

# British Go Journal 碁

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Front cover: General at the go board (1840). From a postcard, by kind permission of Ishi Press.

## Calendar

This is a list of all UK tournaments to give new members an idea of what is available. Later events may be provisional. See Newsletter for foreign tournaments and entry forms.

**Ladies':** June. Invitation only.

**Leicester:** 19th June. E. Smithers (see page 2)

**Bournemouth:** 3rd July.

**Anglo-Japanese Friendship Match:** Battersea Park. NB: date changed to 3rd July. D. Ward, 071-354-3285. More information in column three.

**Isle of Man:** 15-20 August. D. Phillips, Leo Austin 0624-612294.

**Northern Go Congress:** Manchester, 4-5 September. J. Smith, 061-445-5012.

**Milton Keynes:** 18th September.

**International Team Trophy:** IVC, London, 19th September. D. Ward, 071-354-3285. More information in column three.

**Shrewsbury:** 3rd October. B. Timmins, 0630-84292.

**Wessex:** Marlborough, October.

**Birmingham:** November.

**West Surrey:** December

**London Open:** Dec-January.

**Youth Championships:** January.

**Furze Platt** (near Maidenhead): January.

**Wanstead:** February.

**Oxford:** February

**Trigantius:** Cambridge, March.

**British Go Congress:** March/April

**Coventry:** March

**Candidates':** May. By invitation only.

**Barmouth:** May.

**Bracknell:** May.

**Challenger's:** May. By invitation only.

**Scottish Open:** May.

## Notices

Mark Hall would like to make it clear that he was implying no criticism of the *Go Player's Almanac* or of the Ishi Press in his article in the last issue. He finds it an invaluable reference work on go history and players. His article was meant to stimulate debate about the history of the game and, hopefully, to suggest improvements to the Ishi Press in this particular area. Mark acknowledges that he is unqualified to suggest any way the Ishi Press could improve since they are unchallenged in their status for the production of go books and *Go World*. He hopes that they will continue to produce more books and *Go World* for many years to come.

**Anglo-Japanese Friendship Match:** the date has been changed to 3rd July.

If anyone would like to play in this match, which takes place in Battersea Park as part of the Japan Festival, please contact David Ward on 071-354-3285 (home number) for further details.

**The International Team Trophy** will take place on Sunday 19th September at IVC, London. The event is open to teams of ten players although average strength should not be less than 1 dan.

The games are all played without handicap, and the cost is £5 per person. Any potential team captain should contact David Ward on 071-354-3285 (home number) for details.

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K. Timmins

# British Championship 1992

by Matthew Macfadyen

## Game 4

Black: M. Macfadyen (6 dan)  
White: E. Shaw (5 dan)

The 1992 British Championship had been delayed for various reasons, but eventually came to rest in Leamington Spa. The game contains a lot of difficult tactical points and the following commentary dwells on only a few of them. The actual course of the game seems to have been decided by a few slack moves immediately after lunch.

21: an overplay. I wanted to attack White's thin position on the right by invading at 33 and was trying to slip in a couple of forcing moves first. But the whole sequence from 22 is no good since White has a strong ko threat at 30, and although his group gets cut in half by 33 and 35 the ensuing fight is quite reasonable for him since he is backed up by tremendous thickness at the bottom.

37: unreasonable. I had still not realised how much trouble my group was in. Running away with 49 would have been wiser.

50: took me by surprise. I had assumed that Edmund must protect the cut in diagram 1. Probably I should have played diagram 1 anyway - White recaptures the right side, but he needs a move around 10 be-

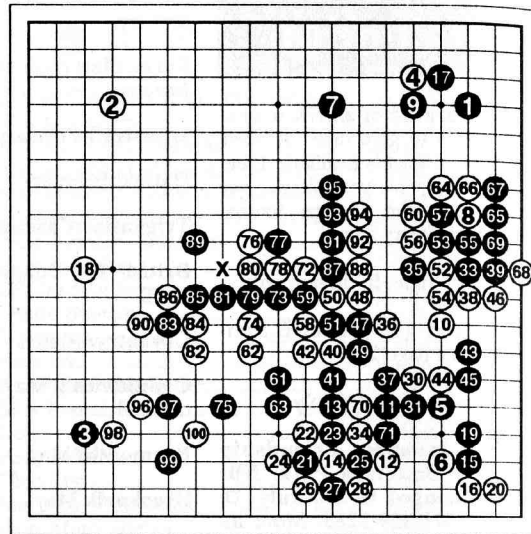


Figure 1 (1-100) 29 at 21, 32 at 14

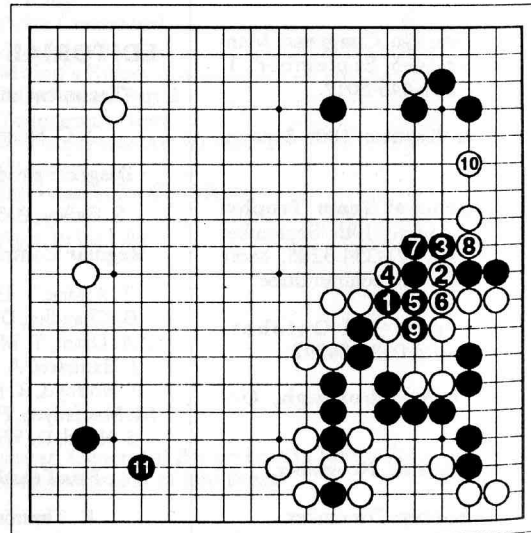


Diagram 1

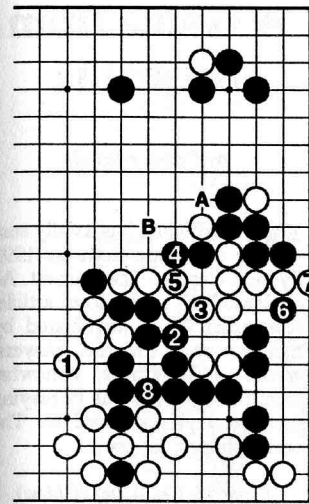


Diagram 2

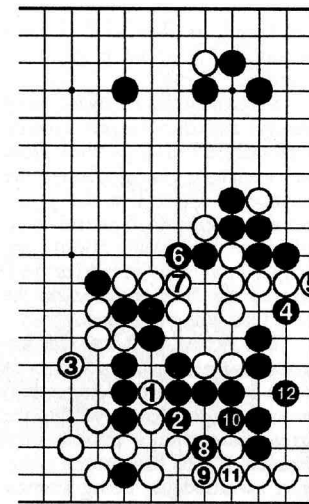


Diagram 3

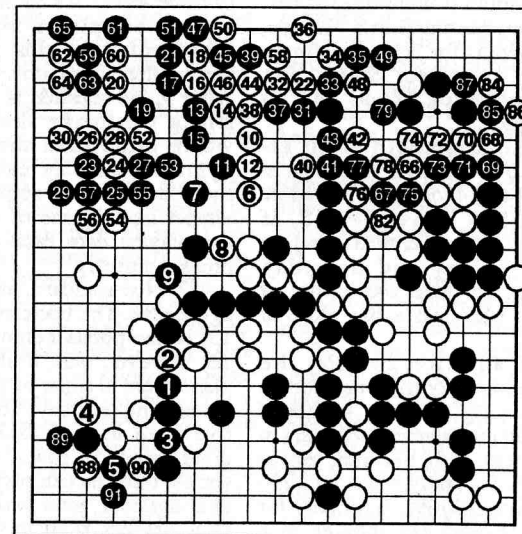


Figure 2 (101-191) 80 at 64, 81 at 66, 83 at 64

cause of the danger that the two dead black stones will only bring one eye, so Black gets to play 11 and effectively nullifies White's thickness at the bottom. In this position White will need quite a large territory in the upper left, which will not be easy while Black can threaten extra profit by attacking the loose white stones in the centre. I was too keen to hang on to my small gain in the upper right.

59: may look desperate, but I have to organise some goodies to play the rest of the game with - White can shut me in completely as in diagram 2, but the group is not so easy to kill. The problem is that Black can slip in the 4-5 exchange, which reduces White's eye making prospects and plans a counterattack after Black has made eyes. Diagram 3 shows another way not to kill Black (incidentally 2 there is necessary to be sure that 10 gets an answer).

White 60 was good. Now 4 in diagram 2 can be answered at B, saving a move, so 61 is urgent.

68: inaccurate. There was no hurry to play here, and White should reserve the option of playing one line lower, which is also a threat (to throw in at 69 etc.) and may be better at taking out the eyes of Black's lower group.

76: is bad - this does not capture the cutting stones since Black can cut at 87 at any time forcing 88. Black gets to escape in reasonable shape and set up a plausible counterattack by cutting at 87. 76 should be at X, supporting White's centre group and expanding the left side.

96: White needs to take a large corner to compensate for the damage in the centre. Black

97 was the last move before lunch and Edmund resumed with the odd looking play at 98 - one would expect this to be either directly above 96 completing the capture of 83 or directly below it keeping things separated.

100: does not do much, and 104 is extraordinary - there was no reason not to continue the attack with 105. After 105 there is no further attack on the big Black group and White has to return to the rather unpromising fight in the centre.

Up to 121 Black succeeded in separating the White groups at the top. Edmund proved unequal to the task of keeping everything alive while continuing to attack the Black centre group, though he kept on trying until there was nothing left to attack.

## Welsh Weekend

by Brian Timmins

After the far east British Go Congress at Norwich, it was geographically the other extreme for the First Barmouth Tournament. Only twenty people attended, which left us sorry for all those who missed a marvellous time. You needed plenty of time, of course, in order to make the most of it after a long journey, though Tony Atkins managed the journey from Reading and back in one day!

The venue, the Dragon Theatre, was comfortable and

quiet, and behind it was a small enclosed garden and terrace where some of us played our matches.

Saturday itself was very sunny, and the Dragon Theatre was only a minute's walk from the seafront, giving players the chance of a stroll on the prom. between games. Several non-players were also about, engaged in various activities from exercising their children on the beach to going on hikes.

The prizes (soft-toy red dragons) were unusual not only in form but in award; Tony Atkins won a dragon for travelling the greatest distance in one day, Francis Roads took home a dragon awarded for being Francis Roads.

The less competitive dragon awards were as follows: Matthew Macfadyen) as overall winner (he also gained a half bottle of whisky); Wayne Walters (7 kyu, London) 3/3 wins; Paul Smith (Cambridge) as best shodan; Martin Harris (13 kyu, Barmouth) for 3/3 wins. Qualifiers were Paul Smith, Pat Myers, Nick Wedd and Jo Hampton.

The Barmouth Club arranged to use their clubroom at the Tal-y-Don Hotel (bed & breakfast currently £15, if you're interested next year) on both Friday and Saturday nights, so there was plenty of go to play and a bar close at hand.

In addition to this, the Hones held open house for go on Sunday. It is to be hoped that this tournament will gain in numbers as it becomes established. Certainly it can be highly recommended, especially for anyone who can indulge in a long weekend.

## A Game from Australia

by Francis Roads

David Mitchell has kindly sent me this game from the 1993 Sydney Cup Go Tournament. As explained in a previous article, Australian Go is dominated by Korean and Chinese players, whose style differs somewhat from the Japanese way of playing that we are more used to. The comments are my own.

Black Yu Fei Wang (China)  
White Eui Jae Lim (Korea)  
Played 30/3/93 in Sydney

9: 1,3,5 and 2,4,6 respectively make the well known "san-ren-sei" fuseki, literally, "line of three stars." As an inveterate san-ren-sei player myself, I have confronted this position across the board many times. After 9, the question is whether Black can make this move worth more than the komi. Symmetrical play can sometimes continue for some while; almost like a game of chicken, the players dare each other to break symmetry.

12: Non-standard, and rather aggressive. The book moves are 13, or the points below 14 and 16; however, with 8 already in place there is some justification for playing this way. The objective is to leave 8 sitting on a good point. If Black wants a simple reply he can play 13 at 1 in Diagram 1, after which there is a perfect relationship between all of Black's stones.

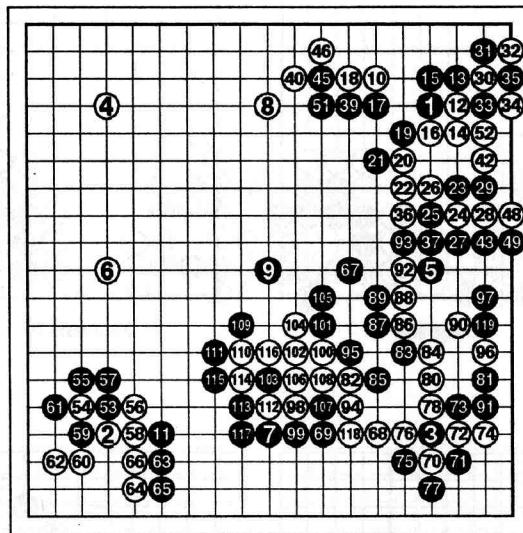


Figure 1 (1-119) 79 at 70

20: Very aggressive; deserves and gets Black 23. White has made good shape on the upper side, so he can afford a more defensive move in this Black stronghold, say at 26.

29: Black has made a large capture, but strong forcing moves remain for White. So...

Black 33: Having made this gain, Black should submit by playing one point above 31. He has no business starting a ko, when White has strong ko threats like 36, 42, and 48.

51: You only make ko threats like 45 when you're sure they won't be answered. After 50, Black has to play 51; a White play there would leave himself overwhelmingly powerful. So Black loses the ko, and doesn't even get two moves in succession in compensation. Worse still, he is left with a

weakish group. And White still had a ko threat in reserve a point left of 42.

53-66: This is a bad-tempered sequence on Black's part. 55 or 57 instead of 53 are the book moves. 58 leaves 11 on a bad point. Up to 66 White is firmly settled in the corner; the same cannot yet be said for the Black group above, which can be attacked two points above 55.

69: This looks overconcentrated with 7. There is no reason not to play the book move at 80.

77: After 70, a reasonable result would be for White to take the corner and Black to consolidate all the outside territory in this segment of the board. This is what would happen if he played 77 at 1 in Diagram 2. But Black doesn't seem interested in reasonable results.

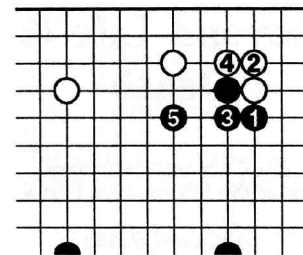


Diagram 1

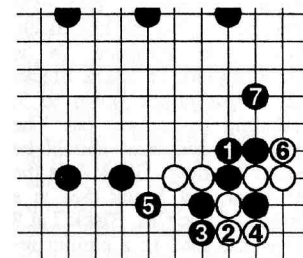


Diagram 2

82: A bit loose in such a strong Black domain; the tight move at 85 is safer. The game now depends on whether and how the white group can live.

90: This activates theaji left by Black 81; 91 is forced.

97: Not only does this take a potential White eye, but it makes a second one for the black group above, so that the move a point left of 93 will not be sente.

105: Or he could cut at 108, and can keep the attack alive.

White resigned soon after Black 119, as he was unable to make a second eye for his group.

Both players took very aggressive stances in this game. White took an early lead, but when both players are playing this way the result depends on tactics rather than strategy.

# Beyond Life & Death

## The Carpenter's Square under the Microscope, Part 6

by Richard Hunter

**A**nswer to Problem 10. White has a choice of two vital points, both of which kill Black. White 1 in Diagram 74 is straightforward. If Black blocks at 2, White jumps down to 3, threatening to connect out. The rest of the sequence should be familiar by now. Black 6 is the vital point, but Black dies in a shortage of liberties. Black 2 at 8 or 9 would lead to a similar result. Taking the 2-2 point, as in Diagram 75, quickly proves to be a failure for Black. White can also kill by starting at the 2-2 point, as in Diagram 76. However, the moves on both sides are fairly difficult to find. White 5 is a skilful move. (Compare with Diagrams 63 and 64). After 7, A and B are miai. Instead of 4, Black could play A, but he would still die the same way to W7, B4, W5. However, the simple descent at 4 allows White the chance to misplay 7 at A and make a ko. It's always a good idea to offer your opponent a choice of moves, just in case he makes a mistake.

In actual games, White often plays 1 and 3 in Diagram 77 and then leaves the position. Later, a White move at A will be sente against the corner. (Refer to Ishida vol. II p.16)

**Answer to Problem 11.** The additional hane turns this

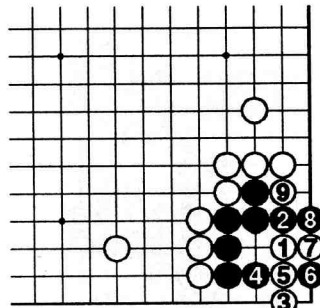


Diagram 74

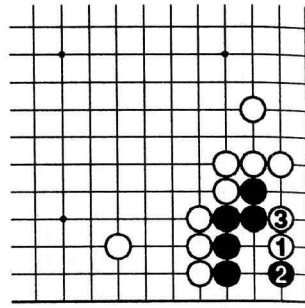


Diagram 75

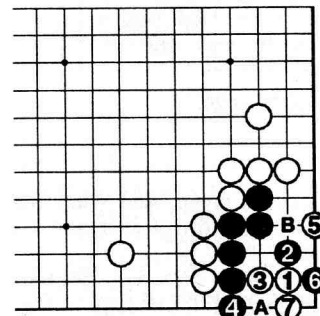


Diagram 76

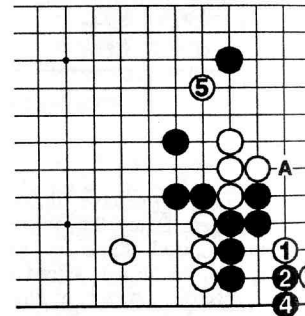


Diagram 77

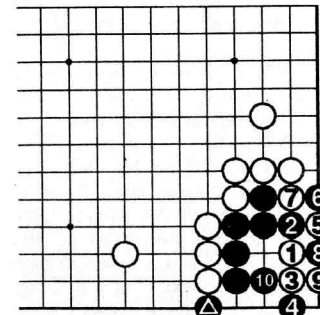


Diagram 78 (11 at 5)

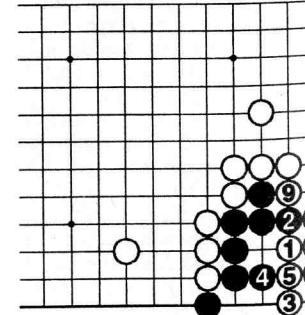


Diagram 79

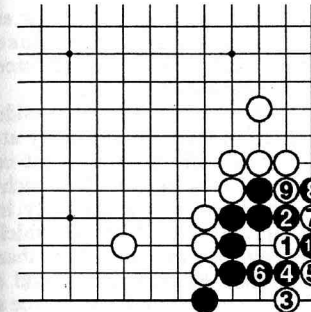


Diagram 80

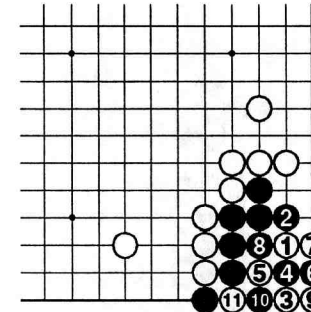


Diagram 81

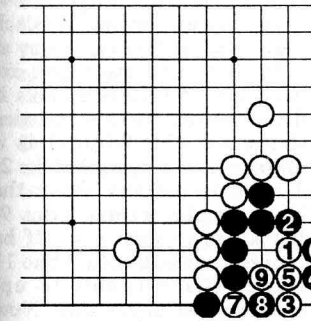


Diagram 82

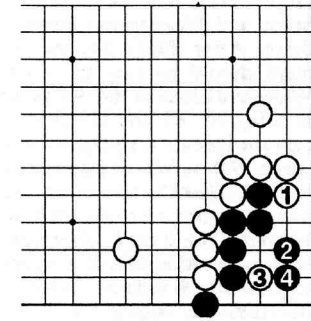


Diagram 83

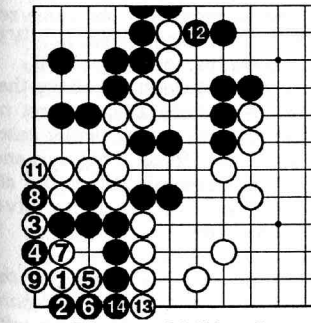


Diagram 84 (10 at 3)

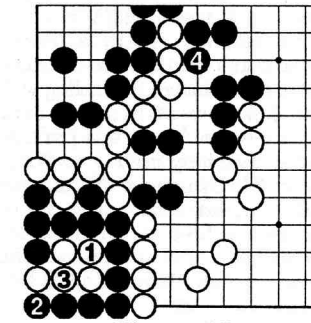


Diagram 85

position into ko. White 1 in Diagram 78 is again the vital point. Next, White 3 is a strong move. Black 4 is the best reply. Then the sequence White 5-9 obviously leads to a ko. Note that Black must play 10 to stop White forming a nakade shape (Result 5), so White gets to take the ko first. White can also get a ko with 3 in Diagram 79. Black 4 is a mistake that dies in a familiar way. Black needs to find the wedge of 4 in Diagram 80. Answering underneath at 5 leads to a ko which Black takes first. White gets a better ko by playing on top at 5 in Diagram 81. Black sacrifices two stones and throws in at 10. White should take the ko at 11. Connecting at 4 instead of 11 may seem clever, but, instead of filling an outside liberty, Black just connects the ko at 11 and lives. Similarly, if White tries to connect out on the first line (above 7) with 11, Black captures at 4, putting White in a liberty shortage. Note that Black must not play 4 in Diagram 82 because the result is not ko. Black is dead (Result 5). Finally, let's look at an approach from the outside. White 1 in Diagram 83 fails to take the Black hane into consideration. Black 2 forces 3 and Black lives easily with 4. Black 2 could also be at 4, but not on the fourth line (one point above 2) because that would produce the standard Carpenter's Square with a hane, which is ko.

**Answer to Problem 7 in BGJ89.** (This analysis is my own so I can't promise it's correct. Comments or refutations are welcome.) If White makes the standard attack at the 2-2 point in Diagram 84, Black

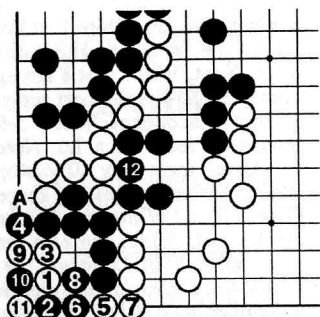


Diagram 86

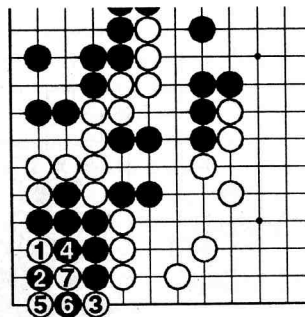


Diagram 87

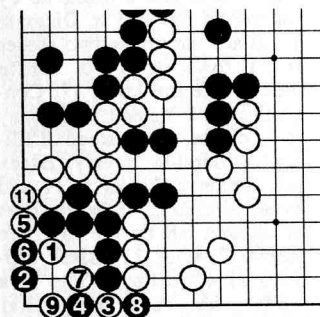


Diagram 88 (10 at 3)

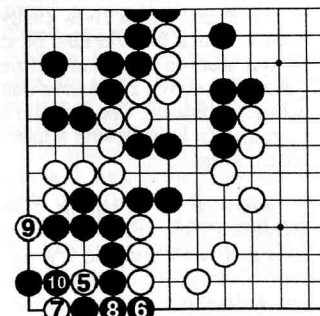


Diagram 89

plays 2 and blocks at 4. This avoids a ko and makes one large eye. Black 14 is a vital point and Black must connect there. After Black 14, the semeai should be easy to count. White will atari at the 3-3 point in Diagram 85 and Black will capture leaving a five-point eye space. When White plays back in at 3, Black's five-point eye has  $8-1=7$  liberties, while White also has 7 liberties. However, it is Black's move and Black 4 reduces White's liberties to 6, putting Black one move ahead in the semeai.

Playing Black 2 at 9 in Diagram 84 would lead to a similar result, but Black 2 gives White more chance to go wrong. For example, White 5 at 7 would lose White a liberty and 5 at 9 would not even make it into a semeai. Extending at 3 in Diagram 86 is a standard route to ko, but in this position it is definitely inferior to Diagram 84. Usually, if White wins the ko, he connects at 10 to make a five-point nakade. However, that would lose the semeai here. Instead, all White can do is fill a liberty at A. Black will retake the ko, and White has no ko threats.

Thus, the standard attack at the 2-2 point fails because Black can avoid a ko and force a semeai which he wins.

Since Black has no outside liberties, White also can try attacking with an attachment or hane. Let's look at the attachment first. The usual reply in Diagram 87 leads to ko, which is clearly worse for Black than Diagram 84. Can Black find a way to avoid the ko and force a semeai? What about Black 2 in Diagram 88? We know from Diagram 20 that this move does not make life in the corner, but perhaps it can make a big eye like the one in Diagram 84. With this aim in mind, Black must block at 4, not give way at 7. Black 6 is the only move; extending to the 2-2 point fails if there are no outside liberties (Diagram 15). White 7 is a clever move. Playing 7 at the 2-2 point would give Black the large eye he wants. After 9, Black has to fight a ko. If he connects with 10 at 3, White 11 leaves Black unable to approach from either side. Note the order of White 5 and 7. If White plays 5 in Diagram 89, Black can answer 9 at 10 and live.

Attacking with a hane will lead to essentially the same result; for example, W5, B2, W3, B4, W1, etc. in Diagram 88.

In conclusion, I believe that the 2-2 attack is the worst of the three in this particular case. Black can force a big eye and win the semeai. Either the attachment or the hane give White a ko.

• *This ends the series on the Carpenter's Square, Richard says, unless he comes up with any further ideas!*

## Four Hundred Years Of Japanese Go

by Andrew Grant

### Part Seven: Dosetsu and Dochi

Dochi had not yet been designated as the Honinbo heir, being only 4 dan, but it was necessary to do something to ensure the future of the Honinbo school, so Dosaku called the heads of the other three go schools, as well as the senior Honinbo pupils, to attend at his deathbed. When they were all assembled, Dosaku formally named Dochi as his successor, and asked the Inoue head, Dosetsu Inseki, to become Dochi's guardian and complete his training.

### Promotion? A catch...

History was repeating itself. This was the second time an Inoue had been asked to complete the training of a twelve-year-old Honinbo. Just as Sansa had rewarded Doseki with a promotion to Meijin, so Dosaku promoted Dosetsu to 8 dan. But there was a catch: Dosaku was determined that Dochi should eventually become Meijin godokoro, and he extracted a promise from Dosetsu not to become godokoro himself. Instead, he should do everything in his power to secure that post for Dochi.

Dosetsu had little option but to agree to this, for he owed his teacher a debt of gratitude, even though Dosaku was asking him

to abandon all personal ambition.

Dosaku's unreasonableness has come in for some criticism, but may be partly explained if it is true, as has been rumoured, that Dochi was actually Dosaku's illegitimate son. If this is so, it would be a rare (but not unique) example of succession by blood in the Honinbo school.

When Dosaku died, Dosetsu moved back into the Honinbo residence to undertake Dochi's training. Unlike his predecessor San'etsu, Dochi was allowed to succeed to the Honinbo headship at once, and furthermore he was permitted to take part in the annual castle games despite being only 4 dan.

### Twelve-year-old triumphs

It must have been an awe-inspiring occasion for a twelve-year-old, but Dochi rose to the challenge, winning his first game against the third Hayashi head, Gen'etsu Monnyu, 5 dan, on black, and then beating the fourth Yasui, Senkaku 6 dan, again on black, the following year (1703). The year after, he beat Gen'etsu again, this time taking white, no mean feat in the days before komi.

In 1705, Dochi was drawn against Yasui Senkaku again. Since Dochi was still graded as a 4 dan and Senkaku was 6 dan, the handicap was for Dochi to take black in all their games, including the upcoming castle game. However, Dochi's guardian, Dosetsu, suggested to Senkaku that he allow Dochi to play him on even terms (alternating black and white) in future, since Dochi was clearly stronger than his official grade; he was already taking black

from Dosetsu in their teaching games. Senkaku stood on his dignity and refused - there had been little love lost between the Yasuis and the Honinbos since Honinbo Doetsu had forced Yasui Sanchi to resign as godokoro.

Doetsu was still alive, in retirement in Kyoto (he lived to be ninety-one), and at Dosetsu's request he also urged Senkaku to let Dochi play on even. Predictably, Senkaku refused again; he was probably even less inclined to oblige the man who had humiliated his predecessor Sanchi. Finally Dosetsu applied to the jisha-bugyo asking for a challenge match between Dochi and Senkaku, and this request was granted, with the jisha-bugyo compromising over the handicap by allowing Dochi to take white in one game out of three. The forthcoming castle game was to count as the first game of the series, which was to consist of ten games.

### Fast action replay

Incidentally, the castle games were no longer played in the shogun's presence. The gradual improvement in the standard of play over the years meant that games were much slower than they had been, and ever since the 1660's, when one of Doetsu's games had failed to finish on the day, the practice had been to play the game a few days before the official castle game ceremony and then replay it more quickly before the shogun. This also avoided boring him with their slow play.

It was arranged for Dochi to play Senkaku four days before the official ceremony, but on

the day Dochi felt unwell. It was suggested that the game be postponed, but Dochi, despite his illness, insisted on playing anyway. It was a risky decision, and sure enough Dochi soon fell behind, despite playing Black. He struggled hard to catch up, and thanks to Senkaku's over-confidence the game became close again, but by the evening they had reached the yose, and it was clear to the spectators that Dochi was a point behind with no way to catch up.

Dosetsu, who was the official referee, had gone home during the afternoon, unable to watch Dochi struggling on against a lost position any more. After Dochi had succeeded in narrowing the margin to one point, another Honinbo pupil returned home and brought Dosetsu up to date on the progress of the game. However, Dosetsu had to agree with everybody else that there was nothing more that Dochi could do.

Most famous yose tesuji

Consequently, when a messenger arrived at the Honinbo residence in the early hours of the next morning with the news that Dochi had won, Dosetsu could not believe it, but it was soon confirmed. Dochi, despite his illness, had found the most famous yose tesuji ever played, one which everybody else had missed, including his opponent Senkaku. It gained Dochi two points and thus reversed the lead. Senkaku is said to have believed right to the end that he had won, and to have counted the score three times before admitting defeat.

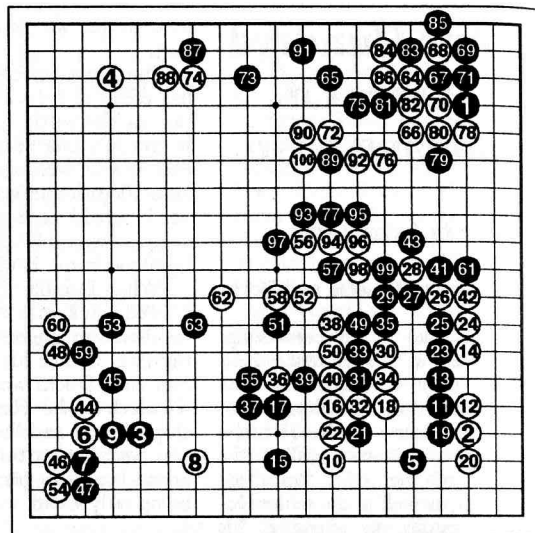


Figure 1 (1-100)

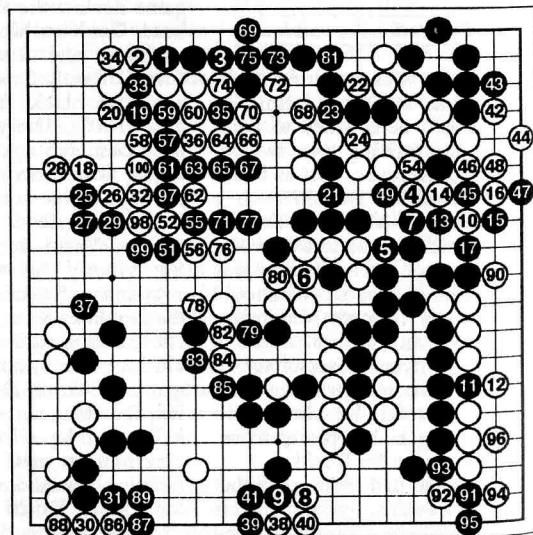


Figure 2 (101-200) 50 ko at 10; 53 ko

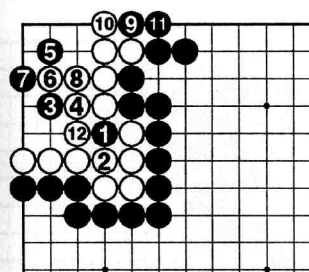


Diagram 1

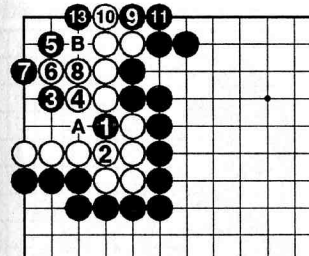


Diagram 2 (12 elsewhere)

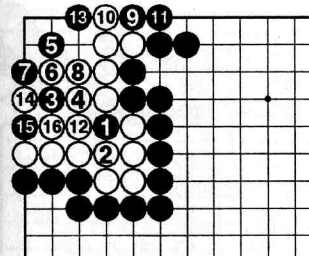


Diagram 3

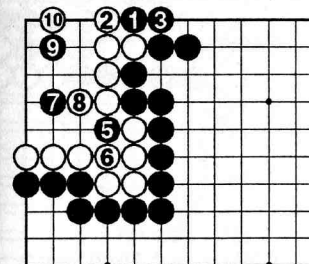


Diagram 4 (4 elsewhere)

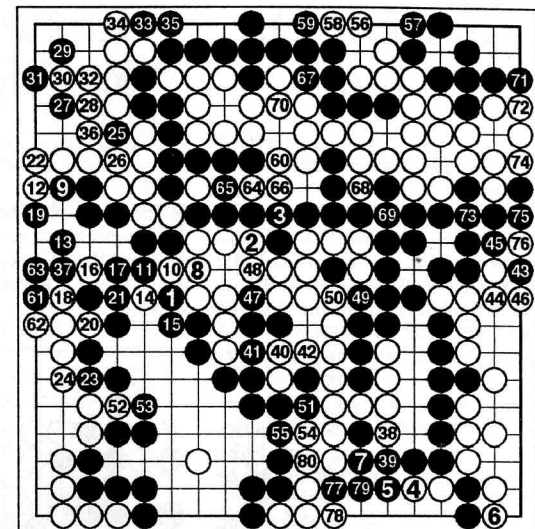


Figure 3 (201-281) 81 at 43; Black wins ko, connects at 76

In April 1706 Dochi and Senkaku played the second game of their match, but with Dochi recovered from his illness it was a much more one-sided encounter; Dochi won by fifteen points. Two months later, Dochi took white against Senkaku for the first time, won by three points, and Senkaku's pride collapsed. He conceded the match, accepted that Dochi was entitled to play him on even terms, and apologised for ever thinking otherwise.

The game revealed

The game displayed is the one in which Dochi, taking black, found a brilliant tesuji in the late yose to win by one point. The tesuji is the sequence 225-231 in the top left of figure three, and is explained in the four diagrams.

**Diagram 1:** The purpose of the sequence 1-7 is to make the hane and connection on the top edge sente. If White does not answer at 12...

**Diagram 2:** Black plays 13 and reduces the corner to seki. If White now captures at A, Black plays B.

**Diagram 3:** When White plays 12, Black 13 no longer works. White is now able to play 14 and 16 to capture two black stones.

**Diagram 4:** If Black plays the hane and connection first, it is no longer sente. Thanks to the presence of White 2, White can answer Black 9 at 10, and Black cannot now live. In the game, the difference between finishing in sente and gote was worth two points to Black.

# Go Kiburi In Jail

by T. Mark Hall

Friends of Go Kiburi were amazed to hear that he had been arrested and was in jail. An immediate collection was made from the hundreds of members of the club and 59 cents was collected to hire the worst lawyer in town to ensure that he stayed there. However, many of his victims, both of his puns and his rip-offs on the go board, visited him to find out how he came to be there.

"I had got into a game with a new man I had never played before and the position arose like this in the game," he said to his visitors, laying out the stones on his pocket go board. "Every time he makes a ko threat, I threaten the two stones, he captures the first ko, I take the stones, he takes the next ko and I then answer his original ko threat. Then the position repeats. I could not stop laughing, but he said he was arresting me for illegal use of kos!"

"But how could he arrest you?" they asked.

"Oh, because he was a playing-ko's policeman."

# Prize Problem Solutions

by T. Mark Hall

Unfortunately there were no winning entries for this competition (Part Three), but here are the correct answers with variations.

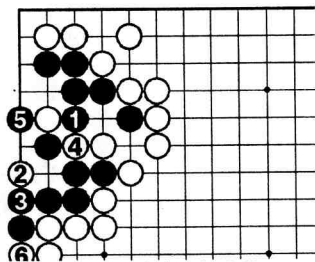


Diagram 1,2 Again failure

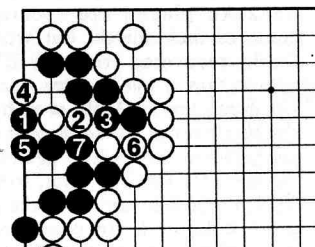


Diagram 1,4 Failure for White

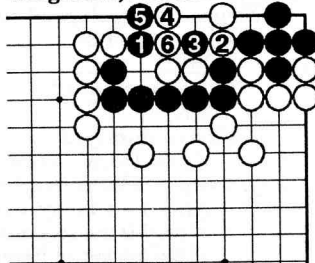


Diagram 2,2 Failure for Black

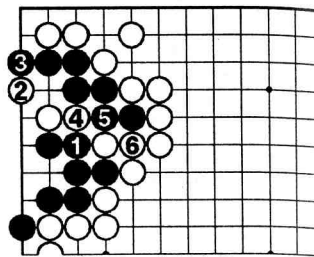


Diagram 1,1 Failure

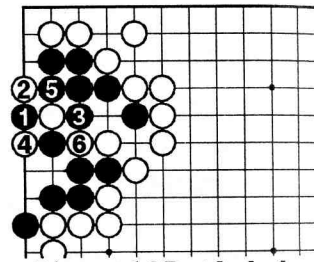


Diagram 1,3 Best for both

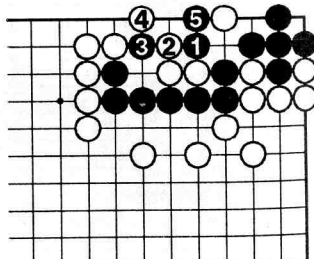


Diagram 2,1 Success for Black

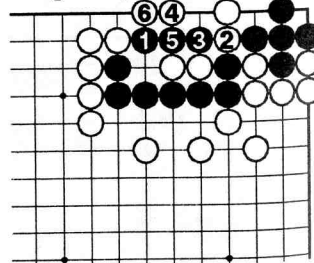


Diagram 2,3 Still failure

• Go Kiburi was created by Bob High in the American Go Journal. Is G.K. a character we should help to sustain? Views to the Editor, please - or further contributions!

# Questionnaire

• Help to improve the BGJ! If you don't want to spoil this page you can send in a photocopy, or just write to the Editor (address on page 2).

Please number these types of article on a scale of 0 to 10 (0 indicating total indifference!) or put a X if you would like to see an item dropped.

### Game commentaries

- Professional.....
- Amateur dan level.....
- 10-1 kyu.....
- 15-10 kyu.....
- Beginners.....

### Problems

- Teaching articles on specific situations (e.g. crosscuts).....
- Problems on specific situations.....
- Miscellaneous problems.....

### Text only

- Glossary.....
- Book reviews.....
- Crossword.....
- Tournament News.....
- Humour.....
- Club articles.....
- History.....
- Letters.....
- Computer go.....

### Pictures

- Photographs.....
- Cartoons.....

.....Additional comments will be welcome.

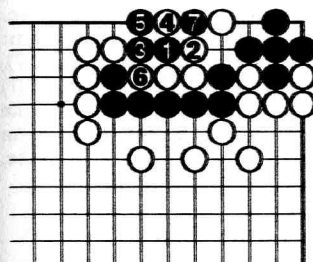


Diagram 2,4 Not best for Black

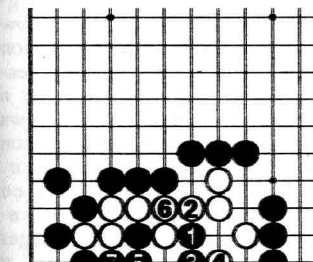


Diagram 3,1 Success for Black

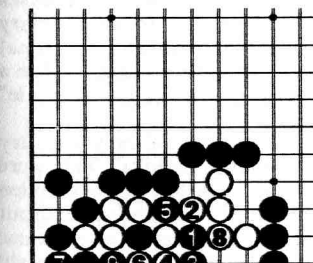


Diagram 3,3 Success for Black

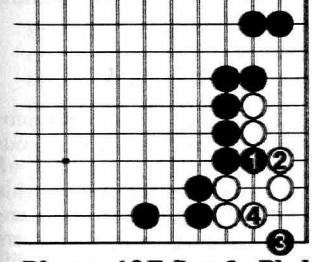


Diagram 4,2 Failure for Black

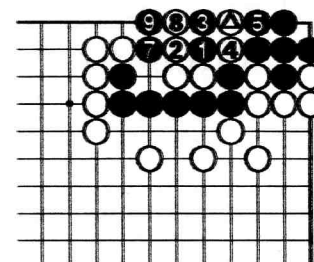


Diagram 2,5 Failure \*

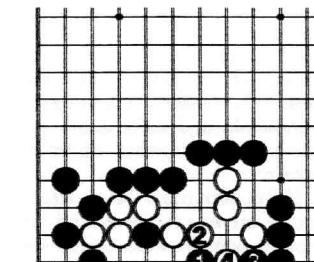


Diagram 3,2 Not best for Black

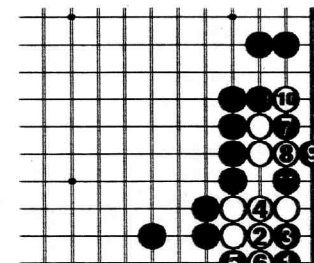


Diagram 4,1 Success for Black

\*Diagram 2,5: 6 at 4, 10 at A

• Because of DTP memory limitations on the number of diagrams per page, the solutions are continued overleaf.



## Prize Problem Solutions

(Continued from previous page)

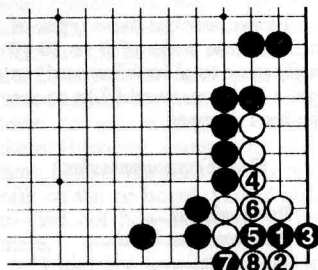


Diagram 4,3 Failure for Black

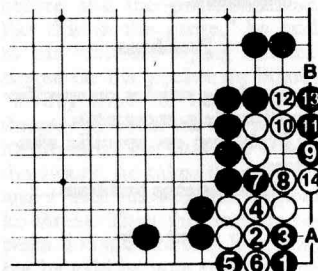


Diagram 4,4 White has miai of A and B to make two eyes

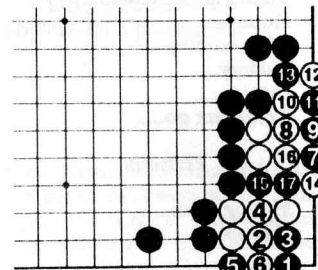


Diagram 4,5 Also a success for Black

## On Reading Japanese

by Bob Terry

The wish has been expressed in the BGJ (and elsewhere) that it would be desirable to see a glossary of go terms created that would enable one to scan the text of Japanese go books and glean the essence at a glance. What a fond thought! I harboured a similar one of my own one day years ago! And I will tell you why it is impossible and offer some suggestions about what might be done...

The Japanese language is quite an exotic one and demands considerable skill in its exercise. Take a simple sentence: "Kore wa warui."

### Who is wrong?

This means "This is bad". It is constantly encountered in go texts (and everywhere else in the language!) but since it doesn't contain a verb - a quirk of Japanese, and another problem - it can also mean "I am wrong" or "We are wrong" or "They were wrong" or "If I play that move I will be wrong" or... or... or... The interpretations can be endless.

It is just this ambiguity that has baffled wouldbe Japanophiles for centuries and left go writers scratching their heads in frustration over how to translate certain go terms.

By now we have agreed to certain English substitutes for Japanese go expressions: shimari = corner enclosure, moyo

= large territorial framework, kikashi = forcing move, etc. But others defy translation: hane (may I suggest "curl"?), kakari (how about "hanger"?), and still others are so unique that to come up with a synonym in English makes little sense, i.e. joseki, Honinbo, go, etc.

### Vulgarity

Personally, this writer has always been peeved by the English term "vulgar move". How can a move be vulgar? A person can be vulgar, a work or a gesture can also be vulgar. But a move? To suggest this shows one's innate misinterpretation of the Japanese language. "Zoku-shu" (or the related "zoku-suji" = a crude sequence), the so-called vulgar move, equates to "zoku-go" = slang, the same way the "Latin Vulgate" in Catholic Masses simply refers to an ordinary way that common folk deal with an arcane matter. Not in a "vulgar" manner but a "crude" one.

Speaking of Japanese, try translating "tashika". This word means: absolutely, no question about it, certainly, without doubt, etc. But it also means: perhaps, maybe, I think it might be, I wonder, etc.! What a dilemma for the wouldbe student of Japanese!

### How many steps?

How to persevere? The subtleties of the language are endless. A fellow scholar of Japanese states the problem this way: "Learning Japanese entails taking countless numbers of tiny steps. No one step is dif-

icult, but in the aggregate they represent a huge mountain."

Such being the case, how is one then to focus in on the microcosm that is go and the genre of esoteric terms that are particular to any specialised vocabulary? Well, there, in a nutshell, is both the question and answer. One learns a language because one is enchanted by some aspect of the culture that engendered it.

### A Devil's bargain

Go itself has a long and storied past in Japanese history and culture. More than a thousand years! That is a rich vein to mine. One embarks on a quest to master "just a few basic terms" and then all of a sudden one stumbles upon a whole universe. Not a few have felt daunted at the sight and turned tail and run. And, frankly, this writer finds nothing to be ashamed of in that reaction. When others express the wish to learn Japanese, I say "Fine. I hereby offer to be your personal tutor. All that I want in exchange is ten years of your life!" A Devil's bargain if ever there was one!

### Paradoxes and parables

And yet, it can be infinitely enriching. It brings paradoxes and parables, folk wisdom and the treasures of an age-old culture. Each discovery opens up another vista to fresh perspectives. And for this writer, the key has been: go. Although one starts by trying to understand certain fundamental concepts, as one discovers the depth to the subject, the erudite thinkers

proffering their opinions, the heirlooms handed down through the ages, the works of art, the rich literature, one digs deeper. But one always goes back to: go. It remains the motivating factor, the key to the puzzle, the source of one's drive to learn. It has been said that the way to age gracefully is to adopt an all-engrossing hobby. And go fits the bill here as well.

### Ranka

One is reminded of that other term for the game, "ranka", and the myth of the woodsman who paused to meditate on the game and found, when he came back to himself, that his axe (ka) was rotted out (ran). As long as there is something in a culture that intrigues to the depth of one's soul, all of the obstacles that contrive to prevent one's learning a language can be overcome.

### Guide needed

But returning to the original subject: what exactly would it take to get a guide to learning go terminology published? I hope that the preceding has made clear that a booklet would be insufficient. Any book of go terms would have to include a lexicon of at least 500 basic Chinese characters (kanji) cross-referenced according to number of strokes, stroke order, radicals, parts of speech, etc., plus technical words in both katakana and hiragana. Then, a series of examples of go text, progressively more difficult, illustrating the principal themes in works of go that one must be aware of. Examples taken from,

say, the Kido Yearbook, would be ideal for the simpler examples; magazine articles, chapters from books and newspaper columns could supply text for the more difficult ones. All of these examples would have to be elaborately transliterated, with kanji, kana and romaji all used in interlocking fashion to best instruct the beginner.

However, the primary obstacle is economic: for a book to make sense commercially it must sell a minimum of two thousand copies. Ishi Press counts on selling five thousand copies (a book of their's print run) in two years. One problem is whether that kind of market exists for such a book. Ishi Press does not believe so (I have asked), and they would be in a position to know.

### Any volunteers?

Another problem is finding someone to write and edit such a work. A thankless task! the author of this essay herewith offers camera-ready Japanese wordprocessing samples of kanji and kana, expertise in the field of go journalism and library of reference material. But more is needed: a writer (or, probably preferably, a student striving to learn Japanese) willing to do the work of organising, transliterating and assembling it as well as all of the leg work involved. And, obviously, a publisher would be needed to fund the effort. I am willing to do my part. Are you willing to take up the slack?

All I want is ten years of your life.



## Centre Strategy

by Roger Daniel

This game was played in Round 6 of the London Open Tournament, and comments are intended for the benefit of players weaker than 4 kyu. In addition to my commentary, there are observations by T. Mark Hall, and these are given in italics.

Black: P. Voisey, 3 kyu  
White: R. Daniel, 4 kyu  
Komi 6.5 points

6: Not the sanren-sei. Leaves open the options of A, B, C and D. White's plan is to look towards building boxes: A, 6, and B; A, 6, 14 and E; B, 6, C and F; 6, 14, G and H. Can Black beat this multipurpose approach?

8: Stretches towards the centre, the left and upwards and around Black 7. NB: 8 at 58 would have similar features, but stay further out of Black's reach.

9: Slowing down and low.

10: Black 9 and 10 would prevent White creating more influence in the following directions: up the right side, the centre, and leftwards while confining to a small side position and the corner.

12: *Unnecessary as the corner is safe, and a diversion from the overall plan.*

13: Slow and low.

14: Aims for the centre box, box E-14-J corner, and box 14-J-10-G. Back on track!

15: High, good.

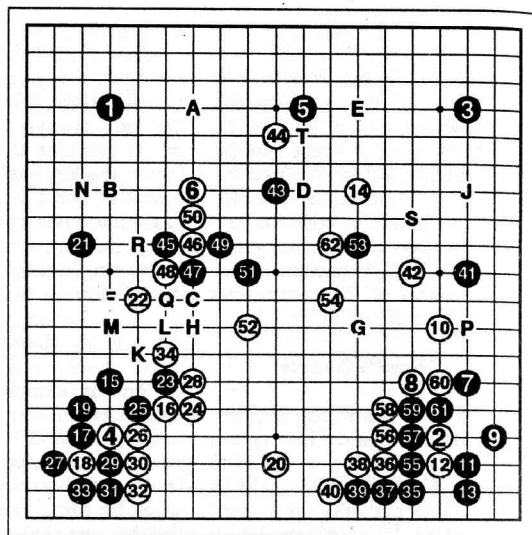


Figure 1 (1-62)

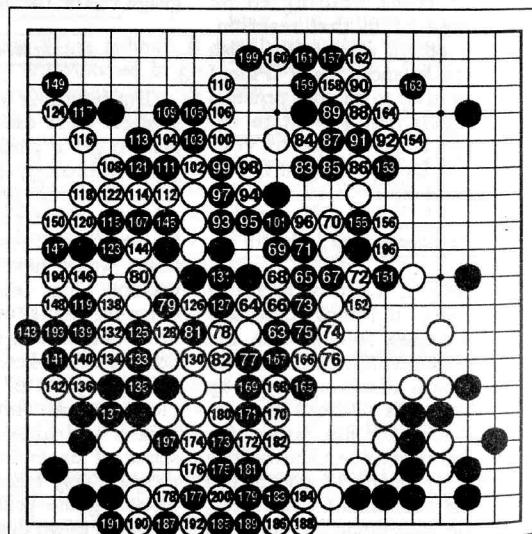


Figure 2 (63-200) 129 at 126, 195 at 187, 198 at 192

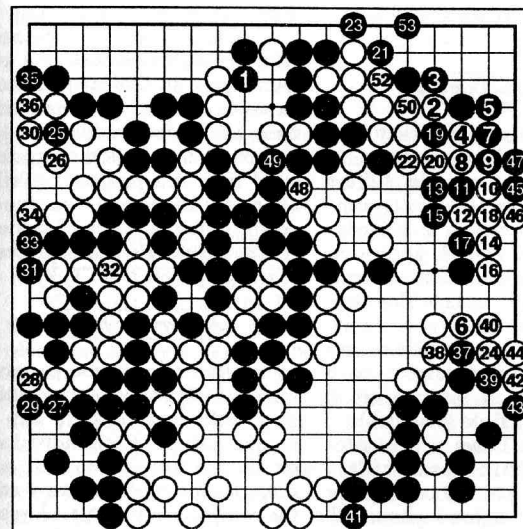


Figure 3 (201-253) 251 pass

16: Not too close - see remark about move 8.

20: *Not in the spirit of the plan. I recommend K. - I offer L, threatening M.*

21: White might develop his position by playing N and A, A and E, E and J or J and P.

23: Taking advantage of 22, which should be at Q. (Or at R.) White pays the price for slowness at 20.

28: Again White tries to take the centre in exchange for the corner.

31: *Should take at 33.*

34: 33 was gote, and so White has two moves in the centre in exchange for the corner, as well as securing the side territory. But 34 should have been one point further to the right.

36: *Should be at 38.*

43: The beginning of the middle game.

44: White omits to play a move at A. He should have stayed with his plan.

52: Misses the golden opportunity of a play at C.

54: White gives up the upper centre but still retains the pressure.

62: The problem for White is to create as much of a diversion in the upper centre as possible, meanwhile generating sufficient structures all around in order to attack in all directions. Maybe 62 should be at 66 or S instead. (Or at 84.)

66: *Should be at 67, eliminating aji.*

88: *Should cut at 89 to allow Black to run through while building positions on either side.*

83-92: White's strategy starts to realise itself. Black is now non-existent on the upper right.

*But 93, if played at 100, makes Black safe as houses!*

Much of the continuation revolved around compensating errors which we all have to live with. White finally won at move 254 by 23.5 points.

In conclusion: the centre orientated game tries to create as many moyos as you can pack in. In the end you often get to keep one of them. I admit that it is a strategy of TOTAL GREED. You can get so much domination that you also manage to grab chunks of the sides and maybe the odd corner. Even though Black took all four corners, it wasn't enough. The threat to make extra moyos is almost as good as the execution.

## Cover Art

Thanks to the Ishi Press we have been able to use their series of postcards as front covers for the Journal for quite a number of issues. There are still a few postcards remaining, which will provide artwork for the Journal for rather more than a year, but then...

If you have the ability to produce camera-ready artwork on go themes, please contact the Editor to discuss possible designs. In any case, it would be good to put in other art from time to time for the sake of variety, so please don't wait until the postcards run out!

## Network

by Ian Docherty

The international community of go players has many links. International tournaments, visiting go players and newsletters provide some of these. The computer is about to provide the biggest link ever.

A game of go between a 5 dan in New York and a 6 dan in Japan is in progress. Dozens of people scattered around the world follow the game from their homes. Comments are passed freely between the on-lookers to analyse the game. Game records including analysis are played back later on computers around the world.

Imagine international tournaments where hundreds of players can compete from the comfort of their homes without suffering jet lag!

This is not fantasy. It can be done, and indeed is being done right now.

As I write this an international tournament with 162 go players is in progress. Ratings range from 7 dan players down to 25 kyu beginners. The tournament is being held on a computer in Berkeley California and the competitors are sitting in their homes, places of work or education in countries such as the USA, Japan, the UK, Germany and Australia.

Hundreds of other players such as myself are following the games, blow by blow, as they are played out. Records of games from the first round are available for analysis.

How is all this achieved? It is by access to an international

computer network called Internet.

### What is Internet?

Very simply, Internet is a collection of computer networks around the world. All the computers on Internet communicate according to a standard. The network provides access to an enormous amount of information. It provides electronic mail services, news groups that discuss almost any topic and documentation on a wide variety of information in almost every field imaginable.

Internet allows you to connect to computer systems around the world, usually for the price of a local phonecall. There are two main uses for Internet: a news service called Usenet, and electronic mail services that allow you to send mail to individuals.

### Usenet

Usenet is a news service. Messages are not sent to you as private electronic mail but are put on public display. To read the articles you connect to a computer that carries Usenet news and from there you choose what groups to read. The news groups are organised by topic. For example the main topic *rec* has recreations including juggling and most importantly go.

In many news groups items can be submitted by anyone, in others the items are first checked by a moderator who decides if an item is suitable or not.

Typical news items on *rec.go* have recently included the following: a series of ques-

tions and answers concerning a go problem involving a ko and seki; an announcement of a go tournament in Chicago; an international electronic mail address list of several hundred go players; a description of go related files and programs available on Internet for free downloading; a series of stories about Sakata Eio, the professional go player from Tokyo.

### Electronic Mail

Internet allows you to send mail to individuals. A computer on the Internet system has a unique address. Each individual on the system has a mail address made up of nickname and the computer's Internet address. For example, my own Internet mail address is:

icdocherty@cix.compu-link.co.uk

When a message is sent to the above address, from any Internet computer in the world, it is put in my mail box. The next time I log on to my local computer the mail is ready and waiting for me.

Games of go have been played between individuals by sending each move to the other player's electronic mail (email) address. This is only slightly less tedious than using the postal system! Fortunately the last year or so has seen the introduction of a far better way of playing go between people on Internet.

### Go Servers

There are now Internet Go Servers (IGS) on the network. These are computers that have special areas on them dedicated to the management and running

of games of go and tournaments.

Anyone anywhere with access to Internet can log into the IGS. At any one time there can be upwards of a hundred people logged in and either ready to play go or 'watching' other games being played.

### Nickname and Password

When you log into the IGS for the first time you give a nickname that you wish to be known by and a password. Every time you log in in the future you should identify yourself to the computer by your nickname. No one else can use your nickname without your password.

Once on the IGS there are a number of commands that you can use to tell you who is currently logged in, what games are being played, who is looking for a game of go, and many others.

If you want to play a game, you either announce that you are interested in playing a game and wait for a response or accept a challenge from someone else waiting for a game.

Time limits, handicap points, size of board etc. are agreed at the start of play. Since the Internet has a simple text-only display the boards are printed in a fairly crude manner on your computer. Moves are given from your keyboard by typing the coordinates of the board position.

There is no reason why you could not play games in this manner although it would get very tedious. To help you there are now programs that will run on your computer and make it simpler to enter and display

moves. These are known as client programs.

### Client programs

A client program is an interface between yourself and the IGS commands. A typical client program gives you a graphical display of the board position in a similar manner to that provided by such programs as *The Many Faces of Go* (although not so elegant!). You can enter moves by using a mouse and cursor and clicking on the position you wish to play. The client program then translates this action into the appropriate IGS command. As the other player makes his or her move your client program displays the move on your computer.

Client programs are available for the Amiga, the PC and the Macintosh.

### Access

Internet is available from most large educational establishments. It was originally set up as a network between the universities in North America. If you are a student you may have access in this way.

If you have a computer at home then you will need a modem. If you only want to access to the IGS then a fairly slow one will suffice and can be obtained at a reasonable price.

You may need a communications package for your PC although if you can obtain one of the IGS client programs then they will do everything you need. By the way, the client programs are freeware or shareware. (This means they are free or only cost a few pounds to register.)

I access the Internet through a conferencing system called CIX (Compulink Information Exchange). This costs about seven pounds a month minimum charge. Charges are made on a time basis. You will also have to pay the telephone bill. Information about CIX can be obtained from 081-390-8446.

CIX contains news groups in a similar manner to that provided on Internet but only serving the UK. There is a go news group on CIX but it tends to be fairly quiet. An advantage to using CIX is that off-line reader programs can be downloaded (shareware) which enable to copy all the unread news groups on to your computer. You can then read them at your leisure without spending hours 'online' running up large time charges and phone bills.

An alternative is to use something called 'tenner a month' which I presume means that there is a charge of ten pounds a month! I understand that this service gives you access to the Internet without the time charges which you get on CIX. You will still need to pay the phone bill. Telephone 081-349-0016 on Saturdays for more information.

Client programs can be obtained on the Internet by anonymous ftp (this means they can be downloaded by anyone) from the site *ftp.u.washington.edu* along with many other files concerning go.

Offline reader programs can be obtained from the 'telepathy' news group on CIX.



# An Eight Stone Game

by T. Mark Hall

Black: M. McEwan 8 kyu  
White: D. Woodnutt, 1 dan

This game was sent in by M. McEwan in response to the Editor's request for more kyu-level games. He remarks that it is by no means his best game; in fact it ended a series of victories that he had had while playing against David Woodnutt.

8: A fundamental idea is not to attach against the weaker stone. Better to play something like 1 in diagram 1: the triangled stone is the weaker of the two White stones. White's position is not that strong and Black has settled his group.

16: This is a bit chicken. The correct move is to hane at 1 in diagram 2. Black sacrifices a couple of stones to make White live small in the corner. White can't play 6 at 8, or Black will play 6. The problem here is for the player taking a large handicap to recognise that White is vulnerable or at least more vulnerable than Black. The thing to note is that Black has a great wall with influence all over the board and that he has sente to make the next move. A play in figure 1 at 56, 61, A, 73, 74 or 91 would be reasonable for Black and make it difficult for White.

Diagram 3: Or Black traps a stone and White still lives. This also has the benefit that it is simpler for Black.

Diagram 4: Black can play 18 at 1 here.

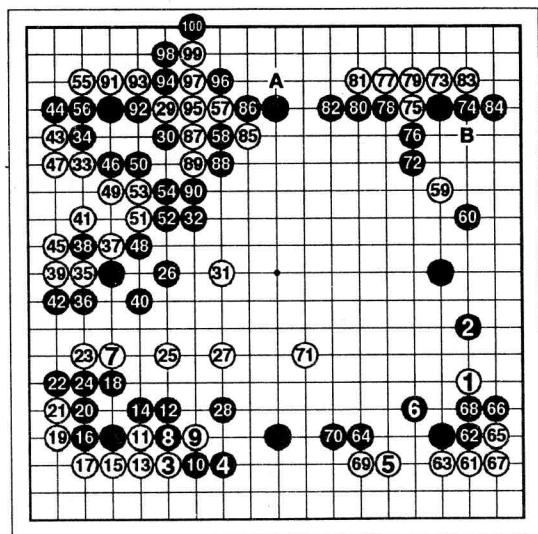


Figure 1 (1-100)

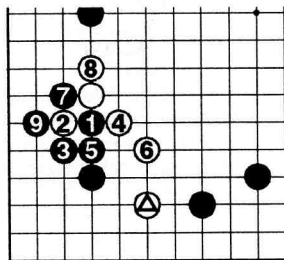
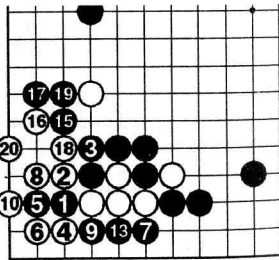


Diagram 1



Dia 2 (11 at 1, 12 at 5, 14 at 1)

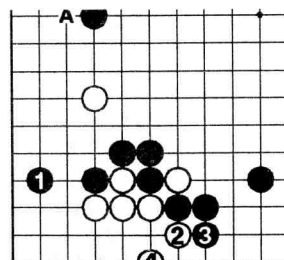


Diagram 3

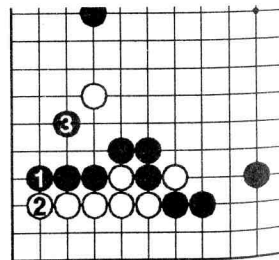


Diagram 4

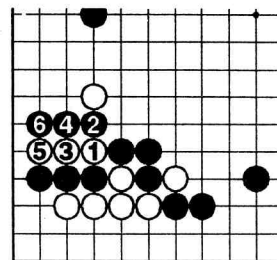


Diagram 5

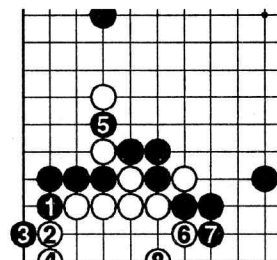


Diagram 6

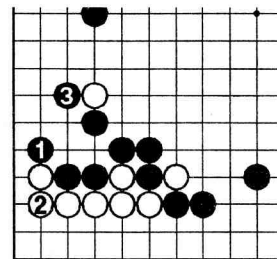


Diagram 7

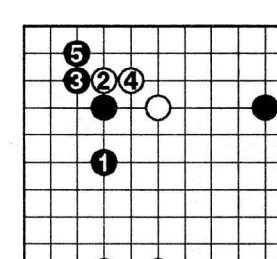


Diagram 8

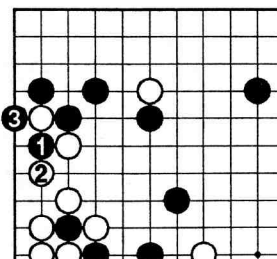


Diagram 9

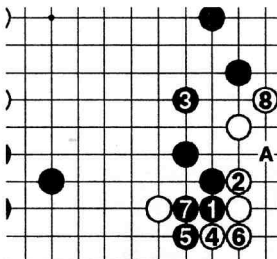


Diagram 10

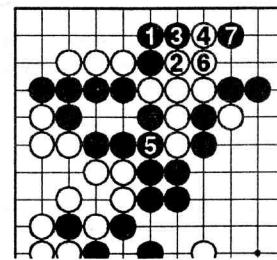


Diagram 11

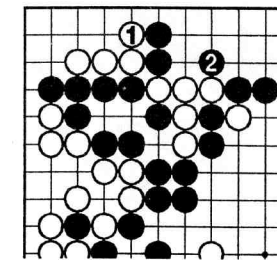


Diagram 12

Diagram 5: White can't cut. This is better for Black. Better still is to answer White 1 here with Black 1 in diagram 6; even worse for White.

20: Better at 1 in diagram 7.

30: Better at 1 in diagram 8. This should secure about 20 points for Black and White will find it difficult to settle everything.

32: Better at 92.

36: Wrong side! Should be at 38.

46: If at 1 in diagram 9, this capture would eliminate aji in the corner.

54: Very small; should be at 95.

62: Better at 1 in diagram 10. Black is going to get more on the left rather than the right. White has to defend against a Black move at A.

72: This plays too close to an isolated stone. Black should just play at 78 or B in figure 1.

96: Wrong; Black can kill these stones! See diagrams 11 and 12.

105: Why should White bother to capture these stones? Surely there are better moves on the board? After all he is not in atari.

110: The right idea trying to enclose from a distance. 1 in diagram 13 is more threatening to the White stones.

118: At 1 in diagram 14 is better style.

139: If White plays 139 at 140 this causes Black some problems on the right.

148: Better to sacrifice this stone and to play at 1 in diagram 15, threatening the White stones. I think that the Black group can live.

196: What is going on here? Black plays himself into atari and White doesn't see it!

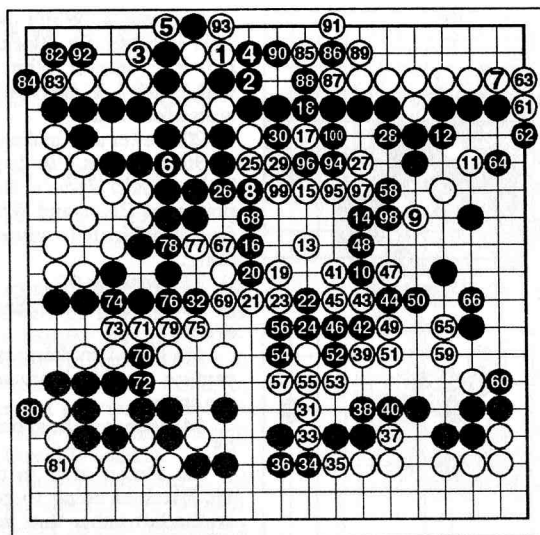


Figure 2 (101-200)

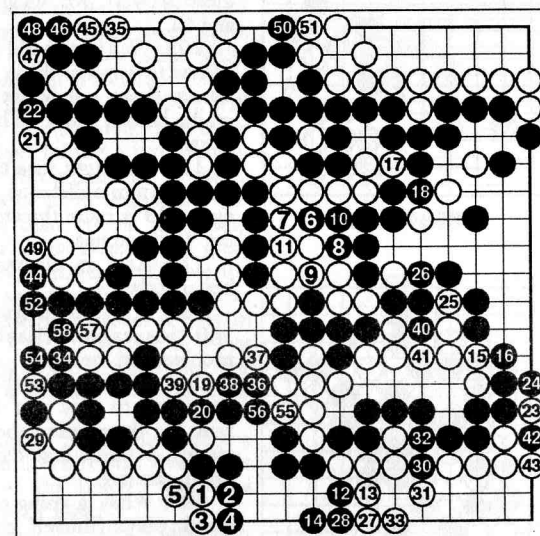


Figure 3 (201-260)

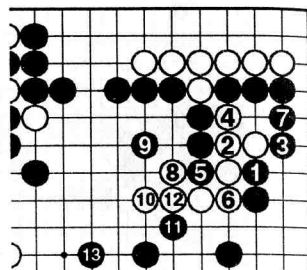


Diagram 13

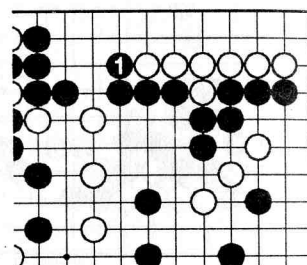


Diagram 14

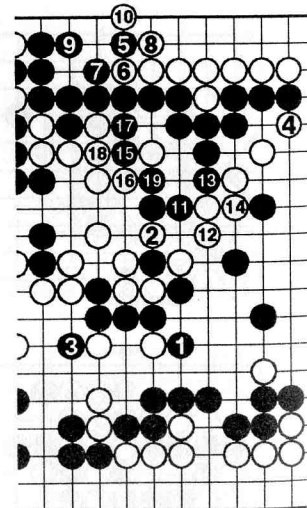


Diagram 15

White won by about 16 points.

## Silly Francis

by Francis Roads

### Part One

Now here's a sad tale. In the first round of the Candidates Tournament I had Black against William Conolley. I counted the game as we approached the smaller yose, and found that it was close. Included in the count was nought points for the corner shown in diagram 1; I knew from memory that long eight in the corner was *mannen ko*, which almost always turns into *seki*, provided that I played there immediately. So with some careful yose I ought to be able to snatch a win.

The sequence leading to *mannen ko* is shown in diagram 2. After White 8 Black needs three approach moves to put White in atari, and White needs one. So it needs a fairly unusual situation regarding *ko* threats and relative territorial balance for either player to want to start this *ko*, and usually Black plays at 4 in the late end game and makes a *seki*. "*Mannen ko*" in Japanese literally means "ten thousand year *ko*", i.e. a *ko* that no one will want to start in ten thousand years.

Perceptive readers will already have seen the flaw in my plan. Diagram 2 does not follow on from diagram 1. When I confidently played at A in diagram 3, William correctly answered at B, making two eyes easily, and putting himself well ahead in the game; I lost by five points. "Silly Francis", I thought, "you've remembered the wrong position. That one

turns into *seki* as well, but you have to start at C instead of A; then you get a *seki* with a sequence such as diagram 4. That'll teach you to read things out instead of relying on your failing memory." Which of course it won't.

But I did later look up the

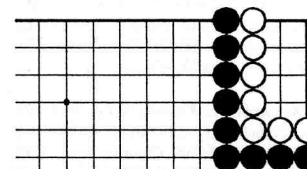


Diagram 1

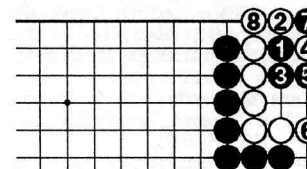


Diagram 2

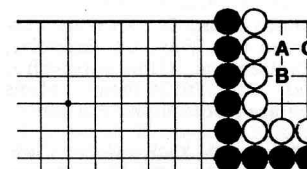


Diagram 3

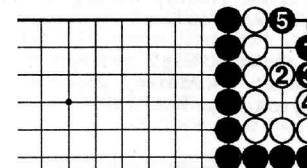


Diagram 4

position in James Davies's excellent book *Life and Death*, and got a second nasty shock. Can you work out what the shock was, without looking it up yourself? Then see page 45 for Part Two of this article.

## Letter

William Conolley writes:

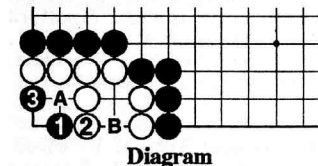
Regarding the article, "The Duties of a Bystander" by Nick Wedd, the answer in all cases is clear. In examples B and C an illegal move has been played - at the end of Black's turn the board is not in a legal state (stones with no liberties exist), so Black has lost. The bystander should inform the players of this if they don't know, and, if the result is misrecorded, inform the tournament directors.

In case A, the players are about to miscount the game. They are not allowed to do this, even unwittingly. Again intervention is called for.

Could this question be symptomatic of the moral degeneracy of our times? It is the responsibility of all good citizens to ensure the upholding of the law, not just the authorities!

## Peek Solution

by Andy Finch



Diagram

If White B, it's peek (Korean for *seki*). If Black B, White plays A and lives. In this case, both Black and White will have 2 points and 2 captures. So neither side plays except for *ko* threats. Here, peek seems to mean even points as well as life with no territory.