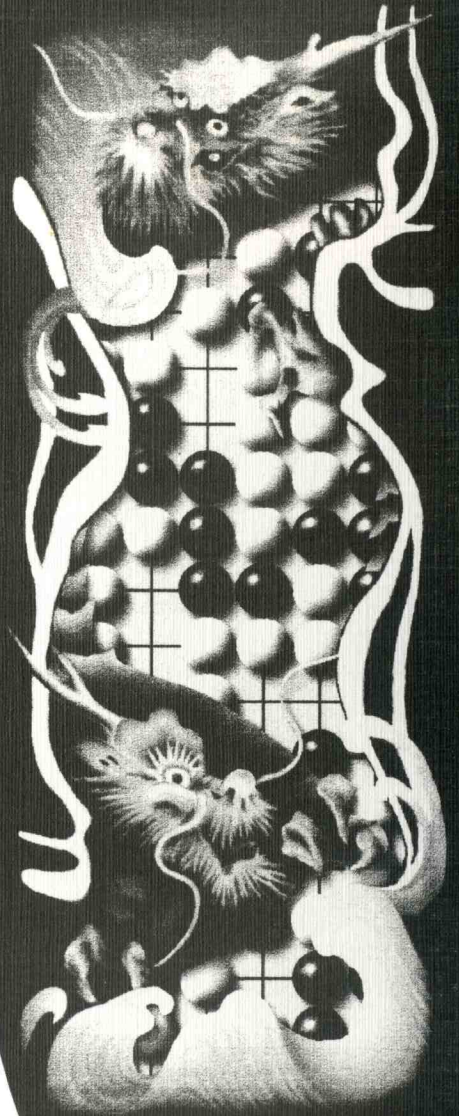


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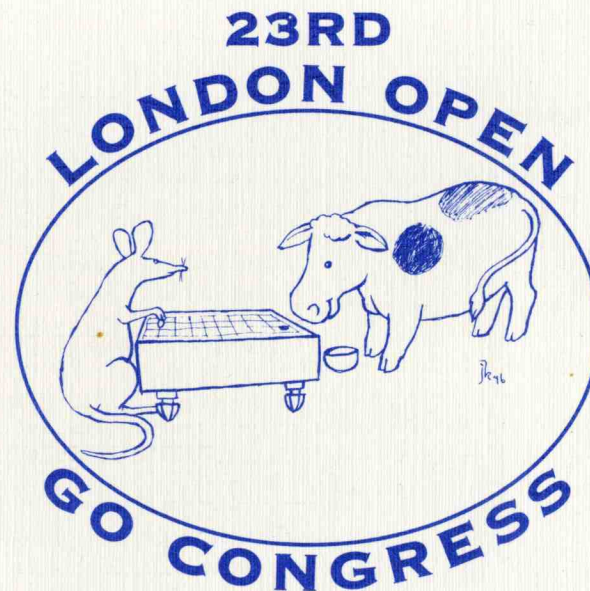
British Go Journal

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Front cover: The Year of the Rat gives way to the Year of the Cow. Drawing by Giri Keller.

Tournament Calendar

Anglo-Japanese: 14 December. By invitation only. David Ward, 0171-3543285.

London Open: 29 December—1st January. Harold Lee, 0181-440 1001.

London Youth: January.

Furze Platt: 18 January. Anna Griffiths, 01628-38847.

School Teams: 19 January.

Wanstead: 1 February. Alison Jones, 0181-5279846.

Oxford: 16 February. Nick Wedd, 01865-247403.

Trigantius: Cambridge, 2 March. Charles Matthews, 01223-350096.

International Teams: March. David Ward, 0171-3543285.

Irish Open: March.

South London: March.

Coventry: 23 March. M. Lynn, 01675-442753.

British Go Congress: Egham? (See *Notices*)

Anglo-Japanese 'B': April.

Candidates': May. By invitation only.

Bracknell: May.

Scottish Open: May.

Challenger's: June.

Pair Go: June.

British Small Board Championships: June.

Leicester: 14 June.

Anglo-Japanese: June. By invitation.

Barmouth: 28-29 June.

Devon: 12 July?

Isle of Man: 17-22 August. Leo & David Phillips, 01624-612294.

Northern Go Congress: Manchester, September.

Milton Keynes: September.

Bank of China Cup: September.

Shrewsbury: 5 October.

International Teams Trophy: October. By invitation only.

Wessex: Marlborough, October.

Three Peaks: Thornton in Lonsdale, November.

Swindon: November.

West Surrey Teach-in: December.

West Surrey Handicap: December.

Tournament Organisers: Please supply information to the editors of the Journal and the Newsletter as early as possible

Notices

British Go Congress

It is now 'highly probable' that the venue for this event will be the Royal Holloway College, Egham.

Left at Marlborough

Found after the Wessex Tournament:

A St. Michael woollen sweater, Fair Isle type pattern.

A melodica and apples in a Harrods bag.

More notices on page 50

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Four Hundred Years of Japanese Go

by Andrew Grant

Part 21: Go Seigen and Kitani

Chinese go had not matched the progress of the Japanese over the past three centuries; there had been no official support for the game in China, and the top Chinese players were by now forced to take three stones from their counterparts in Japan. Despite this, in 1926 Iwamoto Kaoru, then 6 dan, visited China and discovered a boy who was to become arguably the greatest go player of the twentieth century.

Wu Ching-yuan, who is better known by the Japanese reading of his name, Go Seigen, was luckier than most Chinese go players. His father had visited Japan in his youth, and had spent several years there studying at the Hoensha. On returning to China he brought back a number of Japanese go books including a collection of Shusaku's games, which were not available in China. With this help the young Go became the strongest player in China by the age of thirteen. However, it was clear that his fortunate circumstances alone could not explain his progress; Go was a genius in his own right, one with few equals in history.

In 1928, after some financial and political problems had been overcome, Go was brought to Japan, where his talent could be fully developed. He was allowed to play at 3 dan straight away, without having to pass through the lower grades. Even so he was undergraded - he swept all before him, reaching 5

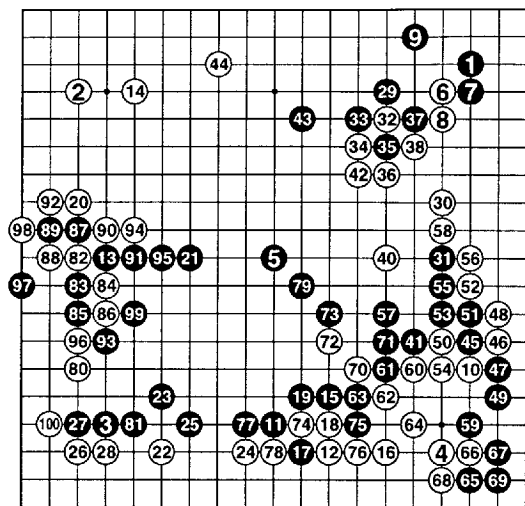


Figure 1 (1—100)
39 at 32

White: Honinbo Shusai, Meijin
Black: Go Seigen, 5 dan
October 1933
White wins by 2 points

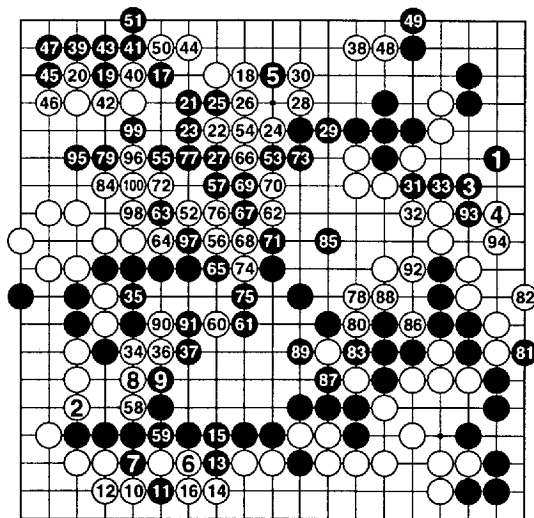


Figure 2 (101—200)

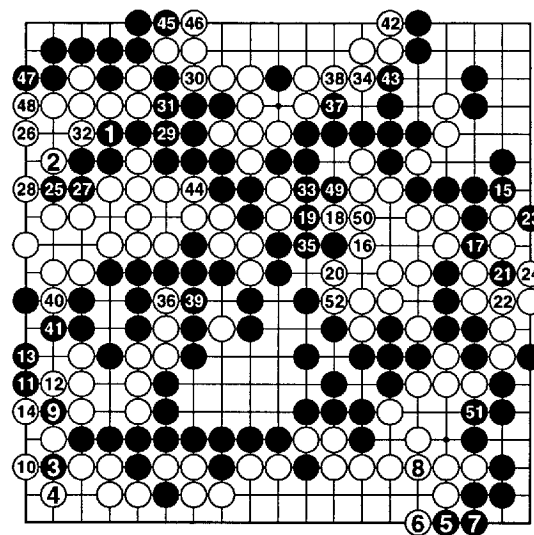


Figure 3 (201—252)

dan by 1932. Only one player was able to hold his own against Go - Kitani Minoru, another of the greats of the twentieth century, who had been the Nihon Kiin's most successful player in the match against the Kiseisha. The two became close friends, and in 1933 went on holiday together and spent much time discussing fuseki theory. The result of these discussions was what became known as New Fuseki.

Until then, fuseki had been very much oriented towards territory, with players generally starting from the 3-4 point and continuing with extensions or pincers on the third line because of its territorial value. Only when the edge territory was divided up would there be any attempt to make territory in the centre. New Fuseki emphasised a rapid development, controlling the centre with high moves and only making territory indirectly by forcing the opponent

to play within one's sphere of influence.

Kitani and Go started to play moves such as the 3-3 and 4-4 points, and openings like the sanrensei which had never been seen before. When Go and Kitani took the top two places in the autumn 1933 Oteai, New Fuseki suddenly caught on like wildfire. The younger players, who were inevitably the keenest proponents of New Fuseki, experimented with ever more bizarre ideas such as the 5-5 and 4-6 points; an extreme example was set by one Tanaka Fujio, who often played his first stone on the tengen point. One of Tanaka's weirder openings was to play his first four moves on the 5-10 points.

The most famous game of the New Fuseki period was a game sponsored by the Yomiuri newspaper between Go and Shusai. The game was seen by many as an international match; it was certainly a clash

of the old and new fuseki theories. Go played his first three moves on the 3-3 point, the opposite 4-4 point, and tengen, allowing Shusai to make two shimaris (which was considered unthinkable by the old school). Shusai won by two points, but despite this, New Fuseki continued to be popular.

By 1937, the novelty value of New Fuseki was starting to wear off. The more extreme ideas were abandoned, and slowly the old style made a comeback. However, New Fuseki did not die - rather, fuseki became a blend of the best of both styles, as it has remained to this day. The New Fuseki changed fuseki theory forever.

In 1937 Shusai announced that he was going to retire. He would play one last 'retirement game' and then bequeath the title of Honinbo to the Nihon Kiin, to be competed for in a tournament to be held every two years. It was decided to hold a tournament to choose Shusai's opponent, and it was Kitani who won the right to challenge the Meijin. The game began in June 1938, and has become famous as the subject of Kawabata's novel *The Master of Go*. (Kawabata wrote the newspaper reports on the game.) As Shusai's health was deteriorating, it was not really a fair contest - at one point the game had to be suspended for three months after Shusai's doctor ordered him to take a rest. Kitani eventually won by five points. Shusai died a year later, in January 1940.

After Shusai retired, Kitani and Go Seigen became the two leading players in Japan; it was inevitable that someone would ask them to play a match to settle the question of who was the stronger. The Yomiuri newspaper organised a jubango [ten game match] between the two in 1939; Go won 6-4, but more embarrassing for Kitani was the fact that at one point he fell four

games behind and was forced to the handicap of sen'aisen (playing Black in two games out of three).

The Yomiuri, flushed with the success of the Go-Kitani match, promptly arranged another jubango in which Go played the veteran Karigane Jun'ichi, the head of the Kiseisha. However, before this match could take place, the opposition of the Nihon Kiin had to be overcome - they still regarded the Kiseisha as the enemy. Karigane was no longer hostile to the Nihon Kiin, but there were problems with his re-joining it, since he had by now acquired a number of disciples, whose Kiseisha grades were not recognised by the Kiin. He solved the problem by dissolving the Kiseisha, instead founding a new organisation, the Keiinsha, consisting of him and his disciples - that way the Nihon Kiin could say they weren't playing the Kiseisha.

Unfortunately, Karigane was out of practice, as well as being thirty-five years older than Go; the match was suspended when Go took a 4-1 lead, since another loss would have forced Karigane to a handicap and the Yomiuri did not want to see Karigane humiliated. Actually, given the circumstances, Karigane did very well to win even one game. As for the Keiinsha, it has remained in existence to this day, with its membership confined to Karigane's three surviving disciples, who have effectively sacrificed their careers out of loyalty to Karigane and are, with rare exceptions, ineligible to play in professional tournaments.

Fast Forward with Jiang

by Charles Matthews

Part 1

Alex Selby brought back from the USA some videos of Jiang, a Chinese 9 dan, teaching amateurs in a small group, and giving game commentaries. While the production values of these tapes might be described euphemistically as 'spartan', Jiang's teaching style is lucid, and perhaps less hesitant than that of Japanese pros.

Three positions which came up struck me as of particular interest. Each seemed to be worth a short article.

The first was a variation from a game between top American amateurs, both 6 dan.

How about this choice of joseki for White (Diagram 1),

Black moyo based on yonrensei (four star points)? The other options which are normal are: at A to take the corner, or at B.

Jiang says that this is a poor choice. Now I can imagine playing that way myself - if Black's strategy is the big framework, break it up and invade further later on. What are his reasons? Surely the 3-3 invasion just helps Black to build more influence. Well, firstly White's group is nothing much yet: it is still very weak. Secondly a moyo is nice, but for a professional territory is attractive too. Black has areas on the right *and* at the top.

To understand this judgment better, one should refer back to how the top left came to be the way it is. Looking at the order of moves up to this point (Diagram 2), both 11 and 12 bear some discussion (Jiang thought both of these were good). But with 11 Black makes a sanrensei before playing on with the onadore (large

avalanche joseki) in the top left. The thick move 12, which Jiang said was in his style, stops that possibility. After that, one can say, Black hopes to show that 5, 7, 9 were good forcing moves on the edge of a massive moyo, while White tries to make them look like bad moves creating a heavy group.

Now looking again at Diagram 1, the problem with the joseki choice made there comes into focus. Black is actually taking some territory at the top with 6 - White can hardly invade here with the weak stones to the right. That makes it appear that Black has won the argument. White will be able to play endgame moves from 12 in Diagram 2, but that isn't sufficient; calling 12 a thick move implies that an attack can be based on it.

Similar criticism can presumably be aimed at B in Diagram 1. In the actual game White did invade the corner. The sequence in Diagram 3 resulted.

While the 6 dan got that one correct, Jiang comments that the choice made for 24 was not right. White actually answered at C in the bottom left; but he says that the top side is the urgent area. From what has been discussed already, one can see the point - a question of playing consistently. An invasion by White at the top at A (exactly which point to choose is thrashed out elsewhere in the tapes, in a classroom session) does two things: threatens the cut at B, and weakens the black stones to the left, making White 12 more vibrant.

It is interesting to see professional judgement at work here, overriding the normal feeling that allowing the double kakari with 23 and C is bad. Presumably the utility of the strong marked White stone in preventing Black from developing much on the left is an important factor.

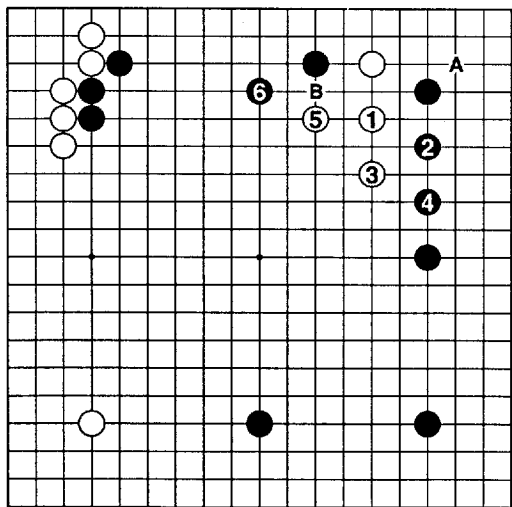


Diagram 1

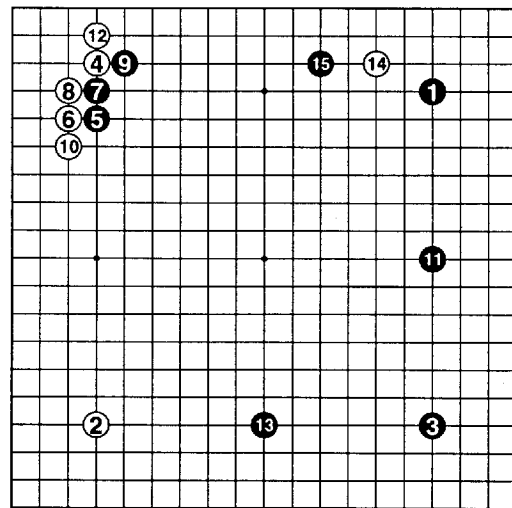


Diagram 2

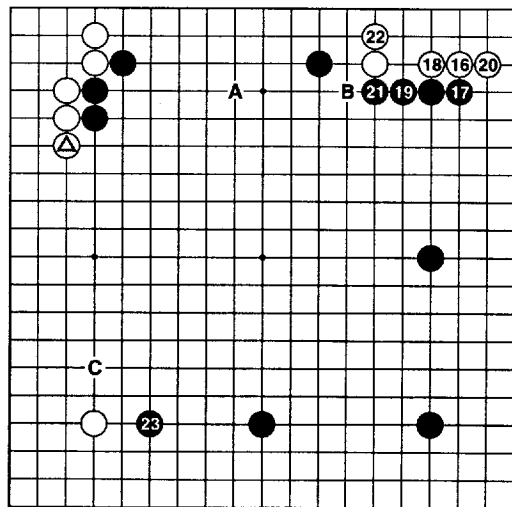


Diagram 3

● For a more extensive history of go *The Go Player's Almanac* is recommended.

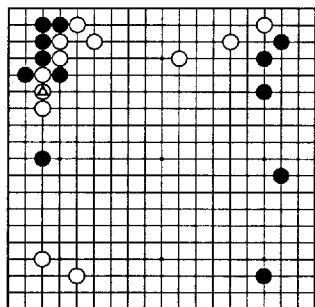
Charting a Course in the Middle Game

by Cho Chikun, Honinbo

Translated by Bob Terry
from Kido, September 1983

Part 3

In go, one must ask to what extent overlooking a vital point leads to disaster. Once a vital point is overlooked, what one tries to do and what one accomplishes are completely out of synch. In no sense do matters proceed satisfactorily. If one misses the vital point and the opponent also misses the vital point, what then? If both sides veer in an unexpected direction, equilibrium is restored and a close game results.



Model Diagram

In the Model Diagram, an exceedingly strange order of moves has occurred in the upper left corner, and White has just connected with the marked stone. Well then, a critical position in the game has been reached.

Black was concerned with White's territory on the upper side. It was distasteful to imagine White's territory expanding on a large scale, I suppose. So Black invaded at 1 in Diagram

1. White attacked at 2. Up to Black 7, good shape has resulted, viewed in the local context, but both sides missed the vital point.

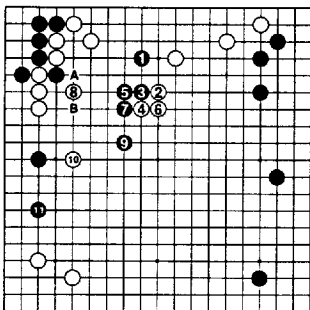


Diagram 1

Playing at White 8 is unavoidable. That's because having Black extend at A would be unbearable. Gripping the stone with 8 at A was disagreeable, since Black could peep at B. With the jump to Black 9, the fight started spreading downward.

For now it seems to be an even game. White has worked up something of an attack, but it cannot be said that the situation favours either side. What does the reader think about this course of events?

Actually, White could not expect to achieve more than this, and has been sailing in treacherous waters. Black, on the other hand, had some opportunities here. Considering this, White has sailed through treacherous waters and barely escaped, it cannot be said that White has bettered his lot. This kind of situation is the most unpleasant to undergo.

It's a stupid example, but imagine a six-shooter with one bullet loaded; it is pointed at your temple and the trigger is pulled. There is a sound — click — and one escapes by the

skin of one's teeth. Sweat trickles down copiously. Since one has barely escaped with one's life, it cannot be said that one has gained anything.

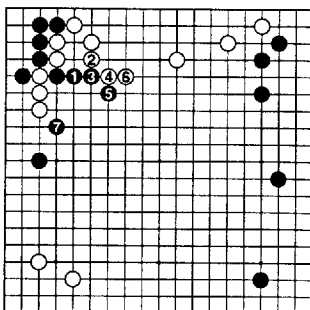


Diagram 2

Anyway, where do you think the vital point is here?

Leaving aside everything else, Black should extend at 1 in Diagram 2. This is the vital point. Since it would be awful to have Black next make the diagonal attachment at 2, White is forced to make the bamboo connection here. Black presses at 3. If White hanes at 4 and extends at 6, Black fences White in with 7, and the three stones cannot move. Black found it distasteful to have White's territory on the upper side expand, but this is of no importance. Rather than this, the question of the disposition of these three stones is of much greater importance.

Diagram 3 shows a variation of the previous diagram. Having these stones captured is awful, so instead of the hane at 4 in Diagram 2 White would probably move out with 1. Black makes a forcing move with 2 and starts a fight by pressing up at 4. Black has a position that offers adequate resources in this fight.

In this situation, the marked invasion stone in Diagram 4 strays fairly wide of the target. White must lose no time in capturing with 1. This stabilises

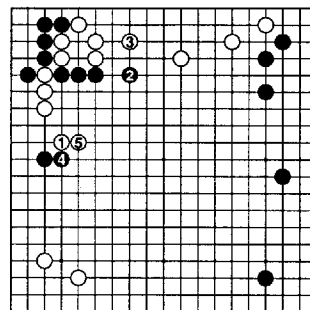


Diagram 3

White's position. When Black jumps to 2, White jumps once to 3 and then turns to the checking extension at 5. This would be a leisurely development, and, generally speaking, represent an equal stake for both sides in the position. This is better for White than Diagram 3.

When the marked black and white stones have been added, as in Diagram 5, now, again, Black has the opportunity to extend at 1. In fact, the marked black stone will work more effectively and 1 and 3 become even more severe moves. White has no choice but to defensively cut off the stone up to 8, and then Black can fence White in to good effect with 9. As in Diagram 3, in this diagram White has no scope to move out with the three stones. It may seem that White's territory becomes big when the marked black stone is swallowed up, but the increase in Black's territory is far superior.

Diagram 6 shows a variation

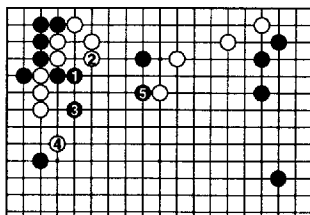


Diagram 6

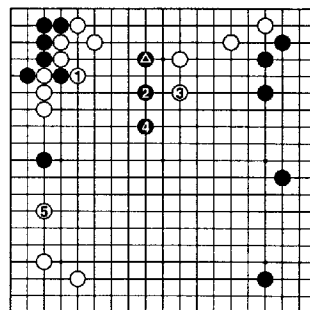


Diagram 4

of the previous diagram. If one wishes to try to play in a more complex manner, there is the jump to 3 and the attachment at 5. This is also possible. While pressing against White here (motare), Black sets his sights on the white stones above and below. Well, the way in Diagram 5 is simpler, but both are acceptable. An easy-going person would choose Diagram 5 while someone who likes to fight would rather choose Diagram 6.

Black missed this opportunity.

In the actual game, Black turned at A in Diagram 7. This is what is known as a 'Thousand Dollar Turning Move' [Sen-ryo Magari, so called because the thickness gained is invaluable — Translator] and without doubt is a good point, but at this time, again, the extension at 1 is the vital point. If the groups above and below can be separated and attacked, White has a big prob-

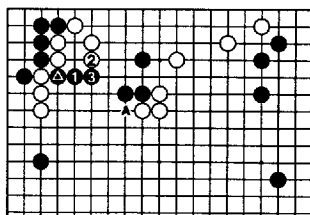


Diagram 7

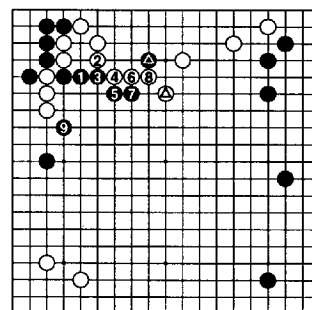


Diagram 5

lem. Playing at 1 is always the vital point. In so saying, the implication is that the marked black stone is extremely important.

In this game, Black viewed the marked stone as being small and White's upper side territory as being large. actually, the reverse was true; as we have seen, if Black had moved out with the marked stone, expansion of the upper side was not to be feared.

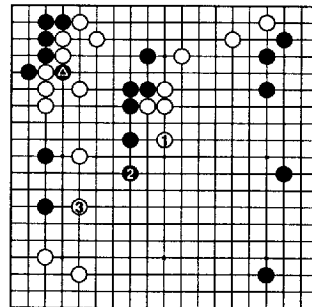


Diagram 8

White finally captured the important marked black stone. With this captured, the game assumes a leisurely pace. After this, the continuation with White 1 and 3 in Diagram 8 may be imagined, but now Black is psychologically faced with the burden of a large unstable group of stones.

The Rotted Axe Handle Classic

by Marnix Wells

● Although this is a translation from Chinese, the game is referred to as 'go' as this is the name most familiar to readers.

Chapter Ten of the traditional novel-epic *Monkey*, or *Journey to the West*, recounts how Premier Wèi Zheng played go with Emperor Tàì Zong, founder of the Táng dynasty. Wèi Zheng dozes off and, in a dream, tries and sentences to death a rebellious dragon. The magnanimous Emperor, unaware of these goings on in the astral plane, ignores this lèse-majesté, merely remarking on his prime minister's unscheduled siesta as evidence of hard work. An ideal boss.

The anecdote is rounded off by a quotation from a genuine go classic of the Sòng dynasty, by the name of *The Rotted Axe Handle* (Lánke Jìng). It recalls another slumber tale, this one lasting for centuries, in the style of Rip Van Winkle. A wood cutter in the mountains chanced upon some old men playing go on a rock under some pine trees. He stopped to watch the game, but when he got up to leave, behold! his axe handle had turned to dust.

Here is the excerpt from *The Rotted Axe Handle*. Let's hope it will not encourage protracted plays, grid hypnosis or joseki block syndrome. Students of *The Art of War* will find stray echoes of Sun Zi.

The Way of Go values strict attention. High class players play in the 'belly' of the board; middling players on the sides; low class players in the corners.

These are go's constant Laws. The Laws say:

Better to lose one stone than lose one initiative (sente).

If you strike left, look right;

When you attack behind, glance ahead.

When both groups are alive, don't cut;

If all are living, don't connect.

There are initiatives that become reactive (gote).

There are reactions that take the initiative.

Spread out, but not too sparsely,

Knit tight, but not too pressingly.

Rather than cherish your stones and seek to live,

Better is it to give them up and take victory.

Rather than, unforced, to proceed alone,

Better is it to consolidate and reinforce yourself.

If he is numerous and I am few,
first plan for survival.

If he is few and I am numerous,
strive to expand your posture.

He who is good at winning does not struggle,

He who is good at deployment does not fight.

He who is good at fighting is not defeated,

He who is good in defeat is not disordered.

Go begins with symmetrical joining,

It ends in asymmetrical victory.

Overall:

The enemy who, unforced, reinforces himself,

Has aggressive intentions.

He who gives up the small and does not rescue it,

Has a mind set on bigger schemes.

He whose hands play automatically is a schemeless man.

He who responds unthinkingly takes the Way to Defeat.

Poetry says:

Feel it out, small-heartedly, as if approaching a ravine.

This is what it means.

Translation by Marnix Wells © 1996

Reviews

Books

Tesuji and Anti-Suji of Go

reviewed by Jo Hampton

Most of the new go books available today fulfil a useful function. Perhaps, like *The 36 Stratagems Applied to Go*, they are presenting new material in an interesting way. Or, like *Get Strong at Joseki*, they are presenting material largely available elsewhere in a new and, for some, more accessible format.

Tesuji and Anti-Suji of Go, by Sakata Eio, to my mind fulfils no useful function whatsoever. The material is presented in a disorganised and occasionally repetitive fashion, and the commentary seems unsure for what strength of reader it ought to be pitched.

Probably, with good editing and translation, the book could have been tidied up into a serviceable work. Unfortunately the translation in this case is appalling. The translator has managed to fall into virtually every trap that the Japanese language can set for the unwary, with the result that the text abounds with waffle, repetition, and, at times, plain incoherence.

If you want a book on tesuji buy, or re-read, the one by James Davies; if you want a new doorstop, get a brick.

...and reviewed by Nick Wedd

When people who are no longer beginners at go ask me to recommend a book, I do not

hesitate. I tell them to read *Tesuji* by James Davies (now published by Kiseido). I believe that this book can do more to improve one's go than any three other books.

Tesuji and Anti-Suji of Go by Sakata Eio, recently published by Yutopian, is not as good as *Tesuji*, but I would put it second on my reading-list. It covers similar material, with fewer examples treated more thoroughly.

The thing that I like most about it is that the author seems to understand the thought processes of a kyu-player like myself. After looking at a diagram of recommended moves, I often think, "But why doesn't White play there?" — and in this book, on the next page, there is an explanation of why it is wrong for White to play there.

Often the move I have thought of is what the author calls an 'anti-suji' — one that looks tempting to players like me, but actually incurs a loss. This understanding of where mortals go wrong is something that professionals seem to find difficult — e.g. *Graded Go Problems for Beginners*, in which the 'wrong answer' in the back is usually a move so obviously stupid that I had never even considered it. But Sakata Eio (or his ghost-writer) evidently has a good understanding of how people like me think, and has used this to write a most instructive book.

Software

reviewed by Nick Wedd

Nemesis

This review describes four software products: Nemesis Go Master, Nemesis Go Master Deluxe (a superior version of

Nemesis Go Master, with extra features), Nemesis News, and Test Your Go Strength. They were written by Bruce Wilcox, but he is no longer associated with them. They are now supplied by Nemesis Enterprises, a company controlled by his ex-wife, Leslie Bianchi.

Nemesis Go Master

This (and Go Master Deluxe) has separate versions for Dos, Macintosh, and Windows. I have tested only the Windows version, but I have no reason to think that the other versions are much different.

It is primarily a go-playing program, but has a number of features which add to its value for go teaching. Installation is easy.

It has options of 19x19, 13x13, and 9x9 boards; all four combinations of human and program playing Black and White; up to nine handicap stones; three skill levels; and 'wisdom' — the random generation of irrelevant remarks. It can record partly-played games for re-loading later, but it does this in a format of its own, incompatible with other go programs. It uses Japanese scoring and handicap stone placements.

I found it easy to beat. It is very optimistic about the status of its groups, which means that you can carry on attacking its groups after they are dead, building up strength for your next attack, while it makes 'defensive' moves inside the dead groups. Once it knows it has lost, it offers to resign. If you play on to the end of the game, it calculates the score. When I did this, it calculated correctly; but if it mis-judges the status of a group, you can alter the group's status manually, and ask it to count again.

Perhaps more valuable than its playing strength are the eval-

uations of the position which you can ask it to make. There are seven of these. It will show the number of liberties of each string of stones; who controls, as territory or as influence, each area of the board; the score; any "shape" moves that are available; the "aliveness" of each group, on a scale from 0 to 10, with the sector lines that enclose them; what it thinks are good moves, with its explanations of what they might achieve; and which strings of stones it thinks can be killed.

It is a fairly old program, and therefore plays fast on a modern PC. It has a clock which it uses to show the time used by each side. On my 66MHz 486, it completed a game using less than five minutes of its time.

Nemesis Go Master Deluxe

This is the same program as Nemesis Go Master, with three extra features: Tactical Wizard, Joseki Genius and Scribbler. Any of these can be used during the course of a game, as well as for positions which you set up.

Tactical Wizard investigates the life-and-death status of the group that you specify. It shows the sequence which establishes this status. It is fast, but not particularly reliable. It does not distinguish between 'alive because it is your move and you can play here' and 'alive even if you pass'. This is unfortunate, because the difference between 'unsettled' and 'unconditionally alive' is one which needs to be emphasised to players who might benefit from this feature.

Joseki Genius is the feature of Nemesis which I find much the most useful. You ask it to show the joseki continuation in a specified corner; and (unless the position is already outside its joseki book) it shows all the possible next moves. You can then step back and forth through

the various lines of the joseki. It seems to know a very large number of lines: if a 3-4 stone is approached on the 5-3 point, it knows of nine continuations, one of them on the 8-8 point. It even knows six follow-ups to this surprising move. But unlike Many Faces of Go, it does not know how to answer the non-joseki moves which tempt kyu players.

Scribbler is a tool for producing annotated Go diagrams. You can add extra stones, put smily and sad faces on stones, add lettering, draw points, lines and arrows on the board, and shade areas of it. You can select any rectangular region of the board as your diagram. You can output the result to your printer (I was testing the Windows version, and it used the printer-driver installed by Windows), or create a PostScript output file.

Nemesis News

This is a data disk, and needs Nemesis Go Master (either version) to run it. There is only one version, which is suitable for DOS, Windows and Macintosh. It is misleadingly titled: it has nothing to do with news, but is a computer version of Bruce Wilcox's book *Instant Go Volume 1*. That book (which is not volume 1 of anything; 'Volume 1' is part of its title) is also available from Nemesis Enterprises.

The book and the 'News' disk both teach various principles of go that are rather different from those usually taught. In particular they explain Wilcox's idea of 'sector lines', which many players have found instructive. The book and disk complement each other, explaining the same things but using different examples.

Test Your Go Strength

This is also a data disk which needs Nemesis Go Master (either version) to run it. It is a selection of fifty problems. In each problem, you are given a position to study, and when you think you have found the best move, you click on that point. If you get the right answer, it explains why the move is good. If you get it wrong, but choose what it thinks is a plausible guess, it explains what is wrong with it, and shows you the selection of other moves which you might try. If you make an implausible guess, it helps you by showing you what it thinks are plausible moves.

The evaluations of the moves are full and clear, in both respects better than most problem books. The handling of the wrong answers is much fuller than is usual in problem books. Sequences of play are given that follow from the various moves, and you can step back and forth along these. The explanations sometimes use the concept of sector lines.

Nemesis Go Master costs \$39, Nemesis Go Master Deluxe \$89, Nemesis News \$19, and Test Your Go Strength \$???. These prices exclude p&p and import duty/VAT. They are available from:

Nemesis Enterprises,
P.O.Box 8292,
North Brattleboro,
VT 05304, USA
Tel: +1 800 869 6469
email: nemesis@sover.net

Go Professional

Go Professional is a go-playing program. It is the commercial version of Mick Reiss's Go4++ program, which did very well in the FOST World Com-

puter Go Championship last September. It took second place, having lost to only the eventual winner, HandTalk.

To run Go Professional, you will need a PC running Windows 95, with a CDrom drive and a graphics card that supports a 256-colour mode (or better).

Installing it is easy, but you must run it directly from the CD. It is not possible to copy it to your hard disk. It has options for English or French settings.

Considerable care has been taken to make it pleasant to use. The view of the board is attractive, and has a background of a blue sky with a few clouds. If you like, you can swap the standard overhead view of the board for a '3D' view, of the board seen from the angle at which one normally sees a Go ban. This is well done, but probably more of a distraction than a help. There is an option to have music playing as you play against it, with seven classical composers to choose from. You need a midi interface installed to hear this.

It has options of 19x19, 13x13, and 9x9 boards; all four combinations of human and program playing Black and White; up to nine handicap stones; twelve skill levels; Chinese or Japanese scoring (though the handicap stones are always placed in the Japanese way); and of having it show the move that it is currently thinking about, together with the best one that it has considered so far. It allows you to take back moves. It can record partly-played games for reloading later, but it does this in a format of its own, incompatible with other go programs.

Assessing the strengths of computer programs by playing against them is not easy. The more you play against a particular program, the more you learn its weaknesses; and it never re-

alises that it is being repeatedly swindled by the same sequence. Different programs have different weaknesses and different styles. When I installed Go Professional, I set it to its maximum strength of 12, gave it nine handicap stones, and beat it comfortably (I am 1 kyu). However, I have never yet beaten HandTalk on eight stones, whereas Go4++ (a more recent version) can beat HandTalk.

This is partly because HandTalk places its handicap stones where it likes, in the Chinese manner. It may also be because of the different styles of the two programs, and my own style.

I did not notice any particular weakness when I played it, apart from a strong tendency to chicken out of ko-fights (which is not unusual for players of around 10-kyu). However, when it concludes that it is losing, and a better-mannered program might resign, it starts to play rubbish. Eventually, it passes, and after three consecu-

tive passes it reckons up the score. If the scoring is set to "Japanese" it does this correctly (I did not test it with sekis, bent fours, etc.), and if to 'Chinese' it seems to do it wrongly, failing to assign the corners of the board to their owners. If you do not like its assessment of the score, you just have to count it yourself: there is no way of telling the program the status of things and then having it count, as there is with some programs.

It includes a clock, showing the time used so far by each player. It plays fast at its lower skill levels. At its maximum level, it averaged over 40 seconds per move on my 66MHz 486, taking over eighty minutes of its time to finish a full game.

Go professional is available for £39.99 + p&p from:

Oxford Software,
Stonefield House,
198 The Hill,
Burford, Oxford OX18 4HX
Tel: +44 1993 82 3463
Fax: +44 1993 82 2799
email:
contact@cpsft.demon.co.uk

HandTalk

The latest version of the world's strongest Go-playing program is now available. Version 96.09 of HandTalk, the winner of the 1996 FOST Computer Go Championship, has been awarded a Nihon Kiin 4-kyu certificate.

It is not only stronger than last year's version 95.08, it has a better user interface.

Written by Professor Chen Zhixing of Guangzhou, China, it plays much faster than other programs of comparable strength.

For PCs running Dos or Windows.

Available on 3½" disk from Nick Wedd, Sunnybrook, 37 North Hinksey Village, Oxford OX2 0NA

Price £35.00 inc. VAT.

San San Worries

by Charles Matthews

Part 3

This article and the next in the series will be devoted to the combination of 3-3 point and 4-4 point played on one side in the opening. First will be the common case of White taking up this formation.

It is relatively easy to understand why White might want to do this. In an opening such as Diagram 1, White develops in two corners rapidly, and gets on to the main business of limiting Black's framework at A, B, C or D. The sansan/star point combination aims for a balance, territory/influence.

The 'worry', such as it is, justifying the title in this case, is the question, "Where should White play next on the left side, if opportunity presents itself?"

If your first reaction is that there must be a big point somewhere in the middle of that side, then there are two subsidiary questions: "Which exact point?" and "Why in the practice of strong players does White rarely play such a point?", a fact which can be verified by going through enough professional games.

For example, Diagram 2 is the start of a game between Takemiya (Black) and Cho Chikun in the Meijin League in 1988 (page 68 of the 1989 *Kido Yearbook*). When given sente, White chose to defend the corner with 24. The enclosure of the other corner at A is also often given preference to a play on the side.

However, it would be misleading to try to make a rule about this. Diagram 3 is an example from a recent game in

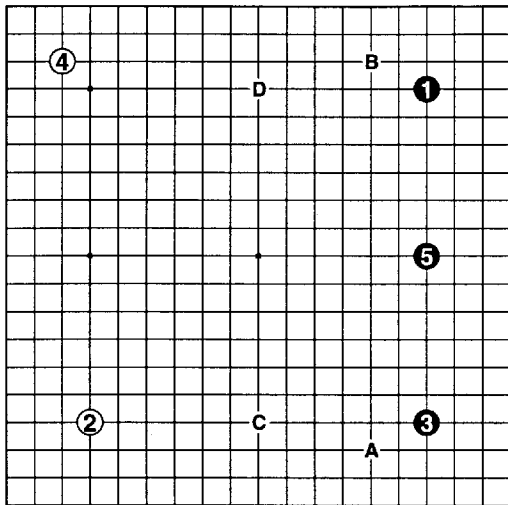


Diagram 1

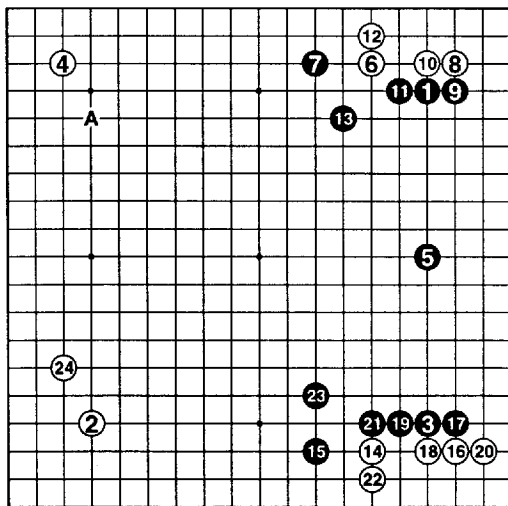


Diagram 2

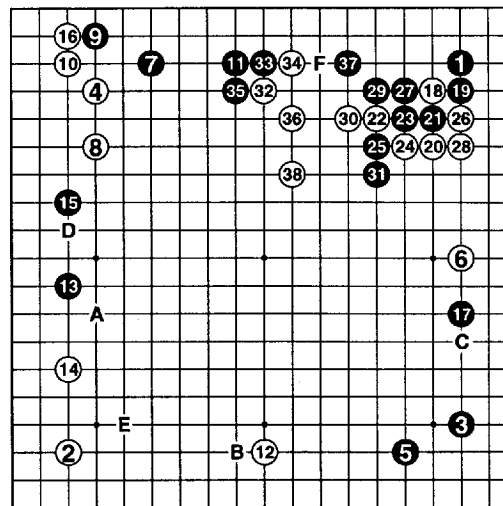


Diagram 3

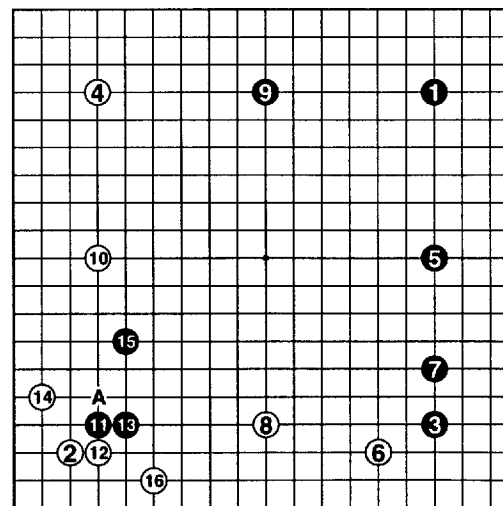


Diagram 4

which I had White against Matthew Macfadyen.

Quite a few comments are in order. Firstly 3 rather than the other 4-3 point in that corner is conventional (but see Part 5 of this series). With 11 Matthew was putting rather a lot of pieces on the third line, a deliberate strategy though. For 12 Matthew felt that a play on the left side was biggest, since the top left was settled. He suggested White A, then if Black B, White at C. He also felt that 12 might have usefully been one point to the right. And 14 was criticised too, better at D, Black at 14. After 16 the only way to get value for White's top left group is to play 18 directly at 34. In the rest of the moves shown, White was working to a plan: "Start a fight in the centre and Black will regret playing so low." However, 38 really had to be at F for consistency, keeping the top left Black stones in my sights. White lost.

Finally a diagram from the Ishi Press book, *The 3-3 Point - Modern Opening Strategy*, by Cho Chikun.

Here, 10 in Diagram 4 is poor, since the shoulder hit reduction up to the nice light play at 15 works well. Instead, 10 should have been the enclosure at A.

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can be obtained
for £4 including p&p from:

Tony Atkins,
37 Courts Rd,
Earley,
Reading,
Berks RG6 7DJ.

Tel: 01734-268143.

Go Proverbs

by Francis Roads

Part 5

Most of this batch of goe* proverbs concern extensions — indeed, one particular extension. But first revision of the basic extensions, and their Japanese names, which you will frequently encounter in the literature. See Diagram 1.

1: The nobi. Arguing about whether this counts as an extension is rather like arguing about whether or not zero is a number. Extension or not, there are plenty of cases where you may be tempted to play another extension, but where nobi is the best shape.

2: The kosumi. It cannot be cut, as *A* and *B* are points of miai. That means that whichever of them that White plays, Black can always play the other.

3: The ikken tobi, or one-point jump. It is very difficult to cut. A move at *C* is the only one which does so, but then Black has the choice of ataris at *D* or *E*, followed by connection at *F*, *G*, *H*, or *I*. Only if White could usefully cut at any one of those four points is it worth starting at *C*. In most positions this is not the case.

4: The keima tobi, or just keima. Literally this means a knight's move, and I dislike using the term because it reminds me of an inferior game which I used to play before I discovered goe. I should add that the Japanese term refers to the knight in Shogi, a more worthwhile game. The keima tobi is the subject of many proverbs,

* Francis is for the time being adopting the spelling of 'goe' favoured by Mr Ing (see the article on this topic, BGJ 104, page 25). 'Go' retained in titles.—Ed.

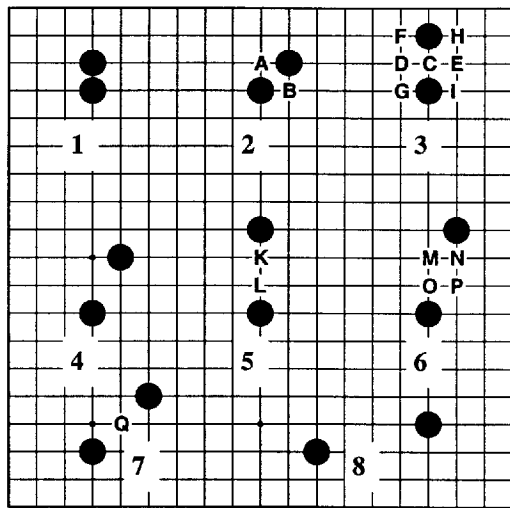


Diagram 1

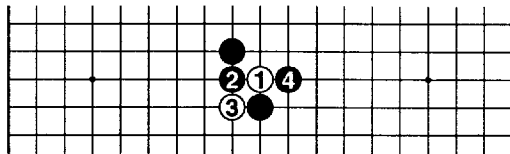


Diagram 2

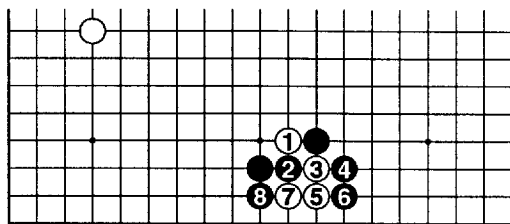


Diagram 3

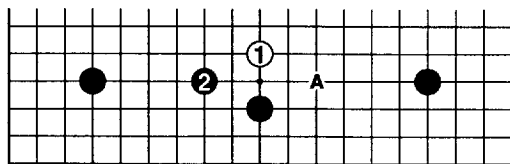


Diagram 4

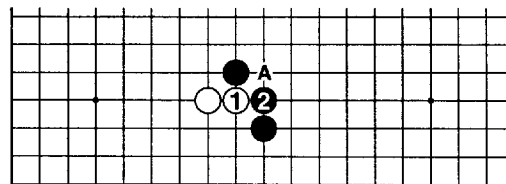


Diagram 5

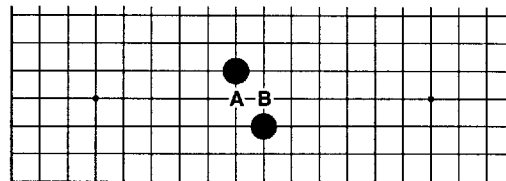


Diagram 6

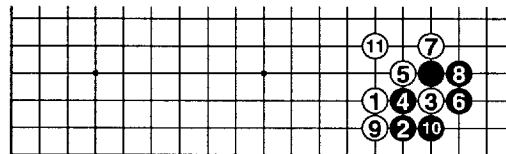


Diagram 7

probably because it lies on the borderline between the extensions which are difficult or impossible to cut, and those in which the cut, or at least its threat, is more or less expected at some stage.

5: The nikken tobi, or two point jump. To cut through it, White has to play one of the contact plays at *K* or *L*, which immediately weaken the white stone just played. When conditions are right for cutting through the nikken tobi, it is usual to play in contact with the stone that you do not expect to cut off.

6: The ogeima tobi, or large knight's move. *M*, *N*, *O*, and *P* are all possible starting points when White wants to cut through.

7: The weakest of these extensions, the hazama tobi. Black won't play it without some specific means of coping with

White's natural play at *Q*, if and when it comes. It does however provide a ready-made eye-stealing tesuji (see Proverb 6). And you can invent names for wider extensions. For example, you can call Extension 8 the dai-daigeima tobi if you want to. But 1 to 7 complete the regular repertoire used in tactical encounters.

Proverb 41 Keima near the edge cannot be cut.

The keima contains a latent threat to capture any cutting stone in a ladder, as Diagram 2 shows. When one stone is on the third line, as in Diagram 3, then even if the ladder on the outside should be unavailable, the inner cutting stone can be run up against the edge of the board.

Proverb 42 Answer boshi with keima.

"Boshi" literally means "a hat" in Japanese. It refers to a capping move such as 1 in Diagram 4. Because of Proverb 41, the keima at 2 or *A* is often a good response, serving the triple purpose of leading the capped stone out towards the centre, beginning to defend territory against the edge, and starting a counterattack against the capping stone. This proverb also often works when the capped stone is on the fourth line.

Proverb 43 Don't push through keima

White 1 in Diagram 5 is often a bad move, coming under the general heading of aji keshi (see Proverb 31). It should not usually be played unless White can immediately continue at *A* and expect a good result from doing so.

Proverb 44 Strike at the waist of the keima

The two points *A* and *B* in Diagram 6 are the so called 'waist' of the knight's move, and are clearly where you are going to have to start if you want to cut through. So at first this looks like a contradiction of the previous proverb. But it often refers to a position where the right point is not next to the attacking stone, as in Diagram 5, but a one point jump away, as in Diagram 7. Also, as in this case, the stone may end up as a sacrifice stone.

The sequence shown here is a standard one for when Black tries to use his hoshi stone to defend territory with the keima tobi at 2, instead of using it for its more usual function as an attacking stone.

Proverb 45
Attack with keima

This is the most fundamental of keima proverbs. Keima is most often used in attacking positions, so that the player is not afraid of being cut as shown in either of the last two proverbs, because the stones under attack are weaker than either of the keima stones even if those should become separated.

In Diagram 8, White has made an overplay by invading at 1. Black punishes this move by attacking with the keima at 2. Black is not afraid of White moves at A or B, because the White 1 and any other stones within the net of the keima and the other attacking stones will always be weaker than any of the black stones.

White 1 could conceivably wangle two eyes now. But it would be at the expense of giving Black huge thickness, and probably severe damage to the existing White corner position as well. White's correct attack against this Black framework was at B, not 1.

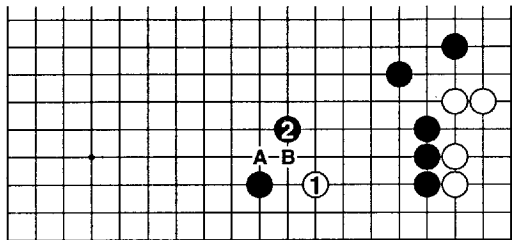


Diagram 8

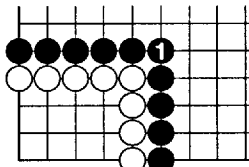


Diagram 9

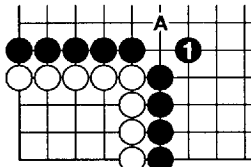


Diagram 10

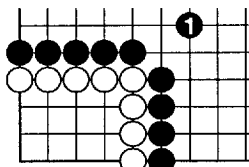


Diagram 11

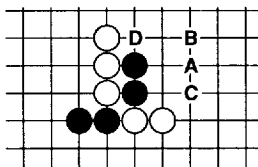


Diagram 12

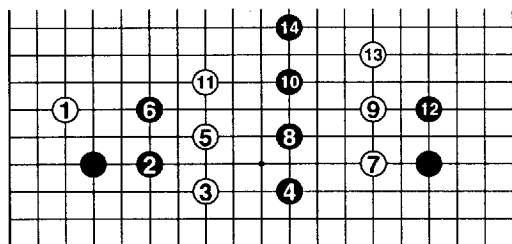


Diagram 13

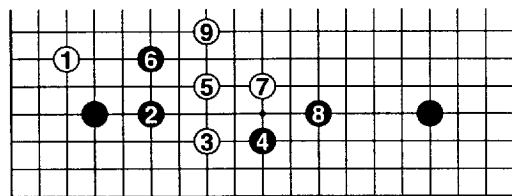


Diagram 14

Proverb 46
Shoulder connections, hanging connections, and knight's move connections.

I love this proverb. It is the only one I know with no main verb. It comes from Segoe's book. Diagrams 9, 10 and 11 show three ways of connecting stones. Move 1 in Diagram 9 is the solid shoulder connection. Move 1 in Diagram 10 is the hanging connection, or kake-tsugi. It makes better eye shape, and has slightly more influence, but leaves behind a nasty forcing move at A. And 1 in Diagram 11 is the knight's move connection, which depends on a ladder to make it work. In this case, the ladder is a rather short one, ending at the lower edge of

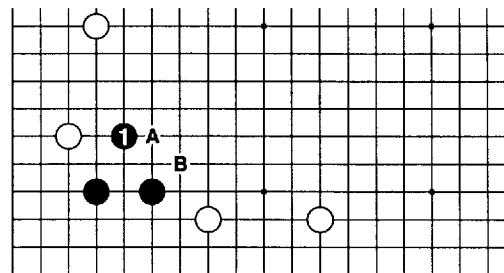


Diagram 15

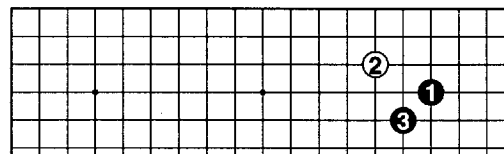


Diagram 16

the board after only a few moves.

This proverb does not tell you which of the three types of connection is best in any particular case; it simply makes you aware of the available alternatives. That is probably all a proverb can ever do.

Proverb 47
The keima from two stones makes good shape.

The idea for this proverb was given to me by Matthew Macfadyen. In a position like Diagram 12 the most obvious move to protect the two black stones from attack may look like A. But the keima at B is often the best shape, because it leaves miai of C and D, either of which makes good shape for Black.

Proverb 48
Ikken tobi is never bad play

There are fewer proverbs about ikken tobi than about

keima because it is a more secure connection than keima, for reasons already explained. But it is a good general purpose move for attack and defence. A particular strength of ikken tobi is that it supports further ikken tobis, both in straight lines, as in the typical handicap game sequence in Diagram 13, and turning at right angles, as in diagram 14, where the ikken tobis can protect each other or be made into eye shapes when required.

Proverb 49
The sake bottle is bad shape

Black 1 in Diagram 15 makes the sake bottle shape. But this is the wrong way to use keimas — they should be used in accordance with Proverb 45, in attacking positions. The three stones have no eye shape, and are only doing the work of about two and a half well placed stones. Either the ikken tobi at A or the kosumi at B make better shape for Black.

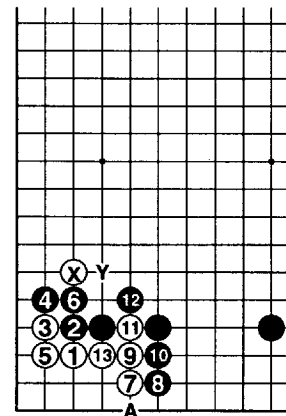
Proverb 50
Answer keima with kosumi

This proverb is a little different from the others. The keima referred to here is the attack a knight's move away from another stone, rather than the extension of keima tobi. The kosumi is often a good reply. The kosumi in Diagram 16 is the famous move invented by Shusaku, which remained the cornerstone of Japanese fuseki theory until the advent of goe played with komi.

• **ERRATA**

The Proverbs series has been bedevilled by inaccuracies, this time two, both of which are the fault of the Editor.

In Diagram 2 of the Proverbs in BGI 104 a stone is misplaced. It is given correctly below as stone X, and should not have been at Y. However, as this diagram followed on from Diagram 1, it is hoped that nobody was misled.



The other error? The last part published was Part 4, not Part 3 as stated.

Letters

Jo Hampton writes:

I think it is rather imaginative of Bob Terry to infer from the presence of a potted plant that the picture on the cover of BGI 103 was taken in England.

My copy of An English Dictionary of Japanese Culture defines the word 'tokonoma' as follows:

'An alcove in a Japanese-style room... It is a space used for hanging a scroll and displaying ornaments or arranged flowers.'

Andrew Grant writes:

Francis Roads is being rather naive if he really thinks that adding a silent e to go will stop journalists making puns on the name of the game. Puns depend for their effect on the *sound* of a word, not on its spelling.

In any case, why are puns on the word 'go' so dreadful? Maybe Francis will accuse me of being puerile, but if so I'll accuse him of having lost his sense of humour. Journalists need eye-catching headlines to get people to read their articles. For most people, a boring headline means a boring story, and they simply won't read it. Francis knows this — that's why he called his article *Gough, Gew or Geau*? He could, after all, have entitled it *A discussion on the merits of various orthographical conventions with specific reference to the game of go*, but he probably thought nobody would read it under that title. It's high time we stopped being so po-faced and realised that, far from being a nuisance, the name 'go' is a positive boon for English-speaking go players.

I certainly don't think there's any point in changing the name at this late stage. If we were to

do so, though, I could rather forget 'wei ch'i' and 'baduk' and instead invent an *English* name — something that will convey to beginners some flavour of what the game is about. Something to do with surrounding... I have it! If Francis succeeds in persuading people to call the game 'goe', I shall start calling it 'engulfo'.

Clive Martin-Ross writes:

Yes, Francis, what a brilliant letter, let's start to spell the name of our game (the world's greatest) differently — 'goe' will do for a start. However, that kind of effort will have nil effect on the current level of puerile jokes. I have acquainted many people with the delights of the game, but always achieve the same result: what a stupid name!

Goe will never be popular in this country with its current name. If we want to popularise the game we must change its name, if we want it to remain a backwater sport we'll keep it the same.

Change would present some publishing problems, but the advantages would surely outweigh them. Let's start a national debate now. For what it's worth, I reckon 'tenuki' would be a good change. It would have the added advantage of making our Japanese friends smile. Can you imagine this Japanese joke? "Those Brits are so strong they always play tenuki."

Categories of Go Players

by T. Mark Hall

Every so often magazines and newspapers run articles trying to divide the human race

into set categories and defining them in particular ways. In playing through many professional games, I often come across comments that this or that professional is an artist on the go board. I thought I would give my definitions of the go player types I know of, both professional and amateur, and perhaps you can see where you fit into the categories.

Analyst. He naturally wants to read out every possible move and probably takes all day and night to do so. Your one-game-only man; because he takes so long, they're closing the club before he's finished. Studies tsume-go.

Artist. He just loves the shapes and usually can't read for toffee. Plays through games or just looks at them for shapes he can recognise. Also studies tesuji problems but hasn't the patience for tsume-go.

Miser. Your real third-line player; when he's a dan player the most boring person to play in the club. When he's a pro, the best examples are Cho Chikun and Kobayashi Koichi. Studies old josekis.

Killer. He's only there for the thrill of the chase and the sound of his opponent's stones hitting his lid. When he fails, finds he has no territory. Can start winning if he sees how to make territory while he attacks. Studies Kato's early or Rin's later games.

Grand-strategist. Takemiya is everybody's favourite example, the guy who goes to build a moyo and sod this third-line stuff. Most amateurs try to imitate him and are hopeless when they fail. Studies Takemiya's games or, sometimes, Sonoda Yuichi because he thinks Takemiya is passé.

Hacker. Standard amateur; has no idea what he's doing, just keeps cutting until either all his groups or all his opponent's are dead. Doesn't study.

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See also <http://www.harrowgo.demon.co.uk> for further details

How I Started...

There is the story of someone who came across go in the *Radio Times* in 1967, where it was described because it was the pastime of an armchair detective in a series called *The Man in Room 17*.

Unfortunately the description of the rules was incomplete (the

writer did not seem to consider it important to indicate how groups were defined as alive or dead!).

Our friend, however, had spotted that here was a first rate game. He made a set of stones out of laboriously sawn up dowel rod with bits of black or white paper glued to the ends, and played himself many times before giving up hope of finding out which of his selves was winning.

It was seven years later that a colleague at work showed him the game, and enlightenment at around 30 kyu-power dawned. But seven lost years...

● If you discovered go in unusual or amusing circumstances, why not send in an article to the editor? It could be the beginning of a series.

Kyu Games Commented

by T. Mark Hall

Black: N. Wedd
White: W. Streeten
6 komi

4: Bill said he had never tried a 5-4 point before, but it seems to work out well for him. (NW)

7: But he shouldn't allow you to get two shimaris.

9: It may be better to play the sequence in Diagram 1 first rather than worry about a White move here. Black 1 in Diagram 1 induces White 2 which induces 3. This extends the territory from both your shimaris keeps the upper group under some pressure and threatens an invasion on the right side. A Black extension to A may well happen soon and Black is just taking more territory.

10: This is not a joseki move.

15: You should play at 1 in Diagram 2 to exploit the number of cutting points left in White's shape.

Dia 3: White 1 is an alternative to White 2 in Diagram 2, but since the triangled stone is a low move White will find it difficult to make a good extension on this side. There is also a weakness for White around A in Figure 1.

19: One of my favourite ideas is to play at 1 in Diagram 4. White's shape on the left is a bit overconcentrated.

If White plays 1 in Diagram 5 instead of 4 in Diagram 4 this usually gives Black live shape and again White is a bit overconcentrated.

21: A bit loose; I would prefer 1 in Diagram 6 etc.

25: I would prefer 1 in Diagram 7.

26: This is a bit deep.

27: It might be an idea to lob in a move at A or B in Figure 1

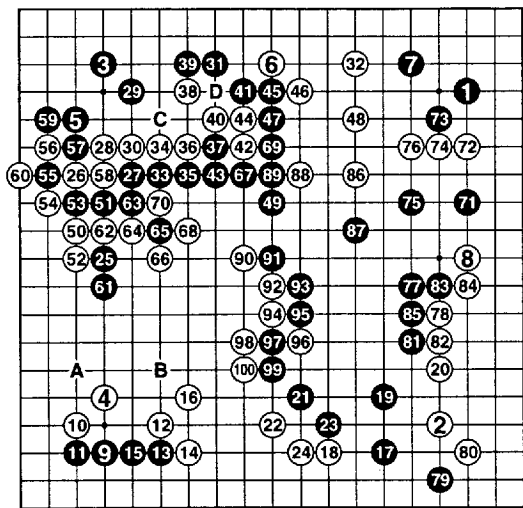


Figure 1 (1—100)

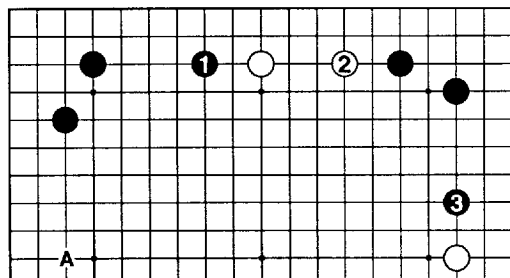


Diagram 1

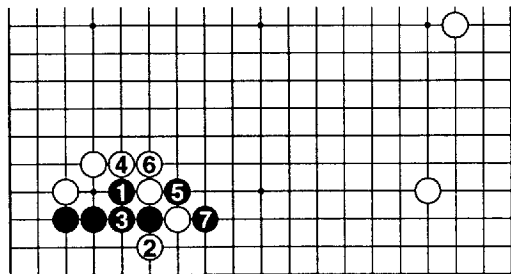


Diagram 2

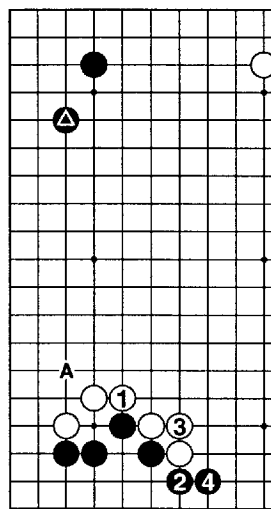


Diagram 3

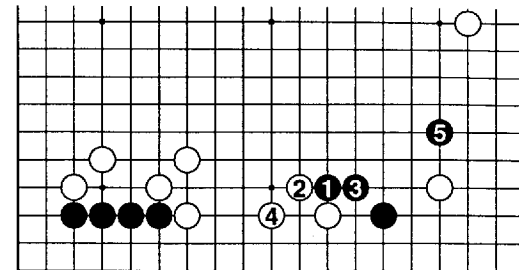


Diagram 4

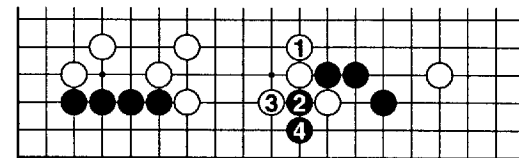


Diagram 5

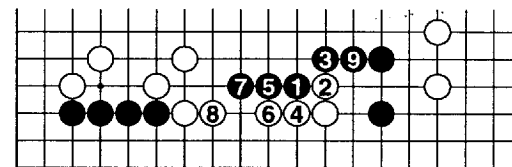


Diagram 6

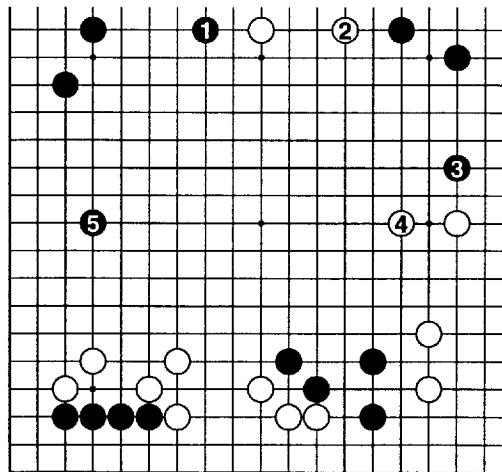


Diagram 7

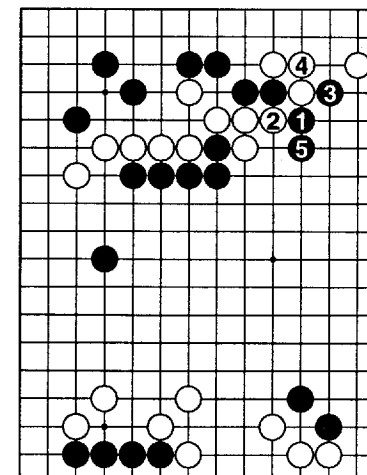


Diagram 8

before chasing 26 around. Once they are played you may then prefer to play at 30 rather than 27.

29: In retrospect this looks pretty stupid (NW). — Yes, C in Figure 1 would be better.

39: Should this be at D in Figure 1? (NW). — Yes.

47: A move at 1 in Diagram 8 would be terrible for White.

51: This should be at 52.

79: Bad; this gives up the invasion at the 3-3 point.

85: If played at 1 in Diagram 9 this threatens to connect the group of triangled stones to either group marked with X's and has some chance of independent life for the triangled stones by moves such as U, V and W.

119: I need to win something to make up lost ground. This looked like a good chance. (NW)

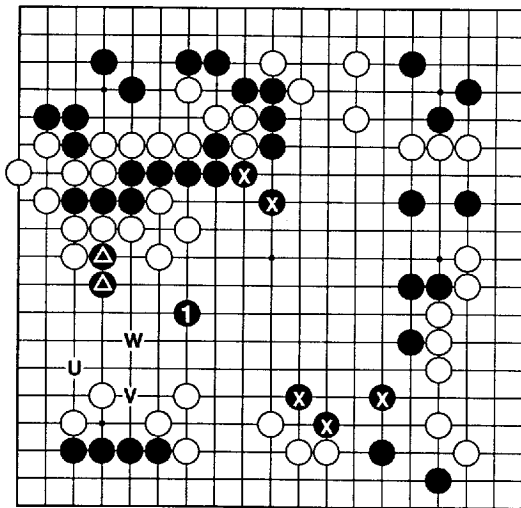


Diagram 9

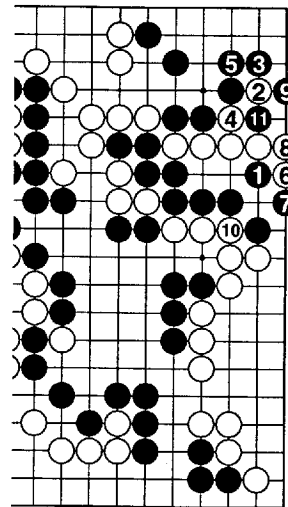


Diagram 12

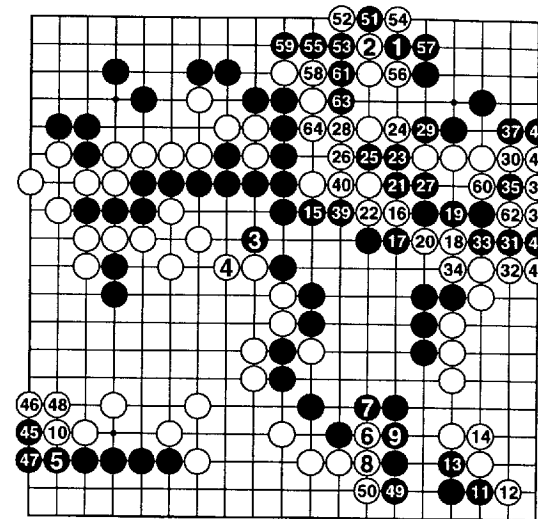


Figure 2 (101-164)

125: If played at 1 in Diagram 10 it seems like seki from here, but if White 2 is played at 1 in Diagram 11, no comment!

133: This loses a liberty I think. (NW). — It should be at 1 in Diagram 12.

145: Black seems to have

given up. He has certainly given up the triangled stones in Diagram 9, i.e. moves 25 and 61.

164: Black resigns.

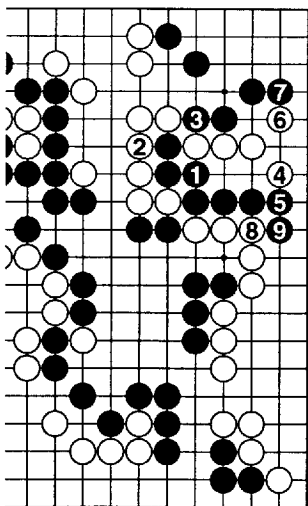


Diagram 10

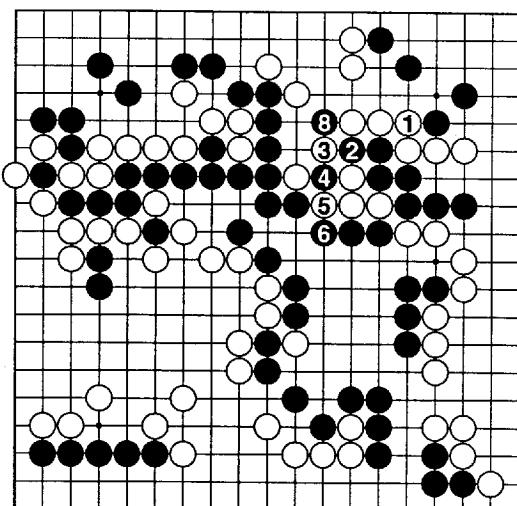


Diagram 11 (7 at 4)

I.O.M. 1997

by Leo Phillips

From feedback, it seems that the 1995 Go Congress was the most successful to date. Naturally those who enjoyed it may be disappointed that we are not returning to the Sefton Hotel.

Why not the Sefton?

We did try to book, but the Sefton is to undergo refurbishment, which will continue whilst the Congress is in progress. The Sefton could not be specific about terms, and gave the impression that facilities would be fewer and more expensive.

Why not another location in Douglas?

Extensive enquiries were made. We visited eight possible

locations. Three were too small, one was to be redeveloped, one had a very noisy bar, one was very down market, and the other two didn't reply to our letters.

Why the Cherry Orchard?

For some years now the Cherry Orchard, in Port Erin, has hosted a week-long international chess event which is significant enough to have games reported in the *Daily Telegraph* on a daily basis.

Our contacts tell us that players and organisers are well satisfied with the Orchard Room, which is a step up from the Sefton's Wallberry Suite. The lighting in particular is better, and the cost is similar.

Facilities include a play area for toddlers and a games room for older children. There are a swimming pool, jacuzzi, sauna and gymnasium. Non-residents

will be able to buy a leisure pass for the week to use these.

And Port Erin?

Whilst Port Erin cannot compete with Brighton etc. in terms of size, it is not just a few cottages clustered round a quay. There are plenty of hotels, boarding houses, restaurants and cafés, a supermarket, golf course and nightclub.

Port Erin has more charm than Douglas, with excellent coastal walking and a good, clean beach. It has the Island's Steam Railway Museum and Marine Interpretation Centre.

There are plenty of other attractions within reach. Please ring us on 01624-612294 if there is any further information you need to help you make up your mind.



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* Indicates new information

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Brakenhale School: France Ellul, 35 Sunnycroft, Downley, High Wycombe HP13 5UQ. Tel: 01494-452047 (home).

Brighton: Steve Newport, 70 Northcourt Rd, Worthing BN14 7DT. Tel: 01903-237767. Meets at The Caxton Arms, near Brighton Central Station, Tues from 7pm.

Bristol: Antonio Moreno, 96 Beaulieu Rd, Southville BS3 1QJ. Tel: 0117-9637155. Meets in Seishinkan (Japan Arts Centre), 23-27 Jacob's Well Rd, Hotwells, Bristol, Tues 7.30pm.

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Glasgow: John O'Donnell, Computing Science Dept, Glasgow University, Glasgow G12 8QQ.

Harwell: Charles Clement, 15 Witton Way, Wantage OX12 9EU. Tel:

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01235-772262 (h). Meets at AERE Social Club, some lunchtimes.

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* **Manchester:** Chris Kirkham, 201 Kentmere Rd, Timperley, Altrin-

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cham WA15 7NT. Tel: 0161-903-9023. Meets at Town Hall Tavern, Tib Lane, Thurs 7.30pm.

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Taunton: David Wickham, Trowell Farm, Chipstable, Taunton TA4 2PU. Tel: 01984-623519. Meets Tues, Ilminster.

Teesside: Gary Quinn, 26 King's Rd, Linthorpe, Middlesbrough TS5 5AL. Tel: 01642-823729. Email g.quinn@tees.ac.uk. Meets various places, Wed.

West Cornwall: Paul Hunt, c/o The Acorn, Parade St, Penzance. Tel: Ralph Freeman, 01736798061. Meets at 1 St Mary's Place, Penzance, Thurs 7.30pm.

West Wales: Jo Hampton, 5 Handlith Tce, Barmouth, LL42 1RD. Tel: 01341281425. Meets regularly.

West Surrey: Pauline Bailey, 27, Dagley Farm, Shalford, Guildford GU4 8DE. Tel: 01483-561027. Meets in Guildford on Mondays 7.30-10pm.

Worcester & Malvern: Edward Blockley, 27 Laugharne Rd, Worcester WR2 5LP. Tel: 01905-420908. Wed 7.30pm.

Want to start a club?
Contact the
Membership Secretary,
details on page 2.

Counting Liberties

Part 4

by Richard Hunter
(email: hunter@gol.com)

A fight in which each side has a single big eye of the same size is very similar to one where neither side has an eye, which we looked at in parts one and two. However, there are two important differences.

Type 4 fights: Big eye versus same-size big eye

In diagram 1, Black and White each have a five-point eye. Black is clearly the favourite because he has more outside liberties. Can Black kill White? Let's investigate.

In diagram 2, Black fills White's outside liberties and then proceeds to fill the eye liberties. But he can't fill the last eye liberty while White still has other liberties on his group; that's illegal. So if Black wants to continue trying to kill White, his only option is to fill the inside liberties with 11 to 17 in diagram 3. Black 17 puts White in atari, so White captures at 18. With 19 in diagram 4, Black must play in the center of White's eye space to prevent White from getting two eyes. Then White 20 puts Black in atari, so he must capture with 21. Now, as diagram 5 shows, when White plays inside Black's eye with 22, Black 23 puts Black ahead in the fight. Both sides have a four-point eye and there are no inside or outside liberties. Black clearly wins the race. Thus the answer to the original question is that in diagram 1, if Black plays first he can kill White.

What happens if White plays

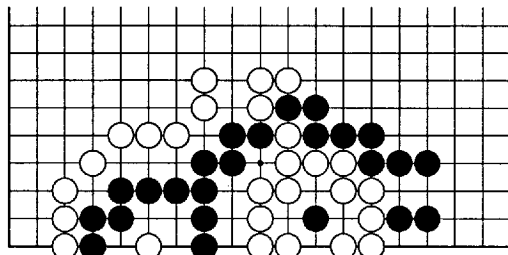


Diagram 1

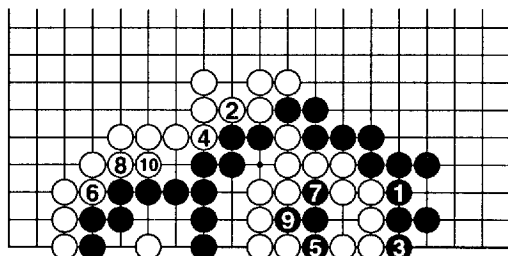


Diagram 2

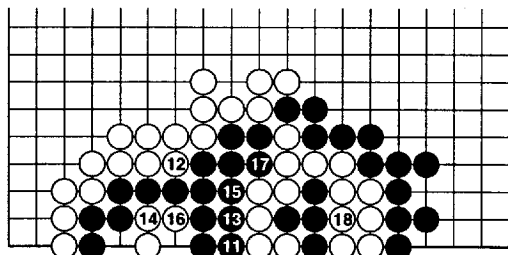


Diagram 3

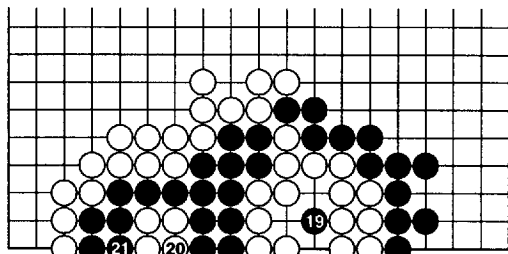


Diagram 4

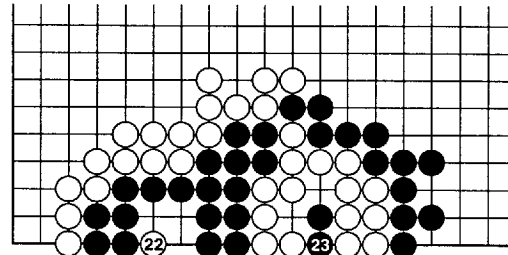


Diagram 5

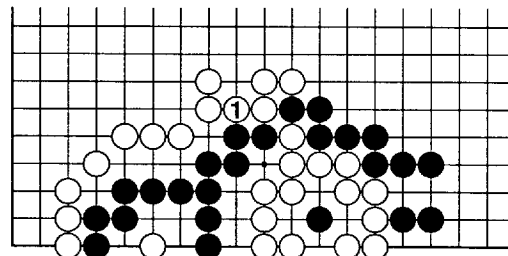


Diagram 6

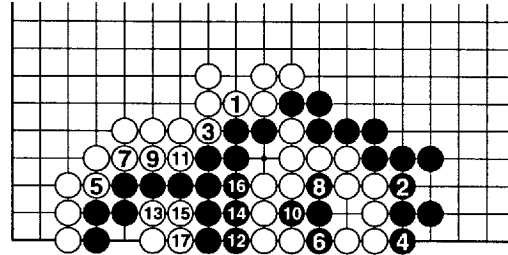


Diagram 7

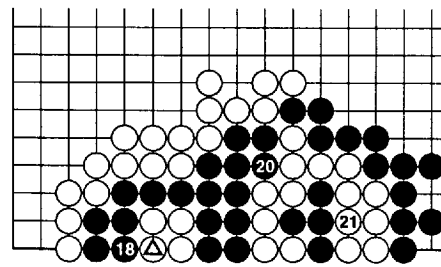


Diagram 8 (19 at triangled stone)

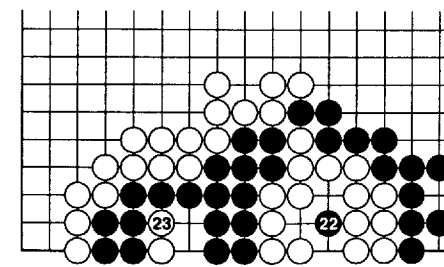


Diagram 9

first? White 1 in diagram 6 makes a seki. Black should play elsewhere, but let's see what happens if he continues to try and kill White. After White 17 in diagram 7, it would be suicidal for Black to play the final inside liberty; he would be putting himself into atari and White would just capture him. But it would be illegal for Black to play inside White's eye. So his only possible move is to play inside his own eye capturing the White stones with 18 in diagram 8. Then Black has enough liberties to play the final inside liberty with 20. White captures with 21, Black takes the central point of White's eye with 22 in diagram 9, and White plays 23. Now the position is easy to read. It's like diagram 5, except this time White is a move ahead. In striving to kill White, Black has ended up killing himself. He shouldn't have tried to fill the final inside liberty at 20. In fact, he should have stopped after White 1 in diagram 6.

Thus the final evaluation of diagram 1 is that the favourite (Black) can kill and the underdog (White) can make a seki. In order to kill, the favourite has to play on all the inside liberties, so they all count for the underdog. This is one of the differences from a type two fight

(where neither side has an eye), where the favourite counts one inside liberty. In diagram 10, when Black plays the final inside liberty, he captures the White stones. This last inside liberty is thus a liberty for the Black stones. However, in a type four fight, Black must fill all the inside liberties before he can play the final liberty in White's eye. So none of the inside liberties count as Black liberties. They all count for White.

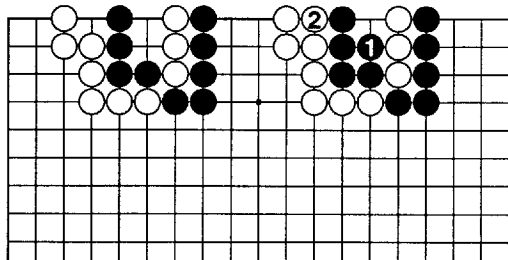


Diagram 10

Now we can return to diagram 1 and formulate guidelines for counting the liberties. The favourite is the side with more outside liberties (here Black). Black has six outside liberties. White has two outside liberties and four inside liberties. Both sides have the same number of liberties in their eyes (it's eight minus one; check part 3 if you are not sure). Therefore the numbers of liberties are equal, so the position is unsettled. The favourite is unconditionally alive and can kill if he plays first. The underdog can make a seki if he plays first.

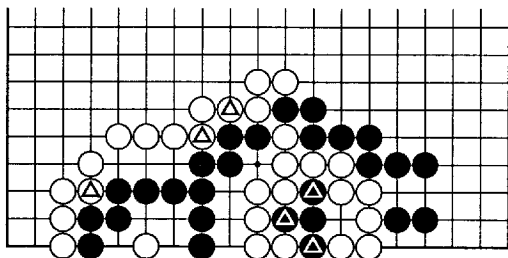


Diagram 11

Diagram 11 shows a similar position to diagram 1. Here there are three extra stones inside White's eye and Black has three fewer outside liberties. The situation is exactly equivalent to diagram 1. The number of stones in the eye only affects the liberty count, so both sides have the same number of liberties, just like in diagram 1. Diagrams 12-14 show what happens when Black plays first. He proceeds to fill in White's liberties and arrives at exactly the same result as in diagram 5.

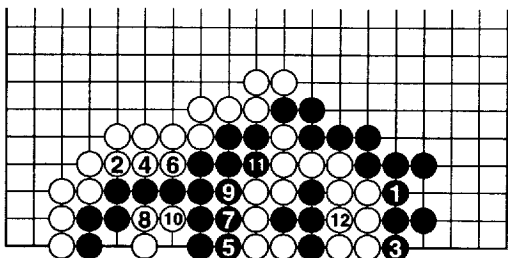


Diagram 12

In diagram 11, Black has three outside liberties plus seven (8-1) eye liberties, making a total of ten. White has two outside liberties, four eye liberties (8-4), and four inside liberties, making a total of ten. If Black plays first he can kill White. If White plays first, he can make a seki.

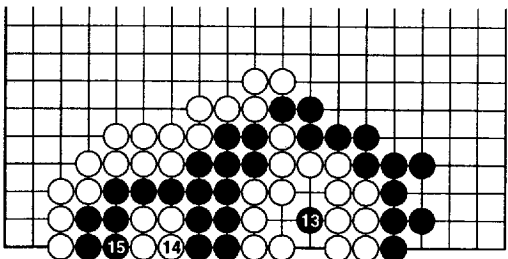


Diagram 13

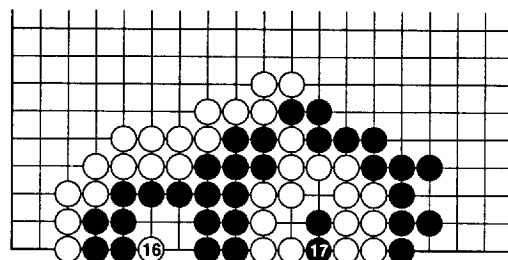


Diagram 14

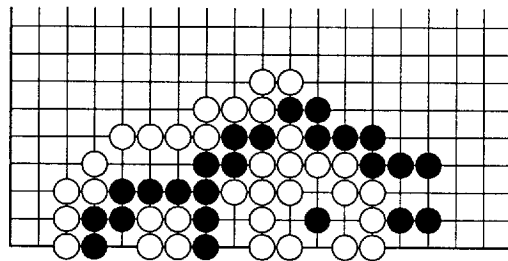


Diagram 15

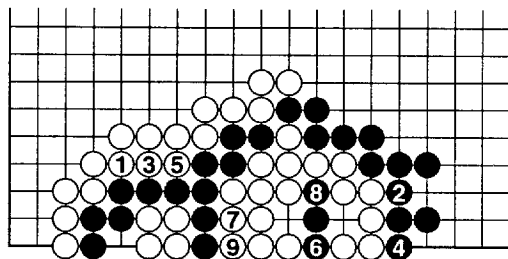


Diagram 16

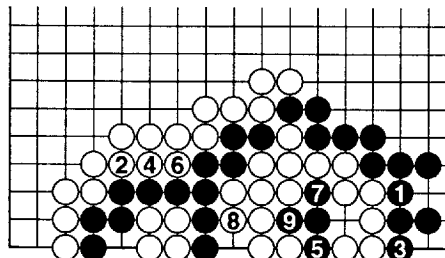


Diagram 17

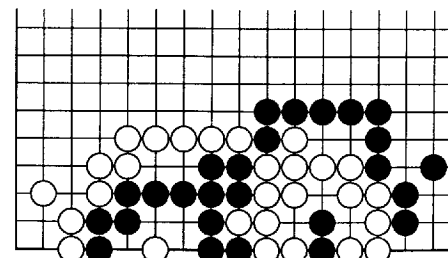


Diagram 18

In diagram 15, Black has more outside liberties than White (3:2), but that does not make him the favourite. The favourite is determined by the side with more outside plus eye liberties, or in other words more non-mutual ones). In this case, Black's eye is full of White stones so his exclusive liberty count is three outside plus four (8-4) eye liberties. White's exclusive liberty count is two plus seven. Therefore in diagram 15, White is the favourite and is unconditionally alive. The inside liberties count for the underdog. Thus Black can count three plus four plus two liberties, making nine. White also has nine liberties, so the position is unsettled. White can kill if he plays first and Black can make a seki if he plays first. Diagrams 16 and 17 should be sufficient to make this clear. After 9 in diagram 17, it would be suicidal for either side to play inside his own eye to make way for playing the last inside liberty. So both sides leave the position and it's seki.

If there are no inside liberties, as in diagram 18, it's a straight fight to the death with no possibility of seki. The side with more liberties wins. In diagram 18, both sides have the same number of liberties, so the position is unsettled. Whoever plays first, wins.

One inside liberty is sufficient to introduce the possibility of seki. This is the second difference from a type two fight, which needs at least two liberties for the position to become seki. In diagram 19, Black has one more outside liberty than in diagram 18, so he is the favourite, but the inside liberty counts for White, so the total liberty counts are still equal. If Black plays first, he can kill (diagram 20) and if White plays first, he can make a seki (diagram 21).

Summary of type 4 fights: Big eye versus same-size big eye

The favourite is the side with more exclusive liberties (outside liberties plus eye liberties). The favourite is unconditionally alive. All the inside liberties count for the underdog and none of them count for the favourite. If the total liberty counts are equal, the position is unsettled. The favourite can kill and the underdog can make a seki. One inside liberty is sufficient to make seki a possibility. In the next part, we'll look at fights where one side has a big eye and the other side has a smaller eye.

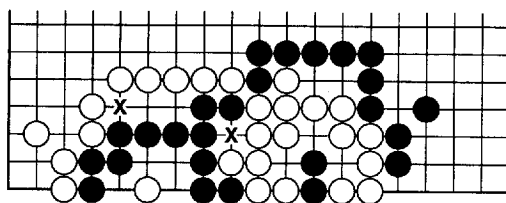


Diagram 19

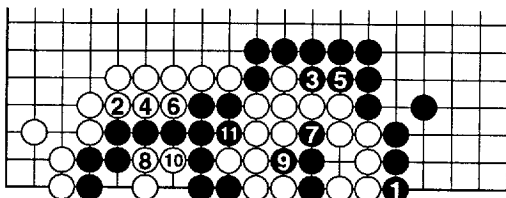


Diagram 20

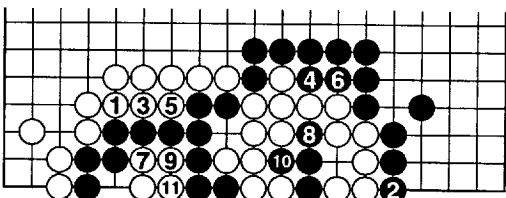


Diagram 21

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The Diamond

by Steve Bailey
101374.624@compuserve.com

Part 1

Diagram 1 - White to play and kill Black cleanly - No kos or sekis.

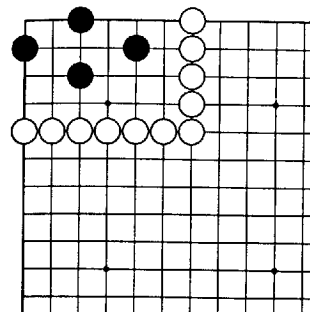


Diagram 1

This is an ancient problem and is rated as quite hard. I originally came across it at the European Go Congress at Canterbury in 1992 where Matthew Macfadyen was offering it for contemplation, although I only started looking at it during Christmas 1995.

It has taken me about 8 months (obviously not full time, but probably a good half hour per week) to solve it. It does not detract from the problem to state that your initial choice for White 1 is likely to be incorrect.

But for each choice of White 1, endeavour to prove it correct or to prove it incorrect. It is the converting of the "handwaving this works / doesn't work" into answers for each move that takes the time.

What do I mean by prove? Well it is very easy to play a sequence and have Black live when he should have died because one of the White moves was sub-optimum. Conversely

sometimes Black dies when attacked by an improper White attack. It is essential to find the key moves in each sequence, rather than immediately rejecting one set of moves just because the first attempt didn't work.

I have shown this problem at the last two or three tournaments I have been to and it usually gathers a small group of kyu and even dan players. They start off saying "This is simple", but when half-a-dozen of their schemes fail their voices take on a puzzled air and their brows furrow in frustrated concentration.

It is soluble, but remember a ko or seki is deemed a win for Black.

To start you all off, I offer two White attacks which fail.

Diagram 2 - A Ko for life.

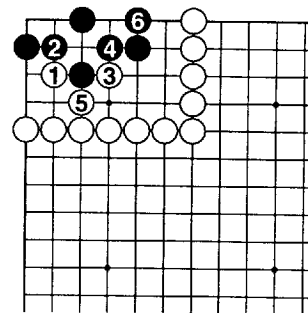


Diagram 2

This lets Black get two eyes if he wins the ko. Neither player has local ko threats.

The second attack is a variant of this. What happens if in Diagram 2 White plays 5 at 6 to remove the eye at the top?

Diagram 3 - Two eyes!

The false eye at the 3-2 point becomes a real eye with Black 10.

There are 20 possible first White moves and only one works - "Your mission, should you choose to accept it Jim, is to determine that move." In the

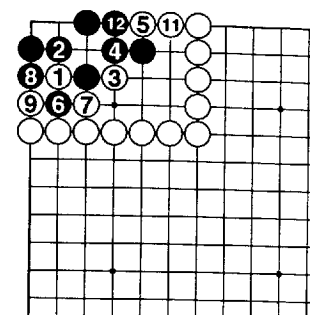


Diagram 3
10 at 1

next article I will discuss several moves which fail and maybe offer a hint. In the issue after that, I will present the correct sequence along with a few more variations.

As I said before, this is a tricky problem and it is well worth some hours of contemplation. And even though I now know the answer, whilst documenting the moves for these articles I keep finding surprising sequences.

Tim Hazelden Memorial Fund

The fund now stands at £9,145. The target is £10,760. Proceeds are to be used to purchase cutting gear for two fire stations near Ingleton. (Tim Hazelden, 2 dan, was tragically killed in a road accident just over a year ago.)

If you would like to contribute to the fund, please contact:

Toby Manning,
7 Oak Tree Close,
Leamington Spa,
Warwickshire
CV32 5YT
Tel: 01926-888739

British Championship

commentary by
Matthew Macfadyen

At the time of going to press the first two games of this year's best of five British Championship final have been played, both at the Nippon Club in Piccadilly.

I had spent the week before the first game writing commentaries on the 1972 Kisei title (Fujisawa Shuko vs Kato) for one of my seminars. That match featured some pretty fierce fighting, which may have helped to wind me up for a good hard hack, but actually games between Shutai Zhang and me never run peacefully anyway.

Game 1

Black: Matthew Macfadyen
White: Shutai Zhang
28 September 1996

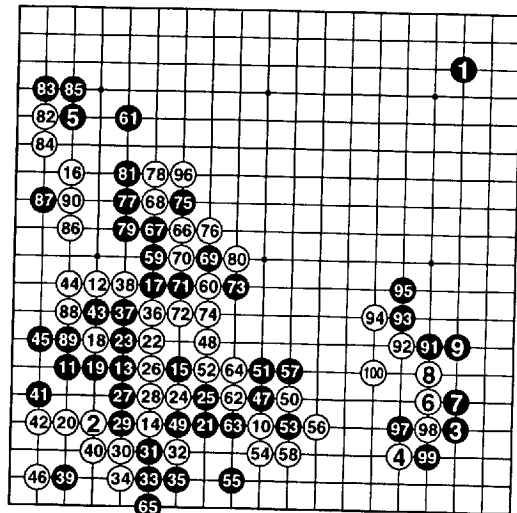


Figure 1 (1—100)

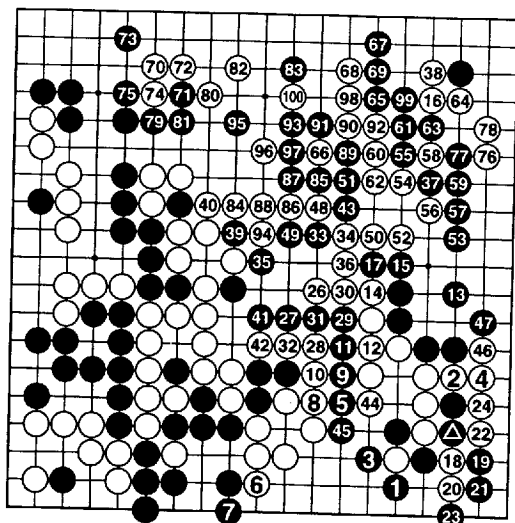


Figure 2 (101—200)
125: throw-in at the triangled point

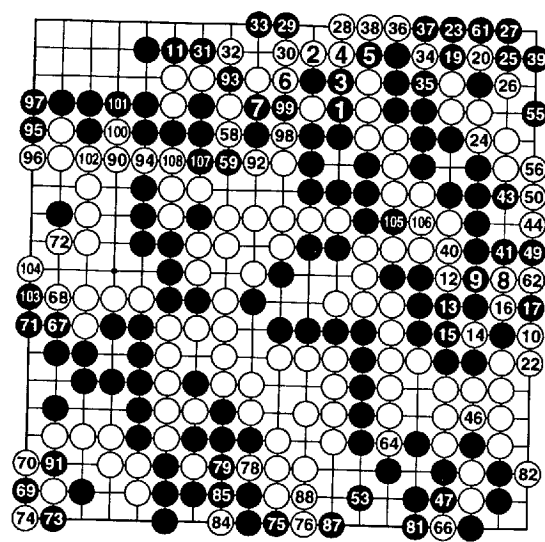


Figure 3 (201—308)
Ko at 214/147: 18, 21, 42, 45, 48, 51, (52 connects at the triangled point), 54, 57, 60, 63; 65 captures at 217.
Ko at 269/274: 77, 80, 83, 86, 89

The sequence from 6 to 10 is typical of Shutai's openings. He doesn't bother too much with sophisticated devices, but plays quickly and simply, reserving his energy for later on. In principle this opening is dubious, since White puts all his stones in the same area without making secure territory.

White 22-26 cuts Black, but with bad shape. Black replies with another bad shape cutting sequence up to 35, and we are in the familiar position of having lots of groups with rather few eyes between them.

39: is important. White has to answer this move twice (at 40 and 46) and still has bad aji in the corner. Black 45 and 55 also concentrate on settling groups as fast as possible. Remember that this is supposed to be

White's end of the board, so Black is only trying to get a reasonable share of it.

52: aims to cut the black group on the side, but I didn't mind 62, since 65 aims to make a ko in the corner (peek ahead to move 269 if you can't find the ko).

Most of the opponents I play collapse when confronted with a situation like the left side here, but Shutai's groups are always a bit harder to kill than they look. After 90 I can make a one sided ko to kill the corner, but other things are more important for the moment. I was counting the two white groups on the left for approximately zero points, given the ko.

96: is big, making the whole black corner thin enough to be attacked later, but the lower right corner is also important.

101: aims to take a large corner in sente, and Shutai rebels

by pushing through at 102. This turns out rather badly for him, as the centre gets reduced to a very small territory, and the group on the side doesn't even have eye shape due to the 119, 121 combination.

137: was meant to be sente against the big group, but again Shutai refused to answer. It is tempting to play 157 at 158 and try to kill everything, but Black is comfortably ahead without this. I only need to reduce the upper side area to something fairly small and then start the ko on the left. There was no hurry to rescue the two stones 143 and 151 because it would be too small for White to spend an extra move capturing them.

167: threatens the corner group, but Shutai was not in a mood to answer anything. If I kill the corner after 170 then he will try to kill the whole Black group in the upper left, which

might work.

182: is too tight, one point to the right would be a bit harder to answer. Black 183 takes enough of the territory in the area and also attacks in three directions. White 184 looks odd, but he is trying to steal a few points in between rescuing his groups. The ko in the centre was beginning to be a worry for White.

The sequence to 207 is exactly what splitting attacks are meant to look like. Now Black needs moves to rescue two of his groups simultaneously. Shutai is at his best in impossible situations, and spent some time coming up with 208 and 210 as a way to rescue his big group.

The impressive thing about White's attack on the upper right black group beginning at 112 is that both sides know it is impossible, and this is what makes it likely to work. If I had been worried about my group I would have played 214 at 216, living easily. In any case Black is obviously alive, and is also probably ahead in the capturing race against the group on the top side. But attempting to live in sente with 219 and 223, and then killing another group after 225 seems all too easy. The sting in the tail comes with 234, which surprisingly steals an eye using the fact that 228 was sente, and with the problem that, although dead, the corner white group can make one eye and a ko and attempt to get into a capturing race.

Actually nothing works if I play precisely enough, but the effort of proving that over and again to myself on top of five hours' hard reading reduced my brain to porridge, and at 164 I hallucinated that a) he couldn't kill me anyway and b) there was some danger at the top (work it out for yourself- White has nothing more than an unfavourable double ko).

So a huge exchange resulted, and the game was close again when 266 killed a big group of mine. Fortunately I had already read out the fight on the left very thoroughly some hours before, while my brain was still working, and so I was able to play the 269—273 exchange confidently and get a favourable ko (271 makes it quite clear that my side group is not involved in the ko). There is really nothing much else to do in this game, so it was not hard to count what would be a sufficient ko threat for each side, and 290 isn't.

Black wins by 6.5 points.

Game 2

*Black: Shutai Zhang
White: Matthew Macfadyen
5 October 1996*

5: is part of a unique fuseki developed by Shutai to steer into his favourite type of mid-game. Traditionally the exchange for 6 is regarded as a plus for White.

11: is also unusual, but 19 is definitely wrong. He should play at 20 first, which develops the side group more quickly.

Black 41 and 43 are typical of Shutai. Against a professional this would be an unambiguous overplay, but most European players handle this sort of life and death situation very inaccurately, which is why Shutai gets to take an early lunch after a lot of his tournament games. I managed to survive this first wave of attack, but got into overtime in a thoroughly punch drunk state some hours later.

61: Another typical Zhang play. He leaves his own corner looking highly suspect (though alive as it happens) and aims to start a ko for White's eye later.

70: A device to keep my group alive by double ko without having to touch the aji in the corner. It would also have been

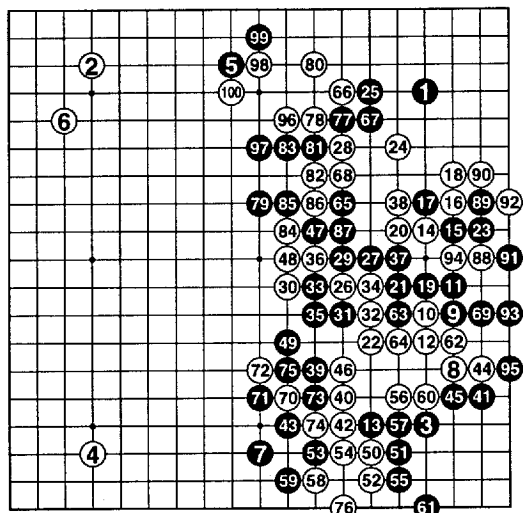


Figure 1 (1—100)

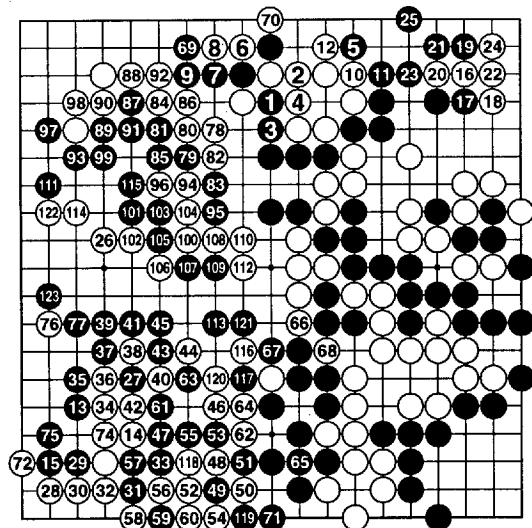


Figure 2 (101—223)
173 captures 2 stones at 127

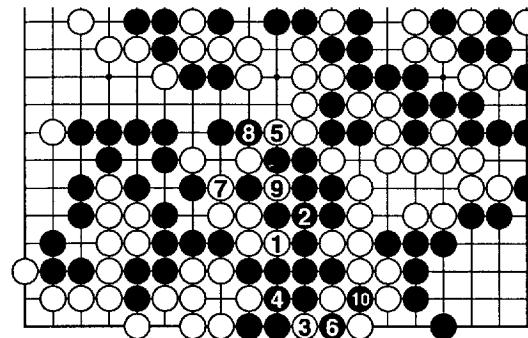


Diagram 1

possible to live by cutting between 3 and 45 and sacrificing the cutting stones (exercise for the reader).

81: was simply an overplay. The group on the side is too weak, and after an uncharacteristic inaccuracy at 89 (should be 93 first) I get to capture three stones in sente.

100: Inaccurate (should just play 102) but the white group on the side lives with good prospects against the corner with 110 and 112. In the mean-

time Zhang plays another incredibly thin move at 109. Most players would capture the cutting stone.

116: looks promising, but 122 is a blunder. The corner could be killed cleanly with 123.

White is still looking comfortably ahead at 126, which glares at the option of rescuing the cutting stone 100 while reducing Black's prospects in the centre. Now I only need to settle my group at the bottom...

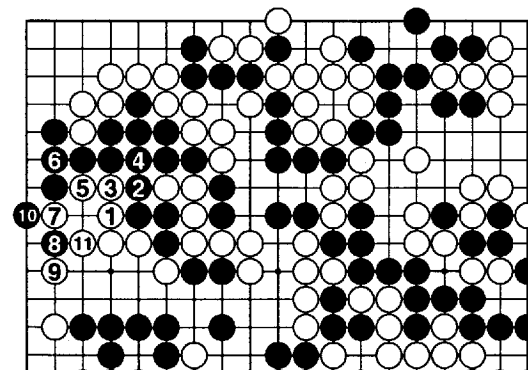


Diagram 2

131, 133: ...which Shutai attacks with determination. I thought I was going to live easily after 156, but this play was a mistake. There is no need to take away all Black's territory, and I had caused enough trouble with 148 - 154. This punnuki shape would still have a lot of aji whatever Black tried to do to kill it, and he might only get one eye in the process. It would be quite enough to continue running out with my weak group, erasing the black centre.

Things get steadily hotter. There was some discussion afterwards as to what would happen if 166 had been at 167, but I am unable to find a sequence now which agrees with the conclusion we came to then, that it worked for White.

Anyway, 171 kills my group cleanly, and it is time for me to do something implausible. The only candidate seems to be 178, and when Shutai greedily played 193 allowing the cut at 194 things seemed possible again.

I got into overtime around move 200, and started to do silly things. 212 was intended as a sente move threatening to revive my dead group with 216. But nothing seemed to work (Diagram 1 is better than 220 in the game, but it seems to be a double ko in Black's favour). I should play 212 at 221, which is definitely sente at the bottom, and is just as good as 212 at securing the connection of 210.

But the last real chance I had was diagram 2, playing 214 at 1. Living on the left side will be good enough for me, so Shutai was planning the desperation play at 8 there to make a fight of it. But the ko up to 11 should be easy for White to fight. As it was I couldn't see anything to do after 223, and just stared at nonexistent sequences on the theme of Diagram 1 until my flag fell.

Black wins on time after 223.

Letters from Japan: 2

by Graham Telfer

There was a festival last week in Kagoshima. Girls were dressed in their finest kimonos and enjoying the fireworks. I decided not to spoil the fun and went hunting for the local branch of the Nihon Ki-in.

Armed with a map showing the local wards I set off. Wards are called cho, and every cho is broken into blocks. The Nihon Ki-in is 1-25. That means it is in cho 1 block 25.

One hour later and no block 25. A long examination of the map showed the ward to be scattered, apparently at random, around the city. The part of the ward I wanted was some way off, near the river.

When I finally arrived there were only six or seven people present. The weakest player was volunteered to play me. He was a 6 dan. I was soundly beaten, but then got an excellent lesson on how to keep your opponent small by using the hoshi stones to attack.

Another player turned up who watched with interest as I was taken through my game. He asked to play me and said I should take six stones.

He turned out to be the owner of the largest store in Kagoshima. He said I played well but needed to stick to my guns. I lost my nerve at one point even though I had been playing correctly. I ought to have won the game, he said.

On Tuesday there was a typhoon of moderate strength.

On Saturday I visited the small club where the old man had been embarrassed; but also, so very generous. I won three out of four games.

I felt pretty good and celebrated later with a meal of

spaghetti, almond cake and hoarded custard and Japanese plums pickled in shouchou for two years. A glass of said shouchou accompanied the plums.

Oh, I just missed Kobayashi last week. I was on my way to Fukuoka when he flew into Kagoshima to play a round of a big tournament which I forgot to make a note of.

Book Survey

by Matthew Macfadyen

There has been a spate of go publishing over the last couple of years. I have been trying to keep up with reading the new titles, and have collected opinions from various other players. This article is a brief summary of the results. I have separated the article into paragraphs on different aspects of the material.

Sources

Most go literature in English is translated from books or magazines written in the far East. And most go books in Japan are ghost written by go journalists who are a good deal weaker than the tournament professional whose name appears on the cover of the book. The ghost writers are often not credited, nor are the English translators in all cases, so by the time the book reaches you, in the worst case, there are two authors and two publishers playing Chinese whispers between the 'author' and the reader.

Typical of this is the new 'Get strong at' series from Kiseido. Most of the material is taken from Japanese magazine articles, which reappear every few years under a new title and are heavily copied from each

other. On the plus side this means that the original material has been proof read many times and most of the examples are sound. These will appeal to some players who don't like James Davies' slightly austere language. An exception is *Get strong at Joseki* vol 3 which contains a good chunk of newly researched material (see BGJ 104 page 40). Some of the Yutopian titles do a similar job using Chinese sources, though *Fighting Ko* and *Utilising Outward Influence* are both rather disappointing. Yutopian's Japanese translations, all by Bob Terry, include *Tesuji* and *Anti-Suji of Go* which Nick Wedd finds one of the most useful recent books but Jo Hampton hates. Bob Terry regards this as the best book he has translated. Perhaps the best of the older Ishi Press books translated from Japanese are *Reducing Territorial Frameworks*, *Beyond Forcing Moves* and *Appreciating Famous Games*.

In the 1970's James Davies wrote what were meant to be the standard set of textbooks for players from about 10 kyu to 2 dan (*Tesuji*, *Life and death*, *38 basic joseki*, *In the Beginning*, *The Endgame*, *Attack and Defense*). These were thoroughly researched, mostly original in content, and written in the style of Western academic textbooks. Most European players regard these as remaining the best available, and many of them have been recently reprinted by Kiseido (Japan).

Invincible, the games of Shusaku edited by John Power and recently reprinted cheaper, is mainly collected from Japanese sources, but the standard of the go is much higher for several reasons: the subject matter is arguably the most precisely played set of games there is; the commentaries draw on the opinions of many strong professionals; John Power is

one of the strongest go players involved in translation and is much the best linguist, which makes this probably the highest quality go book available.

Some of the Chinese material published by Yutopian is taken from texts by stronger players than any of the Japanese texts. *The 36 Stratagems* and *Nie Weiping on Go* both contain some very high level insights.

EZ Go is an original work produced in the West. I am unsure whether adulation or outrage will be the dominant reaction when it becomes better known.

Janice Kim has started translating material from the Korean. So far there are only a couple of rather good beginners' books, but she is bilingual, and a professional player, so there is great promise. (*Learn to Play Go*, Good Move Press)

Language

The first go books translated from Japanese used a very large number of Japanese words as technical terms, even when they were words with obvious English translations like 'push', 'turn', 'cut'. The Ishi press arrived at a consensus during the 1970's which pruned down the number of Japanese terms but kept many of them.

This year's books, however, offer a complete range of radically different approaches: Roy Schmidt, translating *The 36 Stratagems*, reverts to the 1970 habit of putting almost everything in Japanese (although his original is in Chinese). John Fairbairn, translating *Golden Opportunities*, finds English translations for almost everything; those who hate Japanese terms will want to get this one, which is also a reasonable shodan level tesuji book. Bruce and Sue Wilcox, in *EZ Go*, invent new terms, many taken from American confectionery

('cup cake with cherry'), while Bob Terry likes to discuss his translating problems as he goes along ('Black has been forced (kikashi)'). Any of these might be considered reasonable approaches, but it would be nice to think that people were going to read each other's books and agree wherever possible. It does not help the general reading public to be introduced to 'nidan bane', 'two step hane', and 'the staircase finesse' in three different books and then have to observe that they are all the same thing. But perhaps more difficult is to seek agreement on which is which of 'push', 'poke', 'etc. It will take some time for a standard vocabulary in English to be adopted, but I do not feel the current writers are trying very hard. A great opportunity was lost with the *Go Players' Almanac* which has some good sections, but the glossary is poorly proof read and sloppily written, so unlikely to become the standard vocabulary.

Level

What strength of player is a book for? The vast bulk of material in English is quite difficult for anyone below 5 kyu and not very informative for those above 5 dan. Exceptions to this are:

At the lower end; various beginners' books of which Iwamoto's is the most time honoured and Janice Kim's was most approved of among those I spoke to. Then James Davies' *Tesuji* is excellent, Richard Bozulich's *The Second Book of Go* is fairly understandable and volumes 1 and 2 of *Graded Problems for Beginners* are for beginners. Do not be fooled by the grades on the covers of these books; volumes 3 and 4 are appropriate for about 1 kyu and 2 dan. That's about it. Some other titles claim to be

for beginners, such as the wildly optimistic *Master Go in 10 Days* which is actually a rather random scrapbook of go bits and pieces appropriate for players between about 5 kyu and shodan, but there is very little which really aims at the needs of the aspiring 15 kyu.

At the upper end, special mention should be made of *The 36 Stratagems Applied to Go* which was actually written by Ma Xiaochung, arguably the strongest player in the world. This is probably most useful for players from 4 dan upwards, but it offers a glimpse into a world where the whole game comes into sharp focus. *Nie Weiping on Go* has more history and culture, and less go, but also contains some insights into professional thinking. I am not sure whether it was ghost written. *The Dictionary of Basic Joseki*, now 20 years old, is too big and thorough for most players to spend much time on, though it is a useful reference work. *Mathematical Go Endgames* has little to do with go as actually played, but may be the only point at which Western go writing has exceeded the level of current Eastern professional play.

What have I left out? Some problem books, of which *100 Problems for 100 Days of Study* is definitely a dan level book, some books on professional play, of which *Dramatic moments on the Go Board* proves only to be a collection of rather subtle mistakes made by professionals, and some glowing recommendations from players really inspired by something.

There are so many books that most of us will not buy all of them. Perhaps the best use of this part of the Journal is to contain short articles by players actually inspired by some new book. My book of the year is *The 36 Stratagems* - any other offers?

Unbreakable Tie

by T. Mark Hall

White: T. Mark Hall, 4-dan
Black: Matthew Cocke, 4-dan
Komi: 6 points

Played at Northern Go Congress, round 6, Manchester on 8 September 1996. Time limits: 1 hour each then 20 stones in 5 minutes.

Matthew Cocke came into this game having already beaten Matthew Macfadyen and won his other four games. All he needed to win the tournament outright was to beat me (same as John Rickard last year!). Fortunately for me the tie break between Macfadyen, Cocke and Hall left an unbreakable tie between Cocke and Hall so we shared first place.

8: I have a habit of leaving the situation in the top right alone in order to develop quickly elsewhere. This often leads to fighting when Black plays at A since the corner is fairly vulnerable. Strangely enough Matthew didn't play this which I would have thought more in his style.

11: This gives me the choice of extending from either the lower or upper right corners. Since I think the upper corner is weaker I naturally chose to strengthen it.

20: Playing here without settling 18 would seem to be risky but I didn't want to play Diagram 1 as this is just helping Black to make territory.

23: Black should push again with Black 23 at 24 which would reduce the value of moves such as 26, 28 and 30. This was probably where the fuseki went wrong for Black; Matthew said later that he lost in the fuseki and was never able to get back into the game.

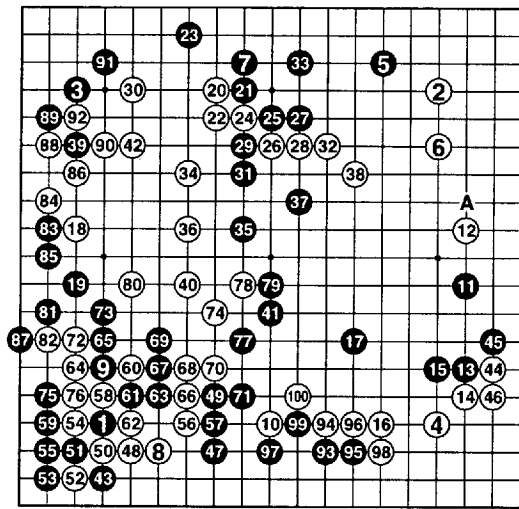


Figure 1 (1-100)

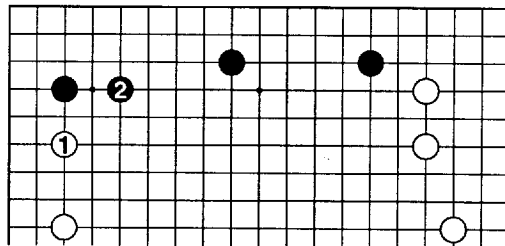


Diagram 1

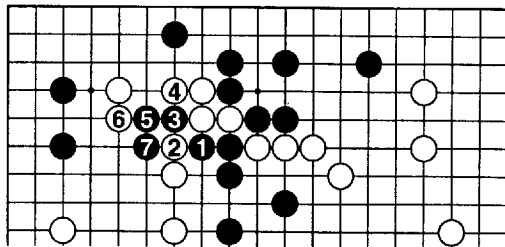


Diagram 2

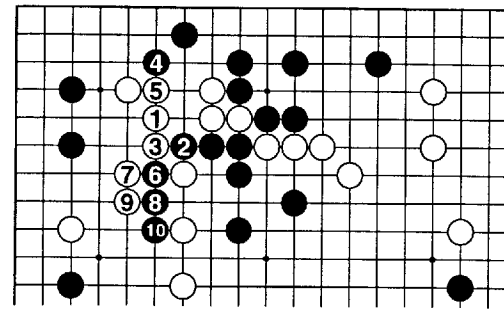


Diagram 3

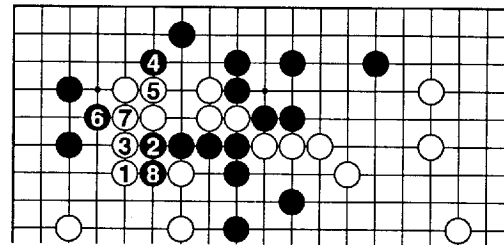


Diagram 4

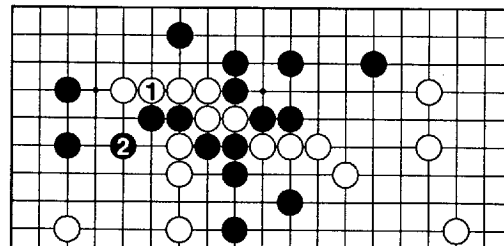


Diagram 5

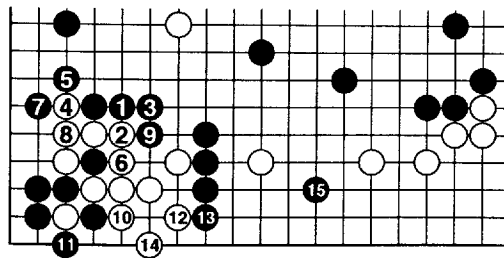


Diagram 6

29: A typical Matthew move. I can't catch the stone in a ladder so I figured there was no point in playing atari on either side.

33: A bit slow, and lets me take charge in the centre. If Black plays around 90 he can keep pushing at my unsettled stones and help himself in the centre before settling the upper side.

41: There is now a weakness in my group that Matthew hadn't spotted so I was glad to get a chance to patch it up. The move is 1 in Diagram 2 which is normally bad shape but...

Diagram 2: I'm cut into bits.

If I play as in Diagram 3 I am in an awful mess and how do I live?

Diagram 4: If after 2 in Diagram 3 I play as here I have awful shape!

Diagram 5: If I play 6 from Diagram 2 at 1 here I am still cut.

42: I was very happy to get 42 into place since it makes me thick in this area while Black is rather thin across the centre with no real territory to speak of.

47: A rather desperate attempt to patch up the centre by attacking the lower side.

59: Black 59 should be at 1 in Diagram 6 which would keep White under the greatest pressure.

Diagram 6: I can just about live (I think) but Black would now be very strong in the centre.

61: This is reckless and the continuation puts White into a strong position.

67: Matthew said later that 67 would be better played at 1 in Diagram 7 to strengthen his centre groups.

71: I was a little surprised by Black 71 but Matthew said that he didn't like the result after 1 in Diagram 8.

Diagram 8: White is now so strong towards the centre that a move around C would expose

the central group to severe attack. I had not even thought about this but I might have if Black had played at 1.

92: White ends up by making territory while putting pressure on the Black group on the left. Black's problem is that he isn't really expanding territory while White is just making more around each of his groups.

104: Protects against the cut at A but Black can't really protect the centre now without ceding White the upper right corner.

128: When someone plays a move like 128 he is signalling that he thinks he has enough to win without pushing at the opponent's territory any more. However maybe I should have played at 1 in Diagram 9 first.

142: Matthew remarked in the game that he had overlooked White 142.

150: The ko is a flower-viewing one for me but one which Black can't afford to lose.

166: White's profit in the centre ensures the win. I regret that I can't remember enough of the yose since I didn't record the game until the next day. White wins by 8 points on the board, 14 after komi.

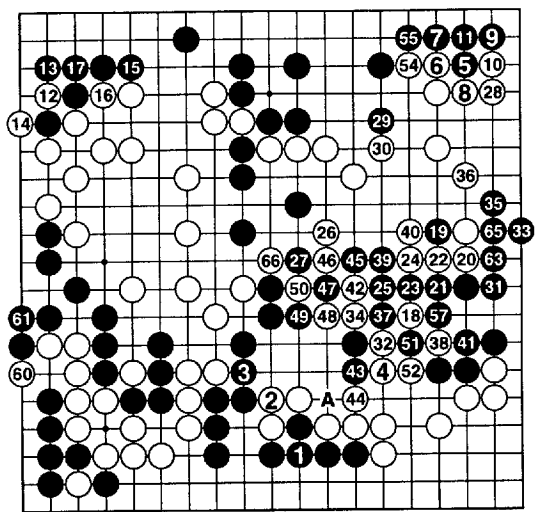


Figure 2 (101—166)
Ko at 150/147: 153, 156, (158 at 151),
159, 162; 164 fills

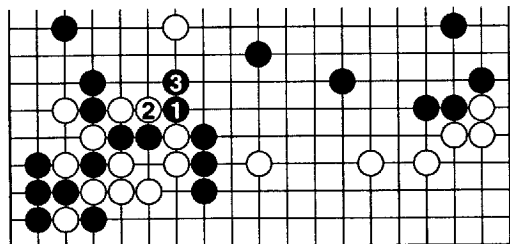


Diagram 7

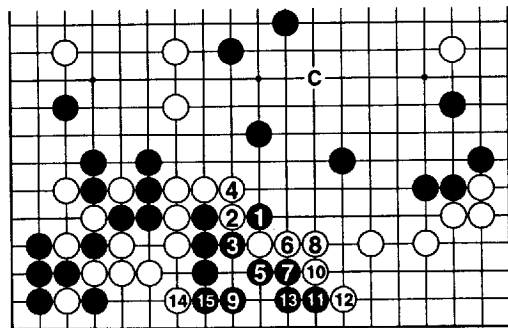


Diagram 8

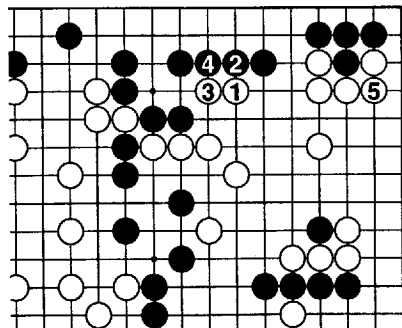


Diagram 9

If you don't know Ladders...

by Bob Bagot

In BGI 102 I wrote a review of the BGI Index. In BGI 103, Jochen Fassbender wrote to point out the obvious and silly mistake I made in wrongly identifying the professional we both played against at Canterbury. My apologies to both Jochen Fassbender and to Mr Nakayama. I have a habit of making obvious and silly mistakes. Here is one on the go board.

I played in a tournament some time ago against Andrew Grant and lost by a huge margin when he caught some vital stones of mine in a ladder. We joked about the proverb, "If you don't know ladders, don't play go."

In the next tournament I was again drawn against Andrew. I was determined to do better. I thought I would try a little trick play.

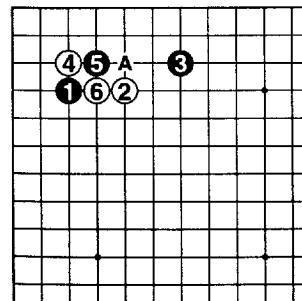


Diagram 1

Diagram 1 shows the moves in one corner of the board. I was playing Black, and after 1-6, Black should play at A. Instead, I played as in Diagram 2.

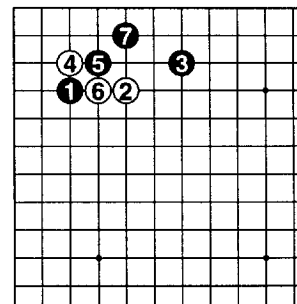


Diagram 2

Black 7 can be a bit awkward. Afterwards Andrew was quite happy with his result, but actually the moves he played in Diagram 3 were far from the best.

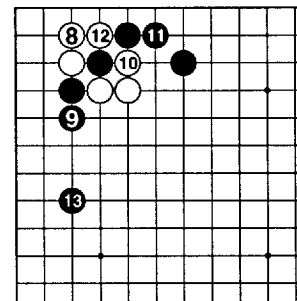


Diagram 3

After Black 13, White is not alive in the corner, while Black has played on both sides. White should atari at 9 and also throw in a stone at 11. The result would be as shown in Diagram 4.

Black has to turn at 11 to avoid capture. Then Black must play at 17 rather than capture the White stone at 12. But after White 18, White is alive and strong and can look forward to attacking Black either at the top or along the left side.

All this is a bit off the point of the story but shows that Black 7 in Diagram 2 is a trick play (and not a very good one

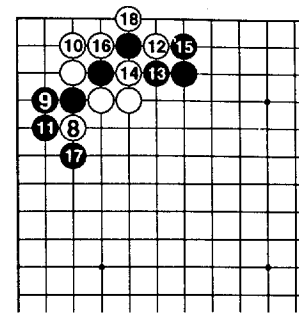


Diagram 4

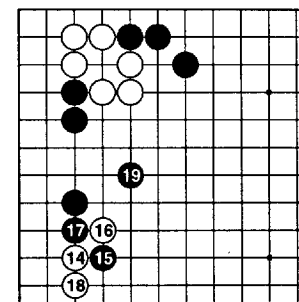


Diagram 5

at that). Play continued in our game as in Diagram 5.

Black 19 is my obvious and silly mistake. White 14 was an extension from a White position in the bottom left corner. Moves 16 and 18 were aggressive. I was waiting for the chance to play a move in the corner and set the White group on the run. So why, oh why did I play 19?

Black can simply capture White 16 in a ladder! Andrew needed no further invitation to capture Black 15 in a ladder. Needless to say, he went on to win comfortably.

There are three lessons for me to learn from this story:

- 1) Don't try trick josekis;
- 2) Try to watch for ladders;
- 3) Try to avoid silly mistakes.

I have a feeling the third lesson might be the most difficult.

A Couple of Slips

by T. Mark Hall

This game was played on 22 September 1996 at the First Bank of China Cup, Round 1. The point about the game is not particularly the outcome but how a couple of slips in the direction of play make it very difficult for Black.

White: T Mark Hall, 4 dan
Black: Toby Manning, 3-dan
Komi: 6 points.

12: A very conservative move; I want to settle this group quickly and I don't want to leave sente moves by Black from either side. It also means that Black is now reluctant to extend along the left side because White is unlikely to need another move for this group and an extension would not be too much of a threat.

13: I think this is a mistake in direction. It indicates that Black doesn't want to have White developing on this side but it means that White will automatically start developing on the lower edge. Black should surely start from the side where he has a start by playing at 1 in Diagram 1.

Diagram 1: This would be an even game with a move around A being big for both sides. White's pincer at 1 in Diagram 2 is not so attractive. White 1 looks a little forlorn. Black also has a furtherikken tobi from 2.

Diagram 3: If 2 in Diagram 2 is played on the 3-3 point this would help White's influence and devalue the shape on the left which also aims at influence.

Diagram 4: If 2 in Diagram 3 is played at 1 here, White would also be happy like this.

Diagram 5: If 6 in Diagram 2

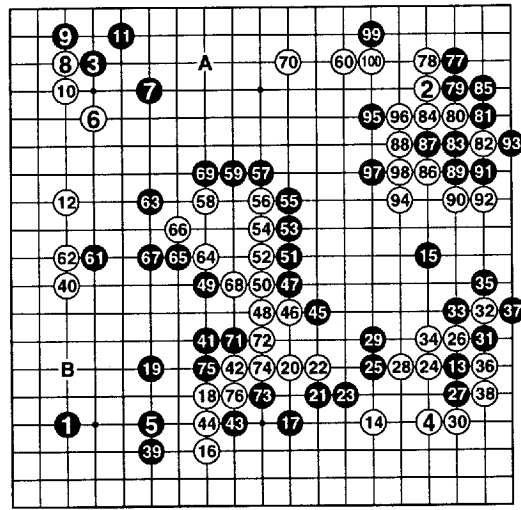


Figure 1 (1-100)

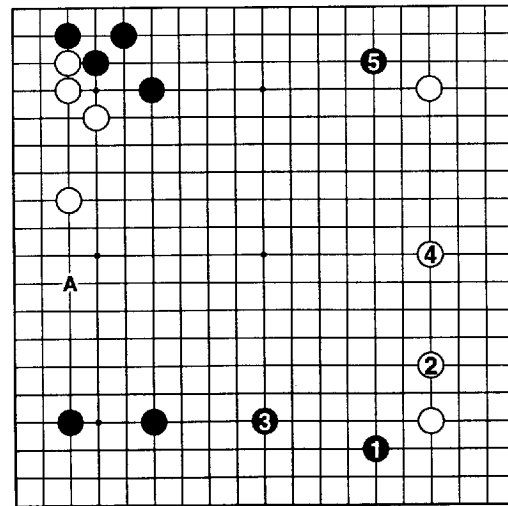


Diagram 1

is played at 1 in Diagram 5 this is an attack on a big scale.

16: White aims at rapid development (and also tries to bully Black a bit). If Black defends his corner this is just what White wants.

17: The pincer is a good idea since the corner is unsettled and Black wants to put some pressure on the single White stone. Black would not worry too much about the corner since most of the stones in this area are biased towards the centre.

19: This is the second mistake in direction and probably more serious in that Black now leaves one of his stones in a vulnerable position.

Far better is the jump to 1 in Diagram 6. White would normally like to play at B keeping the Black stones separated but Black's shape on the right is under no pressure so this would not be a big threat and Black would then much rather keep up the attack on the two stones on the left probably with a boshi at C. Whatever White does Black has broken this area up and can expect to keep some kind of attack going. In doing so he will either secure the corner or extend along the left edge and he may get a chance to settle the right side. This leaves the game indeterminate.

20: After this move Black has several problems illustrated by what happens when he tries to pull his stone out without settling the left side (he wanted to attack these stones later).

24: The kind of move which makes profit while attacking and shows an example of the proverb about 'pushing on the right if on the left you want to fight'.

38: Now White has a clear 20 points in the corner and there is really nothing Black can do about this territory; this is an absolute loss.

40: Since White has money in the bank he leaves the group in

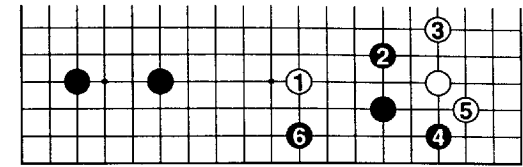


Diagram 2

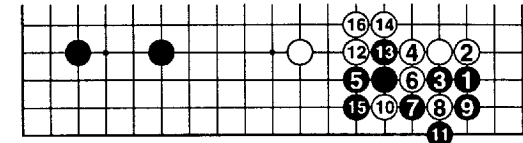


Diagram 3

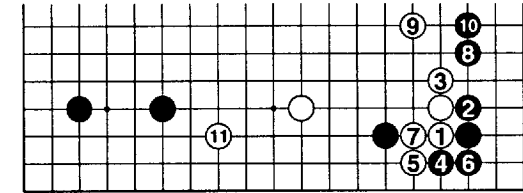


Diagram 4

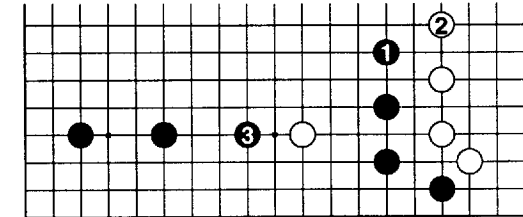


Diagram 5

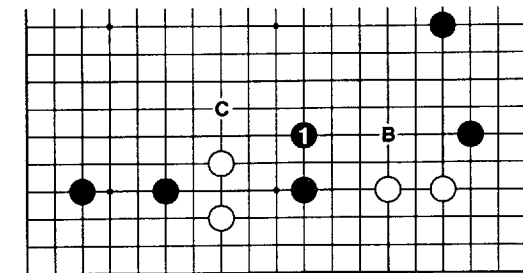


Diagram 6

the centre to look after itself and makes more territory. Black now has to kill something on a big scale to get back into the game.

60: Grabs more territory; I am gambling that the big group has too much space on the bottom edge and in the centre to be killed.

70: A declaration of victory; I do not believe that Black can kill the central group and I don't think that he can make enough territory to seriously threaten my lead. Black can make some territory with a move at 83 or an invasion of the 3-3 point and I expect to get one of the A or B points in Figure 1. B would probably be my first choice if I got sente because of the threats to the corner.

158: White wins by resignation.

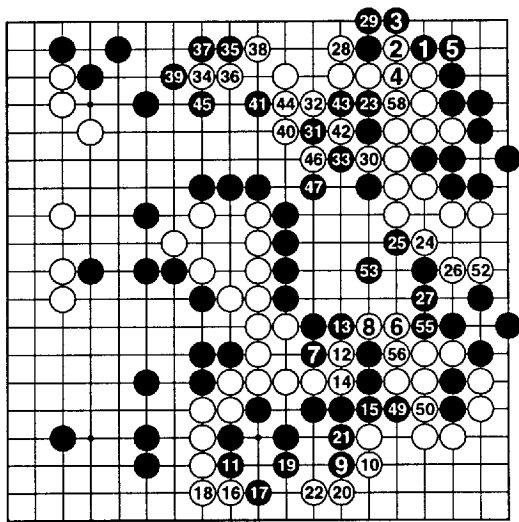


Figure 2 (101—158)
Ko at 42/31: 48, 51, 54, 57

Tournament News

by Tony Atkins

Round Europe

The last two tournaments of the 1995-1996 Grand Prix season were the Russian Open at Kalliningrad in July and the European Go Congress worth double points. Alexei Lazarev won the Russian on tie break from Lee Hyuk, the Korean from Moscow. GP leader Viktor Bogdanov was third on tie break from Andrei Gomeniuk. Had Bogdanov not dropped out from the European he was almost certain to win the GP, but as it turned out the European Champion also won the GP by one point. The top six GP places were: Guo Juan (85), Bogdanov (84), Radek Nechanicky (73),

Gomeniuk (67), Vladimir Danek (64), Shutai Zhang (60). Other British placings were Des Cann at 31st and Andrew Jones at 35th place.

As a warm up for the new GP season many top players attend the Obayashi cup in Amsterdam during the first week end in September. The top 16 from the first day play a knockout to determine the winner. Shutai Zhang survived until the semifinal this year when he lost to Pei Zhao, the Chinese girl from Germany. In the other semi Guo Juan beat young Emil Nijhuis. As expected the winner of the all female final was Guo, her previous experience as a professional pulling her through.

The following weekend was the Copenhagen tournament won by Vladimir Danek of the Czech republic. Next were local players Kasper Hornbaek on 4/5 and Thomas Heshe on 3/5. The Romanian GP at Bucharest was won by Christian Pop with an unbeaten 5.

Abano Terminus

Some of the highlights of the 40th European Congress were described in the last Journal. Although the town's name was Abano Terme (meaning thermal) it was nicknamed Terminus by some as apart from the Italian mud bath treatment there was not a lot else to do there. It was quite hard work to search out the local restaurants even, with their fare of pasta, pizza and polenta (a kind of semolina with cheese). Of the 500 or so people there some 34 were from Britain and the team added to the folklore of the Congress by variously getting stuck half way up cliff faces, drinking too much strawberry wine at the song party and competing to stretch out the losses in a row to a new record of 12 in main and weekend events. At least 28 countries were represented this year and no less than 13 professionals from Japan, China and Korea dropped in for some or all of the time.

The places in the Main event were listed last time. Neither Matthew nor Shutai were there and so it was up to the likes of Piers Shepperson (5 dan) to lead the team in 34th position. Noteworthy amongst the prize winners was Jim Clare (3 dan) with 7/10 including wins over Finnish 5 dans. Our dan players averaged 50%, but the kyu players did less well as they came up against the many Romanian kids. Only one player won nine games (Guo Juan won all 10); he was an Italian 20 kyu called Enrico Tognoni, who had been playing less than a month. In total 384 players took part in the main tournament.

The Week End event had 334 players. Winner was Lee Hyuk (6 dan Korea/Rus) ahead of Rob Van Zeijst (7 dan NL/Japan) and Wakaru Miyakawa (6 dan Japan/F). Neil Ings (20 kyu Brakenhale) was listed among the prize winners for 4/5, but actually they did not award any prizes. Francis Weaver (also from Brakenhale) won a second Prize in the Rengo with the "Chirffin" team (Christoph Gerlach and Ines Teles de Menezes); they lost to "The Three Funny 4". Romania dominated in the 9x9, 13x13, Lightning and Continuous Handicap. Laurent Heiser and Hao Jiang Zou won the Pair Go, in which the British champions got a respectable 3/5.

There was also a tournament held on the new round 'edgeless' go board and a team tournament too. The Hitachi Camcorder draw saw it going to Portugal.

Every four years it seems there is a Liar Dice Championship. The players worked hard to force the reigning champion, Jan Rütten-Budde into third place. Young Emma Marchant of Brakenhale School took second place behind old-timer Des Cann, the new Liar Dice Champion. Jan was also third in the Pits Grand Prix, be-

hind Tony Atkins and winner Niek van Diepen.

US Go Congress

A very successful US Open was held at Cleveland Ohio on the edge of Lake Erie. Danning Jiang won the Open this year on tie break from Hosuk Yi, the latter earning the right to go to the World Amateur in 1997. Woo Jin Kim won the Ing Invitational and in the climax of the North American Masters Zhujiu Jiang beat his wife NaiWei Rui (both 9 dan pro) by two games to one. Martin Mueller won the lightning and Thomas Hsiang and Debbie Siemon the Pairs. Apart from the main events there were many pro events, side competitions, singing, eating drinking and football. Next year the congress is in Lancaster PA, a valid alternative to the Europe-based go holiday.

FOST Cup

The second FOST Computer Go Championships was played at the Nihon Kiin in Tokyo in September. The top four places were the same as last year. Handtalk from China was one point clear of the rest on 8/9. Second was Go4++ (UK), third was Many Faces of Go (USA) and fourth Go Intellect (USA). Dr Michael Reiss of Kings College London said that he thought that the third program was about a stone behind the other three which are very similar in strength.

Manchester Scene

It may be hard to believe that players would be willing to give up the chance of six games of go to look at the sights of the Manchester Scene, but two players did just that this year.

Apart from the large bomb crater in the middle, Manchester has several museums, trams, shops and parks to attract the curious. Fifty-seven did compete in the Northern however, but they allowed the two misfits to join in the après-go of cards, casual games and drinking in the bar of Allen Hall. An exciting finish resulted in three players tied on 5/6. Matthew Macfadyen had lost to Matthew Cocke in round 4, but in the last round Matthew Cocke lost to T.Mark Hall who had already lost to Macfadyen in round 3. The tie-break of opponents scores squeezed Macfadyen (6 dan) out, and allowed the two four dans to share the Red Rose Trophy for a year. Prizes were awarded to all with 4/6: Peter Yim (1 kyu Manchester), Edward Blockley (2 kyu Malvern), John Walsh (4 kyu Manchester), Richard Thompson (6 kyu Leicester), Mike Vidler (6 kyu Manchester), Tom Summerscales (9 kyu Culcheth), Adam Atkinson (9 kyu Brighton), Jason Fisher (12 kyu Manchester) and Adrian Abrahams (15 kyu Gregson Lancaster). Special prizes went to organiser John Smith and to Chester 25 kyu Catherine Schille who beat everyone within 11 grades of herself.

Sunny Day

The sun shone brightly on this year's Milton Keynes. Fifty-six players managed to get past the Open University's Colditz-like security to play. The venue was switched from the hall to the adjacent restaurant, but the wise played their morning game outside whilst the sun was at its brightest. A break from the sun at lunch time allowed a trip to the cellar bar for the buffet lunch, some of which was spicier than expected. Thanks to the generous subsidy paid by a BGA member to 1996 tourna-

ments, prizes went to the numerous players on 2/3, to Elinor Brook (8 kyu Swindon) for 2.5 and to the following on 3/3: George Haig (10 kyu Swindon), Jo Beaton (5 kyu Furze Platt), Geoff Kaniuk (2 kyu CLGC), Alex Selby (2 dan Cambridge), Tony Atkins (2 dan Reading) and to winner T. Mark Hall (4 dan Bristol). A writing and drawing competition run by Youth Coordinator Jonathan Chetwynd was won by Laura Coe, Neil Ings and Anna Griffiths.

China Cup

The BGA was approached last New Year by a strong player at the local branch of the Bank of China. They wanted to sponsor a tournament in London and the first Bank of China Cup Tournament in September was the result. The Bank kindly opened up some spare office space, provided a generous oriental buffet lunch and made some good prizes available. Everyone went away with a free disc of Chinese music selected by the bank. Eighty-eight players was supposed to be a lucky number, but not so lucky for Mr You Xiao Hong (5 dan) and the other members of the Bank who played without winning any prizes.

As expected, not so unlucky was Shutai Zhang, the 7 dan Chinese doctor from London, who accepted the trophy and £100 for first place from the Branch Manager. Also on 3/3 was Harold Lee (4 dan CLGC) who was second. Third was H. Nishikawa (4 dan Nippon Club) and fourth was T. Mark Hall (4 dan Bristol). Harold managed to win three as the bar was unusually at five dan and so he did not have to play Shutai. Amongst the many prize winners were all on 2/3, the Cambridge Team and the following on 3/3:

Alex Selby (2 dan Cam-



Bank of China: Alex Rix and Mr Chuan-Jie Li (J.C.)

bridge), Vic Morrish (1 kyu CLGC) and Martin Smith (1 kyu Middlesex) who were both Qualifiers, Jackie Chai (3 kyu Bournemouth), George Haig (10 kyu Swindon), Dennis Rowntree (13 kyu Baldock), Andrea Smith (15 kyu Cambridge) and Nicola Hurden (22 kyu Brakenhale).

Kingfisher

At the start of the ninth Shrewsbury Tournament a kingfisher was spotted on the River Severn which flows past the Gateway Centre, home of the tournament. Many wondered if this be an omen marking the end of Leamington Spa's reign at the top of this event. Matthew Macfadyen had won the go ban for seven of the previous years and club mate Des Cann had won it the year Matthew had been in Japan. However Matthew had the previous day been playing game two in the British Championship (letting Shutai Zhang win to even the score) and Des Cann has moved south. Toby Manning (3 dan) pointed out that although Leamington's hopes rested on him, he

thought his reserve had no chance in helping, being only a kyu player. Many thought the go ban would therefore move to Wanstead as Alistair Wall was the highest graded player present. However it turned out to be a day for the 2-dans. Manning and Wall both lost to Jo Hampton and so it was an all 2-dan final against Bob Bagot. In the end the latter lost and so it was to West Wales and the home of Jo Hampton that the go ban went.

Not dispirited Leamington took home a minor trophy instead as they were half of the winning Midland Muddlers team. Individuals with glass tankards for three wins were Kunio Kashiwagi (1 dan Bradford), Henry Segerman (6 kyu Manchester) and James Harrod (12 kyu Brakenhale). Forty attended.

International Friendship

Two days after Shrewsbury, Leamington Spa were hosts to Mr Saheki of the Overseas Section of the Nihon Kiin and Mrs Teruko Kusunoki 7 dan Professional.

Mrs Kusunoki is the youngest



Paul Margetts at his Wedding Go Tournament (AJA)

of the famous Honda sisters, the eldest of whom, Mrs Sugiuchi, visited London about three years ago. Mrs Kusunoki and Mr Saheki had been touring Europe visiting several countries, including Holland and Romania, also in the company of Miss Yuki Shigeno (pro 2 dan). They saw Warwick Castle in the rain and played go at the club. The gallant professional took on four opponents and beat them all as usual.

On the following Sunday there was another example of international friendship in the latest biannual London International Team Tournament. In this the members of each team are nominated each grade between 6 and 1 dan and then play a four round McMahon which gives everyone a chance to find their level and allows for odd numbers of teams. It was close all the way through but in the last round newcomers Reading inched ahead to win with a score of 16/24. Next came Nippon 1, Nippon 2 and CLGC 2 on 13, Wanstead on 12, CLGC 1 on 10 and China on 8. The latter team had Shutai Zhang at the top but had to borrow some CLGC kyu players at the bottom. Unfortunately the Koreans

could not raise a team either. Entry included o-bento lunch and a guaranteed prize, but the best wine went to Shutai Zhang for his 4/4 and to those on 3/4: Messrs K. Okubo, B. Okamura, N. Uda. H. Naka, U. Nagao, P. Shepperson, D. Ward, M. Smith, A. Jones, J. Clare, T. Atkins, S. Goss and C. Hendrie.

Refurbished

Home of the Wessex Tournament for 27 years now, the Town Hall in Marlborough Wiltshire used to be a gloomy place. A few years ago it was painted but this year it has been fully refurbished with new toilets and carpet on the stairs.

This year heavy drizzle on the way was also unfamiliar, but still the end of summer time made the event as familiar as ever, as did the struggle to keep alert during the fourth game. Despite not sending out entry forms until two weeks before, 106 players showed up to sample the renowned Wessex meals, the BGA book shop and the go organised as ever by Bristol Go Club. As is traditional, prizes were awarded in

divisions as follows: 10 Michael Talyanski (15 kyu High Wycombe 4/4); 9 Keith Osborne (12 kyu Reading 4/4); 8 Pete Johnson (8kyu Hursley 4/4); 7 David Stephenson (6 kyu HP-Bristol 3/4); 6 Paul Clarke (3 kyu High Wycombe 3/4); 5 Jackie Chai (2 kyu Bournemouth 4/4); 4 Christian Scarff (1 kyu Swindon 3/4); 3 John Hobson (1 dan Bath 3/4); 2 Jo Hampton (2 dan West Wales 3/4); 1 John Rickard (4 dan Cambridge 4/4), who won the event ahead of Harold Lee (4 dan CLGC) and Antonio Moreno (3 dan Bristol). All those on three wins won their divisions by tie break. Jackie Chai and Christian Scarff reached the norms required to play in next year's Candidates' Tournament to which all dan players automatically qualify. Not surprising from the above list High Wycombe won the team prize for 75%. Fred Guyatt had to leave early because his house was flooded so he could not present his prize for 13x13 go to young Carl Bate of Brakenhale (25 kyu).

Subscriptions

Members receive a bi-monthly newsletter and a quarterly journal, and have access to books and equipment at moderate prices. The fees are:

UK: full rate £9. Junior, O.A.P. and Unemployed, £4.50. Family rate £14.

Overseas: Europe £10, outside Europe £12.

All members will now receive direct mailing.

Glossary

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.

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 around' 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.

Notices

BGA on WWW

There is now a BGA page on World Wide Web. The BGA home page address is:

<http://www.eng.ox.ac.uk/people/Harry.Fearnley/go/BGA.html>

Wanted: Go World issue 57

If you are prepared to sell a copy, please ring Steve Brooker on 01252-723118.

Advertisements

These are charged at £50 a full page and pro rata. For part page adverts, the space allotted may exceed what has been paid for where it is convenient for layout. Small adverts not for profit are free.

Contributions for next Journal by 4th February, but please send earlier if possible. Text can be accepted on both 5.25" and 3.5" disks (plain ASCII, not right justified, and no tabulation) but should be accompanied by a print-out in case of difficulties. Diagram references: please use A,B etc., not K10, C3 style notation.

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Book & Equipment Update

Price Changes

Life and Death has now been reprinted, and its price has been reduced to £9.00.

Go For Beginners has been reordered by popular demand, but unfortunately its price has had to be increased to £10.00.

Goods Direct

The BGA bookshop, with a wide range of books and equipment, will certainly be at the Central London, Furze Platt, Cambridge, Dublin and Coventry tournaments. A limited range of books will probably be available at the West Surrey and Oxford tournaments.

NOW AVAILABLE

Get Strong at Tesuji (G56 - £8.00) is now available. This series is becoming increasingly popular as one of the best methods of developing one's game in a systematic way.

The Art of Connecting Stones (Y09 - £10.00) is yet another new book from Yutopian, but regrettably, at the time of writing, I am unable to review it.

Also from Yutopian, *Pro-Pro Handicap Go* (Y13 - £10.00) is designed to teach the reader how to get the most out of handicap stones played against stronger players. Three pro-pro handicap games are exhaustively analysed, in terms that weaker players can easily understand, and tests are included to measure the reader's real strength.

In the near future I expect to obtain *Invincible: The Games of Shusaku* and *Tournament Go 1992* by John Power, but prices are not yet available.

Clocks of conventional design are now stocked, and their price is £30.00.

And for Christmas...

As Christmas approaches, those in search of an attractive gift should consider *Learn To Play Go* (£10.00) This is a beautifully produced beginners book, incorporating 13 x 13 and 19 x 19 go boards and stones (of card). Ideal for the 10-13 age range.

Go World: subscriptions for 1997 will become due shortly, and I shall write to existing subscribers when I send out issue 78 concerning payment of these.

All prices quoted above included the cost of postage and packing.

Note that credit card facilities are not available. Orders, accompanied by cheques made payable to 'British Go Association', should be sent to R.G.Mills, 10 Vine Acre, Monmouth, Gwent NP5 3HW. (Tel: 01600-712934)