

THE JUBILEE CHALLENGE TROPHY

To mark the 1977 Jubilee Year the BGA Journal Committee are launching an inter club tournament for kyu ranking players. Rules listed below:—

The trophy will be a Gostelow No 2 Go Ban as advertised in May 1976 No. 32 Journal, suitably engraved.

The name of the holder of the trophy will be published in each issue of the Journal with an address for challenges.

To launch the competition Bristol and South Cotswold Clubs will play the initial match.

RULES

1. The Competition is to be called the British Go Association Jubilee Trophy.
2. The Competition is open to all British Go Association Affiliated Clubs.
3. The team shall consist of players of kyu grades only.
4. Games shall be played on a reduced handicap of 50%.
5. The challenging team must record an outright win to receive Trophy.
6. The team shall consist of 4 or more players.
7. Challenges must be registered in writing from Club Secretary to Club Secretary with copy to the Tournament Organiser.
8. The match must be arranged within 3 months of receipt of the challenge or Trophy will be lost by default.
9. The losing team cannot re-challenge for a period of 3 months.
10. The challenged team plays at home, unless both teams agree to change of venue.
11. The challenging team will specify the number of boards.
12. Time limits 1 hour per player and 15 seconds byoyomi unless both teams agree to alteration.
13. A result report signed by both Club Captains must be sent to the Tournament Organiser within seven days after the match.
14. The decision of the Tournament Organiser is Final.
15. The Trophy will remain the property of the British Go Association at all times.
16. To cover the cost of the Trophy and administration costs, a fee of 50 pence must be paid by the challenging team to the Tournament Organiser at time of registration.

Tournament Organiser:

A H Smith 55 Heath Road Downend Bristol BS16 6HD

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BRITISH GO JOURNAL

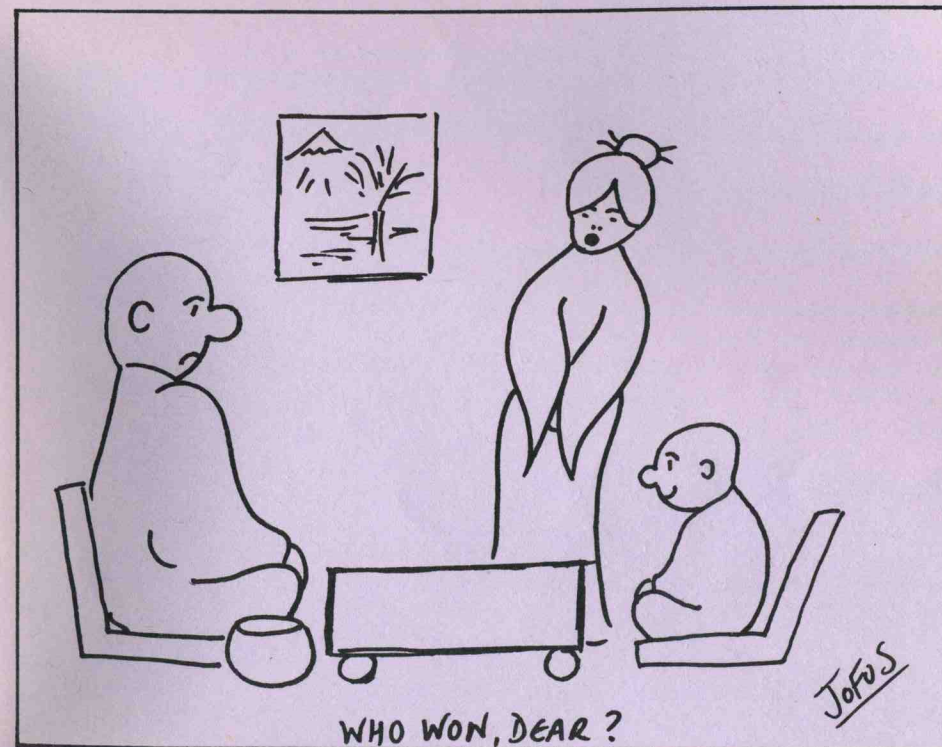
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EDITORIAL

In this issue there is the announcement of a new competition for kyu ranking players, also the latest BGA Grading List. This lists 43 players of dan strength, which leaves a vast number of players from the veriest beginner upwards. A lot of games must be played every week and yet a perusal of the last 5 issues shows that only one game below dan rating was published, I can assure readers that our files do not contain a stack of games waiting to be printed.

Players must be recording games but perhaps they think they are not of interest to others, please think again, everyone has to begin and we still have this 'vast number' of others.

Very little is heard from the clubs north of the border are you still with us, a few lines about your activity could swell your membership and you could push the grading list up to the 50 dan mark. We would also like to hear from our overseas readers, I very often stick the labels on their envelopes and would be delighted to hear from them.

Planned copy date for next issue — 8th May 1977. Editor: A H Smith

DATE FOR YOUR DIARY etc

The Cambridge Spring Trigantius Memorial Go Tournament will be held on Sunday 12 June at the University Centre, Cambridge, starting at 10.00am. It will be a 3-round MacMahon tournament, with prizes in about 6 divisions, and a place in the 1978 Candidate's Tournament for the 1 kyu/1 dan with the best result. Entry forms will be sent to Clubs; further details can be obtained from the Organizing Committee, Dave Erbach, Department of Pure Mathematics & Mathematical Statistics, 16 Mill Lane, Cambridge CB2 1SB.

A Note from Bob Hitchins

I remember Francis Roads telling a past AGM that the subcommittees actually do the Association's work, implying a quiet life of policy making for the main committee. He was encouraging candidates to stand for committee at the time, but I want to dispel that implication, which would certainly cause rueful smiles among recent committee members. Indeed, work levels are proving too great for the secretary and the book distributor, both stalwarts of long service. The jobs can be split into more manageable commitments, but there is a continuing need for helpers. If you feel that you would like to become involved in these activities, the new President is sure to be pleased to hear from you.

For by the time that you read these words the British Go Association will have elected a new President, and a new committee will be grappling with its problems. They will inherit the results of much work in the organisation and control of the Association's activities, although there as with the Youth Committee much remains to be achieved.

An unforeseen change in my personal circumstances, which entails a need to study, has caused me not to stand again this year.

The retiring committee (a majority of whom had to commute to meetings from outside London) have my thanks for services given. I am sure that they will join with me in wishing the new committee 'the very best of luck'.

PROFESSIONAL GAME by David Mitchell

Black: Rin kai Ho

komi: 5 points

White: Sakata Eio

This is a game from the honinbo league, at a crucial stage for both players (Rin had won 4, lost 1 and Sakata won 5 lost 1). Comments have been translated from 1976-7 kido.

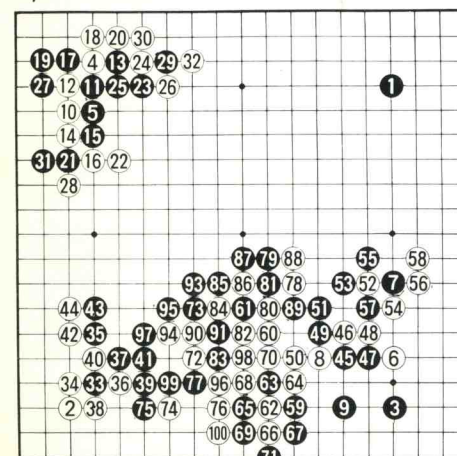


Figure 1 (1-100)
92 at 61

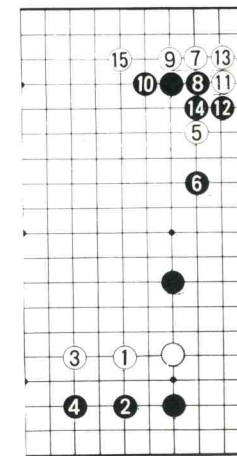


Diagram 1

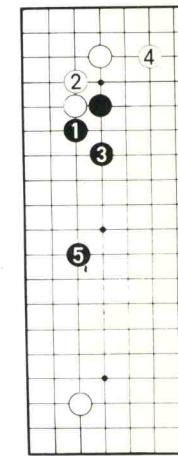


Diagram 2

The nikken tobi (2 point jump) of white 8 is not popular, because it leaves weaknesses in the white position despite getting out quickly. If white plays the ikken-tobi in diagram 1 and follows the sequence shown there to 15 the outcome is satisfactory for him.

Black 11 starts the onadare joseki, as an alternative to the sequence shown in diagram 2. The sequence to 19 is standard, but at this point white has to choose between the magari on the inside or the magari on the outside, which is what happened in the game. The magari on the outside gains influence, while that on the inside is for profit, the sequence being shown in diagram 3. Although the sequence up to 20 in diagram 3 is the standard onadare joseki, the presence of black 7 gives him a large potential on the right hand side, with white 6 and 8 looking very weak.

Thus white must play 20 on the outside, and go for the influence, rather than the profit. The sequence up to 32 is joseki, and black's kakari against hoshi in the lower left corner is better than the invasion at 1 in diagram 4. The sequence shown there gives white a large potential along the lower side, with prospective kikashi (forcing moves) at 'a' and 'b'. Black 35 is a rarely seen joseki, but he does not want to play the sequence B at 40,

W 'c', B 'd', W 'e', B 'f', as he loses sente and allows white to defend his two stones 6 and 8.

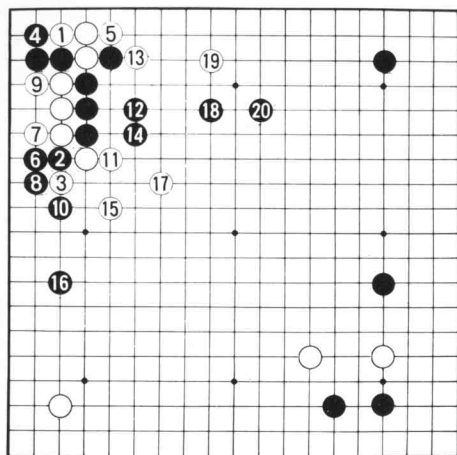


Diagram 3

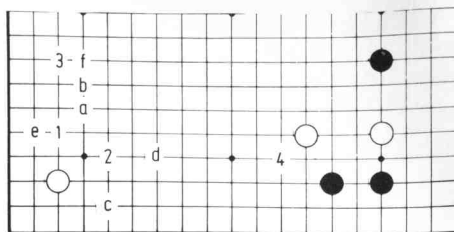


Diagram 4

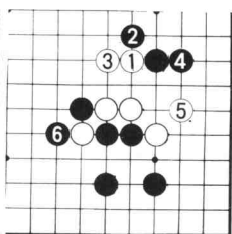


Diagram 5

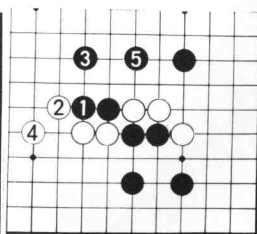


Diagram 6

Black wants to leave the joseki to attack the two stones 6 and 8, so he plays tenuki after 44 to cut the white stones in the lower right corner. After the cut at 49, black expected white to play as in diagram 5 and sacrifice the stone at 8. But white played at 50, and the surprised Rin could not work out what happened if he played the sequence in diagram 6 so he played nobi at 51 to avoid unknown complications. White 52 is a tesuji and the sequence to 58 is standard for white to make shape and escape. If white plays nobi as in diagram 7, then the sequence to the sagari of 6 leaves white with bad troubles. He can just make a life in the corner with the sequence to 8 in diagram 8, but it is all rather feeble and he loses the six cutting stones. If he connected instead as in diagram 9, then the shibori to 12 leaves white in a hopeless position with no eyes, and not a lot of liberties. The kosumi of 60 is very slow, even for Sakata with his legendary skill in shinogi. Rin feels that the keima to 1 in diagram 10 would be best. Then if black cut the two white stones off, white could get shape with 3 and 5, then tenuki to 7 taking the big point on the right side.

Black 63 may have been better at 105 but he could not read out all the many sequences, so he played simply. If white plays 70 at 71 then black again plays at 105 and white will find it difficult to live. With 76 white tries to make life, but black's move at 77 is very severe and white cannot live by simply playing diagram 11. This sequence leaves white with one eye, and aji against the lower left corner at 'a'. Black can either fight the semeai, or alternatively play at 'a', and white then lives by playing 'b'.

Black 79 is a very skillful response to white 78, avoiding any complicated fighting on the outside, and white still has no eyes. With move 102 white gets a ko for connection or life. Rin felt that he should not force the ko with 103 and 105, but simply play at 130, connecting all of his outside stones and allowing white to connect in gote, and

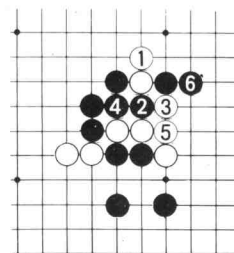


Diagram 7

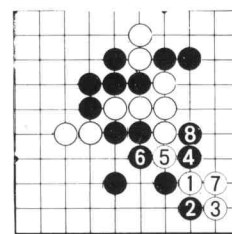


Diagram 8

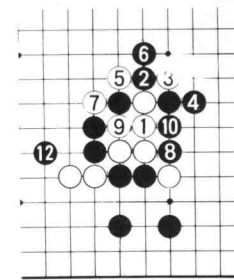


Diagram 9
11 at 9

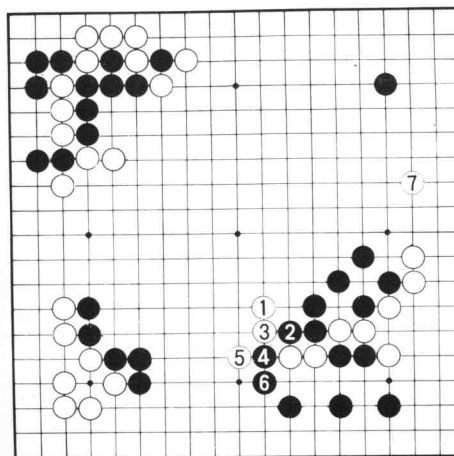


Diagram 10

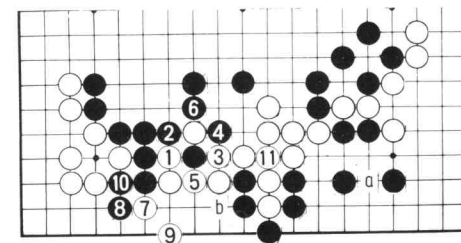


Diagram 11

then he could take a big point.

The sequence to 111 forces a carefree ko for black. The onus is on white to win the ko, and black can take what he wants on the outside.

Black spent a lot of time working out the ko in the corner after 121, but he forgot about his own stones. White 122 was very embarrassing, pointing out that black 121 should have been at 125, and now white has wrested the initiative from black. White 124 is an overplay (he should play nobi at 1 in diagram 12, then if black defends his central stones with 2 the sequence to 15 leaves black a liberty behind in the fight. Thus black cannot play 2, and must instead play 4 and sacrifice the three stones in the centre, and this result is much better for white than the result in the game).

After white has played 136, he has almost got a strong position, but black now has sente, and can exploit the weakness in the position. 137 to 152 is a forced sequence, and if black can play the 1 x 1 point in the corner then it turns into a mannen ko. If white plays one above 137 then it is seki.

Black had planned the sequence to 157, and felt that this was enough to win, but he

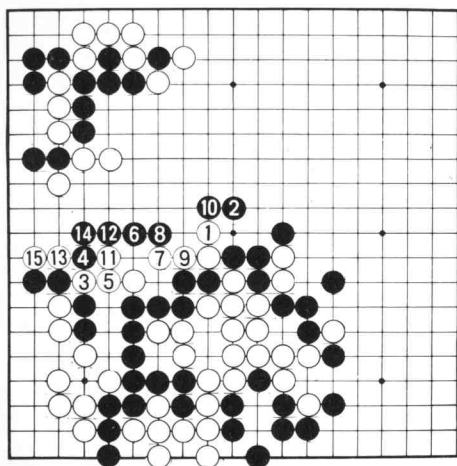


Diagram 12

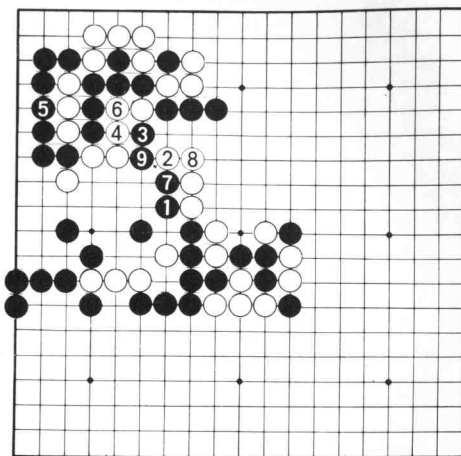


Diagram 13

made a mistake with 159. If instead he plays 1 in diagram 13, then he can connect his stones, with the sequence to 9. However after the sequence to 162 the four black stones cannot connect. The sequence that Rin thought worked is shown in diagram 14. After black 6 the three black stones cannot escape, because 'a' is sente against all the black stones in the lower left corner.

Black plays 167 in an attempt to get white to capture the black group with the sequence shown in diagram 15, the loss for black in this case is small compared with the gain in territory on the right side and upper right corner. But white resisted this line and played 174 & 176 to take a large area on the top side. It was only at this stage that black realised that the four black stones in the centre could not connect out.

White 178 was a mistake. If he simply played 1 in diagram 16 and followed the sequence through to 7 his group would be alive and it would be difficult for black to win.

Black 181 took the attacking point for white's light shape, and the sequence to 194 is forced. However, black should have retaken the ko with 195, but have played at 204, taking territory and giving white the onus to attack. The sequence to 208 destroyed 30 points of black territory, leaving the mannen ko in the lower left as his only chance.

White 224 is a little slow, and black is given another chance, but he made a mistake and played 231. If instead he played at 234, white 242, and after 231 black he has no problems. The mannen ko in the corner will cause white worry during the yose, and he will have to go around filling in ko threats rather than take yose. If both players play best moves from this point then black wins b 3 points, 8 before komi, but after 256 black cannot catch up with white and must resign.

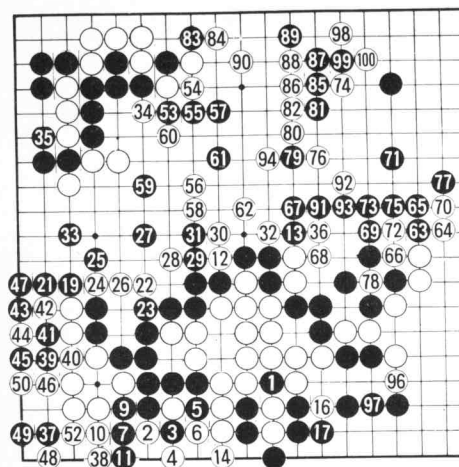


Figure 2 (101-200)

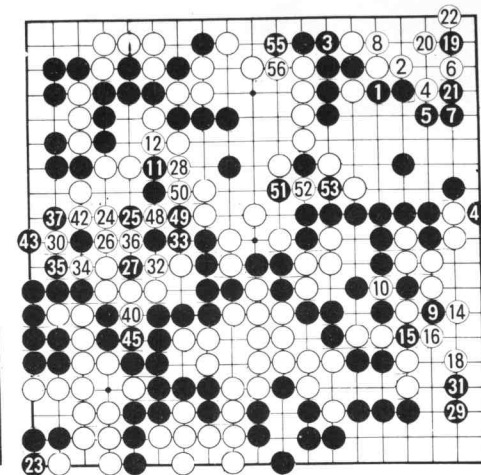


Figure 3 (201-256)

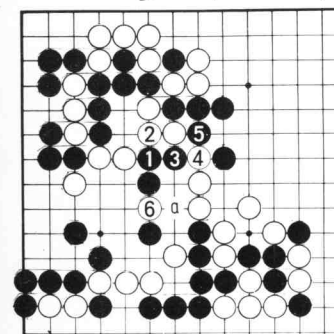


Diagram 14

Fig 2

8 Ko
15 Ko
18 Ko
20 Ko
95 Ko
51 at 44

Fig 3

13 Ko
17 Ko
38 at 34
39 one right
at 34
44 below 36
46 Ko
47 connects
54 connects

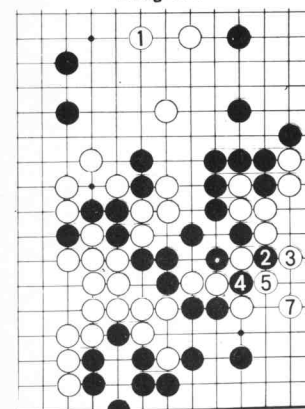


Diagram 16
6 connects

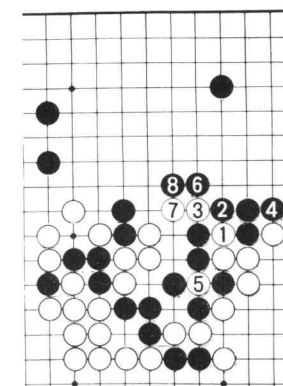


Diagram 15

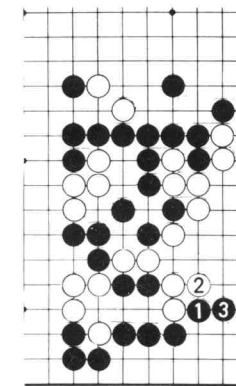


Diagram 17

A PAGE FOR GO WIDOWS by John Pindar

Next time he goes off to a congress, invite some friends round and show them that you can go "Japanese" as well as he can with this recipe for Sukiyaki, probably the most famous of the Japanese "do-it-yourself" dishes. Ideally you need a fondue set as everyone cooks their own at the table, but you may be able to improvise with a camping gas stove and a casserole. The quantities are for four people.

2 lb fillet steak, cut across the grain into very thin slices.
(Just remind him how much some of the congresses cost!)

8 oz canned shirataki noodles, drained. (Cooked and cooled fine vermicelli may be substituted).

4 oz small spinach leaves, prepared and blanched.

1 lb flat mushrooms, peeled, stalks removed and discarded, and halved.

1 large carrot, scraped and cut lengthways into 2" strips.

12 spring onions, trimmed and cut into 2" lengths.

1 canned bamboo shoot, drained, halved and thinly sliced.

8 fl oz dashi stock (Alas I don't know a substitute).

4 fl oz sake or dry sherry

4 eggs.

1 oz beef suet or chilled vegetable fat

6 fl oz soy sauce

2 oz soft brown sugar

And, as JY would say, this is what you do. Arrange the steak, noddles, spinach, mushrooms, carrot, spring onions and bamboo shoot on a large serving platter.

Pour the dashi stock and the sake into a small bowl. Break each egg into individual serving bowls and lightly beat each egg with a fork. Set aside.

Set a large, shallow flameproof casserole over the burner until it is hot. Spear the suet or fat on a fork and rub the base of the casserole until it is lightly coated. Discard the suet or fat.

Place about one-quarter of the meat and vegetables in the casserole and add about a quarter of the dashi mixture and soy sauce. Sprinkle over one-quarter of the sugar. Cook for 5 to 6 minutes, turning and stirring frequently, or until the meat and vegetables are tender.

With a slotted spoon, transfer the meat and vegetables to individual serving plates and serve with the beaten eggs, into which the food is dipped before being eaten. The remaining food is cooked in the same way. The liquid should always be simmering. If the food begins to stick in the casserole add a teaspoon of cold water to cool it or reduce the heat.

The sauce becomes stronger as more liquid and sugar are added at each cooking stage so it may be necessary to reduce these amounts according to your taste.

Bon Appetit!

TSUME GO No. 2 by Brian Chandler (From Igo Club April 1969)

PROBLEM:— Black to play what is the result?

ANSWER:— See page 15

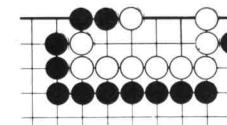


Figure 1

FEW JAPANESE GO TERMS

IKKEN — TOBI	One point jump
ONADARE JOSEKI	Large Avalanche
MAGARI	Turn or bend
KAKARI	A move attacking a single stone in a corner before opponent can support the corner with a SHIMARI
SHIMARI	A corner enclosure of two stones
HOSHI	Any one of the handicap points (star points)
TENUKI	Ignoring opponents last move and playing elsewhere
TESUJI	Making maximum use of ones stone in local situation
NOBI	To extend one stone along a line
SAGARI	Descend straight down towards edge of board
SHIBORI	To sacrifice stones to gain some influence
KOSUMI	Diagonal move
SEMEAI	Grace between two groups (each having one eye), each must kill the other to live
YOSE	End game play
KOMI	Handicap points in an even game

ODD NOTES ON GO by John Fairbairn

The Hoensha school of Go founded in 1879 by Murase Shuho of Arthur Smith and Oscar Korschelt fame adopted a grading system that we seem to feel the need for too. They divided dans (being pros they had no kyu grades) into three grades as follows:

3—kyu X dan
2—kyu X dan
1—kyu X dan

Contrary to what you might expect, 3—kyu X dan was the highest. This of course corresponds to the way we talk of a "strong 3—dan", or a "weak 1—kyu", or a "solid 9—dan". But it sounds much better to call yourself a 1-kyu shodan instead of a weak shodan, doesn't it?

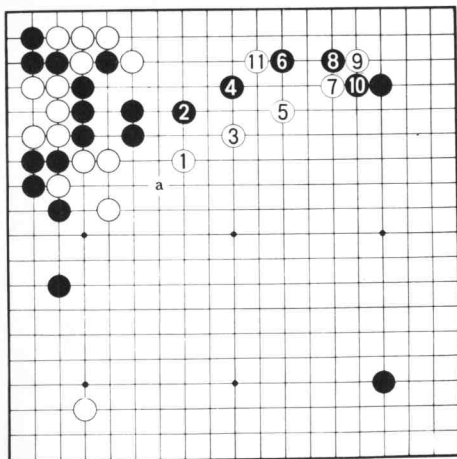


Diagram 1

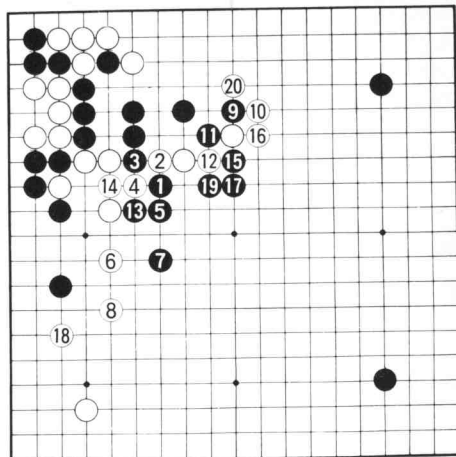


Diagram 3

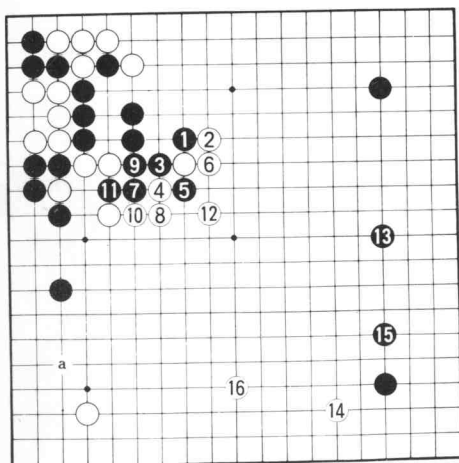


Diagram 4

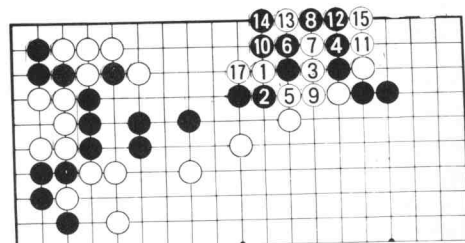


Diagram 2 16 connects

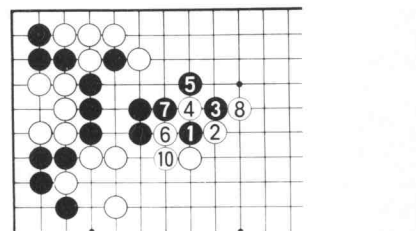


Diagram 5 9 takes at 1

Here is a beautiful example of hamete (trap) by white against the large avalanche joseki and nirensai. It is beautiful because all of Black's moves look so obvious.

White 1 in Diagram 1 is the hamete move. Normal joseki is to play this move at a. Once Black commits himself to 2 the rest of the moves just fall into place, but with disastrous results as Diagram 2 shows.

Point a in Diagram 1 is in fact a vital point for both players and Black could counter White's hamete with a move here, but as Diagram 3 shows White can still get a reasonable result.

No, says Yasunaga, B 1 in Diagram 4 is the best move. White gets rather imposing outside thickness but in gote. Black has excellent compensation in that he gets sente to make sanrensei but, most important of all, he connects his two groups in the top left corner. Usually in games with this joseki Black spends a lot of time and effort in settling these groups, during which time he cannot make full use of his nirensai. Also, with the black left-side group secure, White a is now a virtually useless move.

But, please, don't try to be too clever and try Black 3 in Diagram 5. Here Black gets none of the advantages of Diagram 4 and White still gets outside influence.

WHY I LIKE ARMIES by Francis Roads

I sometimes hear criticism of the use of the word 'army' to describe a connected group of stones in the JAL introductory leaflet, most of which I wrote, and in its predecessor, 'Information about Go', for which I was entirely responsible.

The usual grounds for criticism are (i) that the word gives the wrong impression of the game, implying that it is some kind of war-game, and (ii) that one might as well use the word 'group' from the start.

I can see some sense in the first objection, though I don't regard it as a serious one. People learning a game soon find out what it is about, regardless of what strange nomenclature may be used. For example, someone learning a card game for the first time very soon forgets the monarchical significance of 'king' and 'queen' and uses the words simply to describe certain cards. In any case, war-games are nothing to be ashamed of — some people take them very seriously — and in a sense Go is a highly abstract war-game.

The second objection, however, I believe to be entirely misconceived, and based on a misunderstanding of the thoughts of a person learning Go for the first time. It is very important when teaching Go to distinguish between stones that are literally connected, like the black stones in Diagram 1, which can only be captured en-masse, and those that are only virtually connected, like the black ones in Diagram 2, which could in theory be captured in three separate lots. To the experienced Go player (say 20 kyu and stronger) the distinction is of little importance, but to the complete beginner it does need to be clearly explained. Care taken in teaching at this early stage can save misunderstanding when subjects such as false eyes arise.

And if this distinction is to be made, separate terms are needed to distinguish virtually from literally connected stones. We already have the term 'group' for the former, and I use 'army' for the latter as it was the term I first learnt for literally connected stones (in Dr Good's famous New Scientist article in 1965). An army is of course a special case of a group. The black group in Diagram 1 is a single army, while the one in Diagram 2 consists of two armies plus a single stone.

May I suggest that objectors to the word 'army' might like to think of a better word to distinguish armies from groups. Whatever the word, it can be discarded by players once they reach about 20 kyu.

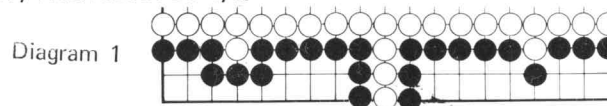


Diagram 1

Diagram 2

BGA GRADING LIST — 1.3.77.

- 5 dan J Diamond (LGC)
- 4 dan A Goddard (—), M Macfadyen (R), R Ochser (LGC), P Prescott (LGC)
- 3 dan J Bates (LGC), A Daly (R), S Dowsey (LGC), F May (LGC),
D Mitchell (LGC), R Moss (Bk)
- 2 dan B Castledine (LGC), B Chandler (LGC), C Clement (H), J Fairbairn (LGC),
T Hall (B1), M Hollings (Bm), F Roads (W), A Stout (—), D Sutton (R),
J Tilley (LGC), D Wells (LGC).
- 1 dan J Allen (Ck), S Bailey (LGC), L Bock (W), J Clare (R), J Cock (Ch),
A Cooper (BEA), P Fage (O), T Goodey (LGC), W Gregory (N),
F Hall (LGC), J Hawdon (LGC), R Hitchens (LGC), D Hunter (R),
P Manning (B1), C Matthews (C), J Mcleod (LGC), T Oxenham (LGC),
T Parker (—), M Roberts (B1), A Scarff (R), R Smith (Ch).
- 1 Kyu M Amin (M), P Christie (—), A Dean (S), S Fawthrop (Bm), A Harrison (S),
H Harte (SCh), J Hobson (C), J Metcalf (SU), J Paterson (E), J Payne (M),
B Philp (Bm), J Rastall (LGC), K Seaman (LGC), B Simmons (L),
N Symes (LGC), R Thompson (LGC), M Yagiu (Bm), I Young (E).
- 2 Kyu J Barty (Cr), H Fearnley (O), G Grant (LGC), R Huyshe (M),
R Learoyd (—), C Leedham-Green (W), R Lewis (SU), A Pirani (LGC),
J Robinson (C1), P Smith (C), A Thornton (LGC), M Wells (W),
A Williamson (—).
- 3 Kyu A Allwright (LGC), M Barst (LGC), G Bayliss (Cd), P Bloomberg (LGC),
B Chandler (R), J Crow (Sw), B Dackombe (LGC), D Erbach (C),
L Hamilton (Bk), M Hazlehurst (LGC), A Henrici (R), P Hinds (LGC),
R Hunter (O), M Hurst (LGC), D Jones (M), B Lyon (Bk),
T Macdonald (E), D Mascord (C), J O'Driscoll (Bk), J Richardson (C1),
J Schwarz (E), N Stein (LGC), J Sweeney (—), B Uzzell (S), L Ward (H),
N Webber (O), M West (E).
- 4 Kyu P Atwell (B1), A Cross (LGC), B Dean (S), J Dowling (LGC), J Game (LGC),
D Goto (C), P Gregory (O), R Hays (SC), T Hazelden (LGC),
J Kimberley (SU), D Page (S), J Perring (H), D Phillips (O), G Stott (C),
M White (M).
- 5 Kyu D Cornes (R), M Cumpsey (M), N Edmonds (R), G Firmin (LGC),
S Godfrey (LGC), B Little (B1), K Rapley (BEA), R Smart (Sw),
J Smith (Bm), P Tabor (W), N Tobin (LGC), A Warburton (Hu),
P Williams (Hu), A Wood (LGC), M Woollett (S), R Woolley (Lc).

KEY TO CLUBS

BEA	NW London (BEA)	Cr	Croydon	O	Oxford
Bk	Bracknell	E	Edinburgh	R	Reading
B1	Bristol	H	Harwell	S	Southampton

Bm	Birmingham	Hu	Hull	SC	South Cotswold
C	Cambridge University	L	Leeds	SCh	South Cheshire
Cd	Chelmsford	Lc	Leicester	SU	Sussex University
Ch	Cheltenham	LGC	London Go Centre	Sw	Swale
Ck	Cockfosters	M	Manchester	W	Woodford
C1	Cleveland	N	Nottingham	—	Unattached

Please help to keep this list up to date. Surely the general increase in British Go strengths isn't really as slow as this list would indicate? Corrections and comments to me please, either directly or via the secretary. My thanks to all those who have contributed to the above list.

Paul Prescott

THERE'S BAD SHAPE AND BAD SHAPE by John Fairbairn

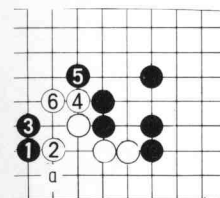


Diagram 1

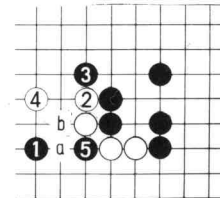


Diagram 2

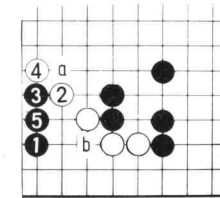


Diagram 3

Diagram 1 Black 1 is one of the basic attacks against this white shape which results from the tsukenobi (attack-and-extend) joseki. (The other basic attacks starts at 3).

The best White can do is to connect at 2 then push out at 4 and finally escape from the blockade with the empty triangle at 6. Of course this is bad for him, but beware. Sometimes bad shape has to be accepted as the best you can do in the circumstances. You must not try to avoid the empty triangle by playing 4 at 6. If you do, Black **a** ruins White's shape completely so that it doesn't even have one eye.

Diagram 2 Just for reference, this and the next diagram show why alternatives to White 2 are not so good. In this case, if White answers Black 5 at **a**, Black seals him in, and probably kills him, with **b**.

Diagram 3 This sub-pattern is quite common in joseki — or at least in the lines to be avoided. White cannot defend at **a** and **b** simultaneously. Black 5 is the move to learn.

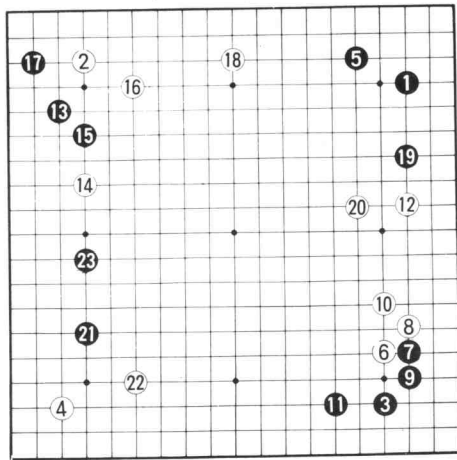


Diagram 4

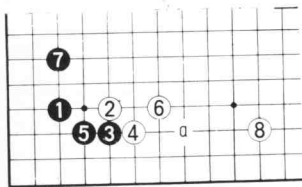


Diagram 1

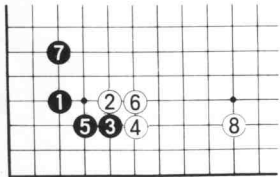


Diagram 2

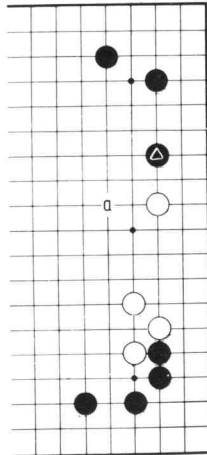


Diagram 3

The josekis shown in diagram 1 and Diagram 2 are currently very popular among professionals, and, of course, they are old standbys for all us amateurs who cherish simplicity. But there is more in them than meets the eye, and that's what this little piece is all about.

I call these the open and closed three-plus-one josekis respectively, referring of course to the white stones. The open

three-plus-one is the subject here and what we are concerned with specifically is the method of handling Black's invasion at **a** in Diagram 1.

The information here is adapted from Super Book 42 'Invasion Techniques', by one of the lesser known pros, Munehisa Kuwahara, 7-dan. Despite the alluring title this book deals really with middle game josekis, but it does this in a fresh and very digestible way. Recommended.

You might groan, thinking you've seen it all before, but a lot of what follows was new to me, and if you're really keen you'll find that this adds a lot to the early discussion of the game in Chapter 3 of Sakata's "The Middle Game of Go".

Diagram 3

This is the basic situation. Black has approached at **a**. Normally White would regard it as urgent to answer at **a** but there are very many cases when he has to go first to a more urgent point.

Diagram 4

This is one such case. The fuseki looks normal enough. You might even have played this very same opening yourself. But White 20 is too slow. It gives Black the lead on the left.

to be continued

TSUME GO No. 2 – ANSWER

This is the only sequence, except that 7 and 9 are interchangeable. White would like to make an eye in sente on the side and then take the corner, but can only make one eye in gote, or two eyes in ko, so has to settle for ko. If for example in diagram 1 black 1 is at 3, white at 1, black at 2, white at 5 then white either makes one more eye on the side or in the corner.

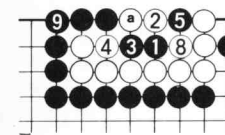


Diagram 1

- ⑥ at 'a'
- ⑦ captures at 2
- ⑩ captures at 'a'

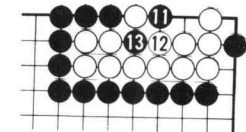


Diagram 2

READING CLUB NEWS

The club has continued active and even flourishing in recent months despite the continuing difficulties over accommodation. Thanks must go again to George Adey for arranging rooms at the University: currently we meet on **Thursday** nights in room G07 of the Palmer Building, next to the Students' Union, from about 6.30 onwards.

The latest news of the clubhouse is that the lease is actually being signed by Geoffrey Cross, the managing director of ICL, so it really does look as if it might all soon be happening. Fitting out will take around two months so we can hope to be in some time in April.

BGA YOUTH COMMITTEE

The recent setting up of a Youth Committee has already been mentioned, in the President's notes in the February BGJ. Members will perhaps want to know more, and the Youth Committee in turn would like to explain how members can help.

We started with two basic ideas. Firstly, young people, especially the under-18s, are more likely to be ready to take up new interests than older people, can probably learn the game more easily, and perhaps reach higher standards in the end. One of the best ways of helping the future of Go in this country should therefore be to improve opportunities for young people to learn the game. Secondly, many potential players, particularly those of school age, can make little use of existing clubs because of distance, timing, and cost of travel. Significant numbers of new players can only be reached if new clubs are set up — and setting up new clubs, and instruction of beginners, make what may seem to be daunting demands on the time and imagination of those who might lead them.

Our main proposal therefore is to provide a 'package' of advice and material which would help group leaders — even if not experienced players — to get new clubs started, even in cases where personal assistance from existing clubs and the BGA was not available (although they would of course be encouraged to use such assistance if it could be got). Promotion would be aimed mostly at teachers, or other adults in a position to set up and lead groups of young players.

Members can help the Youth Committee in three ways. Firstly we want to hear about the experiences — failures as well as successes — of those who have started and led Go clubs, particularly for under-18s or in isolation from other clubs; how they started, how they developed, and how they would do things differently if they started again. Secondly, we would welcome any suggestions relating to what we have said there and would be glad to send out for comment fuller though tentative details of what we are thinking. Thirdly, we would like to know — without commitment! — from themselves or from club secretaries, of BGA members (or others) who are teachers or in some similar position, and might conceivably be users of the 'package' in setting up new clubs one day.

The first use of the 'package' would be on a trial basis, so that we could modify it for later stages in the light of experience. Both this trial stage, and later stages of promotion, would probably concentrate on one or a few regions at a time, recruiting as many starters as possible within them, so as perhaps to make possible some kind of visit to give an introductory talk to the leaders, and hoping to produce groups of reasonably close neighbour clubs who could exchange visits at an early stage without too much effort.

Correspondence please to John Pusey, 80 Five Mile Drive, Oxford OX2 8HN.

ISHI PRESS ANNOUNCES THE NEW PUBLICATION GO WORLD

Further details of this excellent publication from D G Hunter.

A GRADING SYSTEM FOR NEW CLUBS by John Allen

One problem most new clubs face is the lack of contact with the rest of the GO world. This is especially true of isolated clubs, but even in well populated areas (GO— wise), new players may be unwilling to travel far. The reasons are generally two-fold: Firstly, they are not yet convinced that the game is worth it, and secondly they may lack confidence.

My advice to these players is: Take the bull by the deep end and get stuck in — it can only do you good in the end!

But how about the grading problem in an isolated group? One way used successfully both at Edinburgh and Cockfosters, is a modification of the McMahon system.

The McMahon is related to the Swiss system, and is generally used by the BGA for congresses. Its modified form goes like this:—

1. Any two players may play at any time.
2. Handicaps are used.
3. On winning a game, reduce your grade by $\frac{1}{2}$ Kyu.
4. On losing, increase your grade by $\frac{1}{2}$ Kyu.
5. Run the tournament like a Caucus race (see Alice in Wonderland for details). It starts when you say GO, and carries on till you get fed up. People can join in, or drop out as they please.
6. When a player of known grade is involved he acts as an "anchorman". His grade remains fixed, win or lose, but the stakes for his opponent are double to ± 1 Kyu.

In practise the method seems to work well up to about 10 Kyu. Beyond that peoples grades are more stable, and something more moderate is preferred. Rule (6) helps to adjust the ranking of the club as a whole, and any such contact with the outside is beneficial.

Initially, some guesswork is necessary to set things off, and the same is true when new members enter. Discretion must be used in dealing with whizz-kids, or people who are slow to catch on. Starting grades are awkward, but 30 Kyu is a reasonable rule of thumb. The trouble with players at this level is that they may improve several grades in a single game!

Finally, may I give you a little anecdote to illustrate the last point: I recently sold my boss a GO set for his son's 14th birthday. He remarked "The little . . . has been beating me at chess recently, so I will read the book and steal a march on him" (They don't get to be bosses for nothing).

On the great day, they sat down to play, and he was merrily mopping up, when "OK Dad, I'll give you that — I've got the idea now . . . let's play again". Dad hasn't won since, and I wouldn't be surprised to find another Wells joining the ranks of strong players — while I join the ranks of the unemployed!

MASTERS OF GO (1) by John Pindar

In these days of re-releases and the Beatles back in the Hit Parade, it is interesting to play through some 'oldie-but-goldies' by such Masters of Go as Honinbo Jowa, who, it was claimed, could see 150 moves ahead. He was a ruthless fighter both on and off the board, becoming the 12th Honinbo at 33, and Meijin at 43 more by his political manoeuvring than by his play.

This game against Sansetsu Sotoyama (5 Dan) was played in 1820, when Jowa was 7 Dan. There was no Komi, Jowa taking White.

White 6 Nowadays this would probably be played in the fourth corner.

White 10 If this were at 12, Black could cut at A.

Up to 16 is an old joseki, Black taking the corner with White having the outside influence.

Black 17 Modern players would probably have played at 26 to try and nullify White's central influence.

White 20 A good pressing move, taking advantage of the low position of Black 19, which should have been on the fourth line.

Black 21 & 23 Heavy moves typical of Sansetsu.

White 26 & 28 Better than the normal White, 26, Black 27, White 29, Black B.

White 34 A well balanced move, showing Jowa's flexibility, and giving him the lead.

White 42 This is a better answer to 37 since connecting at A would allow Black to play C.

Black 43 If this were at 44, then White D, Black E, White F would press Black on the side and increase and strengthen White's central moyo.

White 50 White would have difficulty surrounding the centre if Black were able to play here.

Black 53 It is more essential to play at 56.

Black 63 & White 64 Both are good large moves.

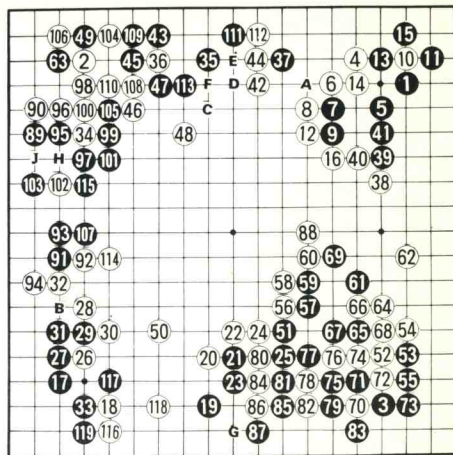


Figure 1 (1-119)

White 66 to 86 Black finds out why 53 should have been at 56.

White 88 If at G, Black would play 88.

White 90 A challenging answer to 89. However, in view of 91, 93 and 95, it is possibly an overplay. White H, Black J, White 102 would have been better.

Black 101, 103, 107 These secure life for one group.

Black 109, 111, 113 These secure life for the other group.

From 89 to 115, Black has pulled back quite a few points, however, after playing 119, Sansetsu felt dizzy and fainted. He came round but was too weak to continue playing. "How's the game?" he asked Inshuku, one of the elders watching the game. "I'm sure Black has hope, but if you think I'm behind, I will fight through at the risk of my life." Inshuku replied that the game was far too close for anyone to guess the outcome. Jowa agreed to a suspension, but the game, Sansetsu's last official one, was never concluded. However, like Schubert's 8th Symphony, it is no less popular simply because it was left "unfinished".

Editors Note

This game should be devoured by beginners of 'GO', played over repeatedly taking particular note of the opening moves. Play the game through with an opponent of equal strength, then attempt a conclusion. Change colour and attempt another conclusion. All this can only help to improve playing.

A full and detailed description of the game can be read in the April 1970 issue of 'GO' Review.

BATH UNIVERSITY GO CLUB

One Sunday in November 1976 eight members of Bath University met at Dr Pamplin's house to found the Bath University Go Club which now has a dozen members. Several pairs of members play in the lunch hour and would welcome visitors. On two Tuesday evenings in February the Club has played host to members of Bristol Go Club at the University. Anyone wanting details of when games are being played should contact Brian Pamplin, Bath 22623 or daytime Bath 6941 Ext 445. At the moment the club is not official and operates as a branch of the Bristol Go Club.

Brian Pamplin,
15 Park Lane
Bath.

GO CALENDARS

A few 1977 Go Calendars are still available. Price 15 pence each. From P T Manning, 8 Blenheim Road, Redland, Bristol BS6 7JW.