The 18th Japanese Sake Tourney Award

Theme: H#2 with Total Invisibles

Any other fairy pieces and/or conditions are not allowed.

Judges: Tadashi Wakashima, Toshiki Kobayashi

Definition

Total Invisible: A new fairy piece Total Invisible is a piece which stands somewhere on the board, but whose color, identity and whereabouts are not known. The real identity of Total Invisible is any ordinary piece (including K if there is no K on the board). It is assumed that the initial position and the sequence of moves must be legal after the true identity of every Total Invisible is revealed. After all aspects of a Total Invisible are revealed, it becomes visible and turns into an ordinary piece. In an initial position, only the total number of Total Invisibles is given.

We denote a Total Invisible move simply by TI-- (we don't know which Total Invisible moved to what square) and a capture by a Total Invisible by TIxd2 for example (in this case we know at least the Toal Invisible moved to what square). A capture of a Total Invisible can be done only when the capture can be proved if the move is playable. "Check" is ascertained only when the move is check in an ordinary sense in every possible configuration of Total Invisibles. Similarly, "checkmate" is ascertained only when the move is checkmate in an ordinary sense in every possible configuration of Total Invisibles.

As you may guess, Total Invisible is a natural extension of Invisible, which was first proposed as the theme of 9th Japanese Sake Tourney. For further details, please see http://ubp.org.br/wccc2009/bulletin/WCCC2009_Bulletin_Figurine.pdf.

We received 28 entires. The standard is very high.

First, we must apologize for the ambiguity in the definition which caused confusion to some composers. In the Total Invisible system as well as the Invisible system, the easiest way to grasp the notion intuitively is to imagine what happens on the board where some pieces are invisible. Nothing happens there when a Total Invisible cantures an opposite Total Invisible or simply moves to somewhere. Thus, both cases should be written as TI--, not TIxa1 even when we know there is a Total Invisible on a1 (in other words, we cannot *claim* the capture of a Total Invisible without proof).

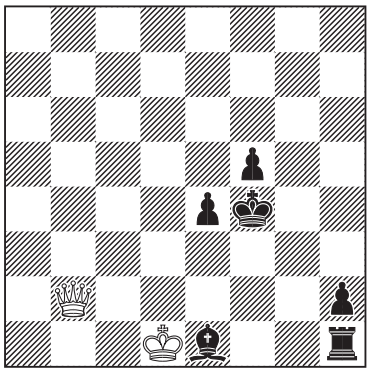
In this sense, the sentence "A capture of a Total Invisible can be done only when the capture can be proved if the move is playable" is ambiguous. Ofer Comay offered much more precise alternative: "A capture is written as a capture **if and only if the captured piece is visible.**"

And last but not least, our special thanks goes to Shinich Soma and Ken Kousaka, who checked the entries and found innumerable cooks.

Now we move on to the award.

Michel Caillaud

Ohrid 2018 Sake 1st Pr



H#2 (2+6)

a) 2 Total Invisibles

b) 3 Total Invisibles

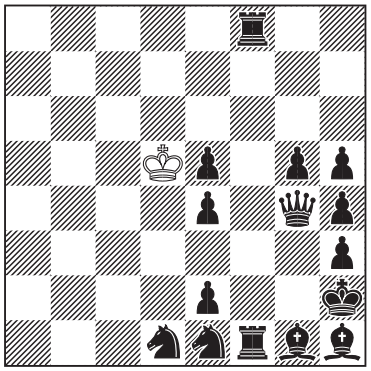
a) **1.Bg3 TIxg3** [TI on f1 or g1. wTIg3 can be a wS from f1, not e2,h5.] **2.Rg1!** [TI on f1, TIg3=wRg3!] **Qb8#**

b) **1.Bf2 TIxf2** [TI on f1or g1. wTIf2 can be a wS from g4, not d3,h3.] **2.fxg4** [white TI on g4, TIf2=wBf2!] **Qf6#**

Almost perfect ODT. The refutation of a "echo" try 1.Bh4 TIxh4 2.exf3 Qd4#?? 3.TIxd4! (TIg1=bBg1!) is a godsend. The twinning is also brilliant. Who can ask for anything more?

Ofer Comay

Ohrid 2018 Sake 2nd Pr



H#2 (1+15)

b) -Pg5

3 Total Invisibles

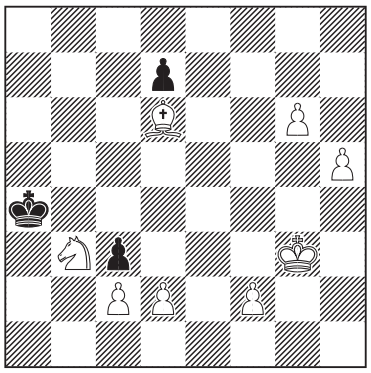
a) **1.R1f5 TIxg4** [TIg4≠Q,B,P] **2.Rd8** [TI on d6 or d7; TIg4=wR] **TIxg1#** [It cannot be 2…Rg3xg1 because W1 must be wRg3xg4. Therefore, TIg1=wQ/B.]

b) **1.R8f2 TIxf1** [TIf1≠Q,R,P] **2.Qg8** [TI on e6 or f7; TIf1=wB] **TIxh3#** [It cannot be 2…Bg2xh3 because W1 must be wBg2xf1. Therefore, TIh3=wQ/R.]

A lot of complex ideas are tightly packed here. A subtle point is why the solution in a) does not apply in b). (It is because TIg4 can be Q/R and remains invisible, and so W2 TIxg1 can actually be TIg4(=R) xg1.) Great ODT with dynamic play.

Manfred Rittirsch

Ohrid 2018 Sake 3rd Pr



H#2 (8+3)

2 Total Invisibles

b) Pg6→d4

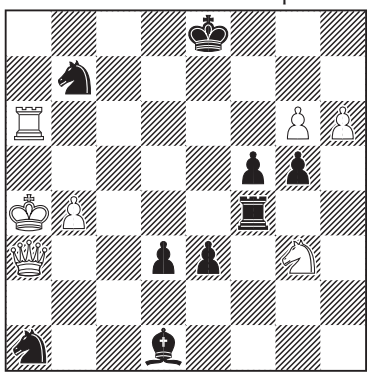
a) **1.TIxh5 Kf3 2.TIxg6** [TI=bQ because if TI=bB then 1.Bxh5 crosses the e1-h5 line and White cannot play 1...Kf3; another TI stands on g4.] **TIxd7#** [TI=wB]

b) **1.TIxd4 Kf4 2.TIxd2** [TI=bR/Q; anther TI stands on e4.] **TIxc3** [bTI=R; wTI=S]

2x2 Total Invisibles turns out to be QRBS. Especially noteworthy is the subtle differentiation of Q-B in a) and Q-R in b). An excellent problem.

Ken Kousaka

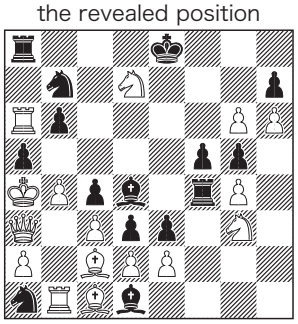
Ohrid 2018 Sake Sp. Pr



H#2 (7+9)

15 Total Invisibles

the revealed position



1.TIxb4 Qd6 [1.cxb3 e.p.] **2.Kc8** (=0-0-0) **Ra8#**

7+9+15=31 and it follows that only 1 piece is captured. The capture occurred on the g-file. We consider the two possiblities.

(I) White captured.

Considering the presence of bR on a8, the capture must be f5xQg6. All the other Ps are on their originals files. Thus wPd2, wPe2, bPb6, bPh7. c-file Ps are wPc3 and bPc4.

White's last move before the diagram is Pb2-b4, so wBc1.

2.Kc8 (0-0-0) ensures wSd7 and bRa8 .

2...Ra8 ensures wPa2 and bPa5.

Another wR cannot get out from the left-hand corner, so wRb1.

To prevent the check to wK, wBc2 and bBd4 are necessary. Therefore, White's gP must stand on g4, not g2.

The revealed position is shown on the left.

(II) Black captured.

The capture must be h6xg5 and the captured piece can be wR/B/S.

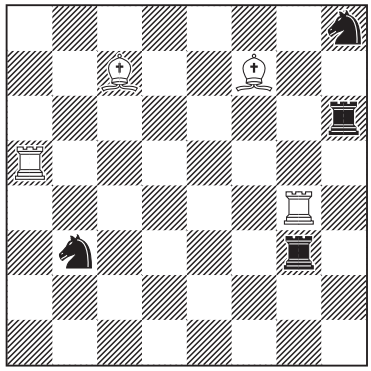
The similar deduction will lead to the presence of wBc2 and wSd7, so the captured piece must be wR, but this is impossible because the wR cannot get out to be captured on g5.

Now we can conclude that the revealed position shown here is the only possiblity.

All the 15 Total Invisibles become visible! An amazing feat by one of the Japanese Invisible experts.

Michel Caillaud

Ohrid 2018 Sake Sp. Pr



H#2 (4+4)

24 Total Invisibles

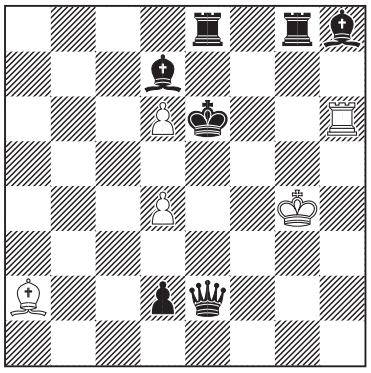
the final position

1.Ra6! Rga4! 2.Ra8! Rh5!#

Composer: Couple of white Päwn+black Pawn stands on each column. The moves sweeping 3rd, 4th and 5th ranks determine some couples: wPb2+bPb7; wPc2+bPc3; wPf2+bPf3; wPg2+bPg7. White Bishops went out: wPd3+bPd7; wPe3+bPe7. Black Bishops had to stay home: bBc8; bBf8. wPa is on a2 or a3 (bP on a3 or a4). wRs went out through h3 and bRh8 through h6: wPh4+bPh5. Black King could not go behind white Pawns. Only possible remaining square for black King is h7! Last move of the solution is Ra5×Ph5, mating bKh7! (wPh4 prevents sQh(4)×Rh5)

Simple but precise logic behind the solution. A surprising flight of imagination!

"Mate by Invisible Hands"
Michel Caillaud
Ohrid 2018 Sake 1st HM



H#2 (5+7)
3 Total Invisibles

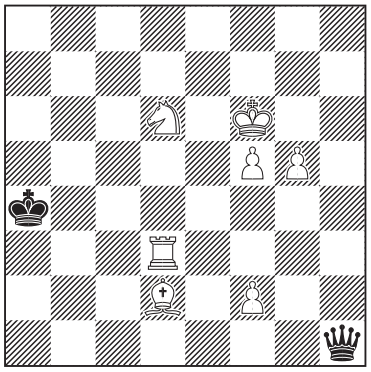
1.TI-- TI-- 2.TI-- TI--#

Composer: Solution as written is the idea… (I couldn't resist reference to a short story by John Dikson Carr "Death by Invisible Hands"…).

A TI stands between b3 and d5, another one on f3, and the last one on g6. Only combination that allows the invisible sequence is: wRb3, bRf3, wPg6. And the visible solution runs: 1.Rf5+ Rf3+ 2.Rd5 g7#

A "mirror" sequence 1.Pg7-g6 Rd5-f5+ 2.Rf3-b3+ Rf5-f3?? is impossible because the retraction Pg6-g7 leads to an illegal position. Another impossible crime from this composer.

Michel Caillaud
Ohrid 2018 Sake 2nd HM



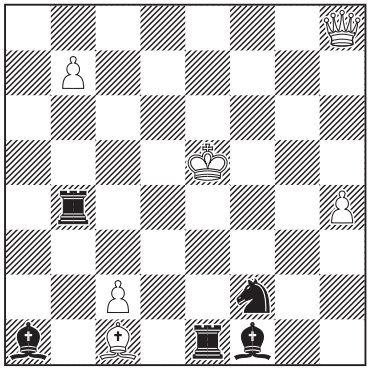
H#2 2 sols (7+2)
2 Total Invisibles

1.Qa8! fxg3! [bTI on g3] **2.Qe4 TIxe4#** [TI = wR/Q from e1-e3 or e5-e8]
1.Qb1! fxe3! [bTI on e3] **2.Qd1 TIxd1#** [TI = wB/Q from e2-h5]
(not 1.Qa1? check to wKf6; TI=wRa1×d1? excluded by bKa4)

Composer: Sweeping moves by black Queen. Diagonal-orthogonal echo.

P captures in W1 exclude the possiblity of S captures in W2. Beautiful correspondences between the two solutions. An exemplary work.

Ofer Comay
Ohrid 2018 Sake 3rd HM

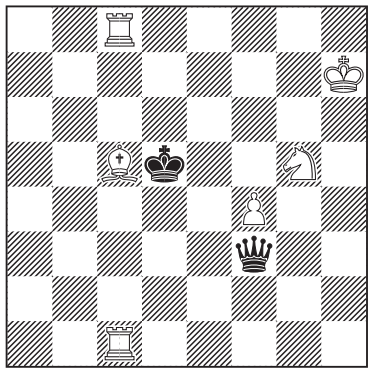


H#2 2 sols (6+5)
3 Total Invisibles

1.Re3 [TI on e4] **Qc8 2.TIxb7** [TIb7≠bK, thus TIc3=bK and the thrid TI stands on c4-c7. TIb7=bB and 2.Be4xb7+.] **TI--#** [TI=wSc5 and 2...Sc5-e4#]
1.Bc3 [TI on d4] **Qh5 2.TIxh4** [TIh4≠bK, thus TIe2=bK and the third TI stands on f3-g4. TIh4=bR and 2.Rd4xh4+.] **TI--#** [TI=wSf3 and 2...Sf3-d4#.]

A daring attempt to checkmate by Invisible moves. The trick lies in crosschecks, as you can see also in Michel's 1st HM. Supurb ODT.

Kjell Widlert
Ohrid 2018 Sake 4th HM

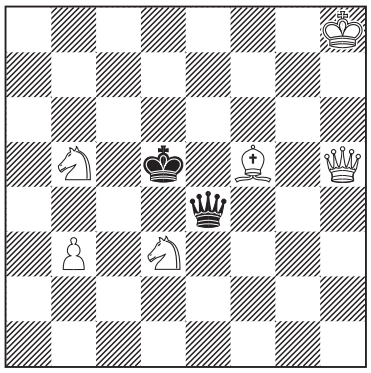


H#2 2 sols (6+2)
3 Total Invisibles

1.Qh5 [TI on h6] **Rd8 2.Qf7** [TI on g7] **Rd6#** [TI on d6 and 2...Rxd6#]
(Not 1.Qh5 Rd1? 2.Qf7 Rd4#?? because TIg7 can be bB and 3.Bxd4+!)
1.Qh3 [TI on h4-h6] **Rd1 2.Qf5** [TI on g6] **Rd4#** [TI on d4 and 2...Rxd4#.]
(Not 1.Qh3 Rd8? 2.Qf5 Rd6#?? because TIg6 can be bR and 3.Rxd6!)

This nice problem shows how the effect of dual avoidance can be shown in the Total Invisible system. Very instructive.

Kjell Widlert
Ohrid 2018 Sake 5th HM

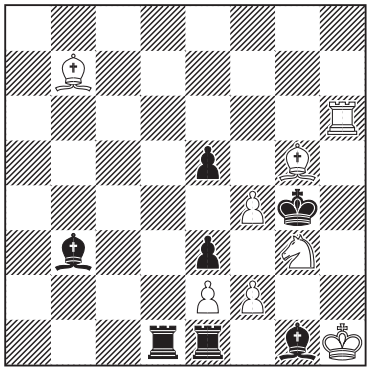


H#2 (6+2)
4 Total Invisibles
b) Sb5→d7

1.Qe7 [TI not on e5] **Sc5 2.Qh4** [TI not on g5] **Be4#**
1.Qb4 [TI not on d4] **Qd1 2.Qe1** [TI not on d2] **Sb4#**

None of the Total Invisibles are revealed, but the point is that bQ's trajectory ensures the final doublecheck. Simple but beautifully done.

Ricardo Vieira, Ofer Comay
Menachem Witztum, Paz Einat
Ohrid 2018 Sake 6th HM

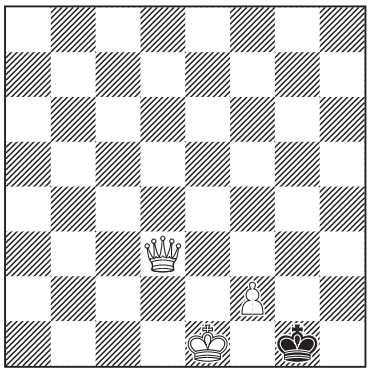


H#2 (8+7)
5 Total Invisibles
b) Pe5→h3

a) **1.Rd8** [TI not on d2, d4] **Rh2** [TI not on h2, h4] **2.Ra8** [TI not on a8] **Bf3#**
b) **1.Bc2 Bg2** [TI not on g2, f3] **2.Bh7** [TI not on f5, g6, h7] **Rh4#**

Again, none of the Total Invisibles are revealed. The motivation behind the solutions is to rob Black of his "invisible" guardsmen (i.e. bSd2/Sd4/Sh2/Sh4/Qa8 to guard the square f3 in a), and bSf3/Sh2/Sf5/Sg6/Qh7 to guard the square h4). This problem reminds us of Ricardo's 1st Prize winner of the 9th Sake Tourney in 2009.

Vlaicu Crisan, Eric Huber
Ohrid 2018 Sake 7th HM



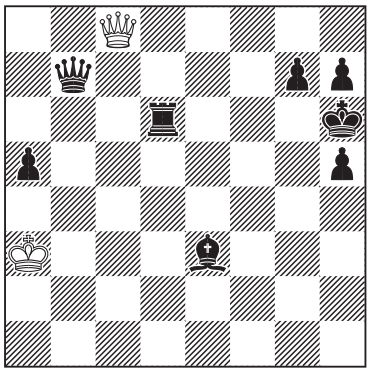
H#2 (3+1)
2 Total Invisibles
b) Kg1→g2

1.TIxf7 Kc1 [=0-0-0; TIf2=bR] **2.Rh2** [TI on f1] **Qf1#** [bTIf1 and 2...Qxf1#]
1.Kh3 [TI on e3-g3] **Kg1** [=0-0; TI on h2; TIh2≠bQ/B/S/P, wQ/R; thus TIh2=bS or wB/S/P.] **2.TI-- Qg3** [bTIg3 and 2.Qxg3#]

A lovely gem achieving 0-0-0 and 0-0 in a simple setting.

Commendations without order:

Michel Caillaud
after Ken Kousaka
Ohrid 2018 Sake Comm



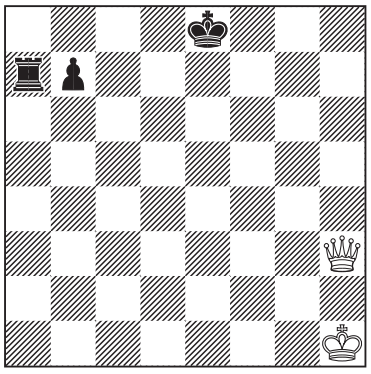
H#2 (2+8)
3 Total Invisibles

1.Qe7 Qa6 2.Rd3 TIxe3# [TI=wBb6 and 2.Bxe3#]
[2 remaining TIs on b4 and b3 or c3]
1.Qf3 Qc1 2.Bc5 TIxd6# [TI=wRd2 and 2.Rxd6#]
[2 remaining TIs on b3 and b4]

Composer: Black and white battery formation. Diagonal-orthogonal echo.

Clear advancement on Ken Kousaka's example by making W1 as ambush moves.

Michel Caillaud
Igor Vereshchagin
Ohrid 2018 Sake Comm



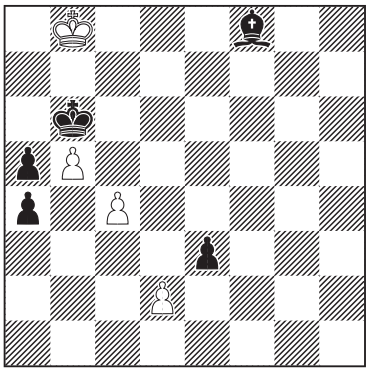
H#2 2 sols (2+3)
2 Total Invisibles

1.Kc8 [=0-0-0; TI = bRd8; TI between g4 and d7] **Qd7+** [black TI on d7] **2.Kb8 Qxd8#**
1.bxc6 [white TI onc c6] **Qc8 2.Rf7** [TI on d8] **TIxc6#** [TI = wSd8 and 2.Sxc6#]

Composers: The Total Invisibles are black in first solution, white in second solution!

Who can achieve 2w/1w+1b/2b split of 3 solutions with 2 Total Invisibles?

Ricardo Vieira
Menachem Witztum
Ohrid 2018 Sake Comm

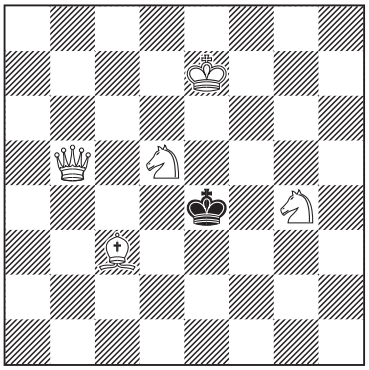


H#2 2 sols (4+5)
2 Total Invisibles

1.Bc5 TIxc5 2.exf2! (axb3?) **TIxa4#** [TI=wS and 2...Sxa4#]
1.Bh6 TIxh6 2.axb3! (exf2?) **TIxe3 #** [TI=wB and 2.Bxe3#]

B2 makes sure that in W2 White Invisible captures a visible piece. Making good use of bPs earns this a commendation.

Kjell Widlert
Ohrid 2018 Sake Comm

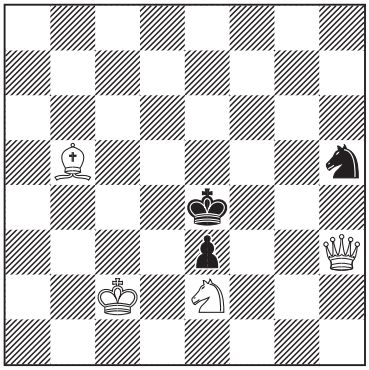


H#2 2 sols (5+1)
2 Total Invisibles
b) Sg4→g1

1.Kxd5 [TI on c5] **TI-- 2.TI--** [bTI cannot move from c5; thus, W1 must be discovered check, and TI must move into c5 to prevent check.] **Sf6#**
1.Kd3 [TI on c4] **TI-- 2.TI--** [bTI cannot move from c4; thus, W1 must be discovered check, and bTI must move into c5 to prevent check.] **Qb1#**

A curious case of FTL shifting of Total Invisibles.

Kjell Widlert
Ohrid 2018 Sake Comm

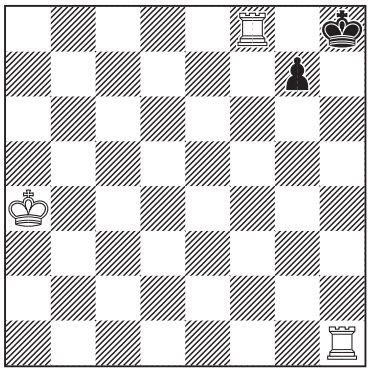


H#2 (4+3)
2 Total Invisibles
b) Kc2→g6

a) **1.Kf3** [TI on g3] **Qe6 2.Ke4** [TI on e5] **Bc6#**
b) **1.Kd3** [TI on c4] **Bc6 2.Ke4** [TI on d5] **Qf5#**

Easy but pleasing switchbacks.

Kjell Wiedlert
Thomas Maeder
Ohrid 2018 Sake Comm



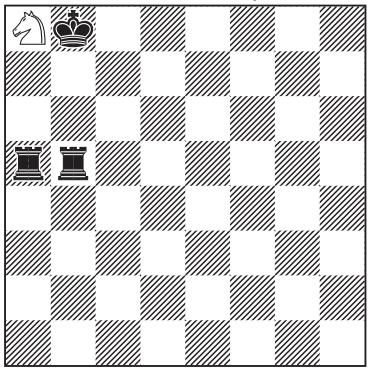
H#2 (3+2)
2 Total Invisibles

1.TI-- TI-- 2.TI-- TI--#

Composers: B1+W1 show that there is one wTI and one bTI. After B1 it is clear one is on g8 and one on the h file. If g8 = bTI, the move 2.TI~ is not possible. So there is a wTIg8 and a bTIh2…h7. W1 is checking, so B2 is only possible if W1 unpins the bTI. So there is either a wSg8 and a bB/Qh7, or a wBg8 and a bSh6. In all cases, W2 is a mating move from the h file.

The same idea as Michel's 1st HM, but this is a much simpler way to achieve it by using only two batteries.

Michel Caillaud
Ohrid 2018 Sake Sp. Comm



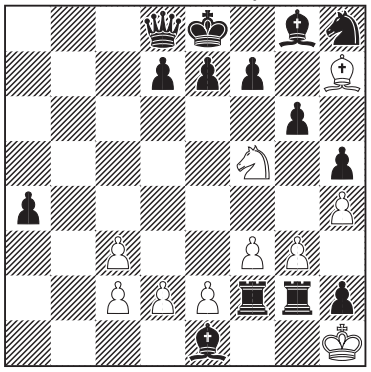
H#2 (1+3)
28 Total Invisibles

1.Rb1! [wPb6, bPb7] **Sc7 2.Ra8! TIxa8#** [wPa2,bPa3 TI=wR/Qa4 and 2.R(Q)xa8#]

Composer: Some constructional variations are possible. For example wPb5 (or wRb1) ; wSc7; bRa8 with interesting switchback 1.Ra5! (Ra4?, Ra6?) 2.Ra8, but I like better the striking position with 2 black Rooks revealing a couple of Pawns each (also 1+3 is more economical than 2+2...).

The record is most probably unbreakable.

Andrey Frolkin
Igor Vereshchagin
Ohrid 2018 Sake Sp. Comm



H#2 (10+14)
2 Total Invisibles

1.TIxh7! TI--! [TIh7=bS and wTI=Pa3. As for the reason why, see below.] **2.Sf8 Sg7#**

There are 10 + 14 = 24 visible pieces on the board. Moreover, there are 2 invisible ones. 24 + 2 = 26. Black made 5 captures, all on dark squares: c7xd6xe5xf4xg3xh2 while White made 1 capture: b2xc3; 26 + 5 + 1 = 32 --- the total balance of the position is closed. The TIs include the white a-pawn and another black piece. wTI must stand on a2 to make a move 1...a3.

Suppose bTI=Q. Retract: (…) -5.Sg1-h3 Rf1-f2 -6.h3-h4 Bf2-e1 -7.?? --- retrostalemate for White. In the solution, i.e. after 1.TIxh7, the position can only be released by using a bS as a shield on g1 while its white counterpart (S) makes the waiting retro moves.

Main interest here is in the retroplay, rathar than in Total Invisibles.