

The 21st Japanese Sake Tourney Award
Judge: Tadashi Wakashima

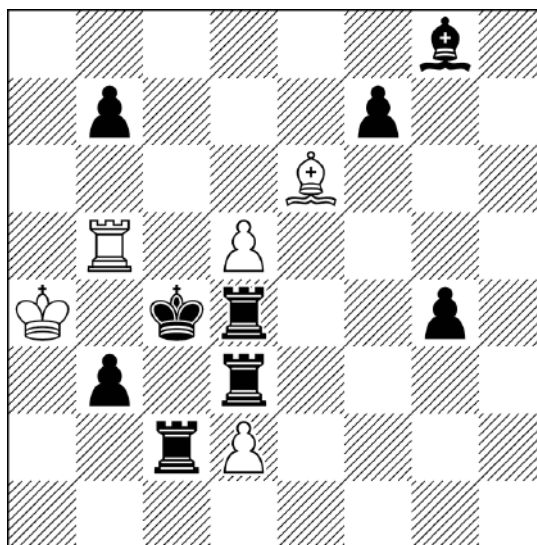
Theme: H#2 Protean (Frankfurt) Chess. No other fairy pieces and/or conditions allowed. Entries must be computer-tested.

Protean (Frankfurt) Chess: When a unit captures, it retains its color but takes the nature of the captured unit. A King capturing retains its royal power as a royal piece. In the Protean version a captured pawn continues in the same direction, so a captured black pawn becomes a backward moving white pawn, but in the Frankfurt version it moves according to its new color.

I received a record-breaking number of 62 problems. To quote Michal Dragoun, "Protean (Frankfurt) Chess is undeservedly neglected fairy condition, and it has good potential for interesting tourney." Of course, he was right! Not only quantity but quality of these entries is remarkably good, and this made a very stiff competition. I decided to give 7 prizes, 8 honorable mentions and 11 commendations (without order).

As Juraj Lörinc pointed out, there cannot be more than 2 pawns on the same file (see special commendation problem below). Among 62 entries, 6 problems were found "illegal." Although this so-called illegality does not affect my judgement, the composers of those problems agreed to "correct" them. About such illegality of fairy problems, there is no consensus. It is entirely up to composers. A food for thought.

Theodoros Giakatis & Kostas Prentos
Jurmala 2024 Sake 1st Prize



H#2

a) Frankfurt

b) Protean

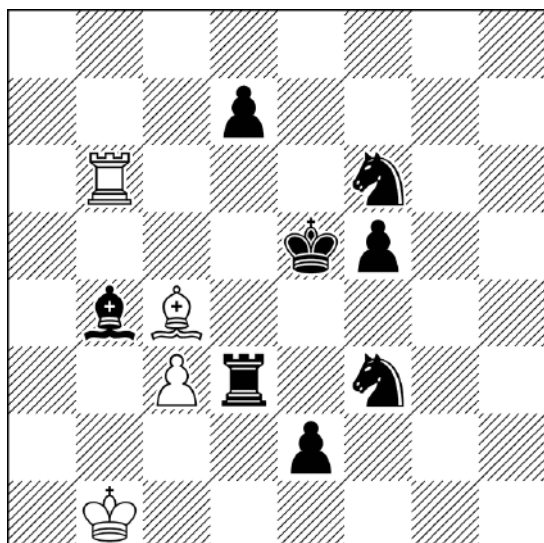
a) 1.Rxd5(=P) Bxf7(=P) 2.d4 fxg8=B#

b) 1.Rdxd2(=P) Rxb3(=P) 2.d3 bxc2(=R)#

An amazing and magnificent problem which amply deserves the 1st prize. The composers skillfully show the differences between Frankfurt and Protean in a unifying way.

Michal Dragoun

Jurmala 2024 Sake 2nd Prize



H#2 3.1.1.1

Frankfurt

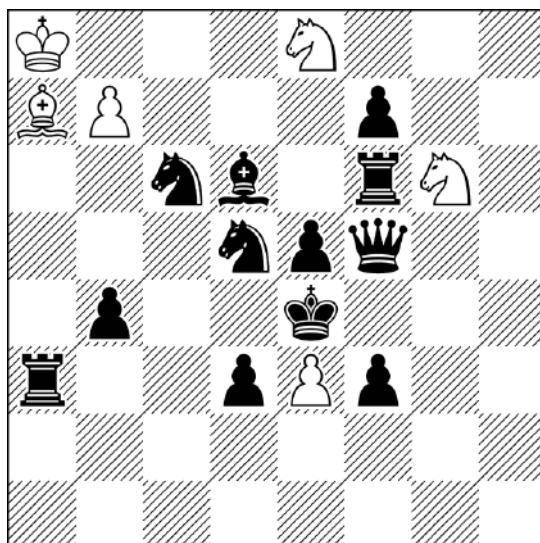
1.Sd4 cxd4(=S) 2.Kxd4(=rS) Bxd3(=R)#
1.d5 Bxd5(=P) 2.Kxd5(=rP) Rxf6(=S)#
1.d6 Rxd6(=P) 2.Kxd6(=rP) cxb4(=B)#

Composer: Total cyclic function exchange of three white pieces including Zilahi, Zajic theme to change black king into suitable royal piece, model mates.

Among the tight package of contents, the Frankfurt-specific interpretation of Zajic theme is particularly interesting.

Mario Parrinello

Jurmala 2024 Sake 3rd Prize



H#2

Frankfurt

b) wBe8

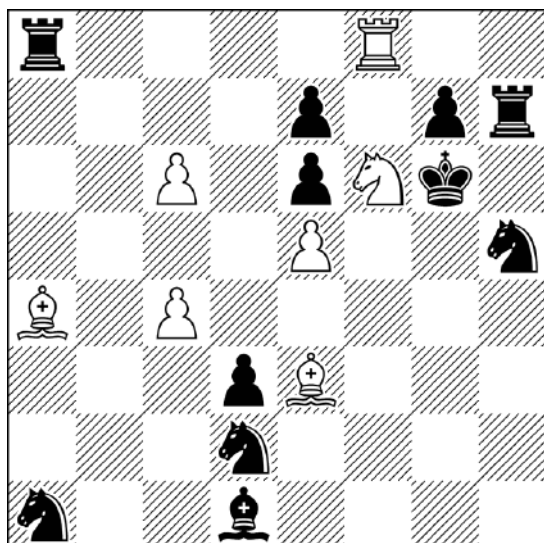
a) 1.Rxg6(=S) b8=S (b8=B?) 2.Bxb8(=S) Sd6#
b) 1.Sxe3(=P) b8=B (b8=S?) 2.Sxb8(=B) Bc6#

Composer: Schnoebelen promotions, dual avoidance, Follow-My-Leader, exchange of function between wPe3 and wSg6.

The position is rather heavy with the presence of bQ. It can be replaced with bP if you do not care about the "legality." Anyway, the content amply compensates.

Juraj Lörinc

Jurmala 2024 Sake 4th Prize



H#2

Protean

White Royal Pe5

b) wRa4

a) 1.Rxa4(=B) c7 2.Be8 Sxe8(=B) #

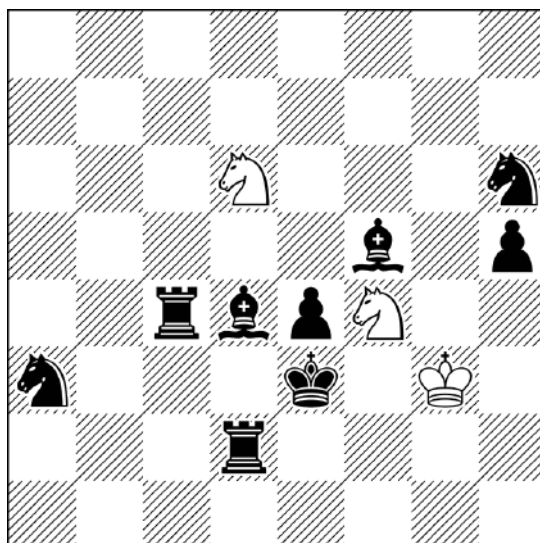
b) 1.Bxa4(=R) c5 2.Rg4 Sxg4(=R) #

Composer: White must 1) open gate for moves Ba4-a8/Ra4-g4 2) move Ba4-a8/Ra4-g4 3) open guarding line Rf8-f5. This cannot be completed by White only. But as Black has 1 spare move, he borrows for a while piece from a4, fulfils one of elements for White (move from a4 to e8/g4), and then White gets his piece back just in time for checkmate. This is Protean-typical strategy impossible in orthodox chess.

Complex and dynamic strategy. The only weakness is rather feeble W1.

Dmitri Turevski

Jurmala 2024 Sake 5th Prize



H#2 2.1.1.1

Protean

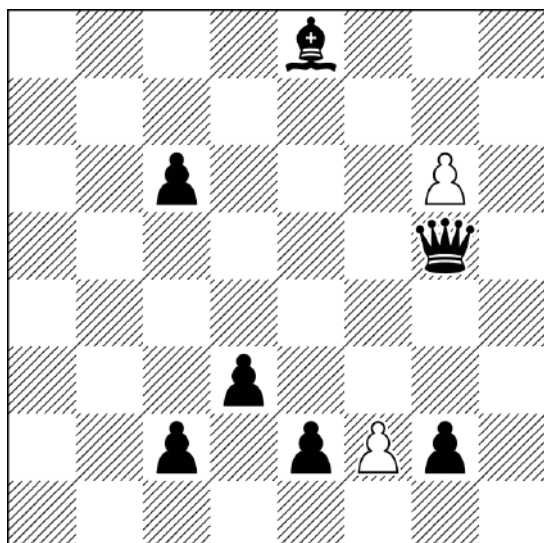
1.Rc8! Sxc8(=R) 2.Sc4 Rxc4(=S)#

1.Bc8! Sxc8(=B) 2.Sf5+ Bxf5(=S) #

Composer: S-triangulation, Tempo strategy, Critical moves, ODT.

The construction lacks fluidity, but the most impressive thing about this problem is Protean-specific full-length strategy. Well done!

Theodoros Giakatis & Kostas Prentos
 Jurmala 2024 Sake 6th Prize



H#2

Protean

Royal White Pf2, Royal Black Qg5

b/c/d) wPg6→a5/e7/d2

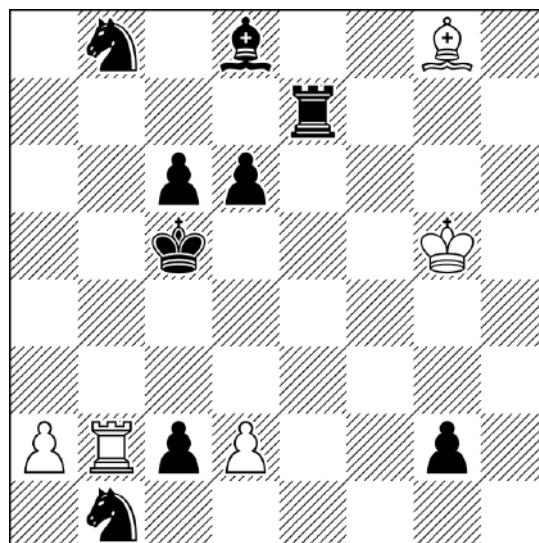
Composers: A Schnoebelen AUW is elevated to a peculiar case of Babson task, with both sides promoting on the same square. This content can be shown with 4 solutions instead of twins

(2r5/1pP1p3/4P1p1/3pq1P1/8/1p6/pPpPp3/8),

but we favored the more economical version.

The trick of this problem is that royal wPf2 appears only after the capture of bP. This enforces the pseudo-Babson captures/promotions on the 1st rank by this rP. An interesting theoretical find.

Hans Uitenbroek
 Jurmala 2024 Sake 7th Prize



H#2 4.1.1.1

Frankfurt

1.g1=B Be6 2.Be3+ dxe3(=B)#

1.c1=Q Rb4 2.Qc4 Bxc4(=Q)#

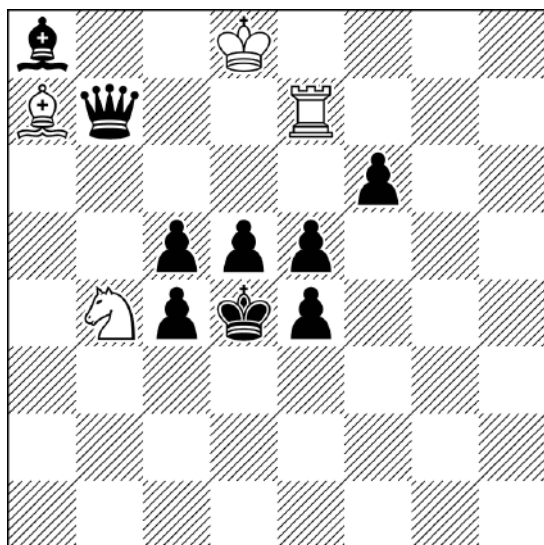
1.c1=R d3 2.Rc4 dxc4(=R)#

1.c1=S Rb7 2.Sb3 axb3(=S)#

A fine AUW with apparent ease. If this can be done by a single Black P, it would be placed higher.

Michal Dragoun

Jurmala 2024 Sake 1st HM



H#2 3.1.1.1

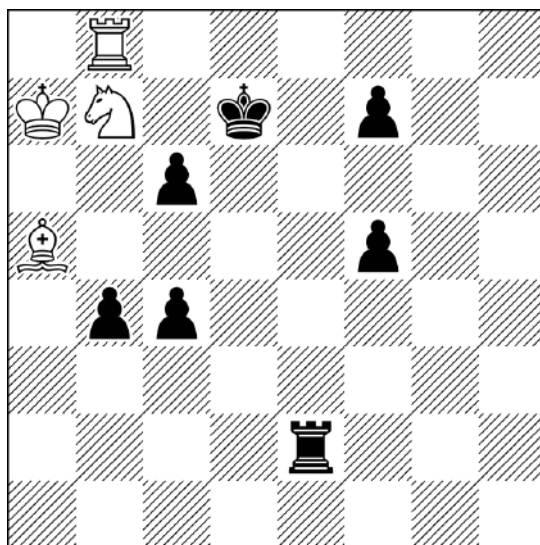
Frankfurt

- 1.Qxb4(=S) Rxe5(=P) 2.Kxe5(=rP) Bb8#
1.Qxe7(=R) Bxc5(=P) 2.Kxc5(=rP) Sa6#
1.Qxa7(=B) Sxd5(=P) 2.Kxd5(=rP) Rd7#

Highly artistic presentation of Cyclic double Zilahi. The economical use of black Queen is exemplary.

Michal Dragoun

Jurmala 2024 Sake 1st HM



H#2 3.1.1.1

Frankfurt

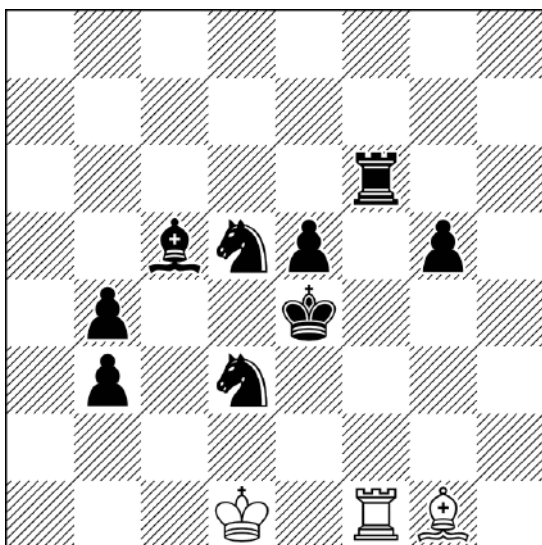
- 1.Re8 Rc8 2.Kxc8(=rR) Sd6#
1.Re4 Sd6 2.Kxd6(=rS) Bc7#
1.Re5 Bc7 2.Kxc7(=rB) Rc8#

Composer: Cyclic Zilahi, cycle of white moves, anticipatory self-block or interference of black royal piece by three different moves or bRe2.

The master of fairy helpmate did it again!

Michal Dragoun

Jurmala 2024 3rd HM



H#2

Frankfurt

b/c/d) Kd1→h1/a8/g8

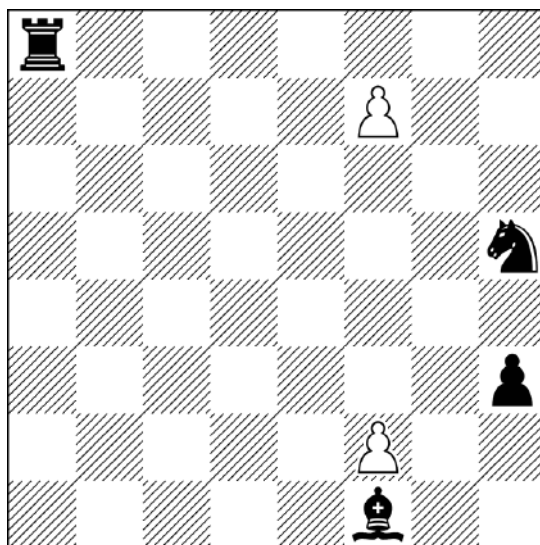
- a) 1.Bd4 Be3 2.Kxe3(=rB) Ke2#
- b) 1.Rf4 Rf3 2.Kxf3(=rR) Kg2#
- c) 1.Ba7 Kxa7(=rB) 2.Sc5 rBxc5(=rS)#
- d) 1.Rf7 Kxf7(=rR) 2.Sf6 rRxf6(=rS)#

Composer: 2+2 solutions with analogous play on lines a7-g1 and f8-f1 and sacrifices of both black and white B and R.

The convincing and best entry in the HOTF form.

Kostas Prentos & Theodoros Giakatis

Jurmala 2024 4th HM



H#2

Frankfurt

White Royal Pf7, Black Royal Ra8

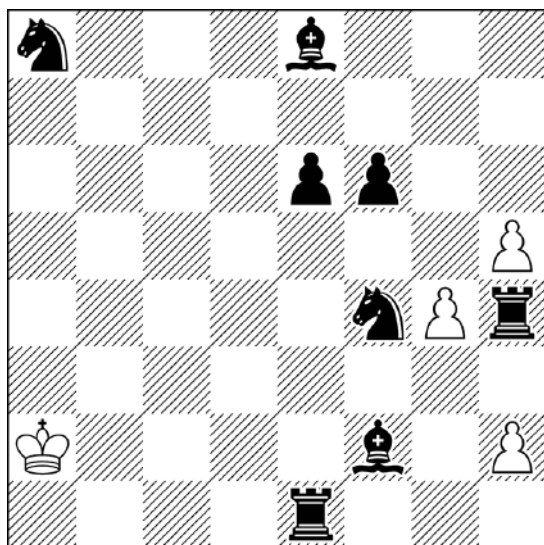
b/c/d) Pf2→g3/h4/c5

- a) 1.rRa2 f8=rB 2.rRxf2(=rP) rBc5#
- b) 1.rRa3 f8=rQ+ 2.rRhg3(=rP) rQf3#
- c) 1.rRa4 f8=rS 2.rRhh4(=rP) rSg6#
- d) 1.rRa5 f8=rR 2.rRxc5(=rP) rRc8#

The most economical rendering of AUW.

Marco Guida & Mario Parrinello

Jurmala 2024 Sake 5th HM



H#2

Frankfurt

Black Royal Pf6

b/c) wPh2→d3/b6

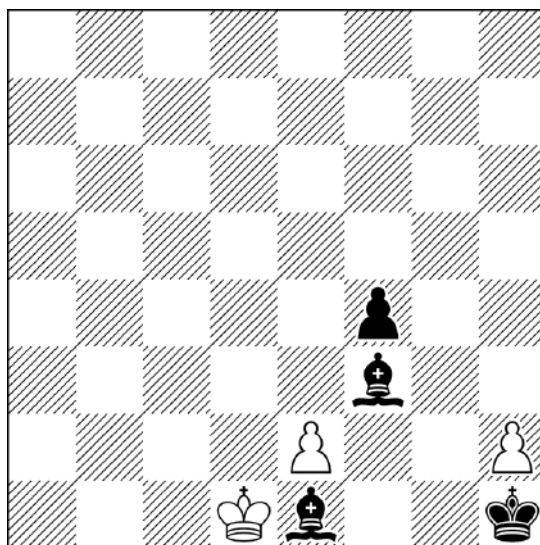
- a) 1.Bg3 hxg3(=B) 2.Rxh5(=P) Bh4#
- b) 1.Re4 dxe4(=R) 2.Sxh5(=P) Rf4#
- c) 1.Sc7 bxc7(=S) 2.Bxh5(=P) Se8#

Composers: Triple Umnov and cyclic play across Black and White transformations.

The degrading of Black piece by capture attracted many composers. This one is the simplest example.

Andy Ooms

Jurmala 2024 Sake 6th HM



H#2

a) Frankfurt

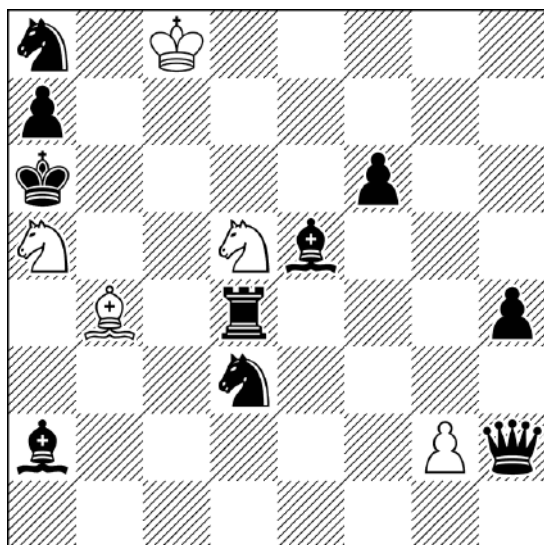
b) Protean

- a) 1.Kxh2(=rP)Kxe1(=rB) 2.h1=rS
exf3(=B)#
- b) 1.Kxh2(=rP) exf3(=B) 2.h4
Kxe1(=rB)#

Very amusing. Royal Pawn's double step in b) is especially funny. I love it!

Manfred Rittirsch

Jurmala 2024 7th HM



H#2 2.1.1.1

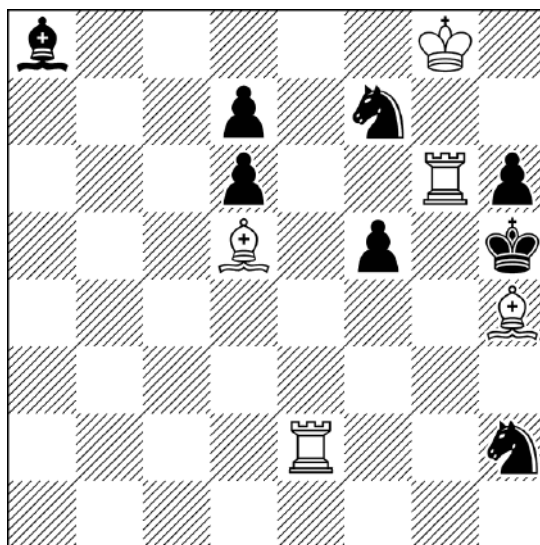
Frankfurt

1.Bc4 g4 2.Rxg4(=P) Sxc4(=B)#
1.Sc7 g3 2.Bxg3(=P) Kxc7(=rS)#

A nice scheme of single/double steps of White P active sacrifices to get rid of the defending power of Black R/B.

Dmitri Turevski

Jurmala 2024 Sake Special HM



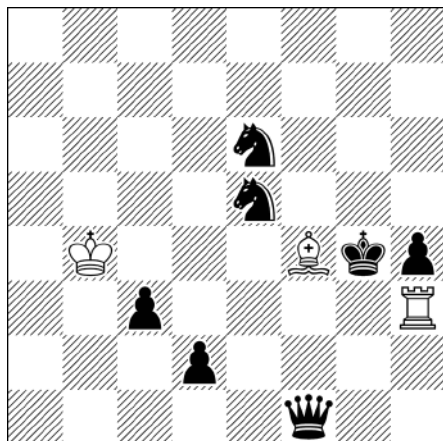
H#2 2.1.1.1

Protean RexExclusiv

1.Kxg6 Re5! 2.Sxe5(=R) Bf7#
1.Kxh4 Bf3! 2.Sxf3(=B) Rh2#

The composer says that RexInclusiv version (without extended Zilahi) is possible, but he prefers this economical one. I accepted it, because this way of restricting a certain fairy condition may produce interesting examples, I believe. Active R/B sacrifices by White is particularly impressive.

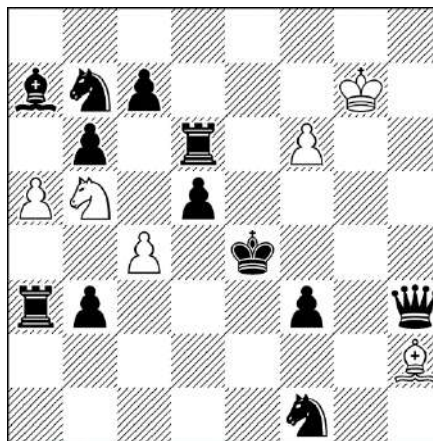
Hiroaki Maeshima
Jurmala 2024 Sake Comm



H#2 Protean
b) -Ph4

- a) 1.Qb5 + Kxb5(=rQ) 2.Kxh3(=r)R rQf1 #
b) 1.Sc5 Kxc5(=rS) 2.Kxf4(=rB) rSe6 #

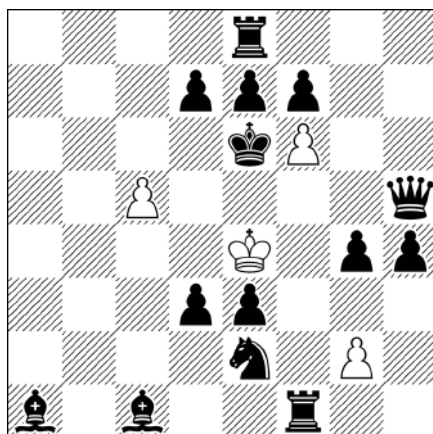
M. Guida, M. Parrinello & F. Simoni
Jurmala 2024 Sake Comm



H#2 Frankfurt
b/c) wKg7→e7/g5

- a) 1.bxa5 Sxa7(=B) 2. Qh7+Kxh7(=rQ)#
b) 1.dxc4 Sxd6(=R) 2. Qe6+ Kxe6(=rQ)#
c) 1.b2 Sxa3(=R) 2. Qg4+ Kx4g(=rQ)#

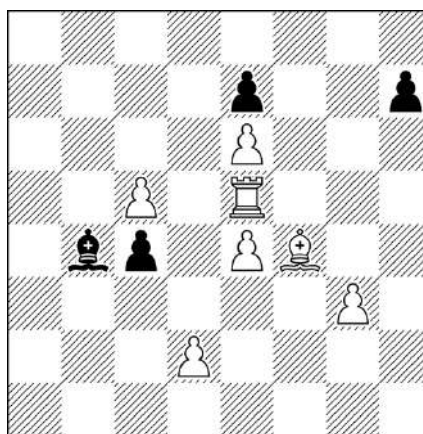
Mario Parrinello
Jurmala 2024 Sake Comm



H#2 2.1.1.1 Frankfurt
b)wPg2→d2

- a) 1.Rxf6(=P) g3 2.Sf4 gxf4(=S)#
1.Rf3 gxf3(=R) 2.Qf5+ Rxf5(=Q)#
b) 1.Bxf6(=P) dxe3 2.Sd4 exd4(=S)#
1.Bc3 dxc3(=B) 2.Qe5+ Bxe5(=Q)#

Manfred Rittirsch
Jurmala 2024 Sake Comm

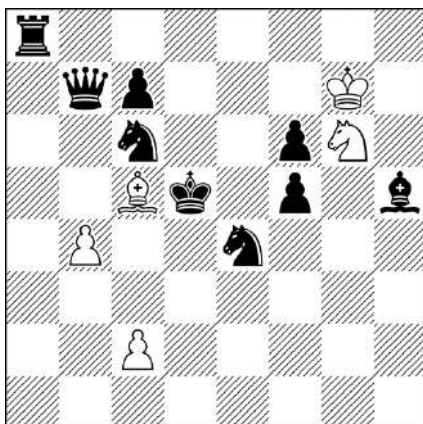


H#2 2.1.1.1
Frankfurt

- White Royal Pe4, Black Royal Bb4
1.h5 Rxh5(=P) 2.rBxc5(=rP) Be3#
1.h6 Bxh6(=P) 2.rBxd2(=rP) Rd5#

Manfred Rittirsch

Jurmala 2024 Sake Comm



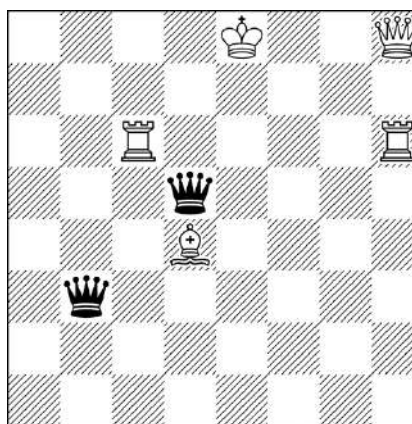
H#2 2.1.1.1

Frankfurt

1.f4 Sxf4(=P) 2.Bf7 Kxf7(=rB)#
1.Ra5 bxa5(=R) 2.Qb3 cxb3(=Q)#

Ofer Comay

Jurmala 2024 Sake Comm



H#2 2.1.1.1

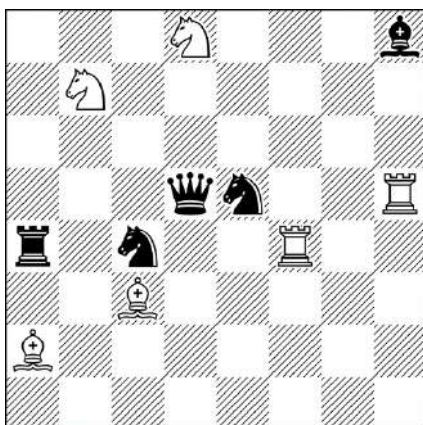
Protean

Royal queen d5

1.Qb6! Rf6 2.rQxd4(=rB) Rxb6(=Q)#
1.Qc3! Bf6 2.rQxc6(=rR) Bxc3(=Q)#

Vlaicu Crisan & Éric Huber

Jurmala 2024 Sake Comm



H#2 2.1.1.1

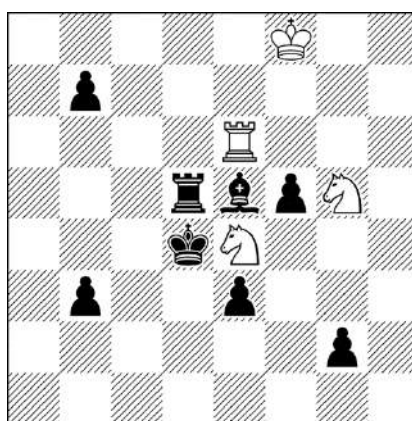
Frankfurt

White Royal Rh5; Black Royal Qd5

1.Bf6 Sf7 2.rQxf7(=rS) Bxe5(=S)#
1.Rb4 Sa5 2.rQxa5(=rS) Rxc4(=S)#

Ricardo de Mattos Vieira

Jurmala 2024 Sake Comm



H#2

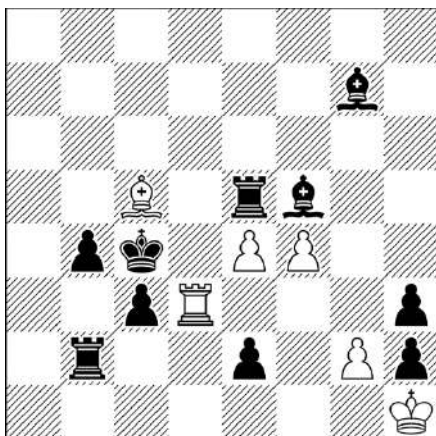
Protean

b) wBe6

a) 1.Bf6 Re5 2.Kxe5(=rR) Sxf6(=B) #
b) 1.Rc5 Bd5 2.Kxd5(=rB) Sxc5(=R) #

Michal Dragoun

Jurmala 2024 Sake Comm



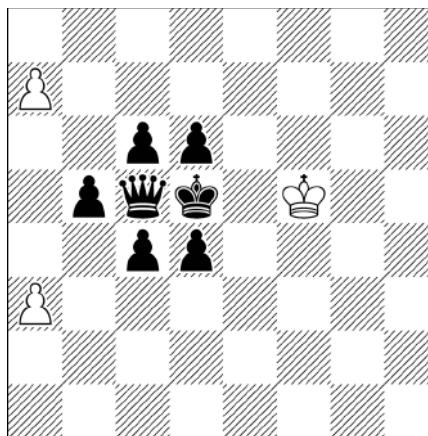
H#2 4.1.1.1

Frankfurt

- 1.Rc2 Rxc3(=P) 2.Kxc3(=rP) Bd4#
1.Rb3 Bxb4(=P) 2.Kxb4(=rP) Rd4#
1.Kxd3(=rR) exf5(=B)+ 2.rRg3 Bf2#
1.Kxc5(=rB) fxe5(=R)+ 2.rBf8 Rd8#

Juraj Lörinc

Jurmala 2024 Sake Special Comm



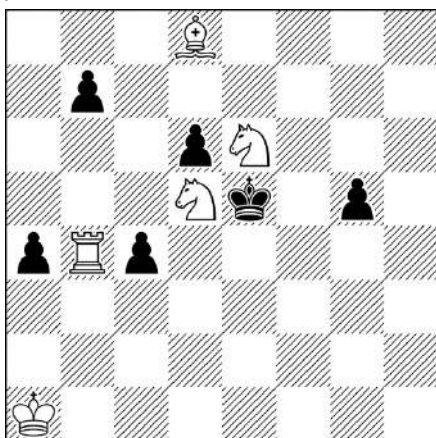
H#2 2.1.1.1

Frankfurt

- 1.Qb4 axb4(=Q) 2. c5 Qb3#
1.Qb6 axb6(=Q) 2. c5 Qb7#

Juraj Lörinc

Jurmala 2024 Sake Comm



H#2 Frankfurt

b) -Pa4

- a) 1.Kxd5(=rS) Sd4 2.rSxb4(=rR) Ba5#
b) 1.Kxe6(=rS) Ra4 2.rSxd8(=rB) Ra8#

Composer: With Protean men, there can never be more than 2 pawns on the same file when playing from the initial position, moreover they are always moving in the opposing directions. The reason is that of the pawn is captured, it only changes colour, but does retain the movement direction, while pawn capturing out from the file is lost from the pawn ranks forever, acquiring the type of the captured unit. (If captured unit is pawn in this case, the movement of the captured pawn is still retained.) I.e. here Pa7 moves downwards (no promotion possible), while Pc4 and Pd4 move upwards.