

Large-scale Blunders

by T. Mark Hall

This game, played on 2nd August 1993 in round 6 of the main tournament in Prague, is notable for the large-scale blunders which were made by both players. Andrew Jones remarked to me before the game that he didn't think that Dragomir was shodan and I agree with him; however, I found that the Romanians that I played (3 in all) made rather thin groups and bad shape.

Black: T Mark Hall, 3 dan
White: Mario Dragomir, 1 dan (Romania)
5.5 komi. 2 Hours per player.

10: Each of the Romanians played this move early and none played the move at 52, which pushes Black down and builds influence in the centre (or starts a fight).

13: This lets Black make a good territorial move and leaves the White group thin

17: Attaches to make shape out in the centre; I am thinking of attacking the thinness of the group in the centre and I am not worried about strengthening the single white stone.

20-21: Is a bad exchange for White.

32: Begins to make a moyo at the top, but White leaves a weak group below. If I chase it properly, I should be able to bust up the moyo without trouble.

33: Is played to keep the White group thin and makes Black thick on the lower edge.

36: Patches up some of the moyo but induces me to put more pressure on the lower group.

43: I was hoping that White would continue to defend his moyo, but he surprised me. White 44 creates a further group and he doesn't seem to want to connect it to the other weak group.

50: Just prompts me to play a splitting attack.

58: Piers Shepperson commented that White should at least play at A. The consequent moves give White some shape with his group. If I defend the corner there is an alternative weakness for White to aim at.

59: Keeps the groups separate.

62: White cannot play at 65 and he seems to think he can attack part of my groups.

72: White hallucinates that he has a sente cut here. It should also be noted that I had the temporary hallucination that I could connect my groups with a move at 89. I quickly woke up when I actually played the move and made an eye with it. White should push through at 77 with 72.

82: White tries to make an attack.

91: I can't play at 92.

93: Piers thought that this was unnecessary (but it should be noted in the analysis that we had played some of the stones out of order!).

104: White tries to cause complications in the corner.

115: I don't think the kos around here worth fighting.

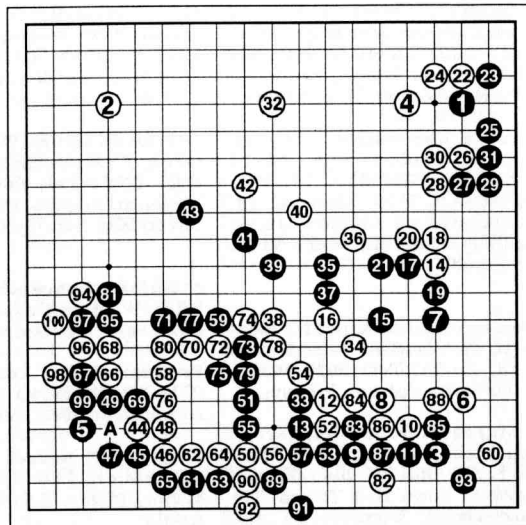


Figure 1 (1-100)

Ethics Of Go

by David Sutton

Part One: Questions

What are you prepared to do to win a game of go? This article may help you to find out: it is about the morally grey area that exists in go, as in all games, between the absolutely squeaky clean and the downright dirty. I am not talking about plain cheating, such as knocking the board over and claiming a draw when you're losing, or offering to buy your opponent a beer and slipping some knock-out drops into it on your way back from the bar; I assume that as good BGA members we are all far too decent - or far too subtle - for that sort of thing.

Rather, I am talking about the small moral decisions that we all have to make from time to time, about those tactics which are not expressly forbidden by the rules of go but may well be felt to be contrary to its spirit. So I have prepared a sort of ethical questionnaire to cover some common situations: answer this as honestly as you can, then score yourself at the end and compare your views with those of the author. This whole business is of course very subjective, and my article is not meant to be censorious or prescriptive: my main interest is simply in how people behave.

However, current British Champion and vastly experienced tournament player Matthew Macfadyen has kindly agreed to lend the article some moral and practical weight by contributing his own views and

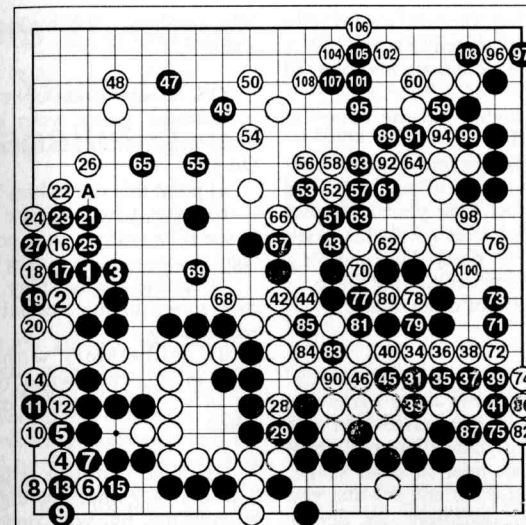


Figure 2 (101-208) 130 at 116, 132 at 27, 188 at 16

125: A blunder; I should continue to push at 126.

131: Another blunder; I should have played at A.

139, 141: Are a bit slow. I should have just omitted 139 and played at 141.

149: Again too slow; I should try to bust up the moyo. After 150 I am losing. I have not punished White for his errors.

164: I have tried to cause some complications in White's moyo but I can't see a way in.

170: This is White's chance to win the game.

175: Is a minor lapse; better yose is to capture the two stones immediately. Strangely enough my mistake induces White's mistake that loses the game.

183: White commented that he hadn't even looked at this point when I had connected. He was just so eager to get to 182.

189: I now have too many ko threats in this area and White's group is too big to risk.

208: The game record stops here; all the yose were played out and I won by "many". Black was lucky to get away with this game.

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answers (and has also pointed out the possibility of a few dirty tricks I never even thought of!). This means that you can compare notes not only with myself, an entirely amateur player who, having nothing very much to win or lose from any given game, can afford to be idealistic, but more to the point with Matthew for whom winning games involves serious matters of standing and reward. So, on with the questions...

Q1. You are playing a serious tournament game. You have not formally agreed the end of the game but you suggest to your opponent that it's over and that he or she seems to have won, but you'd like to play it out just to see the final score. As you fill in the dame he puts one of his own groups in atari. Do you:

- a) point it out to him and let him amend the move
- b) take off his group and claim the game?

Q2. You are virtually at the end of a serious tournament game. You can see that you are well beaten on the board, but your opponent is in time trouble. Do you:

- a) resign gracefully
- b) Try a ridiculous invasion of his totally secure territory in the hope that his flag will fall from the sheer necessity of having to answer your moves, however hopeless your attempt?

Q3. As for Q2, but instead of a slow game with overtime or byo yomi it is a sudden death lightning game where your opponent has perhaps ten seconds left on his clock. Which of the

following tactics would you now be prepared to resort to?

- a) the ridiculous invasion, as above
- b) playing out the dame on the clock
- c) playing inside your own territory and still pressing your clock, such that your opponent must answer and press his clock if only to pass, then claiming the game when his flag falls
- d) none of these tactics.

Q4. You are White in a high-handicap game and a somewhat complex semeai arises, perhaps involving shared internal liberties or an internal dead shape. You read it out and see that you are quite definitely one liberty behind with no real possibility of variation, but you suspect that it would not be difficult to con your much weaker opponent into doubting his reading and backing down in the capturing race. Do you:

- a) do the honest thing and place elsewhere
- b) play elsewhere but keep returning, rather ostentatiously, to study the situation, in the hope of unnerving your opponent enough to induce him to make another move
- c) without comment or expression, play the next one or two moves in the capturing race just to test your opponent's nerve, accepting the loss of ko threats
- d) play further moves in the capturing race with a great show of confidence and apparent perplexity if he continues to answer

e) ditto with a great show of confidence, backed up by some such verbal assertion as 'Well, one of us must be wrong' or

'Oh, and here's me thinking it's a seki'?

Q5. Deep in thought in a tournament game, your opponent forgets to press his clock. Do you

- a) point this out to him
- b) leave it for a minute or so to see if he notices, then point it out
- c) ignore it, but play your own move in the normal way when ready
- d) deliberately withhold your move, even when ready, so as to use up more of his time?

Q6. Your own flag falls in a tournament game, leaving you in overtime, but your opponent does not seem to notice this. Do you

- a) at once announce the fact of your own volition, stop the clock and count out your overtime stones
- b) take a last reasonably leisurely look at the board, then announce the fact and stop the clock
- c) continue playing and pressing your clock, as if not in overtime, until your opponent notices, then affect apologetic surprise?

Q7. In a tournament game, your opponent inadvertently retakes a ko without making a ko threat. Do you

- a) point out, with some amusement, that he has just made an illegal move, then let him make a legal one
- b) claim the game?

For answers and discussion please turn to page 40.

Four Hundred Years Of Japanese Go

by Andrew Grant

Part Eight: Corruption in the Go World

In 1707 Dosetsu decided that Dochi was old enough and strong enough to lead the Honinbo school in his own right, so he revoked his guardianship and returned to the Inoue school. The following year Dosetsu became Meijin, but because of his promise to Dosaku he was not able to apply for appointment as godokoro [a salaried government post with responsibility for promotions, etc.], one of only two occasions in the Edo period when the Meijin was not godokoro as well.

Diplomacy and deceit

In 1710, there arrived in Edo a diplomatic mission from Okinawa, which in those days was a semi-independent kingdom. Among the members of the party was the top Okinawan go player, Yara no Satonoshi, and it was arranged for him to play against Dochi (Satonoshi took three stones handicap and lost).

As a matter of diplomacy it was decided that Satonoshi should be awarded an official grading certificate. Since there was no godokoro, grades were controlled by agreement between the four go heads, but Dosetsu suggested to them that it would be much more im-

pressive if Satonoshi's diploma were to be signed by a godokoro, and that if they agreed he would be willing to accept the post.

Naturally, it was pointed out to Dosetsu that he had promised Dosaku on his deathbed not to become godokoro, but it is said that Dosetsu replied that he would resign the post immediately after issuing Satonoshi's diploma, so as to keep to the spirit of his promise and leave the way clear for Dochi's eventual appointment as godokoro.

Even this concession only won over two of the other three go heads, namely Dochi, who of course owed his teacher a debt of gratitude anyway, and the fourth Hayashi, Bokunyu Monnyu. Yasui Senkaku absolutely refused to cooperate, but since Dosetsu at least had majority support he applied to the jisha-bugyo [commissioner for monasteries and shrines] anyway, as a result of which he finally received the coveted appointment.

If Senkaku suspected Dosetsu's motives he was, of course, quite correct. Dosetsu remained godokoro for the rest of his life (he died in 1719, aged 73). At one time go historians were very critical of Dosetsu for breaking his word, but these days Dosaku comes in for more criticism for obliging Dosetsu to make such a promise in the first place; after all, what gave Dosaku the right to reserve the top post in the go world for his successor, while denying it to the top player? By the time Dosetsu died Dochi was 8 dan, and decided it was time to become Meijin godokoro himself. Indeed, he felt that thanks to Dosetsu his promotion to Meijin

was ten years overdue. However, he was only 29 years old, and the other three go heads, considering him too young for the post, refused to support his application, even though they accepted that he was strong enough.

Threatening to win

Dochi, however, had no intention of waiting until such time as the other go heads considered him old enough to be Meijin. Since persuasion had failed, he made an interesting threat, which revealed a deep malaise in the go world. Dochi simply threatened to play in earnest in the castle games in future. Apparently he had earlier promised to lose a proportion of his games against the other top players. It is not clear why, unless it was to salvage their public pride by allowing them to beat him occasionally. Dochi's castle game record is quite revealing: although he always won easily with black he often lost with white, and nearly always by a margin of three points.

When Dochi made his threat the other three go heads panicked, just as Dochi had hoped, and fell over each other in their eagerness to placate him. They promptly withdrew their objections to Dochi's promotion - the 1720 castle games were coming up. Dochi had earlier promised to make his game a jigo, and once he was reassured that his promotion would not be blocked again he kept his promise, manufacturing a jigo against Dosetsu's successor, Inoue Sakuun Inseki. They took a game which Dosaku had played in 1697 and won by one

point, copied it move for move up to White 146, and then modified the yose to make it end in a jigo.

As a result of this charade, Dochi became Meijin godokoro in 1721, at the age of 31. Despite having had to wait, he was still the youngest Meijin in the Edo period, but he was destined to have only six years in which to enjoy this status, for he died in 1727.

Forgery or foul play?

Dochi was succeeded as Honinbo by his nephew Chihaku, a 6-dan aged 17. However, Chihaku suddenly collapsed and died in 1733, the probable cause of death being cerebral apoplexy. This caused a major crisis in the go world, for he had not yet named an heir. Without a recognised heir, the future of the Honinbo school was in danger, and this posed a threat to the whole go establishment, so the three surviving go heads put aside their differences and rushed to the Honinbo residence for an emergency meeting.

It was decided straight away that a Honinbo heir must be found at all costs. The choice was not difficult: among the Honinbo pupils, the only conceivable candidate was a 17 year old 5-dan named Shuhaku. The difficulty lay in getting the authorities to agree to Shuhaku's becoming Honinbo, since only Chihaku had had the right to name his successor. In this desperate situation, the go heads resorted to deception. A document, supposedly written by Chihaku just before his death, was forged, which was an application to the jisha-

bugyo to have Shuhaku recognised as Honinbo heir.

When this document was presented to the jisha-bugyo he was suspicious right away, but could not quite put his finger on what was wrong. Luckily for the go world he jumped to the wrong conclusion, suspecting foul play in the matter of Chihaku's death. He ordered a thorough investigation, but could find nothing amiss. Shuhaku was the only person who stood to gain by Chihaku's death, and he had a perfect alibi: throughout the whole affair he had been visiting his parents in the far north of Japan, and was still there, wholly unaware of what had happened. Finally the jisha-bugyo gave in, recognised Shuhaku as Honinbo, and the go world heaved a collective sigh of relief. A messenger was sent

to tell Shuhaku to return to Edo at once, where he was officially notified of his appointment. Disaster had been averted.

The game given here, Satonoshi taking black against Aihara Kaseki, was played in 1710. It was Satonoshi's second game after his defeat by Dochi. White wins by 2 points. Aihara was a young Honinbo pupil of whom great things were expected, though he never lived up to his earlier promise.

- For a fuller history of go, 'The Go Player's Almanac' is recommended, available from the BGA book distributor.

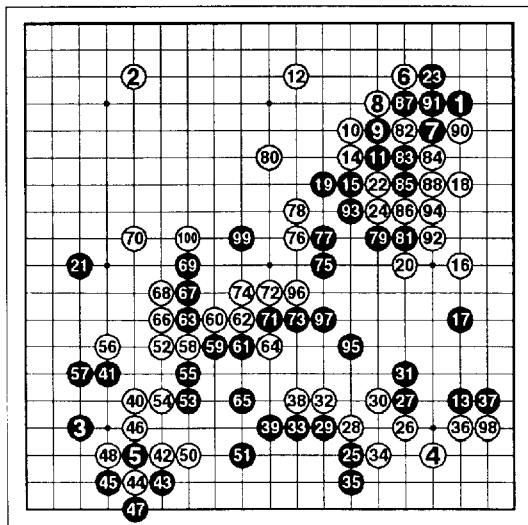


Figure 1 (1-100) 49 at 44, 89 at 82

Go Kiburi Takes Up Woodwork

by David Sutton

Go Kiburi fell upon hard times, and was forced to take up woodwork as a trade. He applied himself to this trade with great vigour, as one would expect of a go player. His favourite tool was a kind of Japanese plane, known colloquially as a 'beak' from the shape of its projecting handle; it is a squarer implement than our own plane, designed to cover a larger area at one go, and it makes a characteristic sharp click as it first bites into the wood, followed by a smooth vibrant sigh as the shaving unpeels: thus, "ko...ko...ko".

Go would plane away with this tool all day, but unfortunately the noise got on the nerves of a noodle vendor who shared the premises with him, and one day he came in to complain about it.

"Very sorry," said Go, "but I can't do a lot about it, it's just one of those wellknown facts: the carpenter's square beak hums ko."

- If you can narrate an episode in the life of Go Kiburi in this excruciating format, please feel free to send it to the Editor!

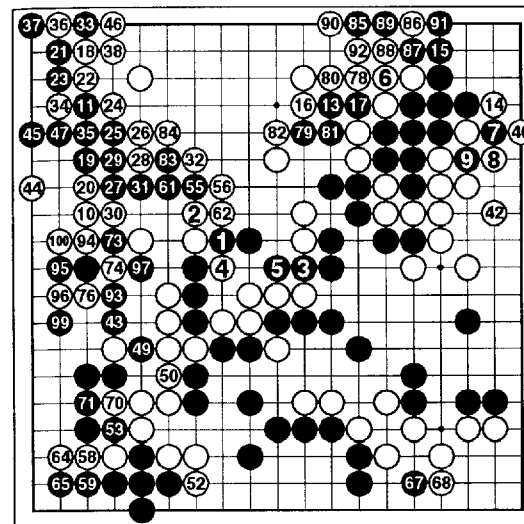


Figure 2 (101-200) 112 at 90, 139 at 109, 141 at 90; ko (136, 133): 148, 151, 154, 157, 160, 163, 166, 169, 172, 175, 177. 198 at 173

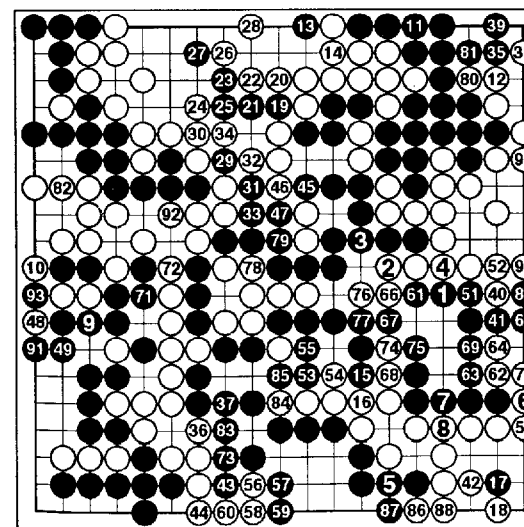


Figure 3 (201-295) 295 at 248

Ethics Of Go

by David Sutton

Part Two: Answers

Well, here follows my own (highly subjective) scoring and comments. The idea is that from an ethical point of view the lower your score the better: really good guys or gals get zero.

Q1. a) 0; b) 15.

D. Sutton: I would say that if you think it's OK to win games by dame rip-offs, you've got a problem. But let the trusty beware: these things happen.

M. Macfadyen: If the clock has been stopped or if you have actually said 'I think it's over', then cutting bamboo joints, for example, should be illegal, not just immoral. But if there is a tricky defensive move that your opponent needs ultimately to make, then you are entitled to take advantage if he does not make it, *provided* that you have said nothing and are still pressing the clock. Whether you actually do take advantage or not is another question... I was once losing a British Championship game to Terry Stacey, but could tell from the way he played the one point yose that he hadn't spotted a defensive move which would become necessary when the dame were filled. I let him play himself into pre-atari, then I resigned. This was partly because I didn't want to win that way, but it has to be said that though I lost that game it didn't do Terry a lot of good - I eventually won that series 3-1, and it

took him another six years to assemble enough self-confidence to win a match. The point is that for one's own sake one needs to believe that one can win just by playing better go, and victories achieved by suspect means do nothing to contribute to this belief.

Q2. a) 0; b) 3.

D.S.: I would not personally wish to win a serious game by moves obviously made merely to use up the opponent's time, though the line between this and posing him legitimate problems is very fuzzy.

M.M.: A lot here depends on the circumstances: one school of thought says that if you are given 69 minutes to finish a game and choose to spend 59 of them on the first 50 moves or so, then this is itself a kind of cheating and you deserve all you get. I would take this view only with persistent offenders or those who bore everyone else to death by arguing that time limits should be shorter.

Q3. a) 0; b) 2; c) 5; d) 0.

D.S.: By contrast, I feel that outrageous invasions are part of the fun and even the spirit of lightning games, but I would draw the line at winning by time on the dame or by filling in my own territory.

M.M.: I do not personally go in for c), but might go in for b) depending on the circumstances. If an opponent has chosen to get ahead in a lightning game by spending all his time on one fight, then I think you are entitled to exact retribution.

Q4. a) 0; b) 1; c) 1; d) 3; e) 5.

D.S.: I think the degree of unethicity in b) and c) is very slight: some might even defend such ploys as a perfectly legitimate exercise of one's greater strength, or a useful part of the toughening process for weaker players. But it seems a little against the real spirit of go, and I suspect that a professional would scorn to do it: in general, professional players in handicap games seem to play 'honest' moves, though this may be only because they don't need to make any other kind to win. I think one should definitely be above d) and e): in legal terms, *suppressio veri* is one thing, but *suggestio falsi* is another.

M.M.: This depends somewhat on the extent to which the game is a teaching/friendly/club-ladder altitude record/grudge game - but as a general principle White should comment only on those aspects of the game which no longer apply, unless he is being genuinely helpful to Black. There are other types of misdirection which Black should also be aware of. Certain ruthless White players, knowing a group to be dead, may play a move to 'rescue' it and then explain to you how you could have killed it, hoping to direct your attention away from the fact that you still *can* kill it... Also, a White player spotting that a particular move, say a sagari, threatens something nasty on the left, may precede it with a meaningless kikashi on the right, just to get you focussing your attention on the wrong spot. When White descends, you may answer on the right again, 'just to be safe',

at which point White plays the move he was really aiming at on the left.

Q5. a) 0; b) 1; c) 1; d) 3.

D.S.: Am I my brother's timekeeper? b) and c) can hardly be called unethical at all. Nonetheless my own feeling is that the spirit of go calls for a clock-pressing lapse by one's opponent to be pointed out at least the first time it occurs; if he persistently forgets then he'd better be left to learn the hard way. But I would not engage in deliberate exploitation of a lapse, as in d).

M.M.: Exactly, but if your opponent is unused to playing with clocks (as e.g. visiting Chinese seem to be) I would like to see plenty of leniency before leaving them to learn the hard way. Another aspect of the timekeeping problem is when your opponent is a few minutes late at the start of a tournament game. Do you start his clock? My own policy is to start the clock on time but rewind it if the late arrival seems like an accident. Some players, however, arrive late for every game, such that it becomes more a matter of deliberate rudeness. Also, there is the point that it may make the game finish late, thus inconveniencing others.

In another case, a certain player with a long record of ungentlemanly conduct took to going out side for a smoke and a chat with his friend whenever I spent much time thinking. I felt that there was in this an element of deliberate psychological pressure, as if he were saying "I don't need to spend all my time against a player of your calibre", and accordingly I

started waiting to play my move until just after he had left the room. I eventually won by spending a long time not resigning!

Q6. a) 0; b) 1; c) 3.

D.S.: Being an inveterate getter into time trouble, I fear that I have on occasion succumbed to the temptation of b) and once or twice even c), but I'm not proud of this and the ethical course is clearly a).

M.M.: Again it depends on the opponent: against players I respect, or strangers, a) is automatic, but known users of the clock to exact victory might not be treated so well.

Q7. a) 0; b) 0.

D.S.: I find this one difficult. In a friendly game, I would certainly go for a), but in a tournament game... well, rules are rules, and it can hardly be unethical to stick to them. There have been at least two recent cases of professionals forfeiting games for this very reason. So, in a tournament, I would expect to apply b) to others and have them apply it to me.

M.M.: Tournament rules for Japanese professionals are extraordinarily strict on such matters, and I don't understand why. At the World Amateur Championships it's not the player's choice - the game recorder must record a forfeit. To acclimatise ourselves for such competition we should accept these fierce rules for our own tournaments, but I would hate to see them get into club play.

Well, how did you score? Here are my assessments.

0: You are a true gentleman (or gentlewoman) and true go player, who understands that winning might be nice, but that really it is of small account when set against personal honour on the one hand and the beauty and truth of the game of go on the other.

There is also Matthew's somewhat more practical point that winning in go is partly a matter of really believing that you can play better go than your opponent, and victories achieved by underhand means do nothing to build that belief.

1-10: Well, you're human enough to have lapses, but you don't go far wrong.

10-15: You should perhaps ask yourself whether winning matters a little too much to you, and whether you really get satisfaction from games won other than by honest skill.

15+: You have problems.

One final hypothetical question to test you. A new wonder drug has come on to the market, which increases the intelligence of the user by heightening the powers of memory, perception and analysis. Especially suited to go players, it is guaranteed to raise your game by at least two grades. The BGA has banned it, but rumour is rife and various wellknown stars are under a cloud of suspicion: Mark Hall has suddenly earned promotion to 4 dan after 35 years, and Francis Roads has remembered two joseki and read out a life-and-death situation correctly. There are no known side-effects other than a marked increase in one's disinclination to vote Tory. Do you take it...?

Bird Solution

by Brian Chandler

- Foremost an apology to Brian Chandler, who submitted the Bird Problem (BGJ90, page 56). Inadvertently Richard Hunter got the bird. The error was due to Messrs. Chandler & Hunter sending their work on one disk, though this is an explanation rather than an excuse! Brian remarks that the credit for inventing the problem goes to Mr Sugawara, of Sakaiminato. – Editor

It should be fairly obvious that Black 1 in diagram 1 is the only move. Check for yourself that cutting at 2 quickly leads nowhere. Equally, White 2 is completely forced. Then it gets a bit less obvious. Playing A makes approximately the door group, which is notoriously dead.

Slightly more precisely, it's the door group plus a leg minus the White descent to the edge, plus a white stone in a not-unhelpful place, minus the defect of the white stone at 2; these qualifications roughly cancel out, and they are unlikely to make two moves difference and transform something dead into something alive. This sort of approximate reasoning doesn't prove anything, but it is a powerful way to start thinking about life-and-death problems.

Convince yourself that White can easily kill after Black A before looking at diagram 2, which shows how Black, if careless, can die in gote. The triangled white stone means that the D-E exchange does not produce a seki.

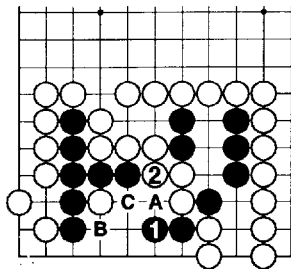


Diagram 1

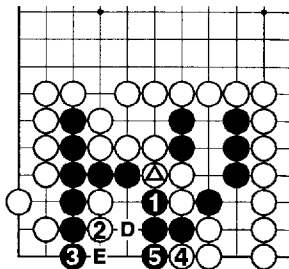


Diagram 2

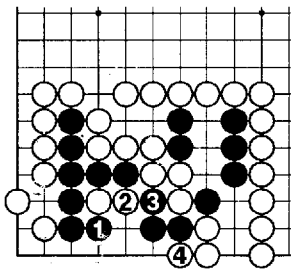


Diagram 3

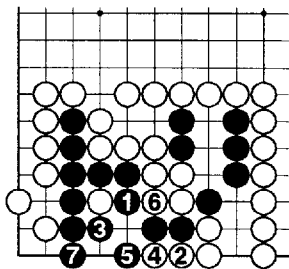


Diagram 4

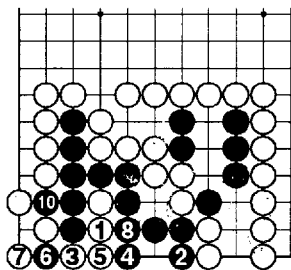


Diagram 5 (9 connects)

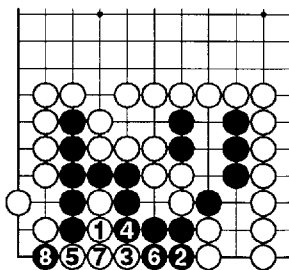


Diagram 6

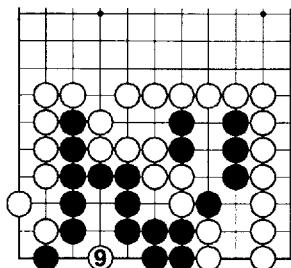


Diagram 7

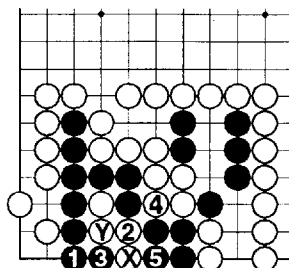


Diagram 8

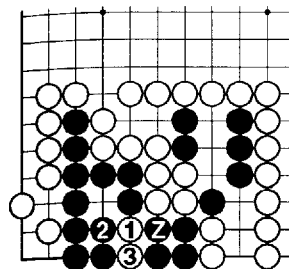


Diagram 9

The next obvious candidate move in diagram 1 is B. Does this work? Uh, no. In diagram 3, after the forcing exchange of 2 for 3, pushing in at 4 (or the move one point to the left) is deadly.

Check that any of the wishy-washy moves by Black around the lower edge can be easily defeated. This should lead you (back in diagram 1) to C.

Well, how is White going to try to kill this? diagram 4 is intended to convince you that anything fails which lets Black capture the single stone with 3.

Aha! So White must descend with 1 in diagram 5, and suddenly it all becomes clear: Black 2 is the only way to get enough space for two eyes, then when White connects underneath at 3, Black peeps, then there's the clever throw-in of Black 6, and after Black 10 White can't connect, so Black lives. Yes, and in diagram 6, if White plays the kosumi inside with 3, you atari two stones with 4, threatening to capture four in a row, and so when White connects underneath at 5, you atari at 6, and you've got him, because he can't connect.

Wrong! He does connect, and after you've captured the stones you suddenly find yourself facing diagram 7, and a

dead Black group. So after White 3 in diagram 6, Black had better be a bit careful.

The descent to 1 in diagram 8 should surely do the trick: White can only possibly make a bent four shape, can't he? (By now you should be expecting things not to be quite as simple as they seem.) Yes, and after White 4, you capture four stones with 5, then White throws a stone back in at 2, Black connects at X, White Y, and, oh dear! Black has only one eye again.

Finally, then, to diagram 9. When White plays atari on four stones at 1, Black must patiently make one eye with 2, White captures at 3, and at last Black can throw a stone in at Z, to capture two stones and make the second eye.

I said this problem wasn't desperately hard. I think I might revise that opinion slightly - it keeps sparkling, and to read right through to the end requires a singularly dogged persistence.

Reading Japanese Go Books

by Richard Hunter

Why don't more British go players read Japanese go books? I can think of several possible reasons: there's no convenient source of Japanese go books, Japanese go books are too expensive, it's hard to know which books to get, and the

Japanese language is a barrier. In the days of the London Go Centre, the shelves loaded down with hundreds of Japanese go books tempted many players to part with their money. Few thought the language an insurmountable problem. Maybe there are fewer Japanese go books available now.

As a British go player living in Japan, I would like to encourage players in Britain to read Japanese go books, and take an interest in the Japanese language (especially if you might in future come to one of the increasingly numerous international tournaments). If you choose the right books, you will find that a mere handful of *kanji* [Chinese characters] will get you started. Then you can learn more if you feel so inclined.

To remedy the excuses listed above, I have started sending selected secondhand Japanese go books to Alison Jones in the UK together with a brief description and a useful vocabulary list for each book.

I have mainly selected books of problems, such as tesuji problems. These are useful drills. Doing a large number of tesuji problems is an excellent way to improve. Most of them are fairly easy problems (otherwise I would want to keep them myself). You might be able to read a whole book in an hour or two, and then sell it on to another person. A few basic *kanji*, which reoccur time and time again, will enable you to read and enjoy such a book. For example, all you may need to know is: Who's move is it, which is the right answer, and which is the wrong one?

Here is an example of the notes for one book, *Tsumego*

詰碁問題集 (7, 8, 9 級)

Necessary Japanese

黒先	kuro sen	black to play
白先	shiro sen	white to play
正解	seikai	correct answer
失敗	shippai	wrong (failure)

Optional Japanese

生きる筋	ikiru suji	moves for making life
殺す筋	korosu suji	moves for killing
攻め合いの筋, 他	semeai no suji, hoka	moves for fighting/miscellaneous
結論	ketsuron	conclusion, concluding remark
変化	henka	variation
証明	shōmei	proof, demonstration
参考	sankō	reference
注意	chūi	note
検討	kentō	investigation, study
両コウ	ryō kō	double ko

Notes for Tsumego Problem Collection

Problem Collection (7, 8, 9 kyu) by Tozawa Akinobu. Level: 15 kyu to shodan.

An absolute minimum of Japanese is needed to enjoy this book. The problems are presented on one page and answers on the next page. The answer diagrams usually include wrong, right, and discussion diagrams; many instructive examples for weaker players; useful revision for stronger players, who should solve all the problems within 10 seconds.

by 戸沢昭宣

novelist Kawabata. Sakata went on to hold his title, 4-3. Honda was Kisei, beating Hashimoto. Takagawa took the Tengen, and Sakata the Oza title. Women's Honinbo was Kitani Reiko.

Worldwide, Cleveland Go Club was founded in the US, and Czechoslovakia arranged their first championship. The perennial European champion was Wichard von Alvensleben, taking the top prize at Barsinghausen, near Hannover in Germany. The first international tournament was won by the Japanese team of Mori, Hirata, Endo, Hikuchi and Kawamura. Neil Stein and John Barrs represented the UK, the other countries being Austria, China, Germany, Korea, the Netherlands, USA and Yugoslavia. The UK were last, winning only one game.

Twenty Years Ago

One hundred people attended a reception and go session at the Hanover Grand Hotel in London. Takagawa, the great Japanese player, commented on a game between Nakaoka, pro 7 dan, and British Champion Jon Diamond. The event was sponsored by Japan Air Lines.

At the European Go Congress in Sprendingen, Germany, Jürgen Mattem won for the second year running.

In Japan Ishida, aged 25, and Rin, 31, dominated the titles. Rin won the Honinbo League but was crushed 4-0 by Ishida in the title match. They played again in the Meijin, but fortunes swung, with Rin winning the last four games to keep his title.

Ten Years Ago

The British Go Congress was held in Coventry with only a beer festival between the tournament site and the Cathedral. Mathew Macfadyen won, with Jim Clare second. Leeds Grammar School boys dominated the lower boards and left well furnished with bottles of corrupting influence. At the AGM, Richard Granville replaced Toby Manning as president and Jeff Ansell took over Bob Thompson's role as Treasurer.

The London League was won by Reading who won all their games; a combined Huddersfield-Sheffield team led by Robert Berry won the Northern League; Malvern won the Midland. Tournaments were won as follows: London May, Mr Fuji, Bracknell, Jim Barty, Leicester, Quentin Mills, York and the Northern, John Smith.

At the European Go Congress in Edinburgh Janusz Kraszek from Poland surprised all by winning all nine games of the McMahon system event, to become the champion. Terry Stacey was second, and Matthew Macfadyen and Pierre Colmez were third. Local player Jim Cook won 7 games and Müller from Austria won 8 games at 3 kyu. Robert Rehm won both lightning tournaments and Mark Hall won 18 games in the handicap. The weekend was won by Yoon from Korea, who travelled with two professionals. As well as three Chinese pros, there was also Nakayama sensei from Japan.

In Japan Kato took the Judan title off Cho Chikun, who then lost 4-3 to Rin in the Honinbo. Sakata took his 64th title, winning the NEC Cup.

Agony

by T. Mark Hall

I have been asked the question not why Black 4 in the figure is correct but how White takes advantage if Black plays 1 in diagram 1 instead.

Diagram 1: White can play the moves to 8 in this variation and he has easily settled himself. There are a number of trickier moves he can play in the corner but this is good enough. The Black stones on the upper side now need to be reinforced which cannot be done in a way that really affects the White stones.

5: In this line White is not settled and Black can reinforce the upper side by applying

pressure to the White stones. White has not yet made eyeshape and he will have to run out into the centre under attack for most of the time.

- Have you a go problem? Some situation that arose in a game? Something in a go book which does not yet completely make sense? Send your problem to T. Mark Hall, address on page 2.

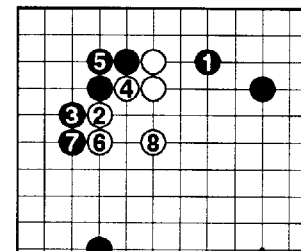


Diagram 1

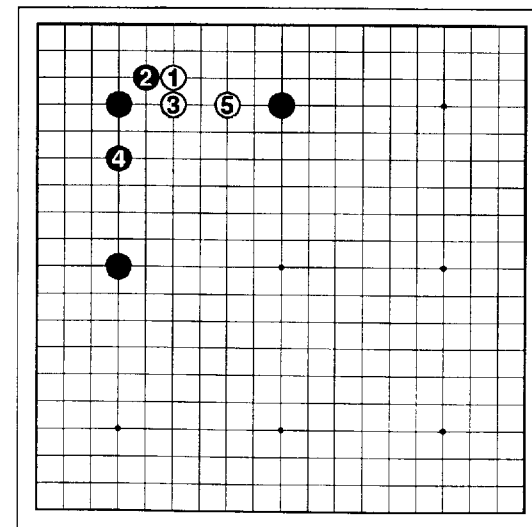


Figure 1

Endgame Challenge

by Richard Hunter

Part 3

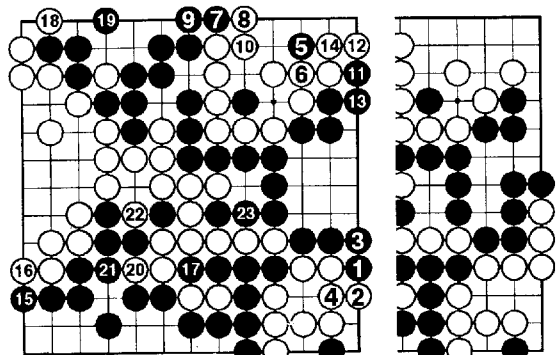
• Adapted from *Tanoshii Yose Renshu* by Ushikubo Yoshitaka 9-dan in *Gekkan Gogaku*

Answer to Problem 3: Black wins by one point. Black 1 is sente. This gains six points compared to Diagram 1. It reduces White's corner by two points and prevents White from getting the four-point sente hane. Note that White cannot tenuki after 3. If he does, he'll find the ko in Diagram 2 is unplayable. For example, if White plays 4 in Diagram 3, Black starts the ko and wins it in exchange for a small sacrifice at 22.

Black 5 is a tesuji that lets Black hane on both sides in sente. White can't resist with 1 in Diagram 4 because of the tesuji of Black 4. Then White A, Black B, White C ends up as a loss for White, and White B, Black D produces another unplayable ko.

Black 15 is worth five points in reverse sente. It prevents White from playing the hane in sente and it threatens the follow-up shown in Diagram 5. White plays 16 to prevent this. If White played 17 instead of 16, saving two stones, the end result would be the same (see Diagram 6).

Black 19 ensures that White does not get to make an extra point. If Black captured instead, the game would follow the



Answer to Problem 3 (1-23)

Diagram 1

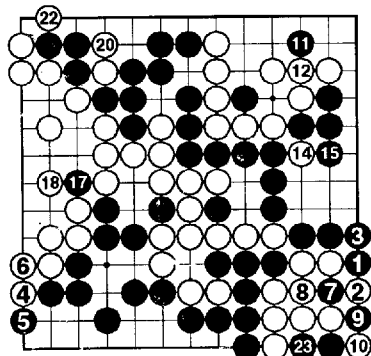


Diagram 3 (ko: 13, 16, 19; 21 at 7)

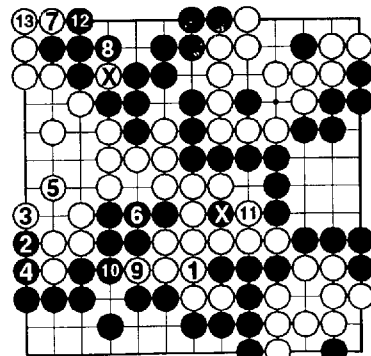


Diagram 6

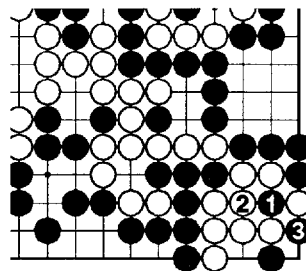


Diagram 2

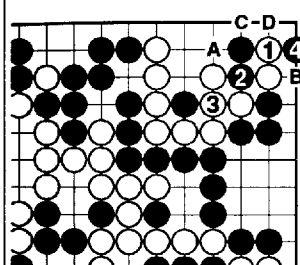


Diagram 4

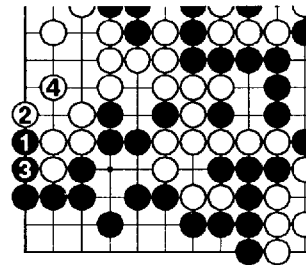
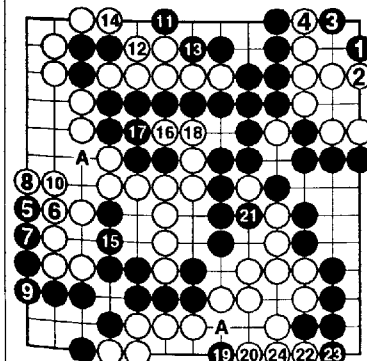


Diagram 5



Answer to Problem 4 (1-24)

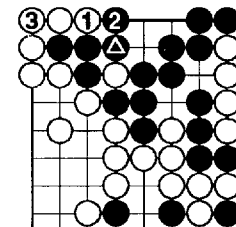


Diagram 7

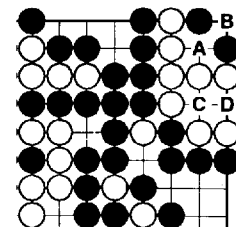


Diagram 8

same course up to 23, whereupon White would get the extra point at 1 in Diagram 7. In Diagram 6, Black gets there first with 12 after White takes gote at 11, so it's worth offering White the chance to make the mistake of playing the small gote move at 12 instead of bigger moves like 9 or 11.

Answer to problem 4: Black wins by two points. Note that White must connect at both points marked A when the dame are filled. Black 1 and 3 make a seki, which reduces White's entire corner to zero. (White cannot count anything for C or D in Diagram 8.) Note that Black must not throw in at C or D because then White will gain a point for the prisoner.

If White plays atari at A, Black throws in at C and White cannot capture at D, so both sides capture two stones, leaving the score unchanged. The order of 1 and 3 can be reversed. However, Black 1 offers White the chance to go wrong by answering at 4 instead of 2; whereas if Black starts at 3, White is sure to answer correctly.

Black 5 is a tesuji. White cannot cut this stone off with 1 in Diagram 9 because, after Black 2, White will collapse. Black 11 is another tesuji. White is forced to give way with 12 and 14. If White tries to capture as in Diagram 10, he loses all his stones. The order of 5 and 11 is essential. You might want to play the 11-14 sequence first as it carries a bigger threat if White should decide not to answer. That would usually be correct, but here it would be a serious mistake. In the answer

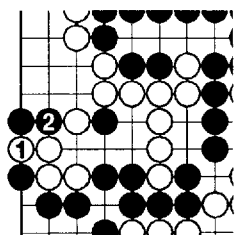


Diagram 9

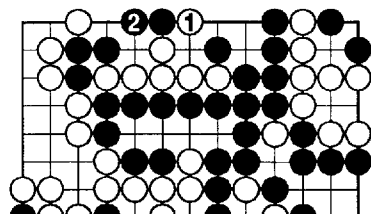
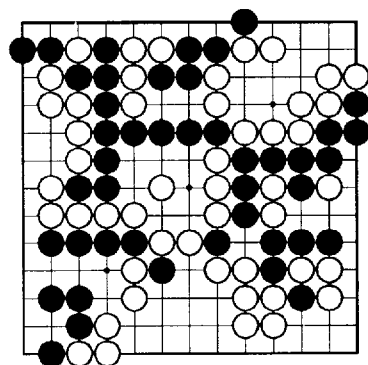


Diagram 10



Problem 5

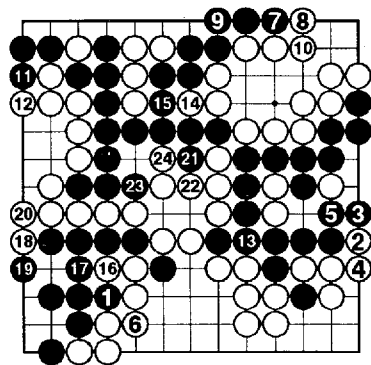
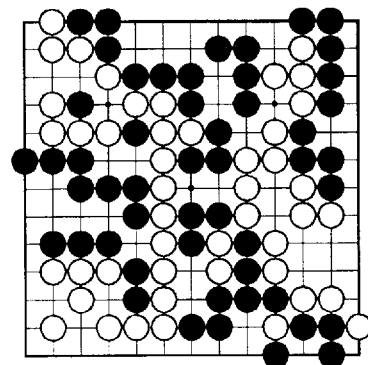


Diagram 13 (1-24) Poor yose. Black loses by 8



Problem 6

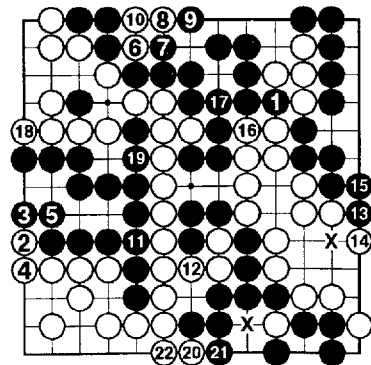


Diagram 14 (1-22) Poor yose. Black loses by 1

Just Enough Japanese

by Louise Bremner

Japanese is fiendishly difficult to read. Everybody knows that. Japanese people know it because they've all spent 12 years in primary and secondary school learning to read and write their own language. Foreign students of Japanese know it because they've sweated blood trying to cram the images of thousands of complicated arrangements of brush strokes, as well as their readings, into their brains. And everyone else knows it because they've been told by people who can read Japanese that it's difficult, and just one look at all those "chicken tracks" convinces them it has to be impossible to learn.

Well, up to a point, this is true. It does take years for a native or non-native student of written Japanese to learn the *hiragana* and *katakana* syllabaries, pick their way through the only books written in these syllabaries - children's readers covering such thrilling subjects as Momotaro and the challenges of learning to like tomatoes at lunch - then gradually add individual *kanji* (Chinese characters), each with several often random readings, to their repertoires. Within no more than two or three years, a reasonably intelligent, adult full-time student of Japanese can reach a stage at which he can function in daily life. He has enough basic knowledge of Japanese to enable him to pick through a newspaper, follow written instr-

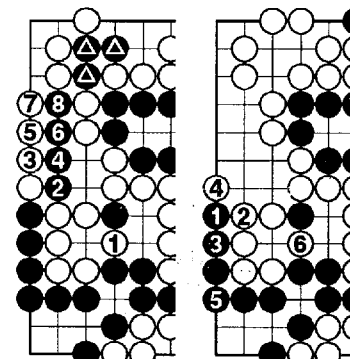


Diagram 11

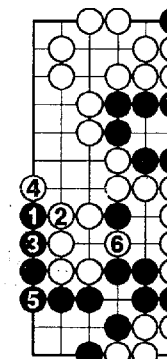


Diagram 12

diagram, Black 9 is sente. If White plays Diagram 11, Black cuts and captures some White stones.

However, this sequence requires the presence of the three marked stones. If Black plays the sequence on the top side first and then the sequence on the left, we get the position in Diagram 12. Black's connection at 5 is no longer sente, so White can take the big point of 6.

Black 19 is the final tesuji. This gains one point. When the dame are filled, White will have to add a stone at A or Black will play there, catching White in a shortage of liberties. If Black fails to play 19, then after 21-24, White will answer a Black placement at 19 with A, making an extra point at 20. The 19-20

exchange is clever play by Black.

Problem 5: The poor yose in Diagram 13 results in an 8-point loss for Black. Try and turn this into a draw.

Problem 6: This time the poor yose in Diagram 14 results in Black losing by only 1 point. (Note that Black and White will have to fill at the points marked X.) Can you squeeze out two more points to convert this into a 1-point win for Black? Find an opponent of about the same strength and play out the position, and then swap colours and try again. After you have studied the position, try playing against the strongest player you can find. If you can draw or win with Black, you deserve congratulations.

actions, and not get lost on public transport. He might even be able to tackle a novel, but he cannot yet sight-read names and addresses. He still has many years of study ahead of him if he wishes to fully understand more advanced Japanese, such as legal documents, ancient poetry, or even the esoteric language of a go book.

Less orthodox

But that assumes that the student is studying Japanese the orthodox way. How about if he just wants to learn enough Japanese to read within one narrow field? Now, there is one phenomenon that every student of Japanese discovers with delight, but few teachers of Japanese exploit - it's relatively easy to learn to recognize Japanese characters and compounds that occur again and again in predictable patterns. Japanese children can often read well above their official reading ages in subjects that interest them. Foreign residents of Japan can quickly learn to "read" the signs they see around them every day, if they're willing to look and observe. They might not be able to read the characters out loud, but they can understand the meaning behind them. And this means that non-Japanese go players can easily learn to recognize just enough Japanese to pick their way through a go book.

It just so happens that much of go writing has a very limited vocabulary and a distinctive abbreviated style that's easy to skim through. Certainly it would take a long time to learn enough Japanese to be able read everything that's written on the

game of go, but it is not at all difficult to learn just enough Japanese to get the gist of the wording around the diagrams that convey most of the actual information in a go book.

I would like to show you by example that you, too, can learn to "read" just enough Japanese to pick your way through go books. You already know the difficult part - understanding the game of go itself. And you've already seen lots of go writing in English. Just remember that the basic format is the same in the original Japanese. In this article, I'm going to show you that the titles and captions of Japanese go problems contain enough easy-to-read information for you to understand. There may well be a great deal of subtle go writing in the text beside the diagrams, but more often than not you do not need to read that text to understand a problem and its solution.

Quick skim

Next time you get a chance to look at Japanese go books, pick one up and flick through it. There are bound to be Arabic numbers somewhere in the book - they'll show you which way up to hold it, if it isn't obvious from the cover design. (If you happen to find a go book without Arabic numbers, treasure it - it's been decades since Japanese numbers were used exclusively in go books.) First thing you'll notice is the book is printed the other way round from a Western book. Not the "wrong" way round; just the "other" way round. The book starts at the right-hand cover and proceeds from right to left,

so you page through it in the same way as flipping backwards through a magazine. The first real page is numbered 1, but this is a left-hand page, not a right-hand page as it is in the West. The page headers and footers are almost inevitably printed horizontally from left to right, in the same way as Western books (possibly because the very concept of headers and footers is an import from the West), but most of the titles, figure captions, and text are still set in the traditional style that the Japanese inherited from Chinese: from top to bottom, right to left. Each page of text starts at the top right corner, and the reader scans each line of text from top to bottom, then from the bottom of one line to the top of the next line to the left. The page might be divided into "columns", but, as you'd expect if you think about it, the "columns" are set horizontally.

Note that the characters in the text remain the same way up, regardless of the direction of reading, as follows:

日本
期院

"Nihon Kiin" written vertically

日本期院

"Nihon Kiin" written horizontally

However, some punctuation marks rotate with the orientation. I'll come to that later.

Incidentally, an interesting exception to the general rule

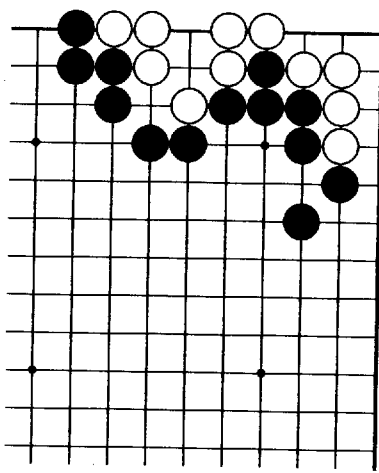
that Japanese books are the other way round from Western books is the Maeda series of tsume-go problems. It seems that, back in the mid-sixties, the publisher was experimenting with Western typesetting conventions for printing Japanese, so each book of this series reads from left to right and the text is set horizontally. Most, but not all, of the captions are vertical - but that's the only vertical text in the books. Those books do look odd, though.

Standing-reading

Spend some time getting the feel of paging through the book and scanning the text to accustomize yourself to the different orientation of the layout. If anyone objects to you flicking through their books, tell them about a venerable Japanese custom: *tachi-yomi* - literally "standing-reading". Look in any bookshop in Japan, and you'll see a crowd of people just standing and reading the books and magazines. No-one complains, even if a customer stands there long enough to read an entire book before putting it back on the shelf. Only foreign-language bookstores are crass enough to put up signs saying: "Don't read it before you buy it."

1. Reading Go Problems

Now try to find a book of problems - tsume-go problems would be best to start with. You can recognize such a book from the diagrams - look for a thin book with lots of partial-board diagrams, with more diagrams than text. You might find you've picked up a joseki or



問題図

Diagram 1: a typical problem diagram

tsume-go dictionary by mistake, but that's no real problem - just look again or ask someone to help. Ignore the main body of text for the moment - look at the titles and figure captions that are set in bold type. Remember that all tsume-go problems have the same basic format you've seen in English: a problem diagram on one page, and solution diagram(s) given separately, usually on the next page. So, in a Japanese go book, each problem diagram should be set on a left-hand page with the solution on the right-hand page behind it (to make sure you can't see the solution while you're studying the problem). I've mocked up a typical problem page for Diagram 1, to show you. This problem is taken from page 101 of *Useful*

Sacrifice Tesuji, one of the excellent MAN TO MAN BOOKS sponsored by the Kansai Kiin.

Down the right-hand side of the page is the title of this problem. The first few characters are not so important - they give the problem number, and could be written in a couple more different ways. (Note that I'll have

問題51
第51問
第51題
Different ways of writing "Problem 51"

to write all the variants horizontally in the text of this article, to save room in combination with the horizontal right-to-left English text. Just restack the char-

acters vertically to compare them with those in your problem book.)
 Next (either below the problem number, or to the left of it) comes the most importance piece of information - a description of the problem:

黒先 Black to play
 黒番 Black's turn
 白先 White to play
 白番 White's turn

This instruction might be expanded a little to tell you the intended result:

黒先白死 Black to play; White to die
 白先黒死 White to play; Black to die
 黒先生き Black to play and live
 黒先活 Black to play and live
 白先生き White to play and live
 白先活 White to play and live
 黒先コウ Black to play and make a ko
 白先コウ White to play and make a ko

These phrases include the most important characters you'll need for understanding Japanese go problems. Spend a little time looking at them closely so you'll recognize them again. In particular, look at the individual "black" and "white" kanji (the first one in

each compound), then try scanning down any page in any go book and see how many of these kanji you can find. No prizes for finding any - all you'll get is a nice, warm, fuzzy feeling when you realize you can now read some Japanese. Simple, isn't it?
 The plain text on this page (the bit I've shown hatched) describes the problem further, but it is not essential to understand it. After all, you don't get such help during a game, do you?
 The spaces and rotated triangular brackets are just added for emphasis - they do not exist in ordinary Japanese text, and their use in captions is a stylistic hangover from the days when printers were looking for ways to avoid buying yet an-

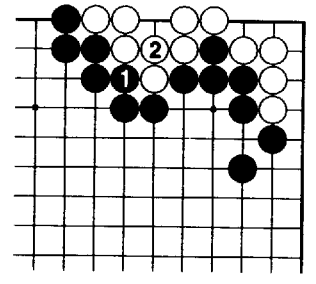
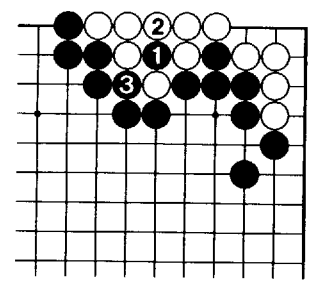


Diagram 2: solution diagrams

問題 51
 正解 解答

失敗 失敗

other expensive font consisting of several thousand pieces of type, just to make sub-headings stand out from the text.
 The solution to this problem is shown in Diagram 2.

In the same way as in the problem page, down the right-hand side is the title of the solution page. There are two diagrams given with this solution: the correct answer and a mistake.

This particular book has only two solution diagrams for each problem, but some books have far more than that. As a general, but not inviolate, rule: if there are only a few diagrams in the solution, they are a correct answer followed by a failure diagram, reference diagram, or continuation diagram. If

there are several diagrams, the author usually works through all the various ways in which you could answer the problem incorrectly, before ending with the correct answer.
 In this case, the text simply repeats what should be obvious from the diagrams: that in the correct answer, Black throws in with 1 then makes the eye false

解答(図) solution (diagram)
 正解(図) correct answer (diagram)
 正解続 correct answer, continuation
 正解 1 correct answer, part 1
 正解 2 correct answer, part 2 (NOT a second correct answer)

失敗(図) failure (diagram)
 失敗 1 one failure
 失敗 2 another failure (that's right, it isn't consistent)

参考(図) reference (diagram)
 変化(図) variation (diagram)

with 3, but if he plays the 1 shown in the failure diagram, White will go and make an eye. Do you really need to be able to read that to understand the solution?

I have now shown you just enough Japanese to enable you to read the essential information given with go problems, and I hope I've also given you enough encouragement to start trying to "read" Japanese on your own. Understanding the problems themselves is, of course, up to you.

In the next installment we will look at Numbers and Things.

問題51
 第51問
 第51題

黒先 白死
 黒番 黒死
 白先 黒生き
 白番 黒生き

黒先 白コウ
 白先 黒コウ

解答(図)
 正解(図)

正解続
 正解 1
 正解 2

失敗(図)
 失敗 1
 失敗 2

参考(図)
 変化(図)

Problem 51
 Problem 51
 Problem 51
 Black to play
 Black's turn
 White to play
 White's turn

Black to play; White to die
 White to play; Black to die
 Black to play and live
 Black to play and live
 White to play and live
 White to play and live
 Black to play and make a ko
 White to play and make a ko

solution (diagram)
 correct answer (diagram)
 correct answer, continuation
 correct answer, part 1
 correct answer, part 2
 failure (diagram)
 one failure
 another failure
 reference (diagram)
 variation (diagram)

Summary of phrases

Epsom Downs

by Paul Margetts

I have now started the Epsom Downs Go Club. The Highly Successful Inaugural Barbecue was held on Sunday 18th July and was attended by eleven go players and six beginners and non-players.

The go ladder (with twenty minutes for each player per game) was started, and Jeremy

Hawdon distinguished himself by rising 5 rungs from 2 dan to 4 dan.

By popular demand it was decided to hold regular meetings on the first Sunday and the second Monday of each month. Anyone, especially non-players or beginners, who is interested in attending should contact me on 0737-362354 (answerphone) so that I can arrange food.

See also the Club List on centre pages.

The Scottish Open

by David Keeble

Edinburgh possesses one of the oldest go clubs in the UK, dating from the mid '60s. Substantial tournaments have been held here in the past, including the 1983 European Go Congress, but in recent years activity has been restricted to various local competitions with other Scottish clubs such as Dundee, Aberdeen and Glasgow. In the Autumn 1991 BGJ, Art McKendrick contributed a letter describing the club, and promising to consider holding a Scottish Open "if the Sassenachs show interest". In 1992 a one-line last minute notice in the newsletter almost doubled the attendance at the Edinburgh tournament to 22, so this year we held the 1993 Scottish Open.

Thus 44 players came to be gathered in Edinburgh on the English Bank Holiday weekend of the 29th-30th May. There were participants from Scotland, England, the US, Japan, China and South Africa. Owing to a mix-up over the starting time of the tournament, two of the competitors had to rush from the station to the venue. Fortunately they were drawn against each other in the first round! Another oddity was caused by the late arrival of Chinese "1 dan" Xin Wu Zeng. An even game was improvised against Edinburgh 5 kyu Julian Richardson, who did well to only lose by 20 points.

At the end of the first day's play, many competitors ad-



Julian Richardson v. Neil Ghani on Arthur's Seat

journed to a nearby hostelry. In the absence of an official go song evening, Francis Roads and the Wanstead team exposed bemused locals to some of their extensive repertoire. Encouraged by this experience, the Wanstead trio went haggis hunting and ended up climbing Arthur's Seat in the late evening. They survived to play on the second day.

On paper there should have been no doubt about the outcome of the tournament: Francis Roads was two grades stronger than his nearest rival. In fact, a surprise defeat in the fourth round at the hands of the aforementioned Chinese "1 dan" and a good showing by Alison Jones meant that the winner was in doubt until the end of the final round. But Alison Jones lost to a Chinese 1 kyu, so the 1993 Scottish Open Champion is Francis Roads with 5/6. During the prizegiving, Francis put on a good show of indecision before plumping for the bottle of expensive single malt whisky instead of the cheap blended alternative. Wanstead won the team prize,

beating Edinburgh's own "Scanners" by 3.5%. The bottle of sake was chosen as the prize, so playing strengths in Wanstead presumably suffered a sudden, temporary, decline. The only other player with 5/6 was Edinburgh's Dilip Sequeira. Selected players with 4/6 receiving prizes were: Xue Yue Huang, 1 kyu, M. Reiss, 3 kyu and C. Gathercole, 17 kyu.

Not many Edinburgh players are able to attend external tournaments, owing to the large distances involved. The Scottish Open was therefore a good opportunity to play fresh opponents and gauge our strength. Generally Scottish players did well, winning more than half their games. Although Edinburgh is somewhat remote from the go-playing heartlands of Southern England, in recent months we have had visits from Mr Matsutomo, winner of the Canterbury European Go Congress, and from Allan Scarff, creator of MicroGo, who lectured on his go theories. All guests, whether Sassenach or not, are welcome at the Edinburgh Go Club!

Lessons from Kunwa Go Salon

Part 6

by Richard Hunter

Black: Richard Hunter (5 stones)
White: Iwamoto Kaoru 9 dan

32: Small. Should jump again to 33, which is where White plays next.

54: Wrong move order. First, Black should hane at 1 in Diagram 1; then, if White extends, he should play 3 (54).

58: Wrong point. Black 1 in Diagram 2 is the vital point. White will live on the bottom left, but Black becomes thick and the game is almost decided.

70: Must push at 1 in Diagram 3. White cannot play 6 to steal Black's eyes; White 6 at 7 also loses. Black 70 is a huge loss for Black.

88: Must push at 89. Moves after 90 not recorded. White won.

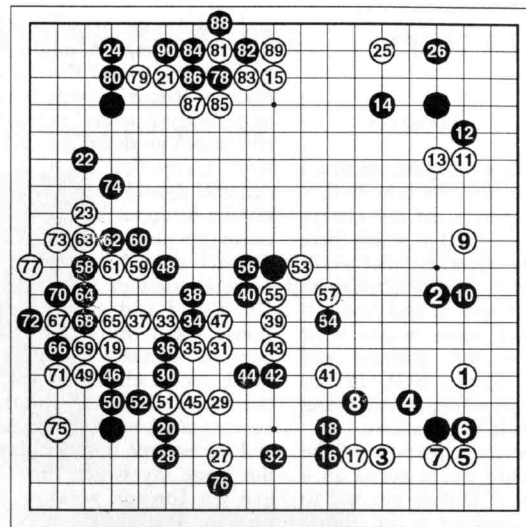


Figure 1 (1-90)

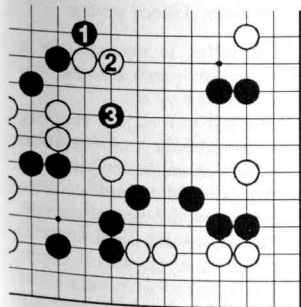


Diagram 1

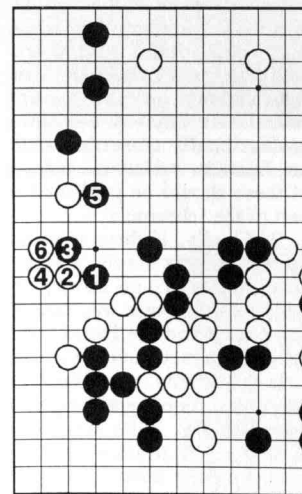


Diagram 2

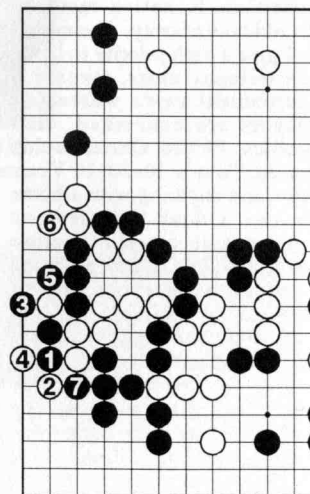


Diagram 3

Letters

David Sutton writes:

Regarding the questionnaire, I take it that we now have a situation (which did not always obtain in the past) in which there is actually more material available to go in the BGJ than there is space to put it, and hence it now makes sense to ask what should be the purpose and priorities of the BGJ. In my view, the priorities, in descending order, should be as follows.

1. The main purpose of the BGJ should be to serve as a chronicle of British go, and to be a key element in the formation and transmission of an indigenous go culture. This does not mean that it should lose sight of the international scene or become parochial, but that where a choice has to be made, specifically native material should take priority. Accordingly I give a high priority to home tournament news, overseas tournament news where our players are concerned, club profiles, British Championship games, Tony's 30-20-10 Years Ago, and anything with a home flavour. I think book reviews are also quite important because the books, while not produced by us, do become a part of our culture.

2. Next, but at a much lower priority, the BGJ should contain instructional material. The situation has changed since the early days, and there are now so many good books around that the BGJ cannot really compete in this sphere, and does not need to. Nonetheless, it is nice to have a leavening of problems

and articles on specific topics like good shape. I think those with an anecdotal flavour like Francis Roads's contributions (e.g. "Silly Francis" in the current issue) go down particularly well. I feel that most of this material should be aimed at the middle to upper kyu range, because dan players can look after themselves and have plenty of other sources of material, e.g. *Go World* and game collections, and I think that, to be honest, weaker kyu players don't get much out of instructional material until they have accumulated some basic ideas and experience through playing the game, by which time they are no longer weaker kyu players. Accordingly, if you are going to include game commentaries, I think they should probably be in the range of about 2 kyu to 4 dan or so, because games in that range tend to be coherent enough to comment on yet are still accessible to middle kyu players, in a way that professional games normally aren't. I exempt the British Championship games (which are anyway not quite professional!) from this stricture because I think the records of these should be published as part of the 'chronicle'.

3. Finally, if there is room, by all means have 'fillers' about world go, go history, go oddities, computer go, humorous pieces and the like. I think again the target audience should lean towards middle kyu players, so don't get things too esoteric: I'm quite interested myself in T. Mark's observations on how many games Go Seigen played against Kitani, but I rather doubt if most of the readership are.

4. Odd points: I don't myself think the crossword worth the space, but if others enjoy it, fine. I would drop the glossary because surely anyone interested enough to read the journal is going to have come across those terms in a beginner's book.

Gerry Mills writes:

Since I have acquired family connections in Dublin I visit Ireland quite often, and I hope to play go there from time to time.

The Irish Open Tournament in March this year was not supported by UK players. In 1994 I would like to arrange for a party to travel from the UK to Dublin, to enjoy a weekend among some of the friendliest people I have ever met, and to participate in the one-day tournament.

If you are interested please write to me at:

10 Vine Acre,
Monmouth NP5 3HW.

If enough replies are received I will undertake the organisation.

William Aldred writes:

This letter is not exactly a reply to your questionnaire, but was motivated by it.

Personally I enjoy reading about the history and tradition of go. As this aspect requires no knowledge of the game, it can also be enjoyed by non-players. It is therefore an ideal way to attract new players and if copyright is not a problem then local clubs could help to spread the publicity through their local papers.

Prague By Night

Photographs by France Ellul



Lights out! But this French group play on by the light of a cigarette packet...



...and increase the illumination with a second packet and twists of toilet paper.



However, the one set of lights left on by the janitor is in the toilets themselves. Why spare W.C. units happened to be standing around the floor was never revealed. Or who won the game.

Video Go Solutions

by Brian Chandler

In More Video Go (BGJ90, page 36) I included four "reading problems", to try and encourage readers to work some things out for themselves. I use this term as distinct from "challenge problems", meaning that that they are not meant to be particularly hard, but are part of the bread-and-butter reading you need to do in a game.

A disclaimer is also in order; in many cases these sequences were not discussed in the (professional) commentary, and rely on my own analysis. All errors are mine.

Problem 1

This is a standard tesuji sequence in diagram 1, and seeing it is an important step away from "atari thinking". If White captures a stone with 1, Black will shut him in with the sequence to 4.

After this, White really has no good move: connecting the ko achieves very little, since Black will simply connect at A. It is unreasonable for White to try to resist with 5 by playing the double atari at A, for example. Apart from anything else, White has no ko threats.

This counter-atari trick is standard for shutting your opponent in, but here it has the additional effect of making the central stones even weaker!

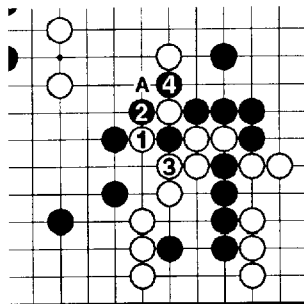


Diagram 1

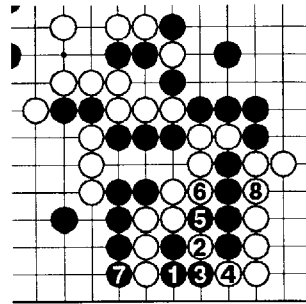


Diagram 2

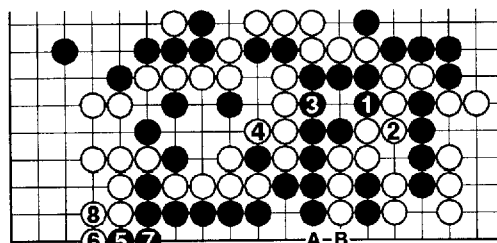


Diagram 3a

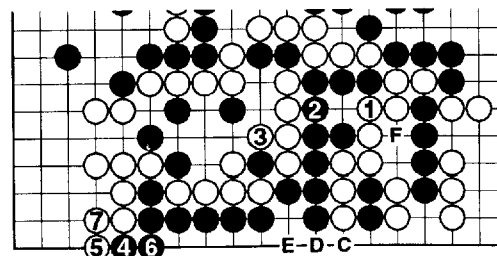


Diagram 3b

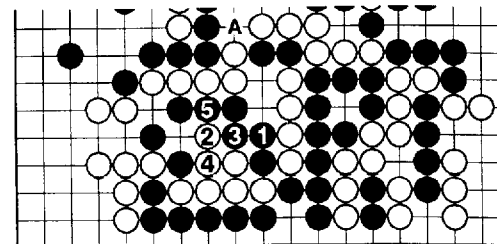


Diagram 3c

Problem 2

The tesuji required is the wedge in of White 2 in diagram 2. Check for yourself that Black 3 at 4 also loses.

Problem 3

Diagram 3A shows the game sequence plus the yose we can expect to follow - the sequence from 5 to 8 is one-sided sente for Black, so is his right. At the right side the yose is double-gote, so for counting purposes we can assume a black stone at A and a white one at B. The black group has seven points.

Diagram 3B shows what happens if White plays first to prevent the game sequence. The crucial point is that the sequence 1 to 3 is gote, and Black is still alive. The lower left yose will still be sente for Black (4 to 7, at some later point), but this time the yose at C and D is slightly different. If we imagine black and white stones at D and C respectively, the black group is then six points. For Black to hane at C is still one point gain in gote, but if White hanes at D, Black must block at E, and the resulting false eye reduces Black to four points, a two-point loss; thus when we take the mean of the two gote results for counting purposes, Black has $6 + \text{mean}(+1, -2)$, or 5.5 points. In other words Black has lost 1.5 points, and White has also gained the point at F. Ergo 2-1/2 points.

Ah, now why was 88 necessary in the game? At a casual glance, it doesn't look necessary, but simply consider what happens if Black pulls the single stone out, as at 1 in diagram 3C. The five white stones

are captured, wriggle how they may. Note that White cannot even wriggle by playing the atari at 3; he cannot give up the vertical baguette of four stones, because of the cutting point at A.

And yes, Black was alive in sente.

In the course of discussions with Richard Hunter, we derived a number of different values for this move, producing a variety of sequences, most of which we later decided were wrong; our general conclusion is "not much, but it's sente, and Black was short of time." In real games, things are not always as clearcut as in problem books.

Keep readers might also like to consider what would have happened if White 70 in the game had been at 71. Moriyama put this move on the demonstration board, but didn't analyse it in detail. No answers promised for this one!

Problem 4

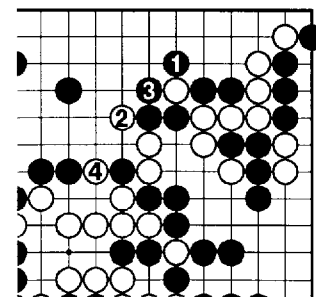


Diagram 4

An easy one! If Black persists, the only way to prevent easy White life is to atari at 1 in diagram 4. The sequence to 4 then leaves White safely connected.

Tournament News

by Tony Atkins

With the Candidates' Tournament out of the way, the new year of tournaments traditionally starts with Bracknell. However, as reported in the last journal, the first West Wales Tournament took place at Barmouth. This definitely had a Welsh flavour with some Welsh being spoken, the cuddly red dragon prizes and cutprize lunches in Baron Allday's fish and chip restaurant. The weather was decidedly un-Welsh, though, being a gorgeous sunny day. The prize winners are as listed previously, but I should mention that the mileage to beat next year is 444 on one calendar day.

Bracknell ran fairly smoothly this year, there being just enough time between rounds to play some 13x13 go. The newly formed Brighton Club dominated this, with prizes to Derek Molloy and Doug Tyrrell. The best of the sixty-six entrants proved to be Quentin Mills (3 dan) of Monmouth, who is starting to look like a strong player again after his time away from serious competition. As expected, a few local youngsters won prizes, namely Brakenhale's Paul Hyman (27 kyu), Lizzie Spratt (21 kyu), and Furze Platt's Joe Beaton (7 kyu). Andrew Ketley (16 kyu) of Cheltenham and Michael Trent (18 kyu) were the other prize winners. The 1994 qualifiers were Alan Thornton and Colin Williams.

The English May Bank Holiday saw two events in progress. In Leamington Spa eight of Britain's top players fought for the right to challenge their host, Matthew Macfadyen, to a best-of-five match for the British Championship. Piers Shepperson was unable to play as he was still in Japan after the World Amateur, but playing this year was the Chinese, resident in London, Shutai Zhang. As expected he proved unstopable, winning seven games. Second was Edmund Shaw from Reading ahead of Alex Rix of London, who were unable to play their mutual game, but beat all those placed below. Tournament organiser Des Cann was fourth with three wins, keeping a place in next year's League. Mark Hall, Quentin Mills and John Rickard all finished next on two wins. Eighth was Bob Bagot, playing at 2 dan, but still winning one game.

Randomisation

The other event was the revitalised Scottish Open which looks like being a regular date on the calendar. (For a detailed writeup on this see David Keeble's article.) Qualifiers were Alison Jones and R. Salkeld. The only disappointment from the organiser's point of view was that the opening up of the tournament meant that he himself, David Keeble, could not win this year.

If Eddie Smithers was expecting a relaxed time with the computer doing all the work at the Leicester Tournament, then he was wrong. A software error at the start of the first round meant the randomisation of all

the board numbers, a feature once present at Leicester about ten years ago. Eventually the computer behaved, and after three rounds only three players were unbeaten. Des Cann (4 dan) of Leamington Club beat John Smith, Francis Roads and Quentin Mills to take first prize; Alex Ridgeon (12 kyu) of Cambridge and Robert Finking (18 kyu) of York took the other prizes. Wanstead again took the team prize by winning all their games except in the second round. A 13x13 tournament was won by David Grimster (27 kyu) of Brakenhale and Francis Roads (4 dan) of Wanstead, both on 6/8. Five players qualified: Charles Leedham-Green, Stuart Brown, Austin Dilks, Chris Kirkham and Graham Telfer.

Drumming and dancing

The Anjin Kai Matsuri as held this year on the first Saturday in July. The venue was Battersea Park, as usual. The Japanophiles present could witness drumming, dancing, karaoke, Japanese tea ceremonies and a tent full of people playing go. In one of the closest matches for years the Japanese Londoners beat the English Londoners, with round scores of 9-9, 10-8, 10-8. Those with the top prizes for three wins were Kono, Maruo, Ebukuro and Ozaki on the winning team, and Meiklejohn, Chetwynd and Keller on the losing side. Any passers-by were grabbed to learn the rules and have a quick game on a small board.

Reading were the champions of the Thames Valley Go League. They beat teams from Bracknell, Guildford and

Maidenhead to become clear winners, despite a lot of matches unplayed.

Promotions have been awarded to Phil Achard and Jonathan Chetwynd, now shodan, Michael Charles now 2 dan, William Connolley and Simon Shiu to 3 dan, and the young maverick, Matthew Cocke to 4 dan.

On the European Grand Prix circuit the Eastern European players scored a few points in the absence of the strong Chinese. Only two of the 45 players at Budapest were from the Western countries. The Ukraine's Yuri Ledovskoi won with a better tie-break score than Romania's Catalin Taranu, who also won five out of six. Tied on third were Vladimir Danek of the Czech Republic and Ion Florescu of Romania.

Fifty marks reward...

In Milan Germany's Stefan Liesegang lost in the first round to Russia's Viktor Bogdanov, and was so upset that he offered 50 marks to anyone who could beat the Russian. Our own Piers Shepperson was the only player to claim the reward and came fourth over all. Frank Janssen and Malte Schuster won four games, but had worse tiebreak scores than Bogdanov, letting the Russian take the first prize.

Compared with the 39 in Italy the Ascensiontide Amsterdam tournament attracted 170 players to the European Go Centre. Despite the World Amateur being on, many strong players attended. Perhaps they were attracted to the fascinating Dutch city, to the barbecue, shogi, bridge and pair go tour-

naments, or just to the go. Shen Guan-ji headed the group of strong orientals on six out of seven; Miyakawa Wataru, the Japanese second at Canterbury, was second here ahead of Guo Juan. Best Europeans were Danek and Janssen who had to share fifth behind Park Sang-nam of Korea.

A week later the Germans were disappointed to get only 116 players to the Hamburg Monkey Jump. Shen Guan-ji must have been disappointed with fourth place as Park won all 6 games and his first Grand Prix event, and Guo Juan and Franz Josef Dickhut of Germany won 5 to be placed next.

At the Finnish GP in Helsinki the young Japanese W. Miyakawa took the title. Next placed was Bogdanov and then came Lazarev. Fourth was our own Piers Shepperson who had regained his form after Japan.

The following weekend Guo won at Warsaw ahead of Park. Local player Leczec Soldan took the third place.

All the top players on the Volga Boat Trip this year were from the ex-Soviet countries. In the end the pecking order was Lazarev, Ledovskoi, Bogdanov. The boat-trip was from Moscow to Nizhni Novgorod, and was run by Alla Vasilieva in place of her husband who died of a heart attack earlier this year. Alexei Vasiliev was the major driving force in Russian go and will be badly missed.

At this point in the Grand Prix rankings, Shen was well ahead of Bogdanov and Danek. Next were placed Guo, Ledovskoi and Shepperson who would obviously be looking for good results at the European which is worth double.

Isle Of Man Go

by David Phillips

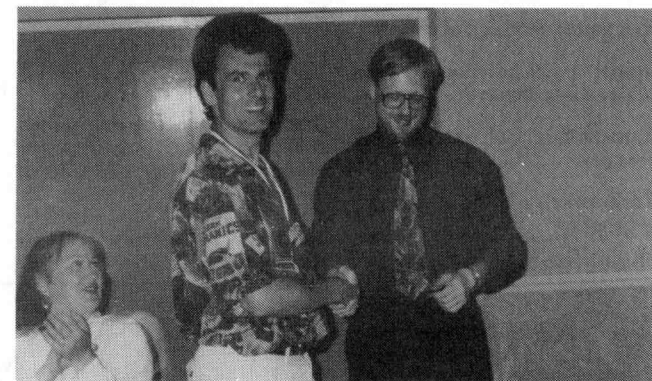
Various tournaments were held at the biennial Isle Of Man Go Tournament. The results were as follows.

Team Handicap Tournament

Winner was the GBH Team (David King, 14 kyu, David Grimster, 25 kyu, Daniel Cox, John-Paul Kenton, 14 kyu).

Two-player Rengo

Matthew Macfadyen (6 dan) and Hazel Milne (8 kyu).



Paul Margetts receiving three prizes from John Atherton

Main Tournament

The winner was Francis Roads, (4 dan). Other prizewinners: Erwin van Denhouten (1 kyu, Netherlands), Paul Margetts (2 kyu), Elinor Brooks (13 kyu).

Afternoon Tournament

Winner, Francis Roads. Other prizewinners: Paul Margetts, Daniel Cox (12 kyu), David King (17 kyu), Graham Brooks (21 kyu).

Handicap Tournament

Winner, Paul Margetts.

13x13 Tournament

Winner, Francis Roads. Runner-up: David Grimster.

Three-player Rengo (13x13)

Winner: The Divine Number (Francis Roads, Noel Mitchell, 2 dan, Paul Boogerd, 1 dan, Netherlands).

Apologies to contributors whose work does not appear in this journal. It will be given priority in the next issue. Space (64 pages!) and time prevented any further articles being entered.

Glossary

Aji: latent possibilities left behind in a position.

Aji-keshi: a move which destroys one's own aji (and is therefore bad).

Atari: the state of having only one liberty left.

Byo yomi: shortage of time.

Dame: a neutral point, of no value to either player.

Damezumari: shortage of liberties.

Furikawari: a trade of territory or groups.

Fuseki: the opening phase of the game.

Gote: losing the initiative.

Hane: a move that 'bends round' an enemy stone, leaving a cutting-point behind.

Hasami: pincer attack.

Hoshi: one of the nine marked points on the board.

Ikken-tobi: a one-space jump.

Jigo: a drawn game.

Joseki: a standardised sequence of moves, usually in a corner.

Kakari: a move made against a single enemy stone in a corner.

Keima: a knight's move jump.

Kikashi: a move which creates aji while forcing a submissive reply.

Komi: a points allowance given to White to compensate for Black having the first move.

Kosumi: a diagonal play.

Miai: two points related such that if one player takes one of them, the opponent will take the other one.

Moyo: a potential territory.

Ponnuki: the diamond shape left behind after a single stone has been captured.

Sagari: a descent towards the edge of the board.

Sanren-sei: an opening which consists of playing on the three hoshi points along one side of the board.

Seki: a local stalemate between two or more groups dependent

on the same liberties for survival.

Semeai: a race to capture between two adjacent groups that cannot both live.

Sente: gaining the initiative; a move that requires a reply.

Shicho: a ladder.

Shimari: a corner enclosure of two stones.

Shodan: one-dan level.

Tengen: centre point of board.

Tenuki: to abandon the local position and play elsewhere.

Tesuji: a skilful move in a local fight.

Tsuke: a contact play.

Yose: the endgame.



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* Level: D=dan level. Figures denote kyu level. (Ratings rise from 30 kyu to 1, then 1 to 9 dan.)



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