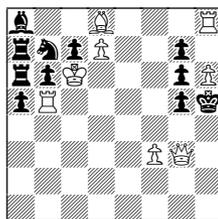


2nd Commendation
Diyan Kostadinov
Vukceovich-MT 2005



s#7 (8+11)

2nd Commendation - (Diyan Kostadinov) This problem is suitable mainly for discussion. The famous Vukceovich s#6 (1st Prize, Mat Plus, 1966) is well-known. Here, the Vukceovich Novotny mechanism is used as basis of a new problem with some modifications, of course. At present, in the problem world, this technique is often applied but I have some reservation about it. The use of another's mechanisms is, to a certain extent, acceptable, provided the new problem is better than the old. From one side, the Vukceovich problem is not a direct predecessor of this composition, even if the similarity is evident. From the other side, my main argument is that this ambitious problem is not satisfying as to thematic content and construction. The play is rather mechanical and extended with two new moves (we have s#5 without bPg7).

The "cyclic formula" ABCDAB - CDABCD in the threat and solution is credible, but seems like something not important or even accidental. **1.Qg2!** (2.Rxg5+[A] Kh4 3.Rb5+[B] g5 4.Bxg5-[C] Kh5 5.Bd8+[D] g5 6.Rxg5+[A] Kh4 7.Rb5+[B] Sxd8#), 1...Kh4 2.Bxg5+[C] Kh5 3.Bd8+[D] g5 4.Rxg5+[A] Kh4 5.Rb5+[B] g5 6.Bxg5+[C] Kh5 7.Bd8+[D] Sc5#

All claims to Mike Prcic must be received by July 1, 2005.

Books by Milan R. Vukceovich

Chess by Milan 150 pages, 216 compositions covering the period till 1981. Two compositions per page fully commented. English. \$20.00

My Chess Compositions 164 pages, 300 diagrams. Milan's second book, covering the period from 1980-2003. English. \$40.00.

All payments must be in US Dollars in checks drawn on US banks. Cash in the mail is accepted at sender's risk. To order send payment to: Mike Prcic.

All book shipments are by surface mail. The price of mailing is included. Add an additional \$5.00 for airmail shipments.

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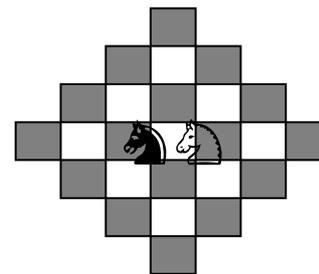
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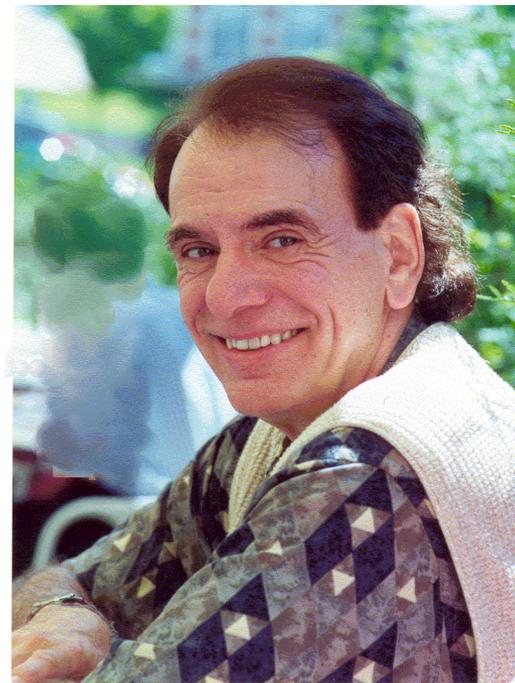
NEW

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StrateGems 2005



Milan R. Vukceovich Memorial Tourney Award



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U.S. CHESS PROBLEM MAGAZINE

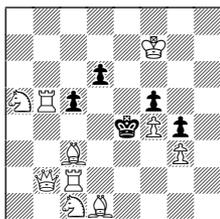
Milan R. Vukceвич Memorial Tourney Award

The tourney, honoring the late Milan R. Vukceвич, was divided into four sections. The theme of the tourney was the use of one or more of the following (dear to Milan's heart) themes: Novotny, Grimshaw and Bristol. Here are the results.

Twomovers. Judge: Miodrag Mladenovic

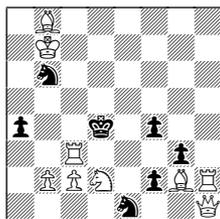
It was a great honor for me to be the judge in a memorial tourney of such a great composer. I received 42 problems from the director, Mike Prcic. I was not surprised that most of the problems had some combination of the following themes: Novotny, Grimshaw and Bristol. I decided to award eleven problems.

1st Prize
Dragan Stojnić
Vukceвич-MT 2004



#2√√ (10+5)

2nd Prize
Dragan Stojnić
Vukceвич-MT 2004



#2√ (9+7)

3rd Prize
Miroslav Subotić
Vukceвич-MT 2004



#2√ (14+5)

1st Prize - (Dragan Stojnić) Zagoruiko 3x2 between tries and solution, with Bristol clearances, shown with very good economy. I think the problem would be better with a black Pawn on f6 to avoid multiple tries. In any case, I like this problem the most. 1.Rb8? (zz), 1...Kd5 Qb7#, 1...d5,Ke3 2.Re8#, 1...c4!, 1.Bf6,Bg7,Bh8? (zz), 1...Kd5,c4 2.Qd4#, 1...d5 2.Qe5#, 1...Ke3!, 1.Rf2,Rg2? (zz) Kd5!; **1.Rh2!** (zz), 1...Kd5 2.Qg2#, 1...d5,c4,Ke3 2.Qe2#

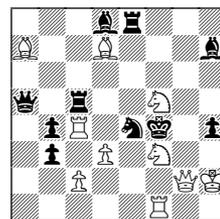
2nd Prize - (Dragan Stojnić) Another Zagoruiko but with a different mechanism. One of the tries is not a Bristol and that's why I placed this problem in second place. Otherwise, a very good problem. 1.Qf1? (zz), 1...Sb~/Se~/a3/gxh2 2.Qc4/Qd3/Sb3/Qxf2#, 1...f3!, 1.Bc6? (2.Qe4#), 1...Sc4/Sf3,Sg2/f3 2.Qd5/Sf3/Rh4#, 1...g2!; **1.Rh5!** (2.Be5#), 1...Sc4,Sd7 2.Rd5#, 1...Sf3,Sxg2,Sd3 2.R(x)d3#, 1...f3 2.Qh4#

3rd Prize - (Miroslav Subotić) This problem combines Dombrovskis and Grimshaw themes. Additionally, the white Queen visits three different corners, which is very unusual for this type of problem. The mechanism is based on the control of the e4-square. The two tries are refuted by closing the wBa8 line and giving bK the e4-square for escape. After the key, the e4-square is additionally guarded allowing White to exploit Grimshaw interferences. 1.e6? (2.Bb6[A]#) Bc6[a]!, 1.Qd8? (2.Sb5[B]#), 1...Rb6/Rd6(Rf3) 2.Bxb6/R(x)d6#, 1...Rc6[b]!; **1.Qh1!** (2.Qa1#), 1...Bc6[a] 2.Bb6[A]#, 1...Rc6[b] 2.Sb5[B]#, (1...Rf3 2.Rd6#)

1st Honorable Mention - (Emil Klemancic) Rukhlis with two Grimshaw interferences on two different squares (e7 and f5). A good flight-giving key and two pinned mates. 1...Re7/Be7 2.Qg5/Rxe4#, 1...Rxc4/h3 2.Be3/Qg3#; **1.Se7!** (2.Qd2#), 1...Bf5/Rf5 2.Qg5/Rxe4#, (1...Rxc4/Ke3 2.Qg4/Sd5#)

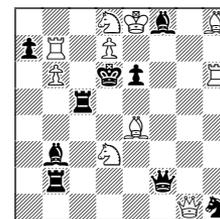
2nd Honorable Mention - (Efren Petite) Combination of black and white Grimshaw. Not new but I like this setting. 1.Rf6? (2.Sf7#), 1...Rd5[b] 2.Rxe6[A]#, 1...Qxf6 2.Qxc5#, 1...Bd5[a]!, 1.Bf6? (2.Sf7#), 1...Bd5[a] 2.Be5[B]#, 1...e5 2.Bxe5#, 1...Qxf6 2.Qxc5#, 1...Rd5[b]!; **1.Rxa7!** (2.Sb7#), 1...Bd5[a] 2.Be5[B]#, 1...Rd5[b] 2.Rxe6[A]#, (1...Qf7+ 2.Sxf7#)

1st Honorable Mention
Emil Klemancic
Vukceвич-MT 2004



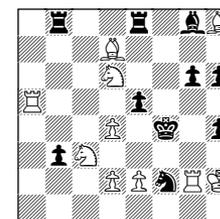
#2* (10+10)

2nd Honorable Mention
Efren Petite
Vukceвич-MT 2004



#2√ (10+9)

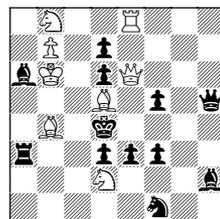
3rd Honorable Mention
Efren Petite
Vukceвич-MT 2004



#2√√ (10+10)

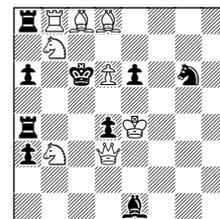
3rd Honorable Mention - (Efren Petite) Novotny in the try and Grimshaw in the solution. Very good problem with two nice logical tries. 1.Be6? (2.Sd5[A]/Bxe5[B]#), 1...Rxe6[a] 2.Sd5[A]#, 1...Bxe6[b] 2.Bxe5[B]#, 1...Rb5!, 1.Sce4? (2.Rxf2#), 1...Be6[b] 2.Bxe5[B]#, 1...S~ 2.Rg4#, 1...Re6[a]!, 1.Rxe5? (2.Rxf2#), 1...Re6[a] 2.Sd5[A]#, 1...S~ 2.Rg4#, 1...Be6[b]!; **1.Bf6!** (2.Rxf2#), 1...Re6[a] 2.Sd5[A]#, 1...Be6[b] 2.Bxe5[B]#, 1...S~ 2.Rg4#

4th Honorable Mention
Sven Trommler
Vukceвич-MT 2004



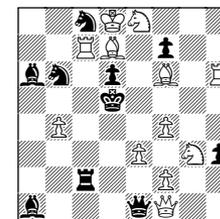
#2√√√ (8+12)

5th Honorable Mention
Jozsef Pásztor
Vukceвич-MT 2004



#2* (8+9)

1st Commendation
Jean-Francois Baudoin
Vukceвич-MT 2004



#2*√ (12+10)

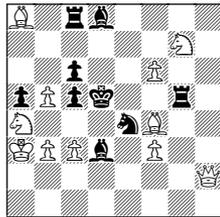
4th Honorable Mention - (Sven Trommler) Bristol (key and five self-obstructions in tries. It's always nice to see a problem with many tries. I hope it is not anticipated since there are many problems showing white self-obstructions by the white Bishop. 1.Bc4? Bxb7!, 1.Bb3? Ra5!, 1.Be4? f4!, 1.Bf3? Qf7!, 1.Bc6? dxe6!; **1.Ba2!** (2.Qd5#), 1...Bxb7 2.Qc4#, 1...Ra5 2.Sb3#, 1...f4 2.Qe4#, 1...Qf7 2.Sf3#, 1...dxe6 2.Sc6#

5th Honorable Mention - (József Pásztor) Two changed mates between set and solution with a very nice flight-giving key. 1...Bb4/Rb4 2.Sxd4/S3a5#; **1.Qxd4!** (Qxa4#), 1...Bb4/Rb4 2.Qb6/S7a5#, 1...Rc4/Rxd4+ 2.Qxc4/Sxd4#, 1...Ra5/Kb5 2.Qb6/Bd7#

1st Commendation - (Jean-François Baudoin) Two Novotnys on the c3-square with changed mates. There is an additional change after 1...Qxc3. Good problem. 1...Bxf6 2.Sxf6#, 1.Bc3? (2.Sf6/Bc6#), 1...Bxc3/Rxc3/Qxc3 2.Bc6/Sf6/Qh1#, 1...Sxd7!; **1.Rc3!** (2.Sc7/Rh5#), 1...Bxc3/Rxc3/Qxc3/Sxd7 2.Sc7/Rh5/e4/Sc7#

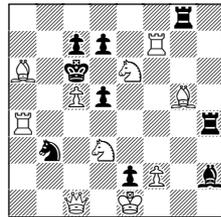
2nd Commendation - (Ion Murārasu) Grimshaw in the try and Novotny and Bristol in the solution with an additional changed mate after 1...Rxc7. 1.Qh7? (2.Qg8#), 1...Rxc7 2.Qf5#, 1...Sd6 2.Qxd3#, 1...Bc7 2.Bxc6#, 1...Rc7 2.Sb6#, 1...Re5!; **1.Bc7!** (2.Sb6/Bxc6#), 1...Rxc7 2.Qe5#, 1...Sxc3 2.Qd6#, 1...Rxc7 2.Sb6#, 1...Bxc7 2.Bxc6#

2nd Commendation
Ion Murărasu
Vukcevic-MT 2004



#2√ (11+9)

3rd Commendation
Diyān Kostadinov
Vukcevic-MT 2004



#2√√√√ (10+9)

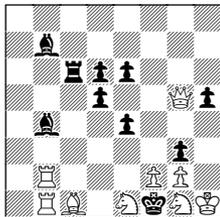
3rd Commendation - (Diyān Kostadinov) Six Novotnys on the f4-square but two of the tries are very questionable since black refutations are checking moves. I know that this is a task achievement but I am against counting Bf4 and f4 as tries. 1.Qf4? (2.Sb4/Se5#), 1...dxe6 2.Rxc7#, 1...Sxc5!, 1.Rff4 d6!, 1.Sef4? Sxc1!, 1.Bf4? Rg1+!, 1.f4? Bg3+!; **1.Raf4!** (2.Sb4/Se5#), 1...Bxf4/Rxf4 2.Sb4/Se5#, 1...Sxc5 2.Qxc5#

Threemovers. Judge: Bob Burger

There is no finer tribute to a man of Milan's class than this outpouring of themes that were his hallmark. The interference mechanisms we know as Grimshaw, Novotny, and Holzhausen, Bristol line clearances, and square vacation [which I facetiously called 'the explosion shot from the tee'] were tools that performed miracles in his hands. These simple mechanisms, especially the Novotny and square vacation with their inherent double threats, inspired startling keys and paradoxical variations. Here, Sam Loyd was his secret hero. It is good to report that the entries in this tourney amply honor those qualities.

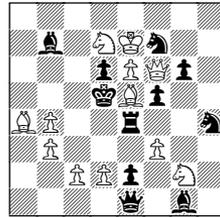
Five entries were worthy of prizes, it seemed to me, and another nine of mention. The quality of the rest is such that I urge their composers to submit them elsewhere, where their unique features will not be overlooked, as they might have been in an award list this long. My thanks to Mike Prcic for entrusting me with this honor, a pleasure indeed.

1st Prize e.a.
Piotr Ruszczynski
Vukcevic-MT 2005



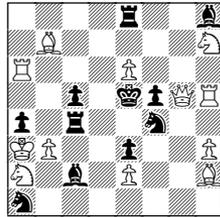
#3 (9+10)

1st Prize e.a.
Leonid Makaronez
& Viktor Volchek
Vukcevic-MT 2005



#3*√ (12+11)

3rd Prize
Marek Kwiatkowski
Vukcevic-MT 2005



#3*√ (12+11)

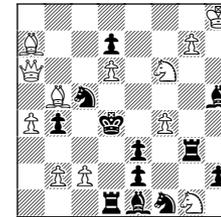
1st Prize ex aequo - (Piotr Ruszczynski) A problem of such lustrous beauty that it seems discovered rather than composed. Two balanced lines exploit the Grimshaw on c3 with anticipatory shutoffs from a white half battery, daring the defense to find an answer over three plausible variations. With a subtle key to speak for itself, the author had no reason to embellish his solution with lawyerly comments, as some are wont to do these days. **1.Qf6!** (2.fxg3+ Kxe1 3.Bd2#), 1...Bc3 2.Sc2! (3.Bd2#) Bxf6 3.Be3#; 2...Bxb2 3.Bxb2#; 2...Be1 3.Se3#, 1...Rc3 2.Bd2! (3.Sc2#) Rf3 3.Sd3#; 2...Rc3 3.fxe3#; 2...Rc1 3.fxg3#

1st Prize ex aequo - (Leonid Makaronez & Viktor Volchek) A giant of a composition that could hardly come second to anything. The Bristol key is true, clearing the line for no other purpose than getting out of the way. With the 'explosion' threat, a second Bristol after 1...Rxb4 with Grimshaws following, and Novotnys after both 1...Qg3 and the subtle 1...Bc5, surely this

is as Milanesque a tribute as possible. Sam Loyd would have relished the idea of the White Queen mating at a5. 1...Rxe5 2.Sf4+ Kd4 3.c3#, 1.Bd4? (2.Sb6/c4#), 1...Rxe6+ Kd4 3.Qc4#, 1...Se5!; **1.Bb2!** (2.Qe5+ ~ 3.Sf6#), 1...Qg3 2.d4!, 1...Rxb4 2.Qc3! (3.Sf6#) Bd4/Rd4 3.Sf4/Qa5#, 1...Bc5 2.Qd4+!

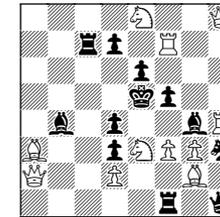
3rd Prize - (Marek Kwiatkowski) A Zagoruiko over set, try, and solution after 1...Re4 and 1...Be4, with additional changes after the King flight and dual-less richness in the variations, composition in the grand manner. Though the try variations are enabled by a short threat, the reciprocal change in the solution makes them sparkle. Again, an effort Milan would have been proud of. 1...Re4 2.Qxf5+ Kd4 3.Qxc5#, 1...Be4 2.Qxf4+ Kd4 3.Rd6#, 1...Kd4 2.Qxf4+ Be4 3.Rd6#, 1.Qg2? (2.Qd5#), 1...Re4 2.Bxf4+ Kxf4/Kd4/Rxf4 3.Qh2/Rd6/Qd5#, 1...Be4 2.Rxf5+ Kxf5/Kd4/Bxf5 3.Qg5/Qxe4/Qd5#, 1...Kd4 2.Rd6+ Ke5 3.Qd5#, 1...Rd8!; **1.Qg1!** (2.Qxe3+ Be4 3.Bxf4#), 1...Re4 2.Rxf5+ Kxf5/Kd4 3.Qg5/Qxa1#, 1...Be4 2.Bxf4+ Kxf4/Kd4 3.Qh2/Qxe3#, 1...Kd4 2.Qxa1+ Rc3 3.Qxc3#, (1...Rc3 2.Bxf4+ Kxf4/Kd4 3.Qh2/Rd6#)

4th Prize
Mikhail Marandyuk
Vukcevic-MT 2005



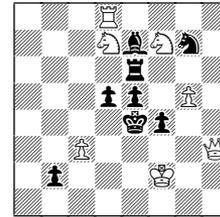
#3√ (12+12)

5th Prize
Don Smedley
Vukcevic-MT 2005



#3 (11+12)

1st Honorable Mention
Martin Hoffmann
Vukcevic-MT 2005



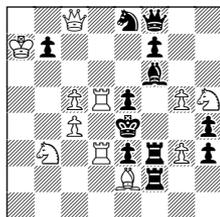
#3 (7+8)

4th Prize - (Mikhail Marandyuk) One has to catch one's breath after the above three, but along comes this masterpiece that blends the Munich theme with what the author calls the Manolescu theme, as new mates are substituted for 2...Bf7 and 2...Sd2 on the basis of Black first-move weaknesses and corresponding White second-move Bristols. The latter are 'true', as defined above. Key and threat are underlined by thematic tries by the same Bristols. 1...Bd3[A]? (2.Qc4[C]#) Sd2[a]! (2.Qd3?), 1.Bxe2[B]? (2.Qc4[C]#) Bf7[b]! (2.Se2?); **1.a5!** (2.Bxc5+ Kxc5 3.Qb6#), 1...b3 2.Bd3[A]! (3.Qc4[C]#) Sd2[a] 3.c3#; 2...Bf7[b] 3.Sxe2#, 1...Rg5 2.Bxe2[B]! (3.Qc4[C]#) Sd2[a] 3.Qd3#; 2...Bf7[b] 3.Sf3#

5th Prize - (Don Smedley) And the masterpieces keep on coming... Here is a fully developed paradox of White third-move mates after the threat becoming second-move responses to two Black defenses, 1...Rc5 and 1...Bc5. The fact that these defenses are also Grimshaws adds to the drama of a position that lacks only a subtler key. **1.Qc4!** (2.Rxf5+ exf5/Bxf5 3.Qd5[A]/Qxd4[B]#), 1...Rc5 (guards against 3.Qd5) 2.Qd5[A] Rxd5/exd5 3.Sc4/Re7# (3...Bxe7?), 1...Bc5 (guards against 3.Qxd4) 2.Qxd4[B]+ Bxd4/Kxd4 3.Bd6/Bb2# (3...Rc3?), (1...Rxc4 2.f4+ R.Sxf4 3.Sxc4#, 1...dxe3 2.Bb2+ Bc3 3.Bxc3#, 1...Rxf3 2.Rxf5+ Rxf5/Ke4 3.Sxg4/Sf6#, 1...Sf4 2.Sxg4+ fxg4 3.gxf4#)

1st Honorable Mention - (Martin Hoffmann) A neat matrix enables a mix of Novotnys in the pattern AB, BA, CD, DC from threat to three variations. This slight imbalance is offset with byplay of interest and stunning economy. **1.g6!** (2.Sg5+[A] Bxg5 3.Sc5[B]#) AB 1...d4 2.Sc5+[B] Bxc5 3.Sg5[A]# BA, 1...Rc6 2.Sd6+[C] Bxd6 3.Sf6[D]# CD; 2...Rxd6 3.Sc5[B]#, 1...Rg6 2.Sf6+[D] Bxf6 3.Sd6[C]# DC; 2...Rxf6 3.Sg5[A]#, (1...Bh4+ 2.Ke2 ~/f3+ 3.Qd3, Sc5/Qxf3#)

2nd Honorable Mention
Dieter Kutzborski
Vukcevic-MT 2005



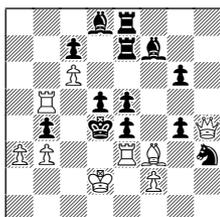
#3√ (11+12)

2nd Honorable Mention - (Dieter Kutzborski) The paradox here is of white second moves responding to black defenses by checking on the squares defended. This is accomplished without a short threat and with flight-giving sacrifices. 1.Rxe3+/Rxe5+? Kxe3/Bxe5!; **1.gxh4!** (2.Qg4+ Rf4 3.Sg3#), 1...Bxg5 2.Rxe3+ Bxe3 3.Bd3#; 2...Rxe3 3.Sd2#; 2...Kxe3 Rxe5#, 1...Rf5 2.Rxe5+ Bxe5 3.Qxb7#; 2...Rxe5 3.Rd4#; 2...Kxe5 3.Rxe3#, (1...Rg2/Rg3 2.Sd2+/Sxg3+ exd2/Kf4 3.Bxf3/Qg4#)

3rd Honorable Mention - (Leonid Makaronez & Leonid Ljubashevsky) Double Novotnys blended skillfully with Holzhausen interferences, with a third Novotny in the threat, a rich brew indeed. **1.Se7!** (2.Se6+ Rxe6/Bxe6 3.Sf5/Sc6#), 1...Se3 2.Rf6! (Sd7?), 1...Sa5 2.Sd7! (Rf6?), 1...Rhd6 2.Rd5+, 1...Rdd6 2.Sc6+

4th Honorable Mention - (Henryk Grudzinski) The slow threat allows a deep defense of Grimshaws at f5, in turn leading to Novotnys at d4 by Queen and Rook. 1...Re7 2.Rd4+, 1...Bg8 2.Qd4+; **1.a7!** (2.a8S & 3.Sb6#), 1...Bf5! 2.Rd4+! (2.a8S? e5!) Rxd4/Bxd4 3.Sc3/Sf4#, 1...Rf5! 2.Qd4+! Rxd4/Bxd4 3.Sc3/e4#

5th Honorable Mention
József Pásztor
Vukcevic-MT 2005

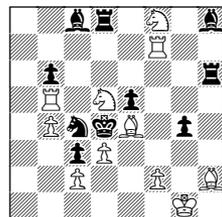


#3 (9+13)

5th Honorable Mention - (József Pásztor) The Grimshaws at e6 are nicely matched by a reversal of White second moves between threat and variation 1...bxa3. **1.Qf6!** (2.Rxb4+[A] Kc5 3.Rc3[B]#), 1...Re6 2.Rd3+ exd3 3.Rxd5#, 1...Be6 2.Rxe4+ dxe4 3.Qxe5#, 1...bxa3 2.Rc3[B] ~ 3.Rb4[B]#; 2...e3+ 3.fxe3#

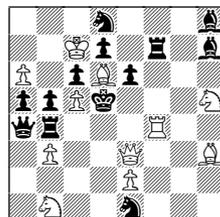
6th Honorable Mention - (Ivan Skoba) Excellent changes after Novotnys at f4, from try to solution and after 1...Qxe6, but enabled by short threats. 1.Qxa5? (2.Qc7#), 1...Rxe6 2.Bf4+ Bxf4/Rxf4 3.Sf7/e5#, 1...Qxe6 2.Rd5+ Rxd5/Bxd5 3.Rxe6/Bc5#, 1...Qa4!; **1.Bb6!** (2.Bc7#), 1...Rxe6 2.Qf4+ Bxf4/Rxf4 3.Sf7/e5#, 1...Qxe6 2.Qd3+ Rd5/Bd5 3.Rxe6/Qa3#, (1...Bf2?? 2.Sf7#)

3rd Honorable Mention
Leonid Makaronez
& Leonid Ljubashevsky
Vukcevic-MT 2005



#3 (11+10)

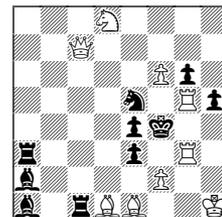
4th Honorable Mention
Henryk Grudzinski
Vukcevic-MT 2005



#3* (11+13)

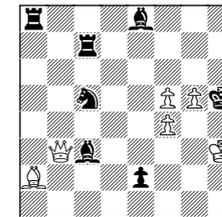
7th Honorable Mention - (R.C. Handloser) Multiple changes from try to solution, yet again as a result of a short threat in solution. The try is a fantasy even as it provides for the try play. 1...Re3[x] 2.Rxd4[A]#, 1...Be3[y] 2.Sxg3[B]#, 1.Rh6? (2.Sc5+ dxc5 3.Re6#, 1...gxh6 2.gxh6 ~ 3.Sg5#; 2...Re3[x] 3.Rxd4[A]#; 2...Be3[y] 3.Sxg3[B]#, 1...g6!; **1.g6!** (2.Sg5#), 1...Re3[x] 2.Sxg3+[B] Rxg3 3.Sg5#; 2...Sxg3 3.Rxd4[A]#, 1...Be3[y] 2.Rxd4+[A] Bxd4 3.Sg5#; 2...Sxd4 3.Sxg3[B]#, 1...S~ 2.Sc5+ dxc5 3.Re5#

8th Honorable Mention
Mike Prcic &
Rauf Aliovsadzade
Vukcevic-MT 2005



#3√ (9+10)

9th Honorable Mention
Mike Prcic
Vukcevic-MT 2005



#3√ (6+7)

8th Honorable Mention - (Mike Prcic & Rauf Aliovsadzade) And now we come to two crisp constructions, marred only by strong keys, that Milan surely would have relished. Here, the release of the White half-pin allows two cleanly defined Novotnys with fine dual avoidance. 1.Bb3? Rxe1+!, 1.Bc3? Rxd1+!; **1.f7!** (2.f8Q+ Bf7 3.Qxf7/Se6#), 1...Rxc7 2.Bb3! (Bc3?) Bxb3/Rxb3 3.fxe3/Se6#; 2...Sg4 3.Se6# (fxe3?), 1...Rc6 2.Bc3! (Bb3?) Bxc3/Rxc3 3.fxe3/Qxe5#, (1...Bxf7 2.Qxf7+ Sxf7 3.Se6#)

9th Honorable Mention - (Mike Prcic) ...And this near Meredith, which the author coins as 'the Vukcevic theme'. It combines Bristol in the key, Novotny in the threat, and Grimshaw in the two variations. As noted above, I don't see this as a true Bristol, as the Queen does far more than clear the line. Yet I applaud this new theme and point to 1st Prize e.a. (Leonid Makaronez & Viktor Volchek) above as its best embodiment. 1.Qd5? (2.Qf3#), 1...Bc6 2.Qf7+ Rxf7 3.Bxf7#, 1...e1S 2.Qd1+ Sf3 3.Qxf3#, 1...Se4!; **1.Qg8!** (2.Bf7+ Bxf7/Rxf7 3.Qh7/Qg6#), 1...Rg7 2.Qh8+ Rh7 3.Qxh7#, 1...Bg7 2.Qh7+ 3.Bh6 3.Qxh6#

Moremovers. Judge: Hans Peter Rehm

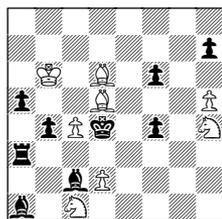
Sadly, I never met Milan Vukcevic. On the rare occasion when he visited a PCCC congress in Europe, I was not able to attend for various reasons. But if somebody had told me that he was coming to Messigny in 1999, I would have tried to be there by any means. He also was not a person for extended correspondence—he was much too busy (not only with chess). But, I think, we both were very well aware of each other's achievements in moremovers. I learned a lot from his problems, and he, I believe, elevated moremove-themes to the highest levels (which I started). One of these is the logical dueling white and black Novotnys/Grimshaws.

Twenty-two problems were entered. The quality was somewhat disappointing. Nobody came up with a blockbuster such as we were used to seeing composed by Milan in the Novotny or Bristol fields. It is also difficult to invent something new on these lines which have been thoroughly explored in the last 80 years, not only by Milan. Problems with one Novotny after a lengthy introduction had little chance, and the same holds for build up Grimshaws where just the mating moves in a 2# Grimshaw are simply stretched to longer mating sequences.

Only one entry tried to combine both themes in one problem (2nd prize). In fact, here would be considerable space for originality; I know only a few moremovers with Novotny (and/or Grimshaw) and Bristol. Why did not somebody do a Grimshaw where both interferences are followed by Bristols, for example?? Too difficult to compose? (I cannot remember having seen a problem showing this.) Nevertheless, several participants found original ways to do the themes, and their problems got awarded. Of course the tourney director sent me a print-out of the competing problems without the authors' names.

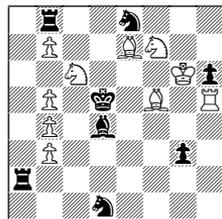
My selection is the following:

1st Prize
Dieter Kutzborgski
Vukceovich-MT 2005



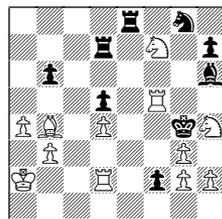
#10√ (8+9)

2nd Prize
Marcel Tribowski
Vukceovich-MT 2005



#5√ (10+8)

3rd Prize
Ralf Krättschmer
Vukceovich-MT 2005



#6√ (12+9)

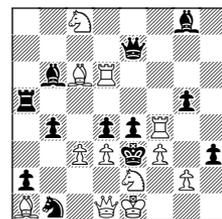
1st Prize - (Dieter Kutzborgski) Obviously, the Novotny 1.Sd3? Rxd3/Bxd3 2.Sf5/Sf3 would be very good for White; but Black simply does not accept it (1...Kxd3 e.g.). So a NOVOTNY RELUCTANCY is here on stage. After 1.Bc5+? Ke5 2.Sd3+ Black seems already trapped 2...R/Bxd3, but it is not possible to get the black King back (3.Bd6+? Kxd6!). Hence a pendulum of the white King is necessary to guard d6: **1.Kc6!** (2.Bc5+ 3.Sd3+) Ba4+ 2.Kc7 (3.Sf5#) Bc2 3.Be7! Ke5 4.Sd3+ Kd4!! (Black renounces again to capture, 4...B/Rxd3? 5.Bd6+). Another pendulum of the wS and wB follows: 5.Sxf4 Ke5 6.Bd6+ Kd4 7.Bc5+ Ke5 (Kxc5? 8.Se6#) 8.Sd3+ Rxd3/Bxd3 (now he must) 9.Bd6+ Kd4 10.Sf5/Sf3 # Very funny, and original indeed, how Black refuses to eat his Novotny, until he has no choice but to do it. This is also a fine logical problem and technically excellent.

2nd Prize - (Marcel Tribowski) Impressive how wBe7 follows, in 2 variations, the path cleared by his black colleague (mixed-color Pre-Bristols says the author) to play the final Novotny. **1.Rh4!** (2.Rxd4#), 1...Ba1! 2.Rc4 Rc2 3.Bf6! Rxb7 4.Bc3 (not 2.Bf6? Rxb7 3.Rc4 Rxf7), and 1...Bg1 2.Bc5 Rxb7 3.Re4 Re2 4.Be3! (not 2.Re4? Re2 3.Bc5 Rxe4). There is good by-play with Be7 going to a third square by 1...Rd2 2.Bd6 Bf6 3.Re4 Rc2 4.Rd4+; 2...Rxb7 3.Be4+ 4.Scd8+ whereas other moves by Be5 are weak (1...Ba7/Bg7 2.Bc5/Bf6 Bxb3 3.Rd4+, and 1...Be5 2.Sfxe5 etc.) The style is not logical because there are no tries which prove that the only reason for forcing Ba1/Bg1 is to open the white Bishop's way. (At least these moves are also critical for Novotnys). Nevertheless, the geometry of moves is nice and the symmetry is not too obtrusive because of the moves Bc5/Bf6 without symmetry and the different timing for the white moves of R and B. I do not see much value in the cook try 1.Bd6? Bf6! 2.Bd3+ Bg5! The only entry combining Bristol and Novotny ideas.

3rd Prize - (Ralf Krättschmer) The Berlin theme requires a thematic try in which White is mated, here 1.Rd3? Re2+ 2.Ka3 Bc1#, and a fore plan by which the mating move is downgraded to a check, here 1.Bd6! (2.h3#) Rxd6, then 2.Rd3! Re2+ 3.Ka3 Bc1+ (now only check) 4.Kb4 Bd2+ 5.Kb5. Surprisingly, the black checks turn out to be critical moves for the Grimshaw 5...Re3/Be3 6.Rg5/Se5#. Since critical moves extend and deepen the Grimshaw I rate them as belonging to the theme. Hence the theme is directing all the play of this problem, even if there is only one Grimshaw on move 5. So far as I know, this is the first problem in which the Berlin theme and critical moves for a Grimshaw are connected.

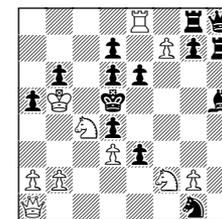
1st Honorable Mention - (Hartmut Laue) This is the only entry with white and black Novotnys, a combination in which Milan Vukceovich especially excelled. The new thing here is that the white and black Novotnys happen on the same square. Most problems with this theme are heavy. I think that this example is not as deep as Vukceovich's presentations and I dislike the moves Sxc7/Sxe7 capturing strong black defenders. But, it must be admitted, they are part of a thematic invention the harmony of which cannot be denied. **1.cxb4!** (2.Rxe4/Bxd4+ Qxe4/Bxd4 3.Qc1+ Kxd3 4.Bxe4/Rxd4#), 1...Rd5 (white Novotny) 2.Sxb6 (3.Sc4#) Rxd6 (2...R~ 3.Bxd4#) 3.Bd5 (black Novotny) Bxd5/Rxd5 4.Bxd4/Sc4#, 1...Bd5 (white Novotny) 2.Sxe7 (3.Sf5#) Bxc6 (2...B~? 3.Rxe4#) 3.Rd5 (black Novotny) Rxd5/Bxd5 4.Rxe4/Sf5#, (1...exd3 2.Rfxd4+ d2+ 3.Qxd2+ Sxd2 4.Rd3#), 1.c4? Rd5!

1st Honorable Mention
Hartmut Laue
Vukceovich-MT 2005



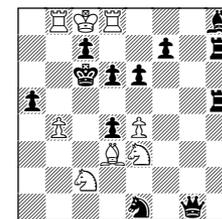
#4 (12+12)

2nd Honorable Mention
René J. Millour
Vukceovich-MT 2005



#5√ (10+14)

3rd Honorable Mention
Dieter Kutzborgski
Vukceovich-MT 2005

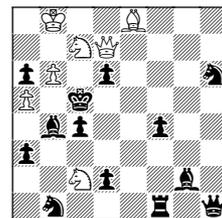


#5√ (8+12)

2nd Honorable Mention (René J. Millour) Here the Bristol is used for defense as well as attack. A theme in defense is shown most convincingly if this defense really prevents Black's mate; this can happen only in a try. Here 1.a4? (white Bristol) 1...Rxe8 (successful black Bristol, as 2.Qa3? Qf8! shows). After the fore plan **1.Sg4!** (2.Sxb6#) Bxg4, White can profit from a hidden weakness inherent in Black's Bristol 2.a4! Rxe8 3.Qa3 Qf8 (as in the try, but now:) 4.fxe8S (5.Sc7#) Qxe8 5.Qxd6#. Bristol duels like this have been shown before, including those done by Milan. But there is a second black Bristol made possible by the foreplan 2...Rh1 3.Qa3 Qh2 4.fxg8S Qh4 5.Qxd6#. Good unity by another promotion of the same wP to S on another square. A prize would have been possible if different white moves could have been achieved after Rxe8/Rh1.

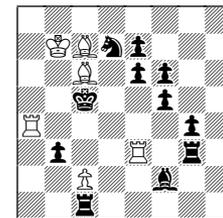
3rd Honorable Mention - (Dieter Kutzborgski) The Novotny try 1.e5? is refuted by 1...Qxe3!, 1.Rd7? Qg8+!, hence **1.Sc4!** (2.Rxd6+ cxd6 3.Rb6#) Qg3 2.Se5+ Qxe5 (Black refuses Novotny by capturing with his Queen). White profits from the decoy of the Queen by 3.Rd7, and the Novotny mates reappear after other decoys of the Queen: 3...f6/f5 4.Bb5+/Sxd4+ Qxb5/Qxd4 5.Sxd4/Bb5# This thematic complex with reciprocal moves seems original.

1st Commendation
Mikhail Marandyuk
Vukceovich-MT 2005



#5√ (7+13)

2nd Commendation
Alois Johandl†
Vukceovich-MT 2005



#7 (6+11)

1st Commendation - (Mikhail Marandyuk) Impressive white play with double switchbacks in the solution **1.Qa4!** (clears for Be8) Bc3 2.Bb5 d5 3.Be8 (clears for the wQ) d4 4.Qd7 {Sxa6/Sxe6/Qe7} Bxa4 5.Qxd4#. The key and first Bristol is not so good because 1.Qa4 is obvious, and more played in order to attack b4 and c4 than to open the way for Bb5. Strangely, the author does not mention that the first 4 moves result in a mixed-color Bristol, opening d7-d4. Instead, he mentions a black Bristol in the try 1.Qg7? Sf5? 2.Qf7 Bc6 3.Qf5+ Qd5 4.Qxd5+ Bxd5 5.Sxa6#, but 1...Bc3!. For my taste this try adds little to the thematic content and quality of the problem.

2nd Commendation - (Alois Johandl†) To build up a Novotny, we need a threat on b4. This could be introduced by an anti-critical move Rf4 followed by cxb3. But Black does not keep quiet and must be outmaneuvered by a pendulum: **1.Bd8!** (2.Bxc7#) Kd6 2.Rd4+ Kc5 3.Rf4! Kd6! 4.Bc7+ Kc5. Now wR is on f4, Black does not have time to improve his position, and 5.cxb3 Be1 6.Rc3+ works. Perfect construction, but the thematical content, with just one Novotny after five non-thematic moves, is rather light.

Selfmates. Judge: Petko A. Petkov

I received 19 problems without authors' names. At first sight, it seems well-known themes such as Grimshaw, Novotny, Bristol (and combinations of them) are elementary for realization in selfmate genre. But, in fact, it is very difficult to compose good and original selfmates with high Vukcevich esthetic criteria incorporating full harmony between form and content. Therefore, I was obliged to make my selection very carefully. As a result, I selected only seven compositions in my award. The awarded compositions I consider good (but not more), while all the other compositions were below par and not suitable for this journey. Interestingly, the Bristol theme faired better than Grimshaw and Novotny.

Comments about some non-awarded problems.

No.1 (Prcic) Very interesting and super-difficult but (yet) not well-realized thematic syntheses. The main weakness is that there are no thematic defenses after the key. The threat and the second white move, in thematic variations, are the same as the try, 1.Bxc7. From other side after 1.Qe4 ~ 2. Bxc7 Sd7 there are three threats: 2.Rxd7, 2.Bxd7 and 2.exd7 (non thematic). The construction is imperfect and with promoted piece Bb8, inactive Sc1 and bad position of the wQ in the initial setting. Another matrix is needed, because the idea has future.

No.2 (Murārasu) No new elements. This interpretation was well-known some 30 years ago.

No.5 (Richter) Short threat with only two variations (threat + variation) and repetition of white moves.

No. 6 (Laue) Very elementary.

No. 7 (Grudzinski) The only two-phase problem but with poor mechanism and crude second white moves.

No. 8 (Aliovsadzade) Completely orthodox scheme parading as a selfmate.

No.9 (Makaronez/Ljubashevskij) Another orthodox mechanism with bad variation after 1...Rxf7 2.exf7.

No.11 (Paradzinskiy) Bad interpretation of Shinkmann mechanism

No.15 (Moutecidis) Forced, non thematic play.

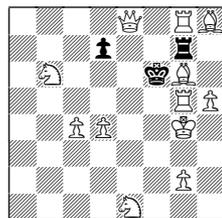
No.16 (Strebkovs) Elementary.

No.17 (Moutecidis) Poor matrix and forced play.

No.19 (Rosolak) Elementary.

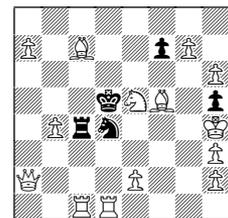
Here is my decision:

1st Prize, Mihail Mishko, Valerij Kirillov & Andrey Selivanov Vukcevich-MT 2005



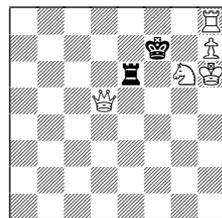
s#8√ (12+3)

2nd Prize Michel Caillaud Vukcevich-MT 2005



s#8 C- (14+5)

Special Prize, Andrey Selivanov Vukcevich-MT 2005



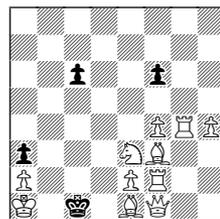
s#10 (5+2)

1st Prize - (Mihail Mishko, Valerij Kirillov & Andrey Selivanov) Very ambitious combination of several themes and thematic elements: Bristol, Banny, active white King, dual-avoidance and chameleon-echo mates. The key is perfect too. Unfortunately, the play in such compositions is rather mechanical and the construction is not 100% perfect. Still, I consider this problem the best in the tourney. 1.h6[AJ]? d5[a]!, 1.Kh4[B]? d6[b]!; **1.Bb1!** (zz), 1...d5[a] 2.Kh4[B]! dxc4 3.Rg3 c3 4.Rh3 c2 5.Sd7+ (5.Sd5+?) Kf5 6.Bxc2+ Kf4 7.g3 Rxc3 8.Rg4+ Rxc4#, 1...d6[b] 2.h6[A]! d5 3.Kh5 dxc4 4.Rg4 c3 5.Rh4 c2 6.Sd5+ (6.Sd7+?) Kf5 7.g4+ Rxc4 8.Rg5+ Rxc5#

2nd Prize - (Michel Caillaud) Only one variation, but an almost unique problem. Two R/Q Bristols after two Rook promotions. The line-clearance motivation is with clean Bristols without other functions. The mate is most surprising and it comes after destruction of the initial black S/R battery. **1.a8R!** f6 2.Rh8! fxe5 3.Qa8+ Rc6 4.g8R! e4 5.Rgg1! e3 6.Qg8+ Re6 7.Qg2+ Re4+ 8.Kg3 h4# (**Directors note:** This problem was sent to me with wPc2 instead of wPe2, obviously an error. The judge realized this and made an appropriate correction).

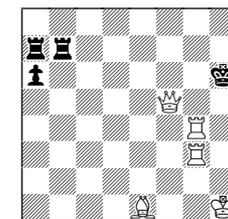
Special Prize - (Andrey Selivanov) Very cute miniature with white R/Q (after Q-promotion) Bristol and other thematic elements (Umnov, switchback). I like the compositions with such perfect form! **1.Ra8!** Kf6 2.h8Q+ Kf7 3.Qb8! Kf6 4.Qg5+ Kf7 5.Qa7+ Re7 6.Qd5+ Kf6 7.Rf8+ Rf7 8.Qe3! Rxf8 9.Qg5 Kf7 10.Sh8+ Rxf8#

1st Honorable Mention Alexander Hildebrand & Christer Jonsson Vukcevich-MT 2005



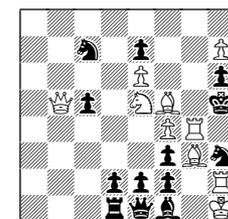
s#4√ (11+4)

2nd Honorable Mention Ion Murārasu Vukcevich-MT 2005



s#11 C- (5+4)

1st Commendation Frank Richter Vukcevich-MT 2005



s#6√ (10+13)

1st Honorable Mention (A. Hildebrand & C. Jonsson) An interesting and difficult conception. In tries and in solution, the white thematic pieces, Bf3 and Rg4, make line-clearance moves into different directions. This is difficult to realize, but unfortunately this very rich white play is in dissonance with the black play and especially with the same mating move axb2#. In such cases the play has a high degree of orthodox character. 1.Bh1? (zz) c5 2.Qg2 ~ 3.Qb7 ~ 4.Qb2+, 1...f5!, 1.Rg1? (zz) f5 2.Qg2 c5 3.Qg7 c4 4.Qb2+, 1...c5!; **1.Qg2!** (zz), 1...c5 2.Ba8! ~ 3.Qb7 ~ 4.Qb2+ axb2#, 1...f5 2.Rg8! ~ 3.Qg7 ~ 4.Qb2+ axb2#

2nd Honorable Mention - (Ion Murārasu) Nice combination of white and black Bristols. The play is forcing before the last fine white move 11.Qb3! but the black creation of the mating net is well-known. **1.Rg6+!** Kh7 2.Rg8+ Kh6 3.R3g6+ Kh7 4.Rg1+ Kh6 5.R8g6+ Kh7 6.Rxa6+ Kh8 7.Qc8+ Kh7 8.Qc2+ Kh8 9.Rh6+ Rh7 10.Bc3+ Rag7 11.Qb3 Rxf6#

1st Commendation - (Frank Richter) This logical conception, with black R/Q Bristol in defense, is evidently very difficult, but I doubt that the realization is optimal. The key is a surprising but rather formal element as the overture to this achievement. 1.Rg6? (2.Bxh3 ~ 3.Bf5+ Bh3#) Ra1 2.Bxh3 Qb1! 3.Bf5+ Bxh3+ 4.Qxb1; **1.Qe8+!** Sxe8 2.Rg6 Ra1 3.Bxh3 Qb1 4.Rxh6+ Kxh6 5.h8Q+ Qh7 6.Bg4+ Bh3#, (2...Sf6 3.Bg4+ Sxg4 4.Rxh3+ Bxh3#)