

Milan  
Velimirović  
64  
Memorial  
Tourney

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The Serbian  
Chess Problem Society



2016

abc  
bca  
cab

*This booklet – made ready in time for the 59th World Congress of Chess Composition in Belgrade, Serbia, from 30th July – 6th August 2016 – is dedicated to the memory of Milan Velimirović (21.04.1952 – 25.02.2013).*

*Milan was one of the greatest Grandmasters of problem chess. His many friends and admirers will remember him for his truly outstanding contribution and dedication to the art of chess composition, as this booklet serves to show.*

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# MILAN VELIMIROVIĆ

# 64

## MEMORIAL TOURNEY

The Serbian Chess Problem Society organized this memorial tourney dedicated to Grandmaster Milan Velimirović (21.04.1952–25.02.2013). The three sections chosen covered Milan's favourite types of chess problem composition: direct #2 and #3, without fairy elements.

- A)** Single-phase #2  
Judge: Barry Barnes  
(Great Britain).
- B)** Multi-phase #2 with cyclic combination named Velimirović Attack  
Judge: Touw Hian Bwee  
(Indonesia).
- C)** #3 - free theme  
Judge : Hans - Peter Rehm  
(Germany).

With the choice of judges, whose work and friendship Milan especially admired, we tried to remain faithful to his unique spirit.

### Group A

is for traditional ideas that Milan loved, and once proposed in combination for a WCCT7 #2 theme, believing it would give composers many hours of pleasure.

### Group B

is devoted to Milan's inspired cyclic theme, the Velimirović Attack. Unlike Group A, it was a real challenge for composers to compete with

the small number of existing examples, all composed by Milan. The definition and the name of the theme were suggested by him, in the article published in Mat Plus Review Summer 2008:

*"In tries White self - invalidates two out of three thematic elements, which are almost inevitably white lines. Each try provides compensation for one invalidation so that black can utilize only the remaining one to reject the try. In this way all thematic tries contain two degrees of attack, i.e. each one is at the same time a correction and an error to be corrected."*

Link:

<http://matplus.net/pub/VelimirovicAttack.pdf>  
(YOU CAN SEE THE WHOLE ARTICLE IN THIS BOOK)

### Group C

is the field in which Milan produced some of his best known masterpieces. It is not devoted to cyclic concepts exclusively, because Milan loved *all* kinds of attractive chess ideas.

The closing date was April 21<sup>st</sup> 2016 which marked Milan's 64<sup>th</sup> birthday – the milestone he found to be the most appropriate one for a chess player or composer.

The method of entering originals for the tourney directly to the Mat Plus website (with automatic confirmation) was created by Milan.

## PARTICIPANTS

(author + co-author)

### Section A

Two-movers (Traditional)

Viktor Chepizhny, RUS	(1+0)
Paz Einat, ISR	(1+0)
Maryan Kerhuel, FRA	(1+0)
Emil Klemanič, SVK	(1+1)
Marjan Kovačević, SRB	(1+0)
Karol Mlynka, SVK	(1+0)
Vyacheslav Pilchenko, RUS	(0+1)
John Rice, GBR	(1+0)
Piotr Ruszczynski, USA	(1+0)
Ladislav Salai jr. , SVK	(0+1)
Seetharaman Kalyan, IND	(1+0)
Valery Shanshin, RUS	(3+1)
Alexander Shpakovsky, RUS	(1+0)
Dragan Stojnić, SRB	(3+0)
Sergei I. Tkachenko, UKR	(1+0)
Kari Valtonen, FIN	(2+0)
Anatolii Vasylenko, UKR	(2+0)
Daniel Wirajaya, INA	(1+0)
Beat Züger, SUI	(1+0)

**25 problems**

### Section C

Three-movers

Rauf Aliovsadzade, USA	(1+2)
Evgeni Bourd, ISR	(0+1)
Viktor Chepizhny, RUS	(0+1)
Fedor Davidenko, RUS	(1+0)
Arieh Grinblat, ISR	(1+1)
Chris Handloser, SUI	(1+0)
Vladimir Kozhakin, RUS	(1+0)
Aleksandr Kuzovkov, RUS	(1+0)
Leonid Lyubashevsky, ISR	(0+1)
Leonid Makaronez, ISR	(0+1)
Mirko Marković, SRB	(2+0)
Karol Mlynka, SVK	(1+0)
Valentin Rudenko (+), UKR	(0+1)
Vitaly Shevchenko, UKR	(0+2)
Vladimir Sytchev, BLR	(0+1)
Anatolii Vasylenko, UKR	(1+0)
Viktor Volchek, BLR	(0+1)
Alexander Zhuk, UKR	(0+2)

**16 problems**

### Section B

Two-movers (Velimirović Attack)

Michel Caillaud, FRA	(0+1)
Marjan Kovačević, SRB	(1+0)
Jean-Marc Loustau , FRA	(0+1)
Dragan Stojnić, SRB	(1+0)

**3 problems**

**Total:**  
**44 problems**  
**36 authors**  
**13 countries**

## MILAN VELIMIROVIĆ (21.04.1952 – 25.02.2013)



*Jurmala, September 2008*

*Photo: B. Gadjanski*

Milan Velimirović was born on April 21<sup>st</sup> 1952 in Niš, Serbia. His early interest in chess took wings after his family moved to Belgrade, one of the greatest centres of the game, with a fast-growing chess composition community. Milan used to say that his first Lačný #2, made in his early 'teens, changed his life completely. As a teenager, he began working for the Serbian chess magazine MAT as a technical editor. When he was only 22, he took over the problem chess section of MAT. As the chief editor during the period 1974-85, he created a world-class problem chess magazine in MAT, and set new standards for the whole of chess problem composition.

Milan's love for the art of chess was endless. His driving force revealed the beauty of chess

to everyone, from an incidental visitor to a chess club to mature Masters. With his articles in MAT, and later Mat Plus (from 1994), he educated all generations of problem composers, and he became the real successor to the work of Grandmaster Nenad Petrović and his *problem* magazine in Yugoslavia. His great gift was to offer inspiration to other composers. Milan could readily suggest ideas for original thematic combinations, make detailed classifications, and point out gaps to be filled by others.

Apart from some 120 issues of magazines, Milan's publication ventures included several books, some partly edited by him, and others fully edited and written by him. Whatever he prepared for the press, he enjoyed taking care of the smallest detail, right down to the final lay-out. Milan's publications combined the deepest understanding of chess composition with a programmer's skill, and always with his subtle requirements for a pleasing design. The same personal qualities found their place in Milan's chess compositions. He found time to prepare many collections of problems by his friends and colleagues, including Miroslav Stošić (1979) and Touw Hian Bwee (2008). His books about others – his first for Miroslav (1975+) a young and immensely talented Serbian friend lost tragically early, and his last for his early Indonesian idol, the no less talented Touw Hian Bwee – were typically selfless acts because, sadly, Milan never did find time to publish his own selected works.

As a composer, Milan aimed at ambitiously high goals and crystal-clear mechanisms ("working like a good machine"). Realising that cyclic change was his "Queen of Themes", it is no wonder that Milan composed the first ever

Lačný 3x3 in #3, and the first miraculous Lačný-Tura #3. The latter problem was composed in one of the periods of Milan's near-absence from problem chess, 1985-1994. These absences were the reason his Grandmaster title for composition being awarded much later than he deserved in 2010.

Each comeback brought a new enthusiasm, and the last one in 2006 was motivated by the idea to devote the rest of his life to problem chess activities. Milan left his profession of an expert programmer, and turned to various Mat Plus projects, including the Mat Plus website created for the pleasure and education of the whole problem chess world. He rushed to give to chess composition as much as he could. Already ill, he accepted a challenge by the Chess Informant publisher to create an *Encyclopedia of Chess Compositions: Terms and Themes* in only six months. With his Finnish friend, Kari Valtonen, Milan managed to conclude this monumental work at the end of 2012 in the last moments before illness so much reduced his activities.

Milan's educational work, personal talent and charisma radically changed the level of chess composition in Serbia where he became the first International Judge (1977), the first International Master of Composition (1982), and the first Grandmaster Solver (1984). He was the key solver in many medals won by the national team in WCSCs, including the gold medal (1982), and the key composer to many WCCT successes.

The booklet in front of the reader was prepared for the 59th World Congress of Chess Composition in Belgrade, 30<sup>th</sup> July – 6<sup>th</sup> August 2016, the first ever to be organised in Serbia. The awards contain personal tributes to Milan written by the judges, Barry Barnes, Touw Hian Bwee, and Hans-Peter Rehm. There is a separate Velimirović Attack article\* by Milan, reproduced from Mat Plus Review 2008, and an article by Barry Barnes who kindly polished the English text of the booklet. The Serbian

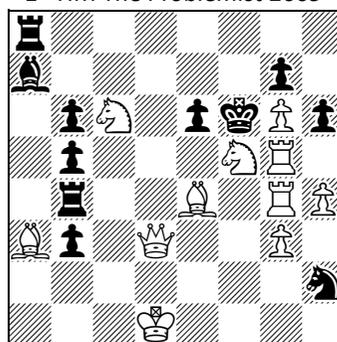
Chess Problem Society remains grateful to all the participants, as well as the judges, who helped lift the level of content of this booklet high above that of normal composing tourneys.

**Marjan Kovačević**

\* After publishing this article in 2008, Milan composed another wonderful example of his eponymous theme, the Velimirović Attack, to demonstrate yet again his sole mastery of the idea at the time – and until this Section B tourney award:

### Milan Velimirović

1<sup>st</sup> HM The Problemist 2009



#2

(11+11)

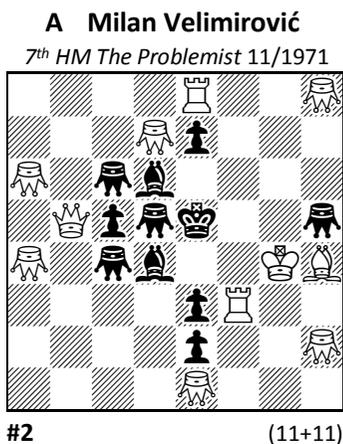
1. Rf4? (2. Sf~#), 1. ... h:g5!
1. Sfe7! (2. Rf4#)
  1. ... Bb8 2. Sg8# (2.Qd8?), 1. ... e5 2. Qd6#
  1. ... S:g4 2. Qf3#, 1. ... R:e4! (2.Be7?)
1. Sd6! (2. Rf4#)
  1. ... R:e4 2. S:e4#(2.Be7?), 1. ... S:g4 2. Qf3#
  1. ... e5! (2.Qd6?)
1. Sfd4! (2. Rf4#)
  1. ... e5 2. Rf5#(2.Qd6?), 1. ... S:g4 2. Qf3#
  1. ... Bb8! (2.Qd8?)
1. Se3!! (2. Rf4#)
  1. ... Bb8 2. Qd8#, 1. ... R:e4 2. Be7#
  1. ... e5 2. Qd6#, 1. ... S:g4 2. S:g4#
  1. ... h:g5 2. h:g5#

The additional try 1.Rf4? adds nicely to the correction-play, while the solution introduces another closure of a white line (d3-f3) for a neatly changed mate after 1...Sxg4.

## MILAN VELIMIROVIĆ AND THE BRITISH CHESS PROBLEM SOCIETY

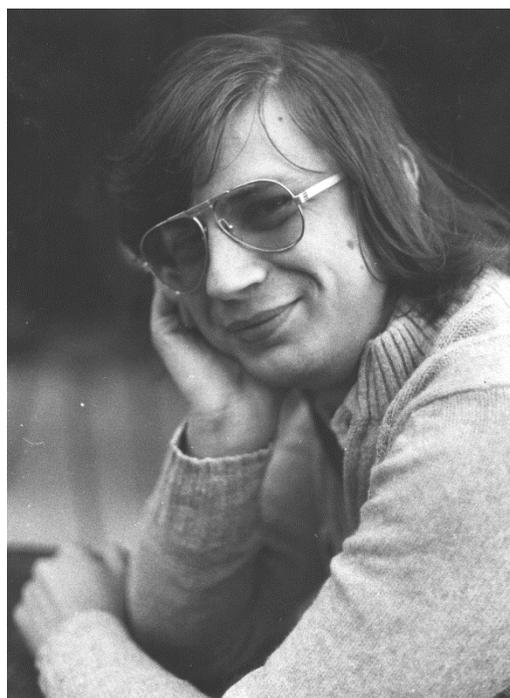
It's heartening for mere mortals to know that Grandmaster-to-be Milan's first contact with the British Chess Problem Society as a young man was to send a *cooked* problem! His correction was published as A in the Fairy Section (F154) of *The Problemist*. It won high praise especially from the late John Driver who invented the *Edgehog* piece in 1966. John wrote: "Outstanding problem with 5-fold cycle of mates between try and solution: it's a very clever mechanism which makes good use of *Grasshopper* power, and there is a well hidden refutation of the try".

difficult task, with or without fairy units. Only later when it was known that Milan was so young – about 18 or 19 – could we marvel that he had already mastered the intricacies of **A!**



- 1.Qxc6? (-)  
 1. ... Ke4 2.Rxe3# A; 1. ... Ke6 2.Qxd5# B  
 1. ... 6B~ 2.Rxe7# C; 1. ... dG~ 2.Rf4# D  
 1. ... 4B~ 2.Rf6# E, but 1. ... Gf5!
- 1.Qxc4! (-)  
 1. ... Ke4 2.Qxd5# B; 1. ... Ke6 2.Rxe7# C  
 1. ... 6B~ 2.Rf4# D; 1. ... dG~ 2.Rf6# E  
 1. ... 4B~ 2.Re3# A.

The judge (John Rice) of the Fairy Award 1971-1972 was less keen on the setting, but he freely acknowledged that this was a fiendishly



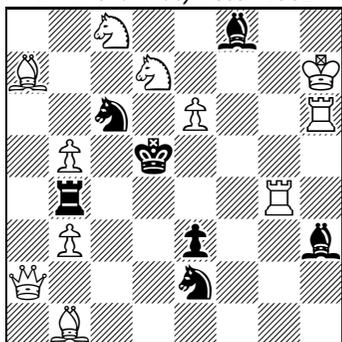
*Milan, end of 70-es*

*Photo: Bernd Ellinghoven*

It was my good fortune to be two-move editor when Milan contributed his first #2 to *The Problemist*. He told me that in the *British Chess Magazine* 8/1972, Lars Larsen had quoted problem **B** by Lev Loshinski which showed three changed black corrections and a changed contingent threat (no.126 in FIDE Album 1962/64). Lars Larsen had suggested that, as the mates 2.Qe4 and 2.Be4 were not distinctly changed, the ideal position had yet to be found:

**B L. I. Loshinski**

1<sup>st</sup> Pr Shakmaty v SSSR 1962

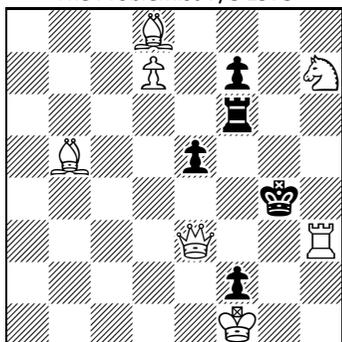


#2 (11+7)

- 1.Qc2? (2.Qxc6#)  
 1. ... Sc~ 2.Qf5#, 1. ... Se7!? 2.Qc5#  
 1. ... Sed4!? 2.Qe4#, 1. ... Se5!? 2.Sb6#  
 but 1. ... Sc3!
- 1.Qa6! (2.Qxc6#)  
 1. ... Sc~ 2.Rh5#, 1. ... Se7!? 2.Qd6#,  
 1. ... Sed4!? 2.Be4#, 1. ... Se5!? 2.Sf6#

**C Milan Velimirović**

The Problemist 7/8 1973



#2 (7+7)

- 1.Qxe5? (-)  
 1. ... R~ on rank 2.Rg3#, 1. ... Rf5!?
- 2.Qg3#  
 1. ... Rf4!? 2.Qh5#, 1. ... Rf3!? 2.Rh4#  
 but 1. ... Kxh3!
- 1.Rh5! (2.Sxf6#)  
 1...Kxh5 2.Qg5#, 1...R~ on rank 2.Bxe2#  
 1...Rf5!? 2.Rh4#, 1...Rf4!? 2.Qh3#  
 1...Rf3!? 2.Qg5#

Of C, I asked, "Can it be that Milan Velimirović has achieved it [the task] in *Meredith*?"

Yes, Loshinski's task *had* been matched and even bettered. At the time, I wrote, "In spite of the WPd7, underused WBb5, and 1...Kxh3 as a refutation, a truly remarkable task". Nils van Dijk was no less impressed, and wrote, "Such a task leaves me breathless. I can't find enough superlatives" – and made the helpful suggestion of removing the WPd7, putting the WBb5 on d1, and adding a BSe2 to give the WB a role in both phases.

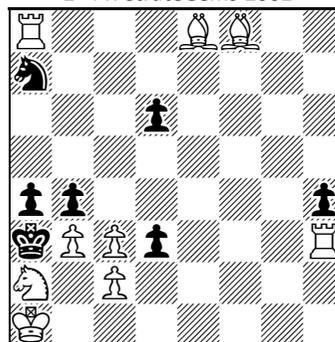
Such is the measure of the matching tasks that Loshinski's and Milan's problems are both quoted in Sir Jeremy Morse's *Chess Problems: Task and Records* (2016) as numbers 662 and 663.

The young Milan had made his mark immediately with his first problems (displaying GM tendencies from the start), and his ensuing work right to the end served to show how problems *should* be composed – all to the benefit of a slightly staid British Chess Problem Society.

On a personal note, I was and I remain grateful to Milan who used his composing experience and innate ability to know when convention could be ignored by not relegating or dismissing a problem of mine with a *double* refutation of the try:

**Barry P. Barnes**

1<sup>st</sup> Pr. *StrateGems* 2002



#2 (9+7)

- 1.bxa4? (-) 1. ... Sc6/Sc8! 1.cxb4! (-).



Section A - AWARD  
**MATE IN 2 (TRADITIONAL)**  
*by Barry P. Barnes*



Barry Peter Barnes

Photo: Jean Barnes

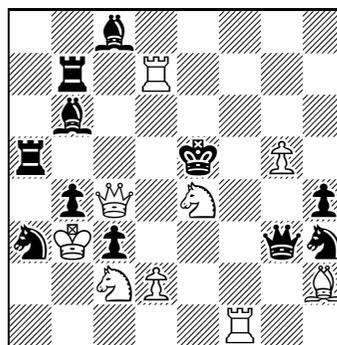
The disappointing news for some entrants is: WKb1/BKe5 1.Sf2! is badly hurt by N. A. Macleod Commend. *Mat* 1985-11; WKh3/BKe6 1.Sc6! is anticipated by S. S. Lewmann Memorial Halmos – Budapest-Schachklub 2<sup>nd</sup> Pr. 1933; 4 mates on one square in WKh3/BKe5 1.Sxd5! are exceeded (5) by B. P. Barnes *The Problemist* 1/1980; the aim of WKh6/BKd5 1.b5! is bettered, with a good key, by G. Källgren *Tidskrift för Schach* 1976-10; surprisingly, the cyclic bi-valves of WKg8/BKd5 1.Se4! have been shown several times, and bettered (no duals) by F. Fleck Neujahrsguss (V) 1948; and WKb2/BKd4 1.Qa5! is largely anticipated by W. B. Rice *Chemnitzer Tageblatt* 1926(!) – but the entrant's problem wins a Commendation for being a noteworthy improvement. As a 'traditional' two-mover depends for merit on a key-move and the play following it, two try-play problems are

excluded from the award: WKd7/BKc5 1.Sf4? 1.Sf6! and WKg2/BKc4 1.Kh1? 1.Kh3? 1.Kg1!

The good news is that it was a privilege to be invited to judge the 'traditional' two-movers in this Memorial Tourney for magnificent Milan! Not surprisingly, my composing career and tastes were influenced by the wonderful 'traditional' problems of the great Comins Mansfield. Milan's 'traditional' problems were no less wonderful, as were his 'modern' problems – but, there again, CM's 'modern' problems made in his later years were also wonderful. The two GM composers much admired each other's work. This continued reference to Comins Mansfield is to help explain my Award. First consider the 'traditional' A veering towards the 'modern' made some 50 years ago when Comins Mansfield was a mere 71 –

**(A) C. Mansfield**

*Problemblad* 1967



#2

(9+11)

**1.Sc5!** (2.Rd5/2.Sd3/2.Qe2/2.Qe6/2.Qd5/2.Qe4/  
2.Qd4/2.d4# – 8 threats!)

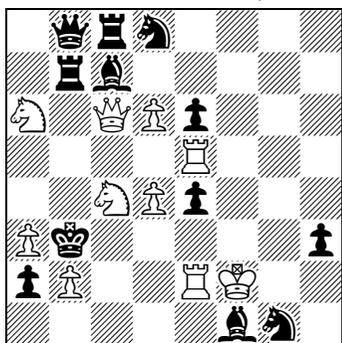
1. ... Sf2 2.Rd5#, 1. ... cxd2+ 2.Sd3#, 1. ... Rxc5 2.Qe2#  
 1. ... Rxd7 2.Qe6#, 1. ... Bxc5 2.Qd5#, 1. ... Sf4 2.Qe4#  
 1. ... Bxd7 2.Qd4#, 1...Sxc4 2.d4#

In this *Partial Primary Fleck* form, a remarkable key-move creates 8 threats, and, with breath-taking skill, these are separated by 8 'best' moves by Black. CM achieved this task again in 1967 in *Suomen Shakki*. The record for a *Total Fleck* (separation of 8 threats by the only 8 defences) appears to be by S. Štambuk & H. Bartolović (after S.Ekström & G.Rehn) *Mat* 1976 (problem 605 in Milan's book with Kari Valtonen, *Encyclopedia of Chess Problems: Themes and Terms* 2012). So, the scene is set for what seems to be another type of *Fleck* form – and a worthy 1<sup>st</sup> Prize in this Memorial Tourney to that best of men, Milan Velimirović.

1<sup>st</sup> Prize**Kari Valtonen**

(after C. Mansfield)

Milan Velimirović 64 MT, 2016



#2

(10+12)

**1.Sb6!** (2.Qc4/2.Qc3/2.Qc2/2.Qb5/2.Qa4/  
2.Rb5 /2.Sc5#)

1. ... a1~ 2.Qc4#, 1. ... Bxe2 2.Qc3#,  
1. ... Rxb6 2.Qc2#, 1. ... Bxb6 2.Qb5#,  
1. ... Bxd6 2.Qa4#, 1. ... Sxe2 2.Rb5#,  
1. ... Sxc6 2.Sc5# - and 1. ... e3+ 2.R5xe3#

The point of what might be called an *Essential Fleck* (a point made clearer by the 1<sup>st</sup> Hon. Mention) is that *all* other defences 1. ... Q~/Ra7/Sf7/h2/Bg2/Sf3 intentionally give *all* six threats, and not duals, triples, etc. as in a *Partial Fleck*. A *Karlström* element creeps in to cloud the idea, but why suppress the fine *total defence* 1. ... e3+ for 2.R5xe3? Comins

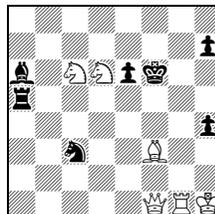
Mansfield would have enjoyed the excellent key as well as this clever construction.

*Partial Primary and Secondary Flecks* can have their drawbacks of defences which do not separate the threats: *Total Flecks* have always presented difficulties for accurate separation of multiple threats. Let's see what comes from *Effective Flecks* which have their own built-in disciplines, but might offer a different kind of freedom to composers.

[As a matter of historical interest, Sam Loyd came close to an *Essential Fleck*]

**Sam Loyd**

St.Louis Globe Democrat 1879



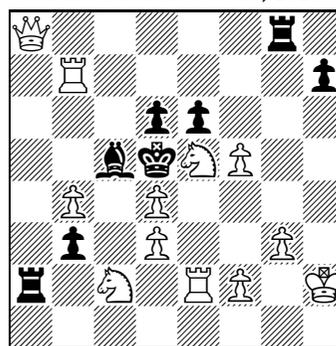
#2

**1.Sb5!** (2.Bh5/2.Be2/ 2.Bd1/  
2.Be4/ 2.Bd5#)

Many moves give all 5 threats, but there are not 5 distinct moves – only groups of moves – to force each of the 5 threats

2<sup>nd</sup> Prize**Paz Einat**

Milan Velimirović 64 MT, 2016



#2

(12+8)

**1.Re4!** (2.Se3#)

1. ... Rxc3 2.Ra7#, 1. ... Bxd4 2.Rb5#,  
1. ... dxe5 2.Rd7#, 1. ... exf5 2.Qxg8#,  
1. ... bxc2 2.Qxa2#, 1. ... Rxc2 2.Rb8#

Without explanation, who would see the black defence/White mate effects of the *Domino-cycle* theme? Get the variations *in the right*

order as above, and the *domino-cycle* is clearer: direct guard – a/battery-interference mate – A; direct guard – a/battery double-check mate – B; flight- provision - b/battery double-check mate – B/ flight-provision – b/direct mate by rear piece of battery – C/capture of threat piece – c/direct mate by rear piece of battery – C/capture of threat piece – c/battery interference mate – A. In spite of my implied adverse criticism (I generally don't like problems that need to be explained in such detail), *times have moved on* as the two-mover takes another difficult but welcome step forward, as shown by this splendid problem and, perhaps, the 1<sup>st</sup> Prize. Its theme will challenge the very best! Identify and enjoy a very different aA/aB/bB/ bC/cC/cA *domino cycle* in:

**P.Einat & U. Avner** 3<sup>rd</sup> Place, 7.WCCT 2001-2004

1.Sg4! (2.Qe3)

#2

3<sup>rd</sup> Prize  
**Sergei I. Tkachenko**  
Milan Velimirović 64 MT, 2016

#2 (7+13)

- 1.Ra5!** (2.Sc7#)  
 1. ... Kc4 2.Sxd6# (2.Sc7? Bb5!, 2.Sxc3? Kxc3!, 2.Sxd4? Kxd4!); 1. ... Kc5 2.Sxc3# (2.Sc7? Bb5! 2.Sxd6? Kxd6! 2.Sxd4? Kxd4!);  
 1. ... Ke6 2.Sxd4#, 1. ... Bc~ 2.Sf4#

Introduced by a flight-giving key-move, this is a splendidly bizarre setting of two *BK-Schiffmann* defences. White needs to avoid unpinning the Bb6 pinned by the thematic BK defences, and further needs to avoid making other potential mating moves, even if some are obvious capture-flights. What is so good is that some of these obviously avoided mates 2.Sxd4, 2.Sxc3 and 2.Sxd6 recur in other variations, and the WSh5 serves also to hold f6. No complicated explanation – just a fine, full-blooded ‘traditional’ problem with interesting *triple avoidance*

1<sup>st</sup> HM  
**Ladislav Salai jr. & Emil Klemanič**  
Milan Velimirović 64 MT, 2016

#2 (7+7)

- 1.Sce3!** (2.Rd3/2.Rxf4/2.Sc2/2.Bc5#)  
 1. ... Sxf5 2.Rd3# (2.Sc2? Kd5! 2.Bc5? Ke5!)  
 1. ... Bxc3 2.Rxf4# (2.Sc2? Kxc4! 2.Bc5? Kxc5!)  
 1. ... cxd6 2.Sc2# (2.Rxf4? Ke5! 2.Rd3? Kc5!)  
 1. ... fxe3 2.Bc5# (2.Rd3+? Kc4! 2.Rf4? Kxd5!)

Again, this sharp lightweight is what we might call an *Essential Fleck*. The four threats are separated only by four defensive moves: deliberately *all* other black moves result in the four threats. If the black piece economy worries you, try BPb4 instead of BBa1 – and 1. ... b3 stops 2.Sc2? leaving the other three threats to be made. Similarly, switch BSh6 for, say, BPg6 – and 1. ... g5 stops 2.Rxf4? The problem might be perceived as mechanical, but the avoidance effects of the *essential* captures

are subtle. There's no meaningful pattern I can discern in the BK moves after attempted white mates, but BK flights are unique refutations, and are one of those happy synchronicities that bring luck and relief to a composer!

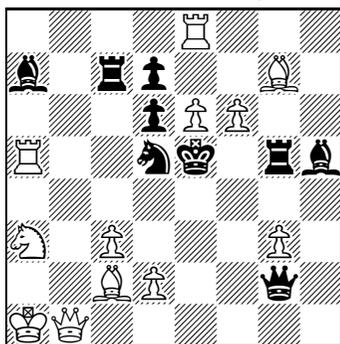
The theme of WCCT7 that asked for at least three pairs of related mates I found difficult. It was easy to compose, but much less so to present as a unified whole. Too often, in my experience, two perfectly good pairs of mates were spoiled by an ill-matching additional pair that destroyed overall harmony.

composer's skill in his push for the record is recognised. Bravo!

2<sup>nd</sup> HM

**Dragan Stojnić**

*Milan Velimirović 64 MT, 2016*



#2

(12+9)

**1.Bg6!** (2.exd7/2.f7#)

- 1. ... Rxc3 2.Qe4#, 1. ... Rxc3 2.Qf5#,
- 1. ... Rc5 2.d4#, 1. ... Bc5 2.Sc4#

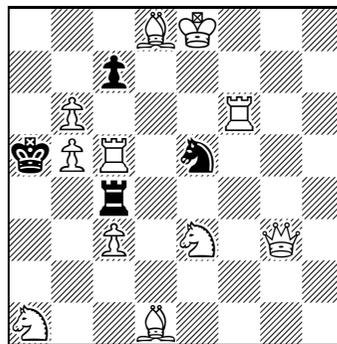
However, this problem *is* a harmonious and near-seamless combination of three popular and readily definable themes, *Nowotny*, *Bristol* (type) clearance, and *Grimshaw*. Only one mate by the WSA3 is a small price paid in this attractive problem.

8 'pure' mates (each square in the BK's field is guarded once) is a new *record*! The late Sir Jeremy Morse was able to verify this on 8 February 2015. In truth, *records* like this seldom make good problems, but the

3<sup>rd</sup> HM

**Dragan Stojnić**

*Milan Velimirović 64 MT, 2016*



#2

(11+4)

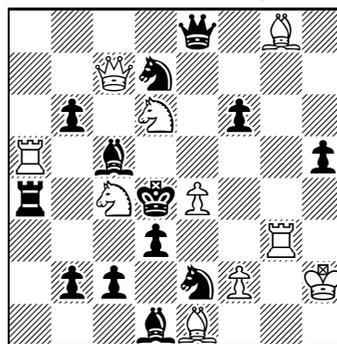
**1.Qe1!** (-)

- 1. ... Rxc5 2.c4#, 1. ... Rd4 2.cxd4#,
- 1. ... Rxc3 2.Qxc3#, 1. ... Rb4 2.cxb4#,
- 1. ... Ra4 2.Sb3#, 1. ... Sc6(S~) 2.S(x)c4#,
- 1. ... cxb6 2.Bxb6#, 1. ... c6 2.b7#

1st Commend.

**Valery Shanshin**

*Milan Velimirović 64 MT, 2016*



#2

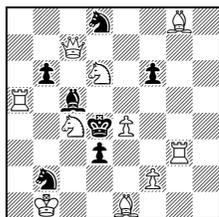
(10+13)

**1.Sd2!** (2.Sf3/2.Sb5#)

- 1. ... Kc3 2.Sb3# – 2.Sf3? d2!
- 1. ... Ke5 2.Sf5# – 2.Sb5? Bd6!
- 1. ... Se5 2.Sb3# – 2.Sf3? Sxf3! 2.Sb5? Qxb5!
- 1. ... Sc3 2.Sf5# – 2.Sb5? Sxb5! 2.Sf3? Bxf3!

Here is a pair of very elegant *BK Schiffmann* variations 1. ... Kc3 2.Sb3 and 1. ... Ke5 2.Sf5.

Additionally, there is a quite different triple avoidance system that gives the same mating moves 2.Sb3 and 2.Sf5. Brian Harley in *Mate in Two Moves* saw a difference in such mates when a) the BK has moved (*Schiffmann* defences) and when b) the BK has not moved (after defences 1. ... Se5 and 1. ... Sc3). Yet this problem puzzles me. I have no doubt that the composer saw that 6 men could be saved to leave the *double BK Schiffmann* pure and simple:



#2

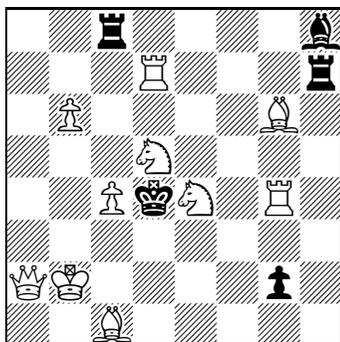
1.Sd2!

Is the beautifully integrated *triple avoidance system* no more than sophisticated *camouflage*?

2nd Commend.

**Marjan Kovačević**

*Milan Velimirović 64 MT, 2016*



#2

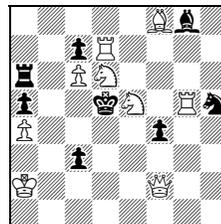
(10+5)

1.Qa5! (2.Qc3#) 1. ... Kxc4+ 2.Sef6#  
 1. ... Kd3+ 2.Sec3#, 1. ... Ke5 2.Sc7#  
 1. ... Rxc4 2.Se7#, 1. ... Rh3 2.Se3#

W.R.Rice's problem largely anticipates this. Both problems are confusing for the solver – which WS battery to play, and where? – but this entry is Commended for an important *fifth* WS battery mate it adds. The 'shut-off' pair

2.Sc7 and 2.Se7 is memorable. This is the problem to quote from now on.

**W.B.Rice**, *Chemnitzer Tageblatt*, 1926.



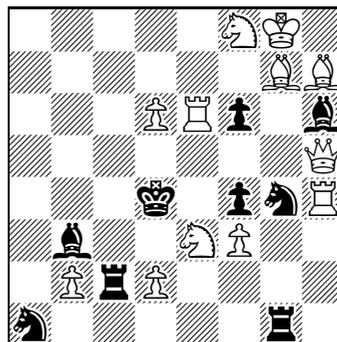
1.Qe2!

#2

3rd Commend.

**Karol Mlynka**

*Milan Velimirović 64 MT, 2016*



#2

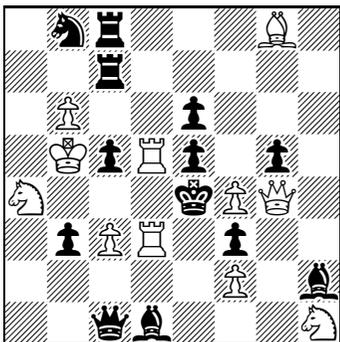
(10+9)

1.Qb5! (2.Sf5#)  
 1. ... Sxe3 2.dxe3# (2.Bxf6?)  
 1. ... fxe3 2.Bxf6# (2.dxe3?);  
 1. ... Rc4 2.Qd5#, 1. ... Bc4 2.Qb6#  
 1. ... Rc5 2.Qd3#, 1. ... Bxe6+ 2.Sxe6#

The sweeping key-move, the cleverly differentiated pair of *half-pin* pair of mates, the *Grimshaw* at c4, and the BR self-block at c5 *almost* makes a pleasing whole, but constructional difficulties began with the need to guard e5. That required a (pinned) WR to provide a mate for 1. ... Be6, and how the composer must have disliked WPd6 merely to block one of the two unexploited unpins of WRe6 after 1. ... Rc4 when 2.Re4? Kd3! is so neatly avoided!

4th Commend.  
**Viktor Chepizhny**

*Milan Velimirović 64 MT, 2016*



#2 (11+13)

1.Kc4! (2.Rxe5#)

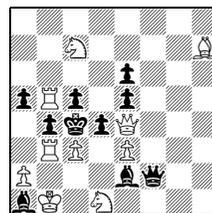
- 1. ... exd5+ 2.Bxd5#, 1. ... Qxc3+ 2.Sxc3#
- 1. ... Sc6 2.Sxc5#, 1. ... Sd7 2.Bh7#
- 1. ... Qxf4 2.Re3#, 1. ... Bxf4 2.Sg3#,
- 1. ... exf4 2.Qxe6#, 1. ... gxf4 2.Qg6#

Four pairs of related mates – checks, interferences, self-pins, and square-blocks. At

first sight, the quantity is impressive, and meets WCCT7 requirements, but is it sufficient? Strip away what might seem to be fringe pairs of mates, and one might reach something like:

**B.P.Barnes** , *Comm. The Problemist* Twin Ty. 1966

- (a) 1.cxd4? Qf8!  
1.exd4!
- (b) 1.exd4? bxc3!  
1.cxd4!



#2 (b)Rb3->f4

– which is a part anticipation.

My thanks to **Wieland Bruch** for his excellent and speedy work in checking the short-listed problems for anticipations, and to **Marjan Kovačević**, the very model of a Controller!



Mini-lecture in Bat Yam, September 1983

Photo: Bernd Ellinghoven

## “VELIMIROVIĆ ATTACK” (Chasing One’s Own Tail)

by *Milan Velimirović*

(Published in *Mat Plus Review*, Summer 2008)

Almost from my first steps in chess composition my mind “went cyclic”. To make the same things happen differently after other same things (like the shift of mates in the Lačný theme), or to make them happen for themselves (like circling the effects in various single phase themes) is a fascinating peculiarity which makes the position on a chess board look like an incredible machine working like a clockwork.

Composing a cyclic problem is another “Adventure”, but quite different from those described in the famous book by Comins Mansfield. Here you have only limited possibilities to alter the path determined before the very beginning. Once you take it, it’s usually a road with no detour if you want to end up with the pattern you’re looking for. This is a journey through unforgiving and unfriendly territory, uncertain that you’ll finish it with your head on your shoulders. And if you do, there’s no guarantee either that you’ll like what you find there, or that others will appreciate it.

Such complex and highly constrained themes by definition consume a lot of resources. So, when (and if) the composition is finished there is not much room for the composer to turn himself from the scientist into the artist and polish his work in a way which would comfort the commonly accepted artistic conventions; or to turn himself into the narrator and remodel the story in a more digestible way. Unlike in compositions where the artistry can be expressed (and sometimes faked) by replacing one ingredient by another, or (not a rare case!) even by taking something out of the content, in a cycle the elements are usually so tightly linked to each other that any change

would probably ruin the whole conception. Thus, it’s not a surprise that with this kind of theme the idea is often better than the final product.

Perhaps the combination I am about to show will not be as interesting for you as it is for me. This is one of many ideas I had written down in my notebook in my late teens and early post-teens, but had never worked on it since. Yes, I published two problems in the 70s, but never dedicated myself seriously to it, although during three decades I did some research from time to time. I stumbled upon some promising mechanisms, but always with a frustrating result. However, so far I haven’t noticed that anybody else was thinking in that direction and therefore I will take the opportunity, by right of priority, to associate the combination with my name. So from now on I will call it “Velimirović Attack”, a term already known in OTB chess where one aggressive variation in the Sicilian defence is named after my namesake, and a good friend of mine, GM Draško Velimirović.

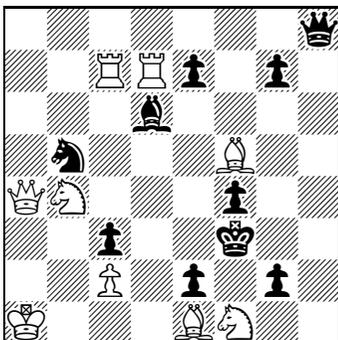
The logic of the combination is fascinating in its simplicity: in tries White self-invalidates two out of three thematic elements, which are almost inevitably white lines. Each try provides compensation for one invalidation so that black can utilize only the remaining one to reject the try. In this way all thematic tries contain two degrees of attack, i.e. each one is at the same time a correction and an error to be corrected.

As a picture speaks for a thousand words, it would be the best to illustrate how the combination looks on the board. In example **No.1** the three thematic lines are (1) d7- d3(-f3), (2) the bent line c7-c3-f3 and (3) the bent

line a4-a8-f3. White has to move his Sb4 for the threat 2.Qe4#, but where to? 1.Sd3? closes lines 1 and 2, but provides the compensation

### 1. Milan Velimirović

3-4.HM Buletin Problemistic 1974



#2

(9+10)

1. Sc6!? Sd4 2. Sxd4# 1. ... Qa8!  
 1. Sd5!? Qa8 2. Sh2# 1. ... Bb4!  
 1. Sd3? Bd4 2. Se5# 1. ... Sd4!  
**1.Sa2!** ~/Sd4/Bb4/Qa8  
 2. Qe4/Rxc3/Rd3/Qxa8#

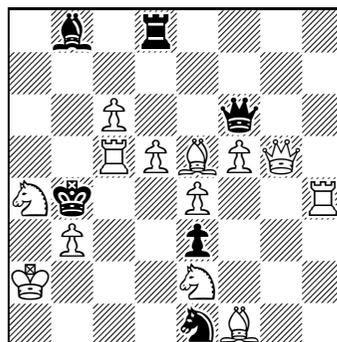
for the first injury: 1... Bb4 2.Se5# (instead of 2.Rd3??). However, 1... Sd4! defeats (2.Rxc3??). Further, 1.Sc6? again closes the line 2, this time with compensation for 1... Sd4 2.Sxd4# (instead of 2.Rxc3??), but also closes the line 3 and 1... Qa8! defeats (2.Qxa8? not a mate). Finally, 1.Sd5? closes the line 3 now with provision for 1... Qa8 2.Sh2# (2.Qa8?), but closes the line 1 as well and 1... Bb4! defeats (2.Rd3??). The key is a safe and expressionless 1.Sa2! with no self-injuries. In short, Sc6!? corrects Sd3?, Sd5!? corrects Sc6?, Sd3!? corrects Sd5? and now we can start all over: Sc6!? corrects Sd3? and so on, like a silly dog chasing his own tail.

This is a clear thematic example but, frankly, hardly anything more than that. However, it made the FIDE Album, so maybe it's not so bad after all. Either way, I felt that my expectations had been denied, that something more was needed for a great problem. What could it have been? Maybe the play raised one degree up would give a more attractive problem? So I

composed **No.2** – just to be denied once again. Here the Black has a strong defense 1... Sd3! to parry the threat 2.Rb5# after a random removal of the Se2. Therefore, White must either put another guard on b5 (a pretty primitive way to correct), or provide the mate by a capture on d3. Three such corrections collide by turns with a pair of three white thematic lines: e5-c3(-b4), h4-b4 and g5-d2(-b4). As in the first example, each compensates for one weakness: 1.Sc3!? e2 2.threat# (also primitive!) but 1... Qxb6! (2.Bc3?); 1.Sd4!? Qxc6 2.Sxc6# but 1... Rxd5! (2.ed5?); 1.Sf4!? Rxd5 2.Sxd5# but 1... e2! (2.Qd2?). The key is 1.Sc1! and after 1... Sd3 2.Sxd3#.

### 2. Milan Velimirović

3.HM The Problemist 1975



#2

(13+6)

1. Se~? ~ 2. Rb5#, Sd3!  
 1. Sc3!? Qc6! (1. ... e2 2. threat)  
 1. Sd4!? Rxd5! (1. ... Qc6 2. Sxc6#)  
 1. Sf4!? e2! (1. ... Rxd5 2. Sxd5#)  
**1. Sc1!** ~/Sd3/Qxc6/Rxd5/e2  
 2. Rb5/Sxd3/Bc3/exd5/Qd2#

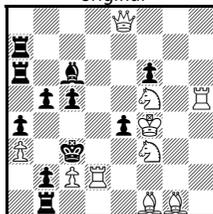
Compared to No.1, the thematic play in No.2 takes corrections and the white compensations are tertiary corrections. That should undoubtedly be a better form, but not in such an opportunistic realisation, with the threat standing in for the missing mates (i.e. twice after 1... Sd3 and once after 1... e2).

In the mid-90s I returned to chess problems after a decade-long break, and one of the first things I tried to do was to find a decent

rendering of the theme I am talking about. Soon I came to a seemingly perfect mechanism, but sadly ended in another frustration, which hasn't faded away ever since. It became like an obsession and until now all my thoughts about the theme have in fact been thoughts about this very mechanism. A stubborn belief that some "deus ex machina" would suddenly pop up and resolve everything made me, during all these years, into the above-mentioned silly dog. As the miracle didn't happen, I decided to put an end to my attempts and show you how close to, and yet how desperately far from, my goal I have reached, and by doing it at least to illustrate what a beautiful elusive problem I am still dreaming of.

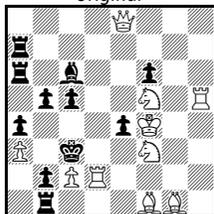
Except for the absence of the primary weakness, **No.3a** shows perfect White Correction. A random removal 1.S5~? (2.Rxc5#) is defeated by 1... Bd5!, so white has to prepare a mate by knight on b5 or d5. Three corrections coincide with white thematic lines e8-e3(-c3), g1-d4(-c3) and e8-e5(-c3). In addition to the provision for 1... Bd5, each of the three prepares a mate which compensates for one closed line, but fails due to the lack of mate for another: 1.Se7? e5 2.Qg8# (2.Qe5??), 1... exf3! (2.Qe3??); 1.Se3? exf3 2.Rd3# (2.Qe3??), 1... c4! (2.Bd4??); 1.Sd4? c4 2.Se2# (2.Bd4??), 1... f5! (2.Qe5??). The key is 1.Sd6! Bd5/exf3/c4/f5 2.Sxb5/Qe3/Bd4/Qe5#.

**3a. M. Velimirović**  
*original\**



#2 10+10  
(cook 1.Bd4+)

**3b. M. Velimirović**  
*original\**



#2 3R 10+11

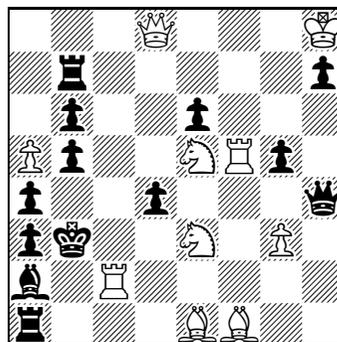
\* Published in *Mat Plus Review*, Summer 2008

You may imagine what excitement I felt having reached this position. I set by my computer to test it and only an innocent looking cook

1.Bd4+ was signaled. Never mind, I thought, I have the black queen, bishop and two knights to spare. Alas, I found no use for them! The only benign unit would be a black rook (on a6, diagram **No.3b**), but I had already used two, and both were definitely irreplaceable. What a frustration!

My first reaction was an attempt to convince myself that the third rook in this position is not a big deal: if we adopted the convention that a promoted piece (e.g. obtrusive bishop) is acceptable if it replaces a captured unit of the same kind, a rook replacing a stronger captured unit – the queen – should be an even smaller fault. But when the state of shock passed I had to admit that this was not acceptable.

**3. Milan Velimirović**  
*Mat Plus 2008*



#2 (10+13)

- 1.S5~? bxa5!
- 1.Sd7!?
- 1... bxa5/e5 2.Sc5/Qg8#
- 1... d3/dxe3!
- 1.S5c4!?
- 1... bxa5/b4 2. Sxa5/Sd2#
- 1... e5/exf5!
- 1.Sd3!?
- 1... bxa5/dxe3 2.Sc5/Rc3#
- 1... b4!
- 1.Sc6!** ~ 2. Rxb5#
- 1... bxa5/dxe3/exf5/b4
- 2.Sxa5/Qd3/Qd5/Bc4#

Diagram **No.3** is my attempt to save what can be saved, but the built-in constraints of the mechanism were again the bar I could not

jump over without scratching it. The replacement of the Bc6 by a black pawn allows the black rook to be moved from a7 to c7. The cook is stopped, but an unfavorable chain of events starts to unfold. Now e4 is a weak square which requires the black queen on the 4th rank. Consequently, the e-pawn is not forced to defend by capture on e3 any more: a random move opening the BQ line is sufficient, thus leading to a double refutation of one try. Furthermore, to prevent the BQ from interfering on the 5th rank the position must be shifted to the left and the white rook moved away as far as possible, right under the attack of the black pawn (now on e6). Another double refutation! Again frustration, but the position can at least partially bear the possible criticism. Therefore, I believe, it can serve well, as an impure but still orthodox prototype of the “Velimirović Attack” wrapped in White Tertiary Correction.

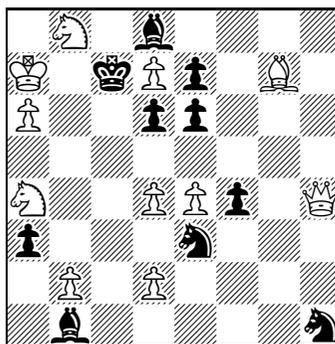
Finally, I'd like to show that the combination can also be performed by Black. In **No.4** it is presented in a purely logical fashion. This form is less demanding for at least two reasons. Firstly, after three thematic moves the job is done, while in a two-mover a fourth good move, the key, is necessary. And secondly, the geometry can be stretched since the thematic lines can target different squares, while in a twomover all three must have a common terminus: the black king's square.

This last advantage has the consequence that all three lines can have a common origin, thus allowing mechanisms involving only one black line-mover, in this case bBb1. Thematic tries will help us detect these lines: 1.Sb6? (2.Sa8#) but 1... Bxe4! because the bent line b1-e4-a8 is clear; 1.Sc3? (2.Sb5#) Bd3! using the b1-d3-b5 line; and 1.Sc5? (2.Sxe6#) is defeated by 1... Ba2! along the [b1-]a2-e6 line. The key 1.Qe1! threatens 2.dxe3 with 3.Qc3/Qa5# thus forcing the black knight to escape from e3. A random removal 1... S~ would allow two answers, but no duals happen since after 1... Sf1(g2,g4,f5) only 2.Qc1+, and after 1... Sd1 only 2.d3 works. Now comes a “dèjà vu”. What remained are knight corrections to c2, c4 and d5, right to the

intersections of three lines: 1... Sc2! 2.Sb6! (2... Bxe4??) but not 2.Sc3? Sxd4!; 1... Sc4! 2.Sc3! (2... Bd3?) but not 2.Sc5? e6~!; and finally 1... Sd5 2.Sc5! (2... Ba2?) but not 2.Sb6? Sxb6!. It's hard to believe that, with changed roles of White and Black, an enormously difficult idea can be made so simple that it required only three light units (black knight and bishop and white knight) and a few supporters for the side-show.

#### 4. Milan Velimirović

1.Pr= Matthews-75 JT 2002



#3 (11+10)

1.Sb6? Bxe4! 1.Sc3? Bd3! 1.Sc5? Ba2!

**1.Qe1!** [2. dxe3 ~ 3. Qc3, Qa5#]

1. ... Se~(=f1,g2,g4,f5) 2. Qc1+

1. ... Sd1 2. d3 Sc3 3. Qxc3#

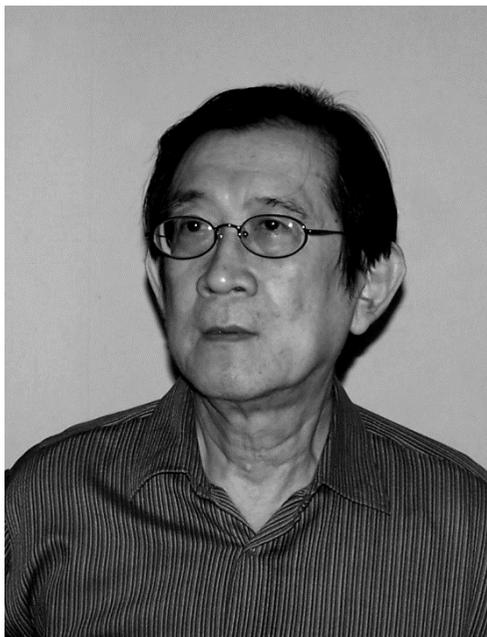
1. ... Sc2! 2. Sb6 ~ 3. Sa8# (2. Sc3? Sxd4!)

1. ... Sc4! 2. Sc3 ~ 3. Sb5# (2. Sc5? d6~!)

1. ... Sd5! 2. Sc5 ~ 3. Sxe6# (2. Sb6? Sxb6!)

The black attack lacks the edge and the intensity of the white one. Being not nearly as demanding, it is a wide open field for composing original (preferably logical) threemovers with neat and quiet play. At the time I published No.4 I foresaw a series of threemovers I would compose in months to come. However, I never did, although I had some half a dozen good matrices. Somehow, the fruit within the grasp doesn't look so sweet and so tempting as those on an almost unreachable branch. You can feel free to harvest it instead of me with one condition: don't forget to label it with the term promoted here.

Section B - AWARD  
**MATE IN 2 (VELIMIROVIĆ ATTACK)**  
*by Touw Hian Bwee*



*Touw Hian Bwee*

*Photo: Ian Santini*

Milan and I have been in contact with each other since the mid-nineties but it was not until early 2007 that our communication became more intense. A few years earlier, I had sent him, at his request, a collection of my chess problems. He told me that he would be very happy to publish it as a book. Due to his busy activities, we could only start preparation for the book in mid 2008. A special web forum was set up in his MatPlus website for the purpose of discussion and exchange of comments among and accessible only to four of us (the other 2 were Michael McDowell and Darko Šaljić). During this period, Milan and I exchanged quite a lot of messages and opinions on problem chess. I am very impressed that besides being an expert on computing and information technology, Milan always strove for perfection and originality in

his work and activities. The chess problem community owes him a lot for everything he did. He also left us a legacy that enables all chess problem lovers wherever they are to communicate with each other through the MatPlus web forum, established by him in 2006.

**Report Section B**

Milan spent years studying and working on this idea that he termed the “Velimirović Attack” and which without doubt is complex and challenging. The basic mechanism consists of (at least) 3 black variations with corresponding white mates in (at least) 3 phases. In each phase, white’s first move affects 2 of the 3 variations in the following way: In one variation there is a simultaneous weakening and strengthening effect so that the initial mate is no longer possible but offers a different mate in return. In the other variation it creates a weakening effect only so that black can defeat white’s threat. The remaining variation stays unaffected as it is. All phases together form a cyclical pattern.

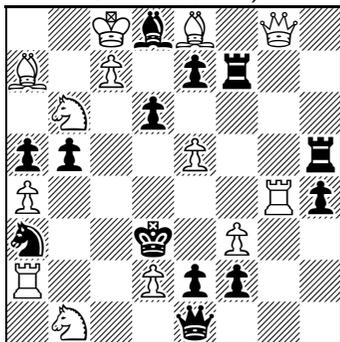
During all those years, Milan produced just four #2s and one #3 showing this theme, a testimony to the fact of just how complicated it was to overcome construction difficulties while working with a specific scheme.

It is therefore not too surprising that the number of entries received were well below average. Fortunately though, we may say that the quality of all 3 entries with their individual specific characteristics is as high as we may expect. One shows very clearly the original “soul” of Milan’s idea while the other two attempt to show something different than usual. I have decided to have these three share the honour equally.

1<sup>st</sup> - 3<sup>rd</sup> Prize e.a.

**Dragan Stojnić**

*Milan Velimirović 64 MT, 2016*



#2

(13+13)

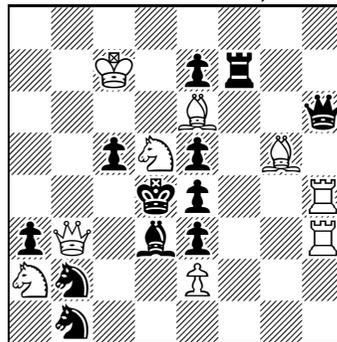
- 1.Sc4? (2.Rd4#)  
 1. ... Sc2 2.Sb2# (2.Bb5?)  
 1. ... dxe5 2.cxd8Q#,  
 1. ... Rf4! (2.Qb3?)
- 1.Sd5? (2.Rd4#)  
 1. ... Sc2 2.Bxb5#  
 1. ... Rf4 2.Sxf4# (2.Qb3?),  
 1. ... dxe5! (2.cd8Q?)
- 1.Sd7? (2.Rd4#)  
 1. ... dxe5 2.Sc5# (2.cd8Q?)  
 1. ... Rf4 2.Qb3#,  
 1. ... Qxd2 2.Rxd2#  
 1. ... Sc2! (2.Bb5?)
- 1.Sa8!** (2.Rd4#)  
 1. ... Sc2 2.Bxb5#  
 1. ... dxe5 2.cxd8Q#, 1. ... Rf4 2.Qb3#  
 (1. ... Qxd2 2.Rxd2#)

A clear cut presentation of the “Velimirović attack” in classical form. This particular scheme makes it easier for us to digest how the mechanism really works. 1.Sc4? indirectly interferes with Be8 so that 2.Bxb5# is no longer possible after 1...Sc2, but at the same time provides for a new mate 2.Sb2#. On the other hand it also indirectly interferes Qg8, hence 2.Qb3# is no longer possible after 1...Rf4, so this refutes the try. The other 2 phases work in similar fashion, all together in cyclical pattern. The key avoids all the negative effects.

1<sup>st</sup> - 3<sup>rd</sup> Prize e.a.

**Michel Caillaud & Jean-Marc Loustau**

*Milan Velimirović 64 MT, 2016*



#2

(9+12)

Phase underlining thematical setplay with prepared mates :

- 1.Sb6? (2.Qd5#)  
 1. ... Qxe6 2.Bxe3#  
 1. ... Sc4 2.Qxd3#  
 1. ... Bc4 2.Qxe3#, 1. ... c4! (2.Qb6?)

Thematical phases :

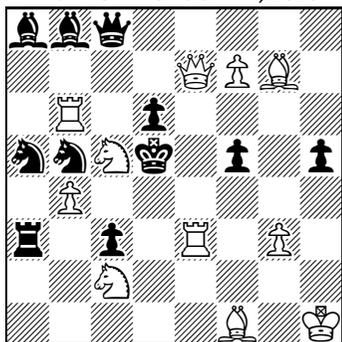
- 1.Sf4? (2.Qd5#)  
 1. ... Qxe6 2.Sxe6# (2.Bxe3??)  
 1. ... Sc4! (2.Qxd3+? exd3!)  
 1. ... Bc4 2.Qxe3#, 1. ... c4 2.Qb6#
- 1.Sxe3? (2.Qd5#)  
 1. ... Qxe6! (2.Bxe3??)  
 1. ... Sc4 2.Qxd3#  
 1. ... Bc4 2.Sc2# (2.Qxe3??), 1. ... c4 2.Qb6#
- 1.Sdc3!** (2.Qd5#)  
 1. ... Qxe6 2.Bxe3#  
 1. ... Sc4 2.Sb5# (2.Qxd3??)  
 1. ... Bc4 2.Rxe4# (2.Bxe3??), 1. ... c4 2.Qb6#  
 (1. ... Sc3 2.Qxc3# in every phase)

In the “classical” style, 1.Sb6 here would have functioned as the key. Instead, the composer has gone one step further to introduce something out of the ordinary. Following the cyclical pattern we would expect accordingly 1.Sdc3 to be a thematic try with 1...Bc4 being black’s refutation. Here the composer has transformed that particular white move into a key by introducing an additional strengthening effect, so 2.Rxe4# now follows 1...Bc4.

1<sup>st</sup> - 3<sup>rd</sup> Prize e.a.

**Marjan Kovačević**

*Milan Velimirović 64 MT, 2016*



#2

(11+11)

The white knight is undoubtedly one's favorite choice for use as the thematic white piece.) Other pieces may be unsuitable or offer much less flexibility and fewer possibilities. Selecting a white rook as the thematic piece should therefore be highly appreciated. 1.Re2! would be the ideal key here if not for the presence of a potential cook 1.Rd3+ which leaves the composer with no other choice but to place a black B at a8 and the white K at h1.

1.Re2? (2.Se3#)  
 1. ... Qe6/Qxc5 2.Q(x)e6#  
 1. ... f4 2.Qe4#  
 1. ... Sc4 2.Bg2#  
 1. ... Kc4+!

1.Re6? (2.Se3#)  
 1. ... f4 2.Qg5#  
 1. ... Sc4 2.Bg2#  
 1. ... Qxe6 2.Qxe6#  
 1. ... Qxc5!

1.Re4? (2.Se3#)  
 1. ... Sc4 2.Bxc4#  
 1. ... Qxc5 2.Qe6#  
 1. ... f4!

1.Rf3? (2.Se3#)  
 1. ... Qxc5 2.Rxf5#  
 1. ... f4 2.Qe4#  
 1. ... Qe6 2.Qxe6#  
 1. ... Sc4!

**1.Re1!** (2.Se3#)  
 1. ... Qe6/Qxc5 2.Q(x)e6#  
 1. ... f4 2.Qe4#  
 1. ... Sc4 2.Bg2#



*On the way to Jesi, August 2011*

*Photo: B. Gadjanski*

Section C - AWARD

MATE IN 3

by Hans-Peter Rehm



Hans-Peter Rehm

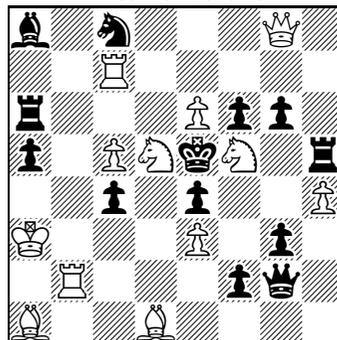
Photo: Siegfried Hornecker

I met Milan Velimirović infrequently. But I counted him among my friends, and always enjoyed his company and the discussions with him. In spite of the fact that Milan made about ten times as many twomovers than threemovers he liked very much threemovers and composing them.

His favourite theme was 'changed continuations', and some legendary three-movers are down to him. He composed the first complete Lačný (Lačný 3x3) in the field of orthodox threemovers (Nr.384, p.77, FIDE ALBUM 1974-76), and the first Lačný with move cycles (B126, p.147, FIDE ALBUM 1986-88), to cite only two. In my opinion, historical problems of this calibre are worth **50 FIDE-ALBUM points** or more.

Milan Velimirović

1<sup>st</sup> Pr. Schach-Echo 1974

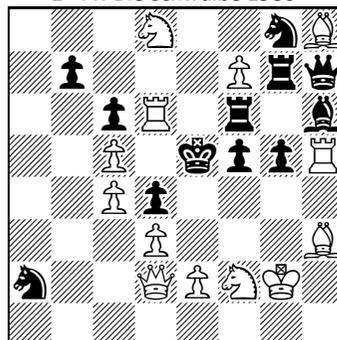


#3 (12+13)

1. Qxg6? Bxd5/Rxe6/Rxf5  
2. Rb6+/Rd2+/Rxf2+, 1. ... Rh6!
1. Qd8? Bxd5/Rxe6/Rxf5  
2. Rd2+/Rxf2+/Rb6+, 1. ... Se7!
1. Qf7! Bxd5/Rxe6/Rxf5  
2. Rxf2+/Rb6+/Rd2+ (1. ... ~ 2. Rd2+/Qxf6+)

Milan Velimirović

1<sup>st</sup> Pr. Die Schwalbe 1986



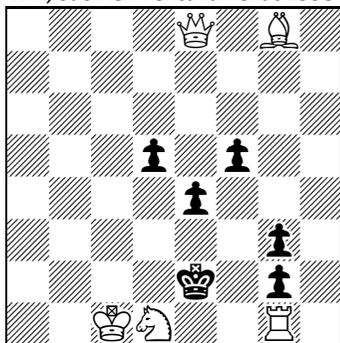
#3 (13+12)

1. Kg3? [2. Qe3+ dxe3 3. d4#], 1. ... Sc3!  
1. ... f4+ **a** 2. Qxf4+ **A** Rxf4 3. Re6# **B**  
1. ... g4 **b** 2. Re6+ **B** Rxe6 3. Sxg4# **C**  
1. ... Rxd6 **c** 2. Sg4+ **C** fxg4 3. Qf4# **A**
- 1. Kf3!** [2. Qe3+ dxe3 3. d4#]  
1. ... f4 **a** 2. Re6+ **B** Rxe6 3. Qxf4# **A**  
1. ... g4+ **b** 2. Sxg4+ **C** Rxe6 3. Re6# **B**  
1. ... Rxd6 **c** 2. Qf4+ **A** fxg4 3. Sxg4# **C**  
(2. ... Kf6 3. Qxd6#)

Maybe the reader is pleased to see here a very elegant problem by Milan:

### Milan Velimirović

2<sup>nd</sup> HM, Suomen Tehtävänäikat 1998-99



#3 (5+6)

1. Be6! zz

1. ... f4 2. Bxd5 [3. Qxe4#] e3 **a**/Kd3 **b**/Kf3 **c**  
 3. Qb5 **A**/Qxe4 **B**/Qh5# **C**
1. ... d4 2. Bxf5 [3. Qxe4#] e3 **a**/Kd3 **b**/Kf3 **c**  
 3. Qh5 **C**/Qb5 **A**/Qxe4# **B**
1. ... Kd3 2. Qb5+ Kd4 3. Qxd5#,  
 1. ... Kf3 2. Qh5+ Kf4 3. Qxf5#,  
 (1. ... e3 2. Bxf5 or Bxd5)

This is one of the two most economical Lačný presentations after the key (set or tries not needed) in any chess problem. The other is B11, p.85, Album FIDE 1995-97. Both are by Milan.

Milan was equally fond of composing (the easier) reciprocal changes, where he was able to find very original and strategically pleasing mechanisms, resulting in fine problems.

Milan and I had some discussions about problems with changes. In themes with changed play, I normally prefer tries to set-play. Why should the solver look at bad set moves, even if other bad moves in the set position followed by a mate are never looked at? Often the only reason is the theme, and the important set moves can be only recognized after one has found the solution. In fact we have a twin mixing part of a multi solution h#1 and a #2. But I admit that there are very interesting mechanisms which cannot be supplied with a motivating try. The field of

changes is much wider if one also includes unmotivated set-play, and a lot of fine problems of this kind exist.

Milan did not have these scruples. On the contrary, he argued that the changes with set play only are more pure and difficult for the composer: he cannot use effects of the try-key to produce the changes.

But in many cases we had the same opinion. For example: that there should be two classes of changes: firstly those after exactly identical moves (same starting and arrival square) and secondly (easier for the composer) partially identical moves (only same arrival square).

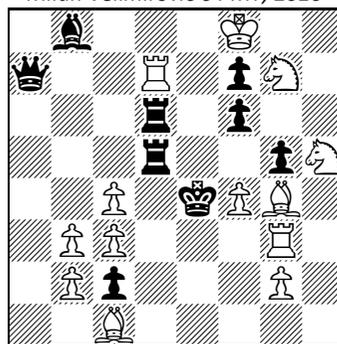
It is time to start with my report about awarded problems. Congratulations to their authors. I received 16 threemovers without authors' names. This number of entries was somewhat disappointing. But the reader will see that the quality of the best entries is up to the occasion.

The solutions are the author's with little editing.

1<sup>st</sup> Prize

### Aleksandr Kuzovkov

Milan Velimirović 64 MT, 2016



#3 (13+9)

1. Rh3! [2. Sg3+ **A** Kd3 3. Be2#]

1. ... g5xf4 2. Bf3+ **B** Kd3/Ke5 3. Sxf4/Bxf4#
1. ... Re6 a 2. Bf5+ **C** Rxf5 3. Sg3# **A**
1. ... Re5 b 2. Sxf6+ **D** Rxf6 3. Bf3# **B**
1. ... Qf2 2. Re7+ Re6 **a**/Re5 **b** 3. Sxf6 **D**/Bf5 **C**

After a good key we concentrate on the thematic pieces Bg4 and Sh5 and their moves Bf3/Sg3, and Bf5/Sxf6. In the threat and a

variation the moves Bf3 and Sg3 are 2nd moves, the black king uses the flight given, and the other thematic piece mates. In the variation after Re5 and Re6 the moves are theme B mates after the other thematical piece has decoyed away the other rook. Thus the line of Rd7 is open and the flight is guarded. Even this detail may be an innovation: to open a line by two decoys away of 2 black pieces for theme B.

The icing on the cake is the additional variation after 1. ... Qf2 where the second moves Bf5/Sf6 reappear in pin-mates. This is a fine and harmonious content. The strategy is centered on the line of Rh3 and decoys of the black rooks but nevertheless this use is very varied.

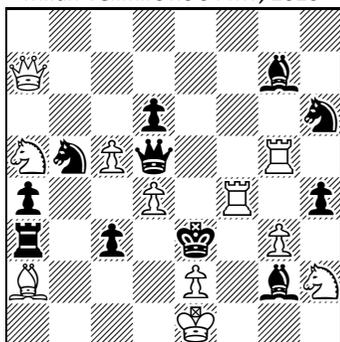
Such a concentration accompanied by variety is only in the best threemovers. The problem got the prize also for its perfect clarity: not a single by-variation.

Remark: For me it completely superfluous to write down the customary letters after the same moves. In the helpmate field reappearing moves are normally considered as a defect. My taste says the same for direct mates if there is not strategy (above all in changes) which justifies this reappearance. (It is rather a dull fact that good moves are successful in different situations). The pattern in itself has no value for me if it does not adorn interesting strategy.

2<sup>nd</sup> Prize

**Viktor Chepizhny & Valentin Rudenko (†)**

*Milan Velimirović 64 MT, 2016*



#3 (11+11)

- \* 1. ... Qe4 2.Sc4+ Kxd4 3.Qxg7#  
1. ... Be4 2.Sf1+ Kxd4 3.Rxd5#

**1.R5g4!** [2.Rf3+ Qxf3/Bxf3 3.Sc4/Sf1#]

1. ... Qe4 2.Sf1+ Kxd4/Bxf1 3.Sc6/Rxe4#

1. ... Be4 2.Sc4+ Kxd4/Qxc4 3.Sf3/Rxe4#

1. ... Sxd4 2.Re4+ Qxe4/Bxe4 3.Sf1/Sc4#

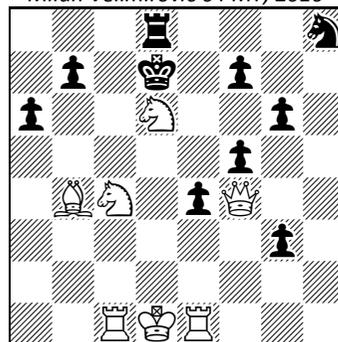
I believe Milan would have enjoyed the next problem showing his favourite reciprocal changes after set play.

The content is concentrated on the flight d4. My criticism of unmotivated set moves does not apply here: The moves Qe4/Be4 are strong moves giving the flight. They stand out because the solver might well consider what he can do after them in the diagram. Here also the reappearance of the moves Sc4/Sc1 is highly strategic. They mate in the threat; in the set play and in two main variations they are (reciprocally changed) second moves forcing the black king out, followed by pin mates which are also changed. A good and natural addition is their reappearance as mating moves after the selfblock on d4. Again pleasing absence of by-play. Of course good by-play can be a virtue but in strong thematic problems I like its absence.

1<sup>st</sup> HM

**Fedor Davidenko**

*Milan Velimirović 64 MT, 2016*



#3 (7+10)

- \* 1. ... Ke6 2.Qe5+ Kd7 3.Sb6#  
1. ... Kc6 2.Sb6+ Kxb6 3.Qe3#  
**1.Sxe4!** [2.Qd6+ Kc8/Ke8 3.Sc~/Se~#]  
1. ... Kc6+ 2.Sc6+ Kd5,Kd7 3.Sf6#  
2. ... Kb6 3.Qe3#  
1. ... Ke6+ 2.Sed6+ Kd5,Kd7 3.Sb6#  
2. ... Kf6 3.Bc3#  
1. ... Kc8+ 2.Sc2+ Kd7 3.Sf6#  
1. ... Ke8+ 2.Sed2+ Kd7 3.Sb6#

The high place of this problem is due to traditional values; an aesthetic position without white pawns, all pieces used efficiently, perfect clarity, and the best key I saw in a threemover for years: it gives 2 additional flights and provokes 4 checks.

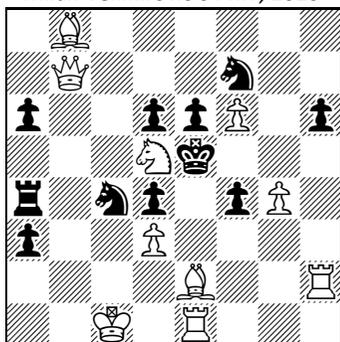
The trend is contrary to those values, many judges concentrating only on thematic features. One sees highly awarded problems, even in the FIDE ALBUMS, which show pieces out of play, an ugly position, and a bad obvious key.

The theme here is the starflight with Brede cross checks. Very nice that both the knights use the square d6 and, surprisingly, d2. The changes after the set flights are here not so important for me, but it is good that these flights are provided. I do not criticize the multiple battery openings in the threat, but with less symmetrical play even a prize would have been possible.

2<sup>nd</sup> HM

**Chris Handloser**

*Milan Velimirović 64 MT, 2016*



#3 (10+11)

- 1.Qc7! ~  
 2.Q:d6+ **A** Scxd6/Sfxd6 3.Bf3# **B**/Rh5# **C**  
 1. ... Sg5 2.Bf3+ **B** Se4/Se3 Rh5# **C**/Qxd6# **A**  
 1. ... Se3 2.Rh5+ **C** Sg5/Sf5 3.Qxd6# **A**/Bf3# **B**  
 (1. ...Kxd5 2.Bf3#)

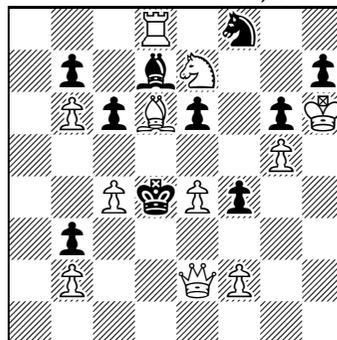
There have been many problems showing the Jacobs theme: cyclic overload. (This implies a strategic and unified reason for move cycles). Hence the standard mechanism of the theme can no longer be rewarded in a good

tournament. Here I see some nonstandard features justifying a high place: the flight giving key (the flight is guarded by all three mating moves); the second moves of the thematic knights are possible only after the (thematic) threat has been parried and result in pin mates.

3<sup>rd</sup> HM

**Vladimir Sytchev & Viktor Volchek**

*Milan Velimirović 64 MT, 2016*



#3 (11+10)

- 1.Bb4? **A** - zz , 1. ...f3! , 1. ... c5 2.Bc3#  
 1. ... e5 2.f3 **C** c5/Se6 3.Bc3/Rxd7# **E**  
 1. ... Ke5 2.Qd3 [Bc3# and 3.Bd6#]  
 1.Bxf4? **B** - zz , 1. ... Kc5!  
 1. ... c5 2.f3 **C** e5 3.Be3# **D**  
 1. ... e5 2.Be3+ **D** Kxe4 3.f3# **C**  
 1.f3! ~ 2.e5 ~ 3 Qe4#  
 1. ... c5 2.Bxf4 **B** zz e5 3.Be3# **D**  
 1. ... e5 2.Bb4 **A** zz c5 3.Bc3# **E**  
 2...Se6 3.Rxd7#

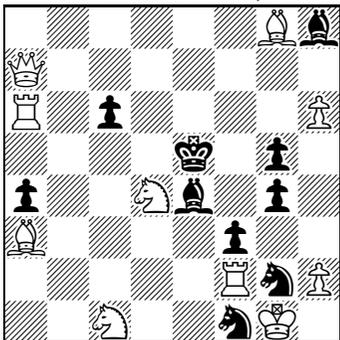
Good Zagoruyko 3x2 with function changes. The strategy is less impressive than in higher placed problems. A minus is also that one of the selfblocks in one of the thematic tries is followed by a short mate. Remark: After 1.f3 the threat, as written by the author, could never happen in a game (play starting from the diagram).

Solvers (in contrast to computer programs) are satisfied to find mates after the only possible moves c5/e5, and it is waste of time to search for a threat. I find threats of this type artificial.

1<sup>st</sup> Commend.

**Mirko Marković**

*Milan Velimirović 64 MT, 2016*



#3 (10+10)

1.Qb8+? Kf6/Kd4 2.Qd6/Qb2#, 1. ...Kxd4!  
1.Qe7+? Kxd4 2.Qc5#, 1. ... Kf4!

**1.Bb2!** [2.Qb8+ or Qc7+ Kf6 3.Qd6#]  
1. ... Be~/Bd3 2.Qe7+ Kf4 3.Sce2/Sxd3#  
1. ... Bd5! 2.Se6+ Kd6/Ke4/Kf5  
3.Qc7/Bh7/Qh7#  
1. ... Bf5! 2.Sxf3+ Kf4/Ke4/Kd6  
3.Sd2/Sxg5/Ba3#

(by-play:) 1. ... Kf6 2.Qf7+ Ke5 3.Sb5#

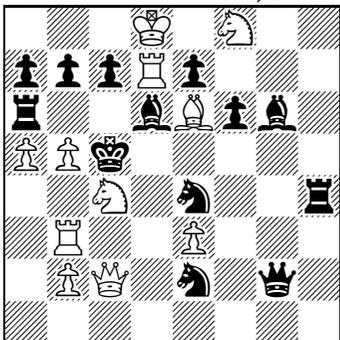
1. ... Sf4 2.Sxc6+ Kf5 3.Se7#  
1. ... Kf4 2.Sde2+ or Se6+ Kf5 3.Qh7#

I liked the corrections by Be4 with selfblocks and some changes. The key gives a flight, but the flight on f4 is not provided before the key. There are also some slight imprecisions (little duals in the threat and by-play). The tries add little to the thematic content.

2<sup>nd</sup> Commend.

**Evgeni Bourd & Arie Grinblat**

*Milan Velimirović 64 MT, 2016*



#3 (11+13)

**1.Kc8!** [2.Rxc7+ Rc6,Bxc7 3.Sd7#]

1. ... Rc6,c6 2.Sxd6+ S2c3,S4c3 3.Sxb7#

1. ... Be8 2.Se5+ S2c3,S4c3 3.Sd3#

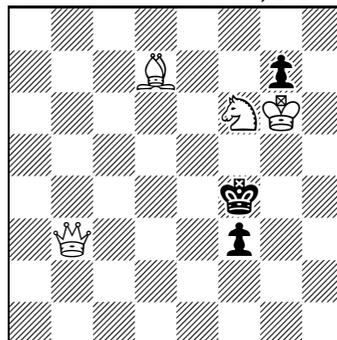
1. ... Rh8 2.Sb6+ S2c3,S4c3 3.Sa4#

Pleasant problem in traditional style with good key. It would be slightly better if all three thematic future lines would be closed by the foreplans.

3<sup>rd</sup> Commend.

**Vladimir Kozhakin**

*Milan Velimirović 64 MT, 2016*



#3 (4+3)

1.Sg4? , but 1. ...Kg3!

1. ... Ke4/f2 2.Qc4/Qe3#

**1.Bc6!** zz

1. ... f2 2.Sh5+ Kg4/Ke5 3.Qg3/Qd5#

1. ... Kg3 2.Qxf3+ Kh2/Kh4 3.Qg2/Qg4#

1. ... Ke5 2.Qd5+ Kf4 3.Qg5#

1. ... gxf6 2.Qxf3+ Ke5 3.Qxf6#

Nice miniature. The two-mover try is unusual.



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