Mihajlovski, Macedonia (B8), Slavko Radovanović, Serbia (B9), Srećko Radović, Serbia (B11), Valery Gurov, Russia (B13), Ricardo de Mattos Vieira, Brasil (B14), Menachem Witztum, Israel (B15), Ingemar Lind, Sweden (B16), Kostas Prentos, Greece (B17), Vladimir Koci, Czech Republic (B18), Gennadi Koziura, Ukraine (B19), Pietro Pitton, Italy (B20), Christer Jonsson, Sweden (B21), Flavia Pontoni, Italy (B23), Mihajlo Milanović, Serbia (B24), Abdelaziz Onkoud, Morocco (B26), Michel Caillaud, France (B27), A. N. Pankratjev, Russia (B28), Valery Semenenko, Ukraine (B30), Borislav Gadjanski, Serbia (B32), Branislav Djurašević, Serbia (B33), Marjan Kovačević, Serbia (B34).

BASIC RELATIONS BETWEEN PIECES

by Fadil Abdurahmanović (Bosnia and Herzegovina)

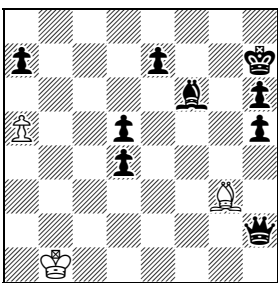
Mini-lecture given in Belgrade on May 13th 2011

If a movement of piece “A” from square “a” to square “b” changes the tactical ability of piece “B”, or pieces “B” and “C”, it means that there exists a specific relation between them. This kind of changed capability of stationary piece “B” and/or “C” caused by the action of dynamic piece “A” is in fact an indirect effect and it should be relevant for the flow of the solution.

Each of these relations has its physical opposition, i.e. it can appear either as a form or as an anti-form. The number of such relations is limited and is given in the following table:

form		antiform	
1	guard	2	unguard
3	selfblock	4	unblock
5	check	6	prevention of check
7	interference	8	opening
7.1	ordinary	8.1	ordinary
7.2	anti-Bristol-like	8.2	Bristol-like
9	line clearance	10	line obstruction
9.1	gate opening	10.1	gate closing
9.2	Bristol	10.2	anti-Bristol
11	square vacation (Follow-My-Leader)	12	square occupation (treffpunkt)
13	critical move	14	anticritical move
13.1	for interference	14.1	avoidance of interference
13.2	for Bristol (Loyd's clearance of line)	14.2	?? (no name)
15	pin	16	unpin
17	battery play	18	battery destruction
17.1	direct battery	18.1	direct battery
17.2	indirect battery	18.2	indirect battery

1. Fadil Abdurahmanović 3. Pr Die Schwalbe 2004



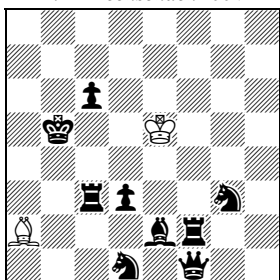
h#5.5 3+9
 1...Bb8!! 2.Qc7 a6 3.Qb7+
 axb7 4.Kg6 Bh2 5.Kg5 b8Q
 6.Kh4 Qg3#

The moves which establish relations are intense and attractive. They create an illusion that a single movement activates two or three pieces, which amplifies the richness and dynamics of the play.

Composers use intuitively most of these relations, but some of these remain unnoticed, and they are in a way a rarity. For instance, the anti-form of the popular relation “Follow-My-Leader” is a real “Rara-Avis”.

In example No.1 the seemingly harmful relation of square occupation is profitably utilized. The move 1...Bb8 is at first sight a real surprise because it postpones a “horrible” promotion b8=Q, but in turn it introduces the white Bristol 4...Bh2 and enforces accurate play.

**2. Fadil Abdurahmanović
Bernd Ellinghoven**
2. Pr Feenschach 1997



h#6 2+9

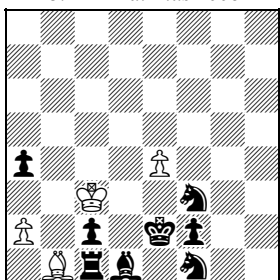
1.Rf5+ Ke6 2.Qf4 Bd5
3.Qb4 Bf3 4.Kc4 Bh5
5.Rb5 Bf7 6.c5 Ke5#

No.2 shows the anti-form of another popular theme – Gate opening. The thematic move 1...Ke6 prevents quick creation of an Indian-battery 1...Bf7 and 2...Ke6, and converts a standard Indian into a subtle peri-Indian. In the solution the seemingly damaging move transforms into a critical interception.

A combination of useful Gate opening and harmful Gate closing is realized in No.3. The gate closures 2...Bb1 and 3...Bc2 are here typical Anti-Ziel elements. The thematic moves by the white bishop constitute an unusual Pendulum.

Another interesting transformation can be seen in No.4. The move 2.Bd4! looks like a “pure” anti-Bristol and compels the white Bc5 to a roundabout (“peri”) route to the square e3. The completion of the combination shows that 2.Bd4 is actually a critical move.

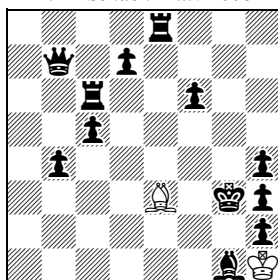
3. Fadil Abdurahmanović
3. HM Mat Plus 2008



h#5 4+8

1.Se3 Bxc2 2.Ra1 Bb1 3.Bb3
Bc2 4.Re1 Bb1 5.Bd1 Bd3#

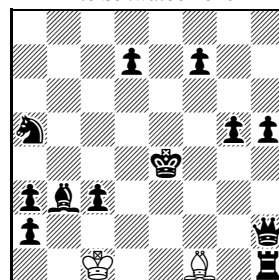
**4. Fadil Abdurahmanović
Bernd Ellinghoven**
1. Pr Schach-Aktiv 2008



h#6 2+12

1.Re4 Bc5 2.Bd4!! Bf8 3.Rc3
Bh6 4.Rf3 Be3 5.Rg4 Bg1
6.Bf2 Bh2#

5. Fadil Abdurahmanović
Die Schwalbe 2010



h#6 2+12

1.Be6 Kd1 2.Qe5 Ke2
3.Kf5+ Kf3 4.Bb3 Bc4
5.f6 Bg8 6.Be6 Bh7#

No.5 is an attempt to combine form and anti-form of Loyd’s line clearance. Once the mate position is foreseen one part of the combination (1...Bc4 2.f6 Bg8 3.Be6...) becomes obvious. However, Black must first enable the approach of the white king close to his counterpart and so plays 1.Be6!!. An obvious Anti-Ziel element, or anti-form. Only after the white king safely passes through can Black make a critical move for Loyd’s line clearance.

Finally, I would like to consider once again examples No.2 and No.4. For puritans these would probably be impure and ambiguous combinations. My opinion is that the purpose of theory should be to encourage composing of interesting and attractive rather than theoretically pure combinations.

NIKOLAI BELUHOV – THE RISING STAR

by Michel Caillaud (France)

Mini-lecture given in Belgrade on May 13th 2011

In recent years, the great majority of originals in retro columns have belonged to the “popular” genre of proofgames. This tendency has made some people anxious about the future of “classical retros”. For some years now, the current World Champion, the Israeli Dmitry Baibikov, has demonstrated that this genre is still very much alive. In the last two years, a new name has imposed itself upon retro fans with a regular flow of high quality originals in retro columns all over the world. This name is: Nikolai Beluhov, a 21-year-old Bulgarian.

Here is what he writes about himself.

“I was born on January 19, 1990 in Stara Zagora, Bulgaria. I have been greatly interested in puzzles, brainteasers, mathematical problems, etc., since I can remember. As a part of my puzzle-solving as a schoolboy, I started solving chess problems when I was about 14 years old. Very soon I focused exclusively on retros; I solved mainly problems from the Retro Corner.” (Retro Corner: <http://www.janko.at/Retros/index.htm>) **“I started trying to compose my own retro problems when I was 15; needless to say, my success with this was very moderate at the time.**

I have composed many mathematical problems proposed at various mathematical Olympiads. Sadly, composing math problems is not considered an art form at all; and in the past two years I have been slowly withdrawing from Olympiad activities.”

(As a math student, he participated in several International Mathematical Olympiads where he won a Silver Medal in 2006, a Gold Medal in 2007 and again a Gold Medal in 2008 (with 99,25% of the maximum points!)).

“Currently, I study Computer Sciences at the Sofia University in Bulgaria.

I have published very few ‘purely scientific’ articles, and they are scattered across various magazines.”

(Notably, one of the magazines where he published articles is named “Mathematics Plus”!)

“I resumed my composition work at the end of 2009; it was then when I first tried submitting a few of my old problems to a magazine in order to see if they were worth publishing. All editors and colleagues were very kind and helpful, so I was very happy to continue composing.”

His problem composing career is just beginning but he has already attained notable honours, among them the 2nd Prize in the 1st FIDE Cup!

Here is the problem I have selected to introduce his work to you.

It was published in the December 2010 issue of “Die Schwalbe”.

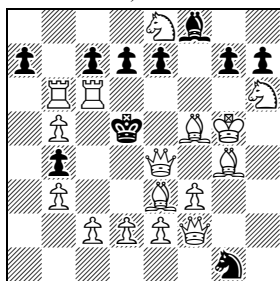
It is dedicated to Hugo August, the famous German retro-composer whose record compositions made a great impression on Nikolai.

The stipulation is “How many times was the black King under check in the last 66 single moves?” (66 single moves means 33 “full” moves).

In the diagram position, White has his 16 pieces; 2 Pawns were promoted to a Queen and a white-coloured Bishop from f7 with capture; for this, 5 captures were needed. The doubled white Pawns on the b file accounts for the 6th and last capture by White (a4xb5). With these elements, there seems to be no difficulty in finding a way back to the initial game array. However... the black King is checkmated; the last move was Qe4#; it was not a capture and the only departure square without giving the bK an illegal retro-check is f4. What was the black move before that? It cannot have been Sh3-g1 (illegal retro-check to wKg5) so the black King is the only black piece that can retract some moves. The only possibility that doesn't produce an illegal check to the bK is Ke5-d5; and again the bK is in check. Now appears the main question for the solver: how can the black King escape the “retro-perpetual check” from the white Queen? Let us see:

Nikolai Beluhov

Die Schwalbe, December 2010



16+10

How many times was the black King under check in the last 66 single moves?

1.Qf4-e4# Ke5-d5 2.Qc4-f4+ Kd5-e5 3.Qc3-c4+ Ke5-d5 (take note of this position!) **4.Qd3-c3+ Kd5-e5 5.Bd4-e3+ Ke5-d5 6.Bc5-d4+ Kd5-e5** (now square e3 is available) **7.Qe3-d3+ Ke5-d5 8.Be4-f5+ Kd5-e5 9.Bg6-e4+ Ke5-d5** (now the line f4-f7 is opened, but g6 is blocked...) **10.Qd3-e3+ Kd5-e5 11.Qc3-d3+ Ke5-d5 12.Qc4-c3+ Kd5-e5 13.Qf4-c4+ Ke5-d5 14.Qf7-f4+ Kd5-e5** (now white Rooks can be activated) **15.Re6-c6+ Ke5-d5 16.Rf6-e6+ Kd5-e5 17.Re6-b6+ Ke5-d5 18.Ra6-e6+ Kd5-e5 19.Re6-f6+ Ke5-d5 20.Rb6-e6+ Kd5-e5** (now square c6 is available) **21.Qf4-f7+ Ke5-d5 22.Qc4-f4+ Kd5-e5 23.Qc3-c4+ Ke5-d5 24.Qd3-c3+ Kd5-e5 25.Qe3-d3+ Ke5-d5 26.Be4-g6+ Kd5-e5 27.Bf5-e4+ Ke5-d5** (now square g6 is available again) **28. Qd3-e3+ Kd5-e5 29. Bd4-c5+ Ke5-d5 30. Be3-d4+**

Kd5-e5 (now line c3-c6 is opened again) **31.Qc3-d3+ Ke5-d5** (we are back at the position at move 3, the only difference being that the Rooks on b6,c6 are now on a6,b6!) **32.Qc6-c3+! Kd5-e5 33.Qg6-c6+! Ke5-d5** (and finally the black King is no longer under check and going back to the initial game array presents no difficulty).

The answer to the stipulation is that the black King was 33 times under check in the last 33 moves! (the last check being a mate). 33 consecutive checks to a King is a breathtaking new record. This is accomplished in the grand manner with a pointed retroplay involving activation of various white batteries, in a sequence reminiscent of those found in some long selfmates (by Sergei Smotrov, in particular).

