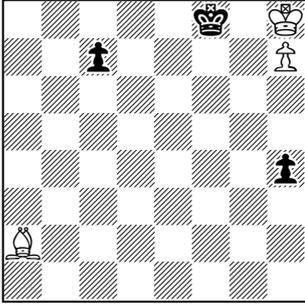
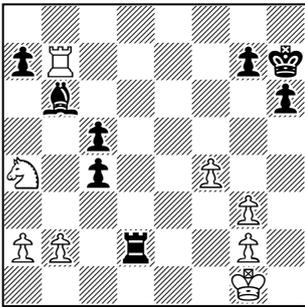


1
End of a study



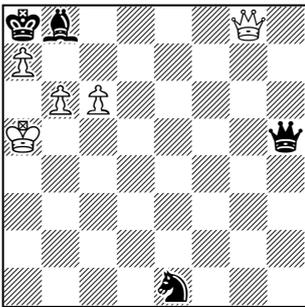
Draw

2 Tylkowski – Wojciechowski
Poznan 1931



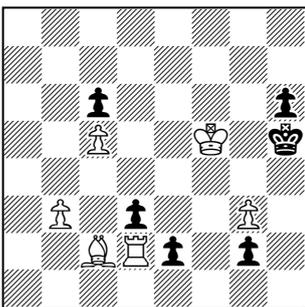
Black to move and win

3 L.Mitrofanov
1 Pr Rustaveli ty. 1967



Win

4 Caspar Bates



Win (End of a study)

THE IDEA OF ‘THE STORY’ IN STUDIES

By Caspar Bates

(Based on an interactive lecture given at St Botolph’s Church in November – Ed)

How can White draw this position (1)? This is just one of the questions posed at the BCPS meeting in November, at which I was guest speaker. If you are looking for an f-pawn, it has not fallen off the board. The answer, and how all this fits in with my lecture theme of ‘the story’ in a study, follow below..

I started the discussion by asking if anyone present had NOT seen position (2) before (*an almost exact precursor [unverified but probably true] to the famous Ortueta – Sanz combination – Ed*). To my surprise but delight a few hands went up, so I had the pleasure of introducing one of the great over the board finishes (in my view). But WHY does it have such aesthetic appeal? We can talk about the doubled pawns and so on and all that stuff is certainly true, but lots of studies *don’t* have doubled pawns and are appealing, so... A good part of the cause, for me, is what I call ‘*the story*’. This is exactly the same as in a novel or film, or indeed any story, in the sense that the pleasing effect is something to do with a number of significant events being harmoniously interconnected. It is the combined effect of moves and their progression rather than the moves in isolation: if you start watching a film near the end, for instance, much of the effect of the ending is lost. Not being able to guess *exactly* how things are going to turn out often seems to be a significant consideration as well. So here, **1...Rxb2!!** is “Crikey!!!”, then after **2.Sxb2** (failing to capture allows Black a prosaic win) **2...c3** White realises that **3.Sd3 c4+** **4.Rxb6 cxd3** lets a pawn promote, so comes up with **3.Rxb6** and we have **3...c4!!!** which is outrageous, and we think that must be the end of the study but then after **4.Rb4 a5!!!** is just ridiculous. To borrow from Cluedo (*a popular board game in which an Agatha Christie-like murder has been committed and the culprit must be found, as well as the location in the mansion and the weapon – Ed*) terminology (as I did at the meeting and will do frequently in this article!) ...Rxb2 is “Colonel Mustard did it”, ...c4 is “in the library” and ...a5 is “with the lead piping”. One of the moves alone would not have the same storytelling resonance.

A similar pattern arises in this next celebrated position (3) (it’s the end of ‘the one with Qg5’ by Mitrofanov). **1.Ka6** would fail to **Qe2+**, so we have **1.Qg5!!** (“Miss Scarlet”) **1...Qxg5** **2.Ka6!!** (“in the ballroom”) **2...Bxa7** **3.c7!!!** (“with the dagger!”). The finish is **3...Qa5+** **4.Kxa5 Kb7** **5.bxa7** and wins, but the real aesthetic impact, for me, lies in the impossibility that **3.c7** could win after the preceding moves. **3.c7** on its own would be a remarkable position, but its effect is amplified greatly by the other moves. Similarly, **Qg5** ‘needs’ **Ka6** and **c7**. The whole becomes greater than the sum of its parts.

Studies can also have *subplots* and other story-like devices. Here in 4 the main line and only way to win is **1.Bd1!! g1=Q** **2.Rxe2!!** and there is lots of singing and dancing with a discovered check finish. But the solver might also wonder “Why doesn’t **1.Rd1** win?” The answer is that Black can sacrifice not one, or two but three queens in order to draw. **1.Rd1 d2!!** (for if **1...dxc2** **2.Rd4** mates) **2.Rg1** (to threaten **Rxg2** and **Rh2** – there is nothing better, for instance if **2.g4+ Kh4**) **e1=Q!** **3.Bd1+** (again **g4+** does not work) **3...Qxd1** **4.Rxd1** (**g4+** is still no good) **4...g1=Q** **5.Rxg1** (still no **g4+**) **5...d1=Q** **6.g4+** (at last!) **6...Qxg4+!!** **7.Rxg4** and it is stalemate but not the expected one. At this stage one might well consider whether there is something special about the number *three* in studies. Certainly we can say that *two* is not so improbable and *four* must surely result in at least some reduction in aesthetic impact, but it would seem that those reductions need not be so great and things can be more spread out, as the following example shows.

I saw this position (5) on a French website many years ago, where it was attributed to Pervakov. I cannot find the website anymore, but I noted down the position at the time as I thought the study to be a brilliant one.

The starting position actually inspires questions about what play could possibly have led up to it, and for some tastes the board would seem a bit 'busy'. I do not mind this sort of thing so much in studies – I have even settled upon a phrase to describe this area of taste: I call it a person's *tolerance for scenery*. Importantly, there is no better or worse tolerance, it is entirely a matter of personal taste. Obviously we all appreciate an idea neatly encapsulated in an economical setting, but the fact is that some ideas need a few more pieces on the board, and this is a case in point. **1.Bb5+ Ka5** (1...Kb7 2.Bf1 or hxg3) **2.Sd2 Sa6+ 3.Bxa6** (else 3.Kc6 Sb8+ 4.Kc5 Sa6+ drawing) **g2 4.Bf1!!** A cracking move, and also, for our purposes, a storytelling point. If Bf1 had been the first move, it would not have seemed as remarkable. The introductory play, or preamble, is really there to showcase this move and what follows. This does not mean that the first move in a study *cannot* be the star move (and in fact I rather like such studies), but it is interesting to note that when this happens the move and why it is vital are usually heavily disguised, that disguise being the point of the study. **4...g1=Q 5.h6**. White wants to play Sc4+, Sd6+ and Sb7 mate, so he prevents ...Qg7 which would guard b7. The solver is already aware that the study is entering an unexpected new phase and that it is not just about Bf1. It is moving to 'the next chapter' as our Editor insightfully pointed out at the meeting. **5...Qh1** (The queen must keep attacking the bishop. 5...e4 is refuted by 6.h4! Qh1 7.Kc6 Qg1 8.h5 Qh1 9.Bb5! f1=Q 10.Bxf1 Qg1 11.Bb5 and wins) **6.e4** (to shut off the diagonal escape route) **6...Qg1 7.h3!!** In playing through these pawn moves, the solver realises the unique sequence required, which all adds to the dramatic effect. **7...Qh1 8.h4 Qg1 9.h5** (if 9.Kc6 Qg6+) **Qh1 10.Kc6! Qg1 11.Sc4+ Ka6**. This heralds a completely unexpected shift of the action to the top of the board. **12.Bh3!! Qg8 13.Sd6!! Qa8+ 14.Kc7!!** and with Bf1 and Sb7 coming in, White wins.

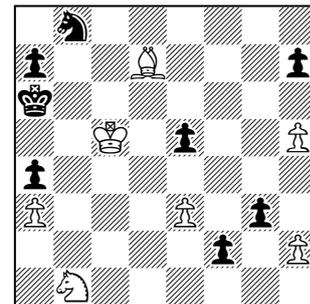
But stories do not *have* to be lengthy epics. They can be short and sweet. I find this study (6) by Kubbel, which is all of four moves by White, an especially witty anecdote. White's task in stopping the a-pawn does look impossible at first. **1.g4 Kxh3** (else 2.Kg2 mates) **2.Kh1! a2 3.Bg1!** (so that if Black promotes to a queen or rook it is stalemate) **a1=B!! 4.Bd4!!** draw. The twist at the end. And of course everybody thinks they have solved the study after 3.Bg1. For completeness, 3.a1=S is only good enough for a draw after 4.Bb6.

Following Kubbel's lightweight it is natural to ask how far things can be taken the other way, with an *extended* storyline. In recent years I have been revisiting the theme of the king in an enemy corner blocking his own pawn from promotion. Now for some this might immediately sound a bit old-fashioned, but, just like old recipes in cookery, it was probably found appealing in the first place for very enduring reasons and I have to confess I do find myself liking it. So I composed a study (7) that packed as many 'king in the corner' ideas in as I could (harmoniously).

At the meeting the main part of the study was turned into a move-by-move quiz. Readers who are seasoned solvers are encouraged to cover up the solution and have a go.

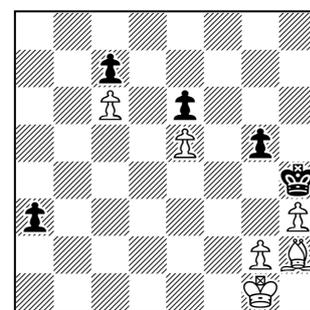
The individual motifs expressed in the solution are named in brackets after the moves that introduce them. They can be thought of as individual scenes or events within the story. The pieces, of course, can be characters in the tale. **1.Kb8 Sc7** (*Motif 1*: Clearance sacrifice guarding the promotion square) **2.dxc7 Qa8+** (*Motif 2*: Queen sacrifice to get the king back into the corner) **3.Kxa8 Kc8** (*Motif 3*: The Lock-in) **4.Qa4** A queen sacrifice to safeguard the long diagonal. If 4.Qxa6+ Bxa6 5.c6 Bb5 wins **4...Bxa4 5.bxa4 h4!** (*Motif 4*: A single diagonal for a bishop to cover. Otherwise Bf2, controlling the e1-h4 diagonal in front of the pawns, is a positional draw. White simply advances his pawns as far as they'll go and Black will have to capture the bishop to make progress, but that will then be stalemate. But after h4 the black pawns cannot be stopped.) **6.a5!** (*Motif 5*: Setting up a Bb6 self-incarceration stalemate). Else Black will play ...a5 himself and White will have no Bb6 stalemate (see below). And now if: 6...Kxc7 7.c6 as in the main line, but most spectacularly also 7.Bh2!! Kc8 8.Bxe5!! fxe5 9.c6 h3 10.c4 h2 11.c5 is a draw (!!!) even if Black tries promoting to a rook. One of my favourites. The way Black cannot help stumbling over his own feet whatever he does has to be seen to be believed. (*Motif 6*: The Diagonal Pin Stalemate Zugzwang) 6...h3 7.c6 and if now Kxc7 the same dual solution with 8.Bh2!! Kc8 9.Bxe5!! fxe5 10.c4 h2 11.c5 draw. 6...h3 7.c6 f5 8.c4 f4 9.Bb6!! h2 10.c5 draw. 6...h3 7.c6 e4 8.Bb6!! h2 9.c4 h1=Q 10.c5 draw (!). (*Motif 7*: The Bb6 stalemate with an additional blocking of the long

5 Oleg Pervakov
Prize Shakhmatnaya
Kompositzia 2003



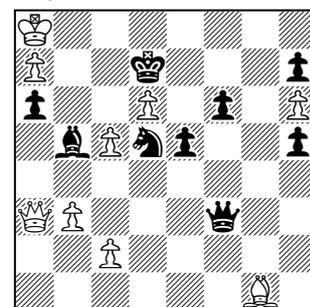
Win

6 L.I.Kubbel
Smena 1916



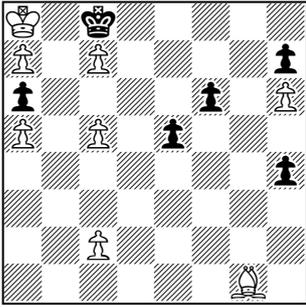
Draw

7 Caspar Bates
The Problemist
September 2016



Draw

7a Caspar Bates



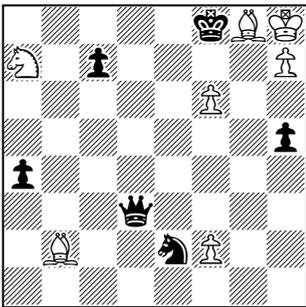
Position after 6.a5!

diagonal) 6...f5 7.c6 Kxc7 8.Bh2! f4 9.Bxf4 exf4 10.c4 h3 11.c5 Kc8 12.c7 h2 13.c6 draw. (*Motif 8*: A further Bh2-based stalemate despite Black avoiding blocking the diagonal).

So Black's best move is **6...e4!!**, as it forces White to find a different and unique way of drawing. **7.c6!** Preventing Black from gaining a move by cutting off the bishop from b6: 7.c4 h3 8.c6 e3! and wins. **7...Kxc7** Preventing the Bb6 stalemate. **8.c4! Kc8!** 8...h3 allows White either 9.c5 as in the main line, or 9.Bh2+ Kc8 10.c5 e3 11.Bb8 e2 12.c7 e1=Q 13.c6 draw. The solver needs to spot that 8...Kc8! is the only way to force a unique sequence. **9.c5!!** Gaining a crucial move by finally forcing ...h3. **9...h3 10.Bh2 e3 11.Bb8** (*Motif 9*: The Bb8 stalemate, not the Bb6 or diagonal pin ones after all) **11...e2** (*Motif 10*: The bishop not being imprisoned yet: 11...h2 fails to 12.Bxh2 e2 13.Bg3) **12.c7 e1=Q** (or h2) **13.c6** draw (*Motif 11*: An extra pawn added to the stalemate in order to block the long diagonal).

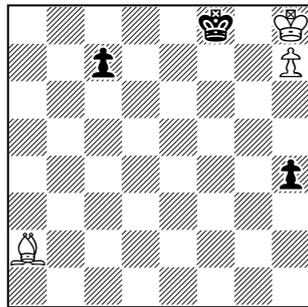
8 Caspar Bates

The Problemist
September 2017



Draw

8a



Position after 9...h4!

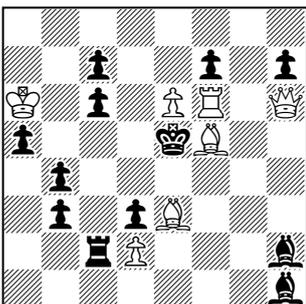
else, e.g. ...Se6, 7.f6!! and Black must capture White's knight to avoid being mated; if 5...Sf3 6.Sd4!! and now 6...Sg5 7.Se6+ Sxe6 8.f6 draw, or 6...a1=Q 7.f6 and 8.Se6+ draw. **5...Sxc6! 6.f6 Se7 7.fxe7+ Kxe7 8.f8=Q+ Kxf8 9.Bxa2 h4!** (because of 9...c5 10 Bc4 h4 11.Be6 zugzwang and wins, and 9...c6 10.Bd5(!) c5 11.Bc4 h4 12 Be6 zugzwang and wins).

And we come to the diagrammed position at the very start of this article (**8a**). How can White possibly draw this position? Incidentally, this is of course exactly the sort of position to memorise, then show casually to a highly rated player: "That's odd, I would have expected you to be good at bishop and pawn endings..." **10.Bd5! h3 11.Bg2!!!** Professor Plum...in the billiard room...with the candlestick...**11...h2** Black has been forced to expend his spare tempo to avoid zugzwang **12.Bc6! Kf7 13.Bd5+! Kf8 14.Bc6!** pendulum draw.

Wilfred Colin Evans – Part 2, by Brian Stephenson (continued from January, p13)

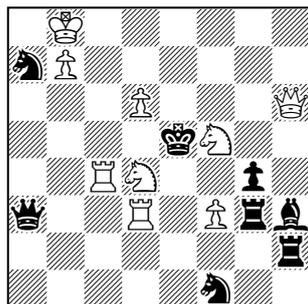
The rather makeshift key of **J**, another production from the Evans/Ricketts team, threatens a clearance by the wR. The variations show some good mates and there is an extra clearance when the rook travels one move further after 1...c5. It is good that the key pawn has a use in addition to making the key. 1.exf7! (2.Rd6 & 3.Qe6,Qf6#); 1...Kd5 2.Rd6+ Kc4/Ke5/Bxd6,cxd6 3.Bxd3/Oe6,Of6/Oe6#; 1...Be4 2.Oxh2+ Kd5/Kxf6 3.Be6/f8Q#; 1...Bd5 2.Re6+ Kxf5/Bxe6 3.Qh3, Qxe6#; 1...Bg1,Bf4 2.Q(x)f4+ Kd5/Kxf6 3.Be6, Qd4/f8Q#; 1...c5 2.Rc6 (3.Qe6#) Bd5 3.Qf6#.

J W.C.Evans & T.C.D.Ricketts
3 Pr *The Problemist* 1970



#3

K W.C.Evans & T.C.D.Ricketts
Šachove umeni 1970



#3

Ricketts is helping again in **K**. Two queen sacrifices and some good mates. 1.Sg7! (2.Qg5+ Kxd6 3.Sb3,Sb5# and 2.Qe6+ Kf4 3.Qf5,Qf6#); 1...Qxd6+ 2.Qxd6+ Kxd6 3.Sc6#; 1...gxf3 2.Qf4+ Kxf4/Kd5 3.Sxf3/Sb3#; 1...Qxd3 2.Rc5+ Kxd4 3.Se6#; 1...Rxf3 2.Sxf3+ gxf3 3.Qf4#.

L won a first prize in that remarkable chess magazine *Busmen's Chess Review*. Its intended audience was just busmen but it attracted good original problems from home and abroad. 1.Qh3!

[2.Bf4 (3.Qxf3,e4#) fxe2/e5 3.Qg2,Qd3,Qf3/Qd7# and 2.e4+ Kxe5 3.Qg3#]; 1...Kxe5 2.Qg3+ Kd5,Kf5 3.e4#; 1...fxe5 2.Qxh8 (3.Qd8#) e4 3.R,Qd4#; 1...Rh4 2.Qxf3+ Kxe5/Re4 3.b8Q,Qxe4#; 1...f5 2.Rd4+ Kxe5 3.Qxh8#; 1...fxe2 2.Qc3,Qd3+,Qe3,f4. Does the unprovided flight-capture make this any less enjoyable to solve?

The BCF's 129th tourney of 1971-1972 proved a great success for Colin. He won both third prize and first prize. **M** was the third prize. The solution is 1.Sd7! (2.Sxe5+ Rxe5 3.Qxd4#); 1...Bxc3 2.Sf6 (3.Qg3#) Be4/e4 3.Qxe4/Sf4#; 1...e4 2.Qf6 (3.Qxd4#) Bxc3/Re5 3.Sf4/Sxe5#; 1...Be4 2.Qg3+ Bf3 3.Qxf3#. The judge was N.G.G van Dijk, who wrote: "The tries 1.Sc6? Bxc3 2.Bd5 R(h)f8! (not e4?) and 1.Bd5? e4 2.Qf6 Re5! (not Bxc3?) give a good picture of what is really required in the solution. In the first variation (1...Bxc3) White has to cope with the open f-file and in the second a mate after 2...Re5 is prepared for. A good rendering of the logical type."

N won the first prize. The judge wrote: "A *tour-de-force* with no particular theme. Nevertheless the setting gives the impression of being composed with great joy. It has a wealth of changed play; in the initial position we have 1...Sxc5/Bxf5/Bxf3/Bd3 2.Bd3/Sg7/xf3/exd3, which are all quiet and of which the first two are the most striking. in fact the set play is on the average better than the play in the solution, where 1...Bxf5 2.Qxf5 leaves a choice of several mates. A pity Sh5 is useless in the solution. On the other hand there is some fine extra play following moves by the black knights." The actual play is 1.Qc2! (2.Qxe4+ Sxe4/dxe4 3.Sc2/Rd7#); 1...Sxc5 2.Rc8 (3.Sc6#) Sc~ 3.Qxc3#; 1...Bxf5 2.Qxf5 & 3.Sc2,Be5,Qxd5,Qe5,Qf6#; 1...Bxf3 2.Re7 (3.Be5#) Sd3,Sg4 3.Q(x)d3#; 1...Bd3 2.Qxd3+ Sxd3 3.Sc2#; 1...Sd3 2.Sa2 (3.Qxc3#) Bxf3 3.Qxd3#; 1...Sa1 2.Qxa4 & 3.Sa2,Sc2,Sd3#.

O features a combination of defensive square vacations by Black met with attacking square vacations by White. In addition, there is correction play by Black. 1.Bg4! (2.Bf3+ Kf5 3.Sxe3#); 1...Bxg5 2.Sf2+ Ke3 3.Bxd2#; 1...Sbxd4 2.Bxd2 (3.Sc3#) Bxd2/Sxc2/Se2,Sb5 3.Sxd2/Qxc2/Qxe3#; 1...Se~ 2.Qd6 (3.Sc5,Qxe5, Qxg6#); 1...Sexd4 2.Qb6 (3.Sc5#) Sxb3,Se2/Sf3/ Sc6,Se6/Sxc2/Sf5 3.Qxe3, Qxg6/Qxe3,Qxg6,gxf3/Qxe3/Qxg6/Bf3#; 1...exd4 2.Bf3+ Ke5,Kf5 3.Qxd5#.

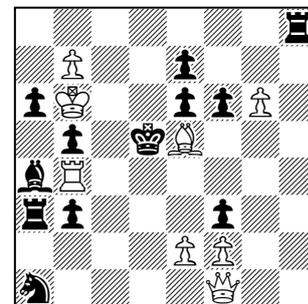
You remember I suggested that you solve these problems before reading about them? Well, if you haven't tried this one, you are about to miss out on one of the best solvers' problems ever published in *The Problemist*.

The wonderful solution to **P** is: 1.Rd3! [2.f6 (3.Rf5,Qxe5#) Qxf6 3.Rxe5 (4.Qc1#) Qxe5+ 4.Qxe5#]; 1...Qf6 2.Qc1+ Re3+ 3.Kxd5 (4.Qxe3#) Qd4+/Qe5+/Qxf5+/Qxe6+/Bg2+ 4.Rxd4/Bxe5/Rxf5/Sxe6/Sxg2#; 1...Sh6 2.Qc1+ Re3+ 3.Kxd5 (4.Qxe3#) Qd4+/Qe5+/Bg2+/Sxf5 4.Rxd4/Bxe5/Sxg2/Rxf5#; 1...Sf7 2.gxf7 & 3.Shg6+,Sfg6+.

We finish this selection with **Q**, an atypical problem by Colin and Ricketts featuring multiple short threats and white battery play. 1.Qb8! (2.Se1,Sg1, Sd2,Sh2,Sh4, Sg5#); 1...Kd5 2.Se5+ Re4,Se4 3.c4#; 1...bxc2 2.Se1+ Rf3 3.Bxf3#; 1...Qd4 2.Sd2+ Ke3 3.Sc4#; 1...Qe5 2.Sg5+ Kf4 3.S(x)e6#; 1...f4 2.Sh4+ f3 3.Bxf3#.

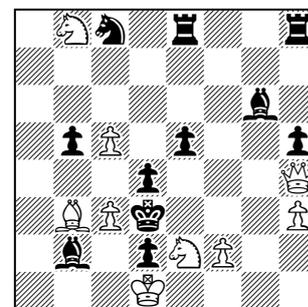
This appears to be the last problem published by Colin Evans. He lived for another 20 years, but I can trace nothing further by him. He was clearly a very talented composer who would surely have entertained solvers and won more awards if he had continued composing.

L W.C.Evans & T.Ricketts
3 Pr *Busmen's Chess*
Review 1971



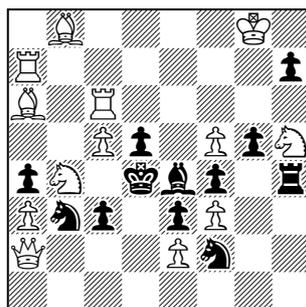
#3

M W.C.Evans
3 Pr BCF Ty 129, 1971-2



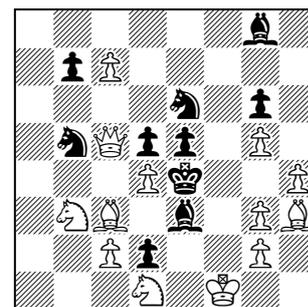
#3

N W.C.Evans
1 Pr BCF Ty 129, 1971-2



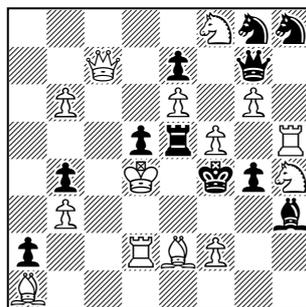
#3

O W.C.Evans
The Problemist 1973



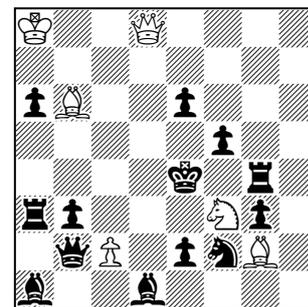
#3

P W.C.Evans
3 HM *The Problemist* 1974



#4

Q W.C.Evans & T.C.D.Ricketts
Šachove umeni 1976



#3

