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LONDON

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North West London: Keith Rapley, Lisheen, Wynnswick Rd, Seer Green, Bucks HP9 2XW. Tel: 01494-675066 (h), 0181-562-6614 (w). Meets at Greenford Community Centre, Oldfield Lane (south of A40), Greenford, Thurs 7pm.

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rie Tce, Ardrossan, KA22 8AZ. Tel: 01294-601816. Meets at Argyle Community Centre, Campbell Ave, Saltcoats, Mon & Wed 7pm.

Shrewsbury: Brian Timmins, The Hollies, Wollerton, Market Drayton, Shrops. Tel: 01630-685292.

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

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Counting Liberties

Part 5

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

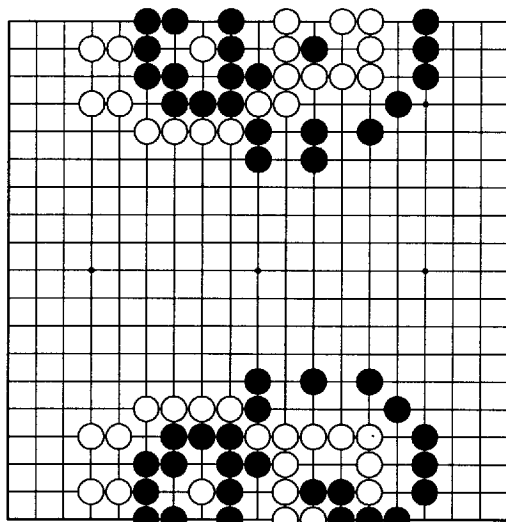
A fight in which one side has a big eye and the other side has a smaller eye (type 5 fight) is very similar to a fight in which one side has an eye and the other side has no eyes (type 3 fight). It would be nice to be able to say they were exactly the same, and some books regrettably make this mistake, but it's not true. There is a special case in type 5 fights that permits seki, whereas seki is never possible in a type 3 fight. We'll look at this special case at the end of this part. In most cases, though, the two types are identical, like the examples in the reference diagram.

The fight at the bottom is a type 3 fight, which we looked at in part 3. Black is the favourite because he has an eye, so he counts all the inside liberties. The liberty counts are equal, so the position is unsettled. Whoever plays first wins. The position cannot become seki.

The fight at the top is a type 5 fight. It's exactly equivalent to the fight at the bottom. But let's investigate.

Type 5 fights: Big eye versus smaller eye

What happens if Black plays first? In diagram 1, Black fills in White's outside liberties with 1-13, while White fills in Black's outside liberties and all but one of his eye liberties, and then starts filling the inside liberties. White 14 puts Black in atari, so he captures with 15. Then White plays the central point of the eye with 16 in diagram 2.



Reference Diagram

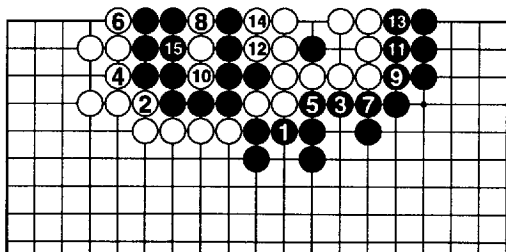


Diagram 1

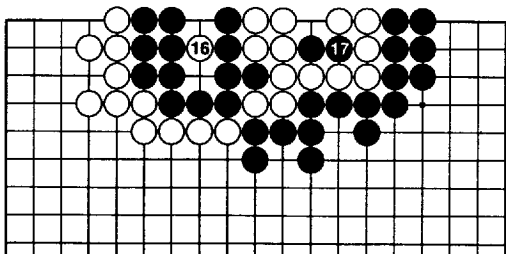


Diagram 2

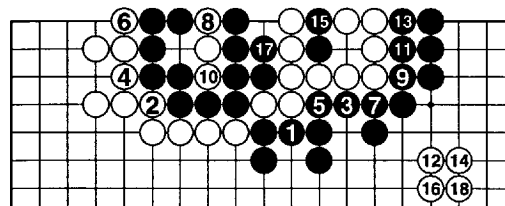


Diagram 3

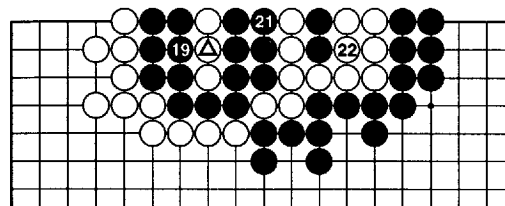


Diagram 4
20 at triangled stone

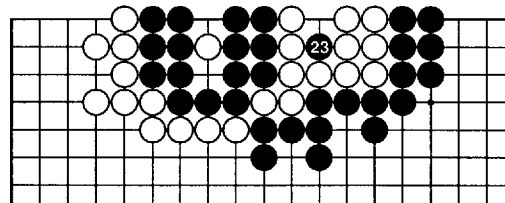


Diagram 5

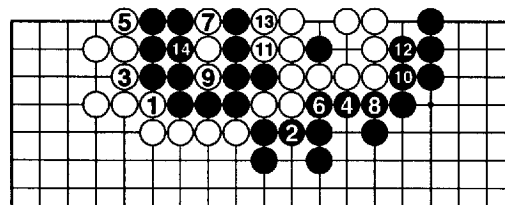


Diagram 6

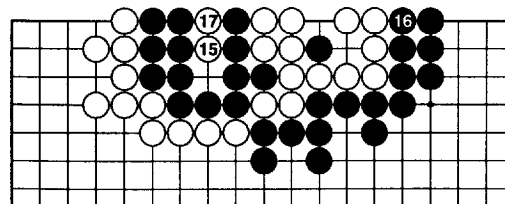


Diagram 7

But it should be clear that 17 puts Black ahead in the fight. It doesn't help White to decline to fill in the inside liberties. If he plays elsewhere with 12-18 in diagram 3, Black fills them instead. After 17, it would be suicidal for Black to play the last inside liberty and it would be illegal for him to play the last liberty in White's eye. So he captures with 19 in diagram 4. White plays back in the eye with 20, but Black's eye has enough liberties for him to win, as shown in diagram 5. The minimum big eye is a four-point eye. When Black captures with 19, he is left with a three-point eye, which has three liberties. However, White has been reduced to only two liberties: the two unapproachable ones that Black couldn't fill before playing 19. Therefore, even though it's White's move next at 20, White is one move behind. In conclusion, White has no choice but to fill the inside liberties. If he doesn't, Black will win. The inside liberties count for Black and not for White, just like in a type 3 fight.

If White plays first, he can win the fight, as diagrams 6 and 7 show.

Small or smaller?

In diagram 1, Black has a big eye and White has a small eye. In diagram 8, on the other hand, Black has a big eye and White also has a big eye, although it's a smaller one than Black's. This is still a type 5 fight. The result is exactly the same as before, as diagrams 9-12 show. Some books describe this type of fight as "big eye against a small eye", but that can be confusing, because White doesn't have a small eye in diagram 8; he has a big eye. The expression "big eye against a small eye" actually describes the position reached after 18 in diagram 10, rather than

approach move in diagram 21 is to weaken the advantage of the big eye. The difference in liberties between the big eye and the small eye is reduced and no longer sufficient for the favourite to win. Even if the favourite has more liberties (for example, outside liberties), the position will end up as some kind of approach-move ko instead of being unconditionally dead or alive.

Summary of type 5 fights: Big eye versus a smaller eye

"Big eye against a smaller eye" is essentially the same as "one eye against no eyes": the side with the big eye is the favourite and counts all the inside liberties while the side with the smaller eye doesn't count any inside liberties. However, *seki* is possible if there are internal approach moves.

In the next part, we'll look at the final type of fight, where each side has one small eye.

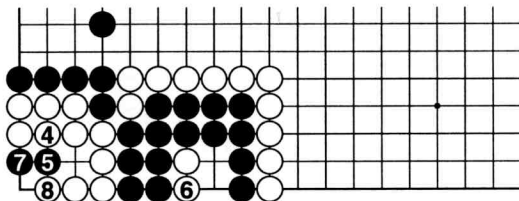


Diagram 18

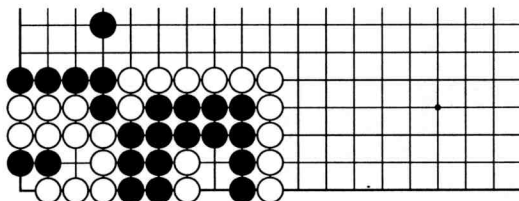


Diagram 19

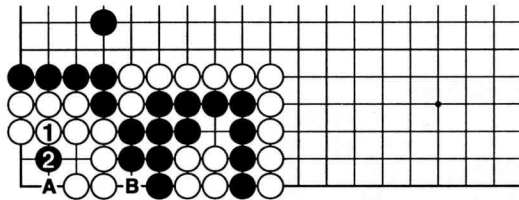


Diagram 20

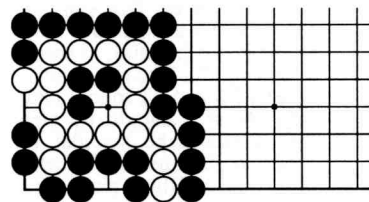


Diagram 21

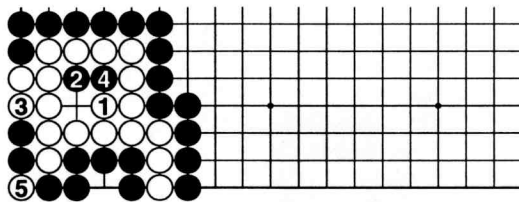


Diagram 22

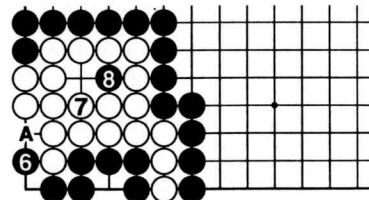


Diagram 23

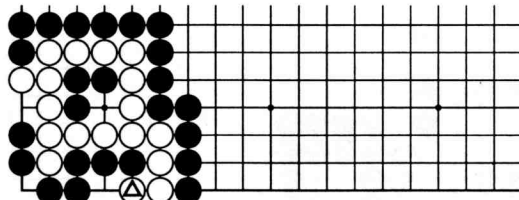


Diagram 24

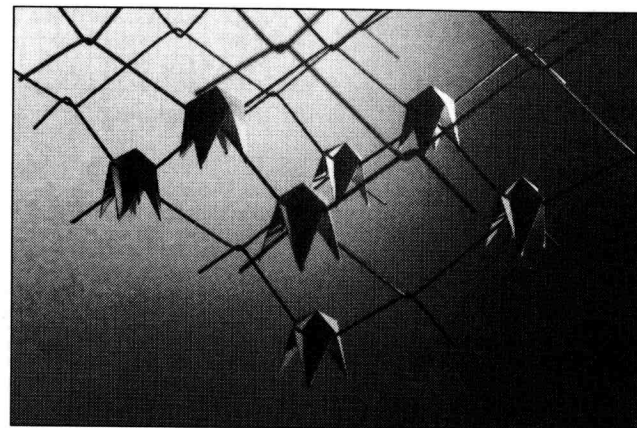
How I Started...

by Henry Segerman

The story of how I started in go begins about four or five years ago, when Eph, my father, had a discussion with Walt McKibben, a friend of his who had worked in Japan and had been a leading go player in Boston. Walt had tried to get Eph into go for years but Eph never took it up, and I was a bit young at the time. Walt had asked Eph to think about how to play go in 3-D, which he did, and sorted out how to make it work, build the 'board' etc.

The big problem with translating any game into true 3-D (apart from physical difficulties) is to somehow keep the character of the game while adding (for once literally) an extra dimension, and avoiding discriminating against this extra dimension (unlike many '3-D chess' variants I have heard of). Go is unusual in this respect: the rules themselves are very local and don't rely on moving pieces, only on connections. The way that Eph solved the problem was to keep the number of connections to each intersection the same but change the way they link up: from a square lattice to that of diamond 'molecular' structure. Diamonds are made of pure carbon, with each carbon bonding always to four other carbons in a regular but (of course) 3-dimensional pattern. The rules of diamond go are then identical to normal go (yes, there are probably some strange situations in there but I don't think they need any additional rules).

It never went any further until summer 1995, when, to use up some time in the school holidays, with Eph, I made the 'board' (appropriately called the



One part of the mesh with origami stones

'diamond'), out of zig-zag bits of wire, overcame a few problems of production of 'stones' (origami style out of paper) and accuracy of components and ended up with an entirely new (so far as I know) version of go... that nobody knew how to play. At that time, Walt had died, Eph didn't really know the rules and I certainly didn't. We didn't have a clue if the game actually worked anything like 'normal' go. So I thought I'd better learn something about go before researching into diamond go. Walt had given us a go playing program which I played against (partly to learn the rules), and sometime in Autumn 1995 I started going to Manchester Go Club.

I haven't looked at diamond go for some time: there are some very large differences between it and go: Ladders don't work. There is a lot more edge than in normal go (as well as six corners). It is difficult to surround anything because you need a surface rather than a line to block the enemy (the last two points balance out to some extent). Perhaps the biggest problem is that of visualisation. With a board, everything is laid

out in front of you, but with a diamond, the stones have to be small enough that you can see (and get your hand) past them to central volumes— so seeing the connections in a string of stones is sometimes difficult (but then haven't we all had this problem in the 2-dimensional game at some point...?). If you turn the diamond round 90 degrees you are suddenly lost - the game looks so different. I have a suspicion that thinking basically in 2 dimensions, normal go is hard enough for us, and we should leave diamond go for 4-dimensional hyper-beings.

Anyway, one and a half years later, I have risen to 4 kyu, and it's probably about time I took another look at it. I haven't thought about good shape in diamond go before— I hadn't had the experience in normal go, and the same is true for other topics. It may still have a future in this universe...

● If you came across go in an amusing or unusual way, why not send an article to the Editor?

The Diamond

by Steve Bailey
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Part 2

● I am 2 kyu and it would not surprise me if there are errors or if there are sequences that even now I haven't considered. If you find any, feedback would be welcomed.

In the previous article, the basic Diamond problem was posed (White to play and kill Black cleanly, no kos or sekis). Here we look at assorted White attacks which fail.

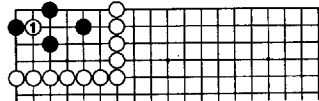


Diagram 1

Diagram 1 - The first wrong White attack, Black to play and live.

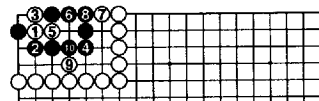


Diagram 2

Diagram 2: Black can get a seki. Move 2 is forced, else White can connect to the lower wall leaving insufficient space for two eyes. White 3 is forced, else Black gets one eye in the corner and another at the 2-2 point. Move 4 is Black's strongest response; other Black 4's are worse. For example if 4 at 5, then White 5 at 10 reduces Black to only the eye in the corner. If 4 at 8, White 5 at 5 leaves Black a ko with 6 above 10.

Move 6 to the right of 5 just doesn't work for Black...

Diagram 3: Black dies. Moves 8 and 9 are miai and

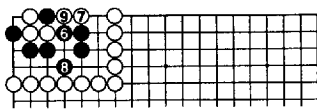


Diagram 3

Black still dies, so he has to play as Diagram 2.

Since that isn't what White is seeking, how about the other atari for 5?

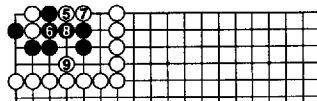


Diagram 4

Diagram 4: This atari leads to two eyes. People's immediate reaction is that White 5 & 7 can be sacrificed because, as everyone knows, when Black captures the two stones White can throw in to falsify the eye. Except that isn't the case here!

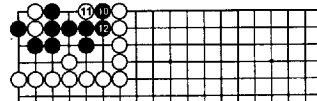


Diagram 5

Diagram 5: It isn't a false eye. My consulting committee said I needed to include this diagram to explain the previous comment.

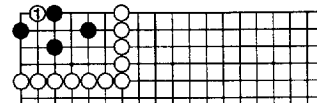


Diagram 6

Diagram 6: The second wrong White 1. This turns out to be one of the more involved moves; there are fewer forced moves than occurred with Diagram 1, leading to many more variations. And yes, we do have to painstakingly work through them all.

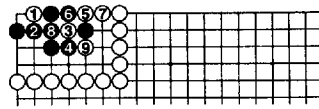


Diagram 7

Diagram 7: Why the obvious Black 2 fails. Black 2 is the obvious reply to this White 1. It just doesn't work, although there are many ways both players can go wrong. White 3 forces Black 4, otherwise White could play there and link to either the lower or the right wall which would remove any eyes in the centre.

White 5 is not totally obvious as it appears to abandon White 3, however Black has no good answers and 6 here or at 8 both fail. And although White 7 at 8 works (Black throws in, White recaptures, Black ataris, White links 5 to his wall, Black captures, White re-enters to atari, Black tries for a ko, White falsifies the eye—play it out to see what happens), it is quicker and cleaner to link 5 to the wall with 7. Move 9 just makes the sacrificed White 3 a false eye.

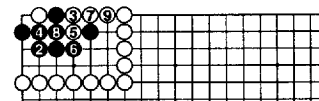


Diagram 8

Diagram 8: Black 2, also no good. Black 4 tries to make an eye in the corner and one at the 3-2 point. White 5 prevents this. Black 4 at 7 leads either to a ko or a seki.

Diagram 9: Only one eye. White 3 forces Black 4 and then Black just runs out of space for 2 eyes.

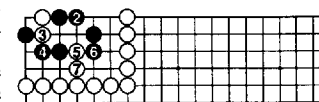


Diagram 9

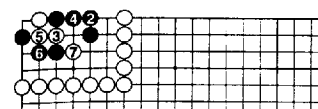
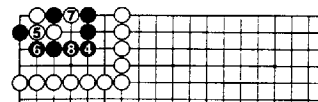


Diagram 10

Diagram 10: Could be tricky for White. The sequence shown leaves Black dead with an internal 3-space eye. Black 4 at 5 in this diagram leads to White capturing the top Black stone and a single 4-stone T-big-eye. Black 4 to the right of 7 is more interesting...



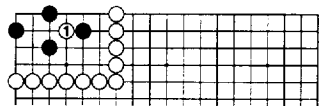


Diagram 19

Diagram 19: Black can get this one wrong.

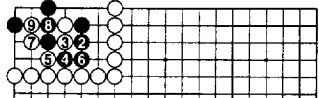


Diagram 20

Diagram 20: This is how. Black 2 is normally a strong move, but it doesn't work here.

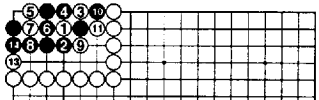


Diagram 21
12 at 3

Diagram 21: The right Black 2.

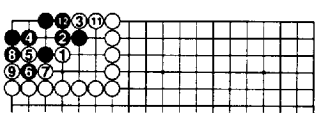


Diagram 22
10 at 5

Diagram 22: The last obvious White failure. There are a couple of possible choices here for White, but all seem to end with Black getting two eyes.

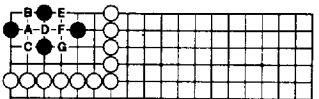


Diagram 23

Diagram 23: White 1's tried so far.

Despite the many diagrams, this article only covers part of the problem. The moves tried so far for White 1 are the obvious

seven, and there are thirteen other possibilities. Although some may be unlikely, we need to investigate moves such as White 1 at 8, 9, 6, 7, 3, or 11 in Diagram 22.

In the next article I'll address some of these and expound the correct White attack and its variations. In the meanwhile, is this the correct White 1 and if so how does White cope with Black 2 (and all the other possible Black move 2's)?

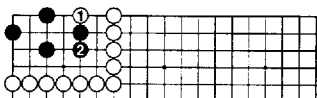


Diagram 24

Diagram 24: What about this?

A Problem from London

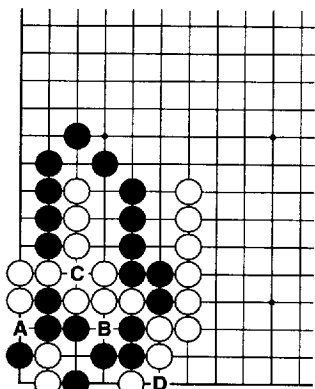
by Francis Roads

It is only too well known that there is a big difference between solving a problem in a book and solving the same problem in the course of a tournament game. Apart from the competitive pressure, you are not told whether or not there is a solution, or several solutions.

You could have seen something like the diagrammed position in the main hall at the Highbury Roundhouse on the last day of this year's London Open Go Congress. What were you doing in the main hall, Francis? Don't the stronger players use a smaller room upstairs? Never mind about that, look at the position. I was White.

Things look grim for the white group on the left. It has no eye, while the black group

in the corner has one. This means that the onus is on White to fill the common liberties at (a) and (b) in order to win the semeai fight between the two groups. But as soon as White plays on either of these points, part of his group becomes short of liberties, and he may have to fill in his false eye at (c). So is (d) perhaps the best point for White to start?



Problem Diagram

This is quite an easy problem for a dan player under no tournament pressure. And kyu players who have studied Richard Hunter's articles on counting liberties in semeai fights shouldn't find it too difficult. I did find the right answer, but I will admit to spending the best part of ten minutes doing so. My opponent resigned two moves later. What would you play as White in this position?

Solution on page 57

Byoyomi Explained

by Richard Hunter
(hunter@gol.com)

"Cho Kisei, you've entered byoyomi. Ten minutes left." That must be a familiar sound to Cho Chikun, who goes into byoyomi in most of his games. In the Kisei title match, the time limit is eight hours per player. There are no chess clocks; the time is monitored by a timekeeper. When a player has used all except ten minutes of his time, the timekeeper reads out the seconds, which is the literal meaning of byoyomi. The style is not the same as the byoyomi I remember at tournaments in Britain years ago. And I hear that these days, byoyomi has all but been replaced by Canadian Overtime. Still I thought readers might like to know how byoyomi is conducted in Japanese tournaments.

This article was prompted by the amazing amount of incorrect information posted on the rec.games.go newsgroup during 1996. My sources were videotapes of recent Kisei and Meijin games and a 1977 magazine article in *Gekkan Gogaku* on the topic of time keeping.

Except for the final minute, the timekeeper reads the time like the following example:

"30 seconds, 6 minutes left;
40 seconds;
50 seconds, 6 minutes left;
55, 58."

If the player plays a move before 60 seconds have passed, no time is deducted and the next move is counted the same again. This can be repeated any number of times without any time being deducted until the player thinks beyond sixty seconds. Then his remaining time is reduced by one minute. If he wants, he can of course think for

several minutes consecutively. The timekeeper counts off each minute used.

"30 seconds, 6 minutes left;
40 seconds;
50 seconds, 6 minutes left;
55, 58, 1 minute.

Cho Kisei, 5 minutes left." Finally, we get:

"30 seconds, 1 minute left;
40 seconds;
50 seconds, 1 minute left;
55, 58, 1 minute, no time left."

No time left means the player is in his last minute. He must play every move within sixty seconds, otherwise he loses the game on time (I remember we used to regard it as a pass in games I played, but professionals have stricter rules). To distinguish the last minute clearly, the timekeeper reads differently.

"30 seconds, no time left;
40 seconds, no time left;
50 seconds;
1, 2, 3, 4, 5, 6, 7, 8, 9."

If the timekeeper utters "10", the player loses on time. If the player plays a move before then, no time is deducted and the next move is counted the same again. The final minute is reused every move. That is why game records (e.g., in the *Igo Yearbook*) often show that a player took 7 hr 59 m. It is not possible to take the full 8 hours of an eight-hour time limit. In the earlier rounds of the Kisei, the time limit is only 5 hours and many players take 4 hr 59 m.

The timekeeper does not say "Please play" as someone stated. The only time I have ever heard this was during a friendly exhibition game of *rengo*, between two teams of amateurs. One player in particular frequently failed to play within the time limit and had to be forcefully reminded. The organizers presumably did not want the game to end prematurely, as would have happened

under professional rules. According to an article entitled "Time is the Enemy" in *Go World* #13, the timekeeper in TV games used to count "... 8, 9, play please". This practice was discontinued, however, because the seconds tended to stretch. Changing the count to "... 8, 9, 10" made things much more straightforward.

That explains why the current NHK timekeeper, Kobayashi Izumi, was replaced for the games her father (Koichi) played in. Izumi has gained a reputation for being an unflinching stickler for the rules. No slowing down or speaking more loudly from her, unlike some timekeepers.

Players who lose on time are generally very well-behaved. No McEnroe-type theatrics. I have seen at least two losses on time in TV games. Recently, Fujisawa Shuko was counted out in his NHK tournament game against Cho. He seemed bewildered and Cho looked rather embarrassed at winning by default. (Cho was just in the middle of making his corner live, which would have put him clearly ahead anyway.) Shuko said he thought he still had one minute left. He also said it was not the first time he had lost on time.

Another common misunderstanding about byoyomi is that the reusable minutes are special to the end of the game. This is not so. Throughout the whole game, no time is deducted if the player plays in less than one minute. The Japanese expression for this is literally "no time" (in katakana). So when a player is said to have played in no time, it actually means within fifty-nine seconds rather than instantly. The time is not kept by chess clocks, but by a human timekeeper who uses a watch. He/she keeps a detailed record on a special form, indicating the time taken, cumula-

tive time used, and time of day for every move. These times only indicate whole minutes; the seconds are omitted. A move played in no time is indicated with a slash on the record sheet. When both players are down to their final minute, all the moves have slashes. This is known as "one-minute go". During big title matches, only one official is present for most of the game, acting as both game-recorder and timekeeper. Two lower-ranked professionals take turns. When one player approaches byoyomi, the second official comes in too, and one does byoyomi while the other keeps the game record. The referee, who is a high-ranking player, is usually only present to officiate the start, sealed move, restart, and end.

In one-day games having shorter time limits, for example five hours each, the period of byoyomi is only five minutes instead of ten. However, I believe the time is still counted in minutes (not 30 seconds as someone wrote). At least, it was in the twenty-year-old article I found in *Gekkan Gogaku* describing timekeeping for a minor game with a five-hour time limit.

During the 1996 Kisei, while Cho was in his final minute, he got up and left the room after playing his move. At the time, I wondered what would happen if Kobayashi Satoru played before Cho returned, but Kobayashi thought for a while and Cho came back. Was Kobayashi just being considerate? Was this an unfair imposition by Cho? In the very next game, while O Meien was giving the commentary on an exciting ko fight that seemed likely to decide the game, the camera switched to the playing room only to find both players absent, even though both were in their final minute of byoyomi. This was on nationwide live TV. It was an

unusual enough event to prompt O to explain. The timekeeper doesn't start counting the time until the player is back at the board. That's provided he left in his opponent's time of course. Once his time has started, there's no interrupting it.

Book Reviews

The Go Player's Song Book

reviewed by T. Mark Hall

Many years ago, in my days of innocence, I suggested that Go songs, poems, jokes etc should be collected and published. Strangely enough, Francis Roads was one who then believed that it would be no bad thing if unused songs were quietly forgotten. However, I persisted and the BGA Songbook (still on sale from the Bookseller, quick plug) was the result. I don't claim that it was particularly brilliant but it was the first collection, although the Dutch and Americans had published some of the material earlier in their magazines.

However, Francis has now taken one step back and two forwards. The one back is to eliminate everything but songs; the two forwards are to be far more selective and include music (very useful if you can read music—rules me out straight away!). This naturally raises several questions such as how can one ever recognise what the Finns sing (sing?) at a European Congress as a tune? How can one fit a tune to a song where the writer doesn't even know what the tune was? (Answer: listen to a CD over the phone! Song 7, in case you're interested.) For the Edi-

tor to entrust the review of the Go Player's Song Book to the one go player mentioned most often, is likely to lead to questions such as "Why is that Lunatic mentioned so often?" or "Why not more T. Mark Hall songs?" (very unlikely, I admit). However, I say more power to Francis's elbow or his word processor.

With *The Go Player's Song Book*, published by Roding Music, I must admit that Francis has gone one better and we can only hope that he produces more volumes later. This depends, of course on there being enough to collect and publish. Normally, I would cringe when I see adverts for the Best of... Volume 2, but the songs Francis has chosen are among the best of the European Go scene (plus a couple from the States; about time they got on with their own edition). All those of us who love the European Go Congress Song Party will naturally buy it to find out what it was we were singing (mostly because we usually get merry enough to forget the next morning) and I hope that everybody else will also get it for the following reasons:-

1. It shows that, although we may be playing the greatest game in the world seriously at tournaments, we have fun together afterwards.

2. It mentions me!

3. Go players include talents other than those expected of anorak-wearing, game-playing nerds.

4. It mentions me!!

5. I agree with Francis's judgement on Song 28 (buy the book and find out which and why).

6. Finally, and most importantly, it mentions me!!!

Ingenious Life and Death Puzzles

reviewed by
Matthew Macfadyen

Two new titles which have appeared since my review in B&J 105 deserve special mention. Both involve Yang Yilun, a top level professional Chinese resident in the USA, and both are aimed at quite a high level.

Yang Yilun's *Ingenious Life and Death Puzzles*, from Yutopian, is a very rare thing. A collection of completely original Life and Death problems. Regular readers of the American Go Journal will have seen some of Yang's problems, and will be aware that they are always challenging. If you think you have the solution quickly it usually means that you haven't understood the problem.

The problems here are in the top class. Not only do they involve interesting and surprising moves, but the original positions look like things from real go - very few of those wildly implausible loose stones on the first line which lesser composers have to patch in to make their solutions work.

Those of us who are used to having the text in Japanese, and ignoring it, in problem books will not mind that the English captions add very little to the diagrams. Some of the proof reading is a bit sloppy in this area as well, but I haven't found any mistakes in the diagrams yet.

The cover describes this book as volume 1. Yang claims to be following the late Hashimoto Utao in composing a problem every day, and this book contains 110 of them. This seems to imply the possibility of three books a year of this type, which would not be beyond Sidney Yuan's publishing energy, but might outpace most go players.

Whole Board Thinking in Joseki

reviewed by
Matthew Macfadyen

Whole Board Thinking in Joseki by Yang Yilun and Phil Strauss, Fourth Line Press: a new publishing group, a new sort of book. This time Yang's go is interpreted by Phil Strauss, who can write decent English.

The form of the book is straightforward. A series of josekis is presented, and each time a turning point is reached Yang produces a set of positions, often differing only very subtly, so that each of the choices is appropriate in one of the positions.

This gives a new and fasci-

nating insight into the world of professional thinking, in which josekis don't happen in just one corner, but are part of the solution to a whole board problem. It says a lot of things which are not available in the other joseki books available in English, but a word of warning.

The text frequently dismisses as totally unacceptable variations in which a player has only fallen behind by a point or two. For the purposes of amateur go the differences are tiny compared with the normal level of inaccuracy we apply to life and death, middle game or yose situations.

Reading this book thoroughly will teach you all sorts of things about how to set up your opening perfectly, but don't expect to coast to an easy win just because your opponent selects one of the 'bad' lines.

New from Games of Go on Disk, a program almost as addictive as playing the game itself. GoScorer™ allows you to guess/predict the next move in any game recorded in Ishi format. It keeps your scores, gives hints and makes studying the professional's games interactive. The hints are for the general area of the board, the line and direction of the next move. A built-in clock allows you to set the time you want to take looking at any game and a ScorerLog will keep the results.

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The Netherlands.

Sansan Worries

by Charles Matthews

Part 4

This time, an unpopular pattern, namely Black starting with a 3-3 point and 4-4 point on the same side of the board.

It is quite hard to find more than half a dozen examples of this strategy in professional games. Go Seigen tried it in 1933. I thought I would apply the reasoning from Conan Doyle's *Silver Blaze*. This opening may be a dog. But it is one that doesn't bark in the night. How can two such simple and sensible plays be wrong? Since White happily makes this formation, there must be something to learn about what Black is supposed to do with the initiative.

After chewing on this one for a while, I decided that it could be a help to recognise a special character of the fuseki of some strong professionals. I am thinking particularly of the younger Rin Kaiho. Also of Kobayashi Koichi, so successful in the last 15 years. I came across this attitude in openings such as Diagram 1.

The Rin feeling is to play the approach at 5, rather than a more constructive play such as any of A to E. Black seems to be saying, "My stones don't need any more linking together than they already have." This is a pacy way to develop, and is likely to lead into a fighting game rather than a moyo game. Spreading out over the whole board is one way to look at it; negating the opponent's plans before they get off the ground is another. However you cut it, this is actually not the most orthodox thinking. Your regular go coach will always tell you

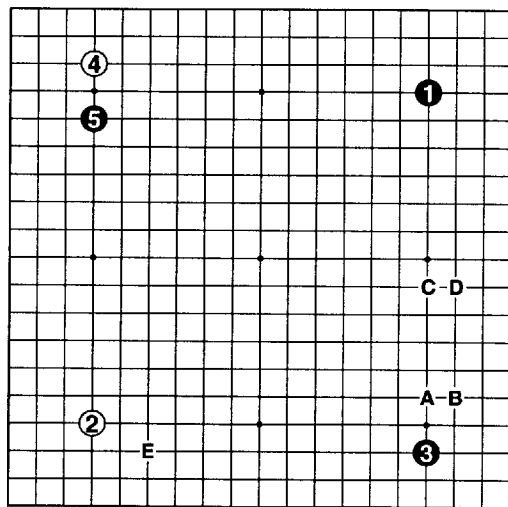


Diagram 1

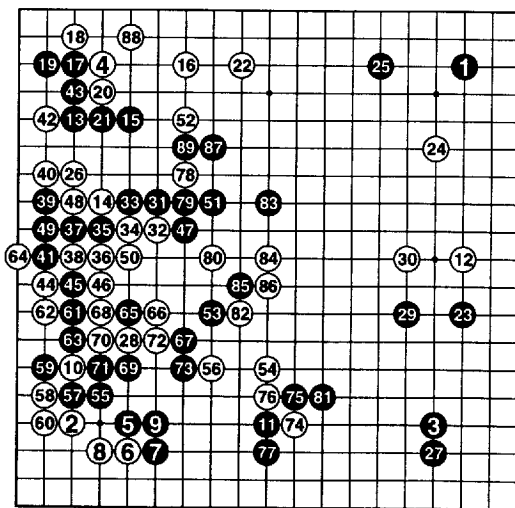


Diagram 2 (1-89)

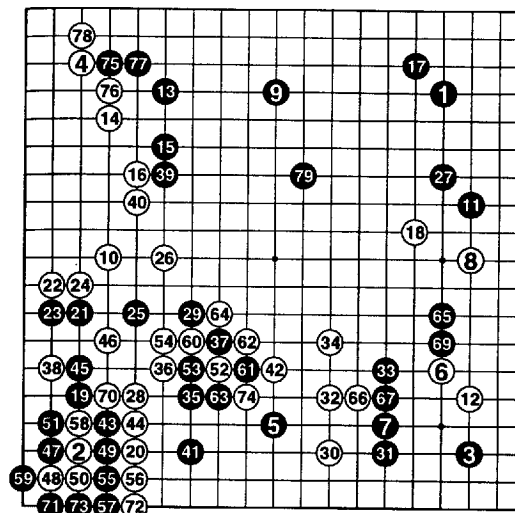


Diagram 3 (1-79)
68 takes ko at 52

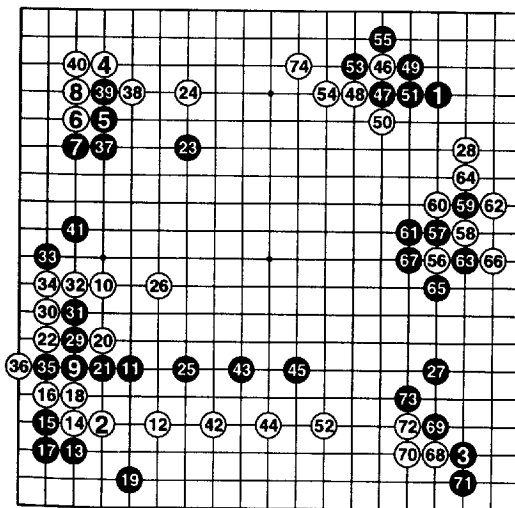


Diagram 4 (1-74)

that you are not connecting your stones up enough, quite probably without even looking at your games.

OK then, suppose for the purposes of argument (a) that the 4-4 and 3-3 combination doesn't primarily aim to connect along the side, as was suggested in Part 3, and (b) that makes it a little off the beaten track as far as plans for Black go. The reader is probably impatient to see how it fares in games.

The game in Diagram 2 is an example from the Rin Fuseki Dictionary, companion in Japanese to the Ishida Joseki Dictionary in a Nihon Kiin series of blockbuster books, and not now likely to be translated. Which is a pity, what with its 700+ examples. The joseki in the top left was unusual. If you trust my Japanese, the scale of Black's formation on the lower side up to 29 is praised. The game was the second of the Honinbo match in 1962, with the challenger Handa taking White against the holder Sakata (colours given wrongly in the book). Black did win, so that grabbing a move with 23 and leaving the weak group in the north-west corner succeeded this time. I tracked down the game in the May 1962 Go Review, and give more of the fighting (up to 89) than the book does. White eventually resigned.

Sakata's reputation, at that time at its height, was for being able to make anything live, and for trying any opening pattern once. There was a spasm of experimentation with this opening once again, in the mid-seventies.

This in Diagram 3 is another of Sakata's games, from thirteen years later, though on that occasion he held White against Kudo. The game got into *Go World* 13 for the frivolous reason of holding a trainspotter's record: three out of four open-

ing moves on 3-3 points. Again I'm giving more than the snippet there (68 takes ko at 52), the game being in the 1976 *Kido Yearbook* (p.168). Weird goings-on in the lower left. But striking the way that White in the opening got both to break up the right side and to play 10 on the left. Black did win, by 9.5 points.

Finally one from the man himself. Rin Kaiho with Black plays Takemiya in the 1976 Honinbo League (Diagram 4). This game is one to watch closely, since Rin's style of rapid development is up against Takemiya 'Mr. Connect-Your-Stones-Up' Masaki. Up to 74, who's winning? Not easy to say. What is noticeable is that around move 50 Black has five groups on the board, White perhaps just two if one takes him to be connected across the top side. The game went all the way into the endgame, but White won by resignation (as I read the notes in the 1977 *Kido Yearbook*, p.91, it was anybody's at this stage).

Conclusion from all this? I think my theory holds water - this is a special strategy for when Black is not too interested in playing a typical parallel opening where each player cultivates one side of the board. Go thinking has been moving in the opposite, constructive direction for twenty years. Takemiya's general points about the opening seem to have influenced many strong players, where in contrast Kobayashi Koichi's highly personal style tends to be called 'inimitable'.

Note about the Go Seigen game mentioned, which might have been the first ever with this opening: it is number 195 in the collected games, or on the excellent set of disks from T. Mark Hall.

The Seven Deadly Sins of Go

by Bill Taylor

To correct the impression that I'm nothing but a cold fish devoted to the extremes of pernickety logical correctness and little else, I'll make a vague, sloppy, and subjective post about some common faults of go players.

The characteristic of the former basis of occidental culture, was its devotion to highly moralistic forms of religion, often popularly summed up in lists of 'do's and 'don't's; especially 'don't's!

The epitome of this form of medieval superstition, was the classic and ever-popular list of Seven Deadly Sins. I was reminded of these when I was looking at a list of proverbs in someone's homepage.

The standard rendering of the seven deadly sins in mediæval thought is -

PRIDE - this was considered the big daddy of all the sins!

ANGER

LUST

SLOTH - i.e. laziness;

AVARICE - greed, in a financial or at least worldly sense;

GLUTTONY - also greed, but in the sense of immediate sensual gratification;

ENVY

Or by first letters....

P.A.L.S.A.G.E - that would be a nice mnemonic, if it was a real word!

Now it hit me that for each of these, there's a rather closely comparable deadly sin in go. And unless we can rid ourselves of these sins, we will not progress to the level for which our natural ability predestines us. (And no, I am not, nor have I ever been, a card-carrying Calvinist!)

So let's have a look. We will consider each in turn; but as IMHO the big daddy sin for go is AVARICE, I will promote that to head of the list!

Avarice

Our club has a common saying: "GREED is the besetting sin of the go player."

And how! Just think - how many games have you chucked by going for too much? Dozens! How many points chucked? Thousands!! You've already cut off half a group, but rather than settle for that and some further gentle progress, you foolishly go for the lot, and blow everything.

That's greed! You have your eye on a big point; but rather than play a finalizing urgent gote move in the current fight, you hit the big point. Greed! Your opponent hammers your unsecured group, and soon you're bleeding.

Play the urgent point before the big point, goes the proverb. So true. To do the opposite is GREED. Avoid it.

Pride

In go this is usually called: lack of respect for one's opponent. It is a well-known failing. You don't think your opponent will see the one tricky way to kill your group, so you leave it. He kills it.

You leave a group hanging slightly, to get in a 'forcing' move elsewhere. You know it

isn't *really* forcing, but *he'll* never realize that! Pow!

You play with a general lack of care and attention; after all, he's taking three stones from you, the moron! "Hell, I'll beat him without having to exert myself!" Your game never gets up speed. History.

It's all PRIDE; lack of respect for the opponent. It'll kill your go soul!

Anger

In go, it especially takes the form of REVENGE. For example. He's just succeeded with an unsound invasion. How dare he! Strike back to show he can't get away with that!!! But no - sit on your hands, and take several deep breaths. No matter if it was sound or unsound, you've still got a game to play. Pretend some silly clubmate has been called to the phone, and you must complete his game.

The opponent falls back in good order from a breakthrough that should have smashed him completely! Don't let it rile you; an unsound push somewhere else to 'make up for it' will not help you win!

Trying to catch up on disappointments with ill-considered, hasty, or over-aggressive moves is a sure way to an early grave.

Calm your ANGER.

Laziness

Well, we all know what this is. Slack moves - we all make 'em!

You can't see a really good move straight off to deal with the current situation, so you make do with second best. You play a routine move out of habit, without considering there may be something more special. You defend in what seems the standard manner, in a slightly nonstandard situation, and it all

goes wrong, coz you didn't look properly.

Too much LAZINESS, and your winning chances will evaporate.

Lust

No, I'm not speaking of the glamorous opponent on the other side of the table! That form of lust doesn't apply at go (we should be so lucky!). But this one does:- LUST for battle! Not anger, or revenge. But just plain bloody-mindedness to no purpose. Stirring things up, when proceeding naturally will be quite sound. Creating complications just for the hell of it, when it doesn't really suit your plans. Initiating fights when a simple move would be much more profitable. It's all lust for battle.

One golden lesson we Westerners have still not really learned from the Japanese, is the value of PATIENCE. There is no need to give in to lust for battle before your position is ready for it.

LUST will get you peppered with a shotgun; at the go board!

Gluttony

As I said earlier, this is distinguished from greed proper, by its aspect of immediate gratification. It certainly happens in go. You cut off a little bit, but rather than progressing onward smoothly, you gobble it up right away by taking it off the board, losing precious time.

'Win the stones and lose the game', goes the proverb. Maybe not always true; but if you spend your efforts scoffing up little bits here and there, when large amounts of influence and future prospects are going begging - that's a real sin!

Too much GLUTTONY and you'll soon be sick; sick of

your game, anyway.

Envy

There is really only one form of this at go, but it is *very* common.

After some initial jostling for position, you think, "My God, he's got a *much* bigger territory than me! I must get into it! Mess it up! Steal it!"

Resist this temptation. Honest toil is better than theft, (usually). And remember, to most of us, the opponent's territory *always* looks bigger than your own. He's probably sitting there thinking the same thing.

So anyway, in a fit of envy, you dive deep into his moyo with an unsound overplay. Ugh. A gentle erasure will be more successful in most cases; and in any event is more likely to leave *him* under pressure than you; whereas the deep invasion will leave *you* gasping for air and losing sente.

ENVY is an ugly thing; many a fair game of go has been disfigured by it!

So there are the seven deadly sins of go, to avoid like the plague (or like death, war or pestilence - though in modern times this last apocalyptic horseman has been retired in favour of pollution).

Maybe I'm exaggerating here, but I'd reckon that anyone worse than 7 kyu can probably gain a whole kyu for each sin, just by eliminating it completely from his game.

Do it!

© W.Taylor; August 1995.

● Bill Taylor is one of the go players whom Francis Roads met while in New Zealand. (See the new series, *Francis in Australasia*.)

Letters from Japan: 3

by Graham Telfer

Cho Chikun might be a miser, but he walked away with the Meijin against Takemiya. That means Cho holds the Honinbo, Kisei and Meijin titles.

He has a distinctive approach to a tournament. After settling down on the cushion, out comes a large travelling rug and two rubber balls from a bag. The rug goes over his knees and he begins squeezing the balls. When he is concentrating he scratches his head. So distinctive is his head scratching it even features on the opening credits of the NHK television tournament.

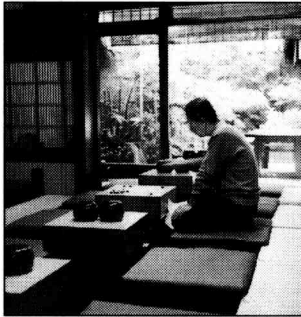


Kyoto Nihon Ki-in: entrance

The NHK tournament is a wonderful chance to see a lot of professionals playing and commentating. Michael Redmond, 8 dan, has commented twice in what my wife says is very good Japanese. The tournament is also in danger of becoming a family affair. Kobayashi Koichi is both still playing and appearing as a commentator, while his daughter is one of the regular game record keepers.

Before the tournament match there is a lesson. For the past few weeks this has been given by Go Seigen. He is teaching

opening strategy. All the lessons for a month appear in the NHK magazine.



Kyoto Nihon Ki-in: a playing room

I am now living near Osaka, and play every week at the Nihon Ki-in in Kyoto. The photographs show the entrance and one of the playing rooms. I am improving rapidly. A league table is maintained in the club and I am now ranked as 2 dan. Playing at other clubs at this level I have been holding my own quite well.



A miniature go ban I hope to donate as a trophy for the Three Peaks Tournament

Finally I would like to announce that I am now a dad. Mitsuko Louise was born on the 12th November. She made her first visit to a go club last week.

European Go Journal

This magazine is issued quarterly by the European Go Centre, and is a good quality publication running to around 48 pages.

If you subscribe to a few issues and were put off by the quality, please note that they are now available on the BGJ. The subject matter is primarily the European scene, which does include the UK, but there are also reports on China, Japan and Korea.

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Zlin: Janssen v Cocke

by Matthew Cocke

Black: Frank Janssen, 6 dan
White: Matthew Cocke, 4 dan
European team tournament, Zlin, Round 4.

Black makes an unusual corner enclosure at the start of this game, at move 5. The continuation of White 18 to 26 strengthens this corner, which becomes large. A better approach may have been White 18 at 61. However, when Black continues by pushing along with 31 etc, White seems to complete a large territory by turning at 48. The theme of the game is now how much territory Black can make from his moyo.

49: Makes this moyo very large. Maybe it was better to play this move as a hane on the centre point, though. From move 50 onwards White is trying to play lightly and somehow get a live group in the moyo.

60: Is a mistake: it would be better to hold it in reserve. If White sacrifices the group containing 60, as in the game, then it is clearly better for White in the endgame not to have made the 60-61 exchange. Since 60 threatens to push down to the left of 5, it will be sente if it is ever needed. Despite this mistake, the continuation seems to leave White with a reasonable position.

74: Seems to be another mistake. The continuation of Black pushing in at 77 and giving atari is severe. If White uses 82 to connect at 83, Black can block at 91 in sente, reducing White to one eye. Therefore White decided to play ko at 82. 74 at 82 seems to be safer. White is still not in a bad position, however.

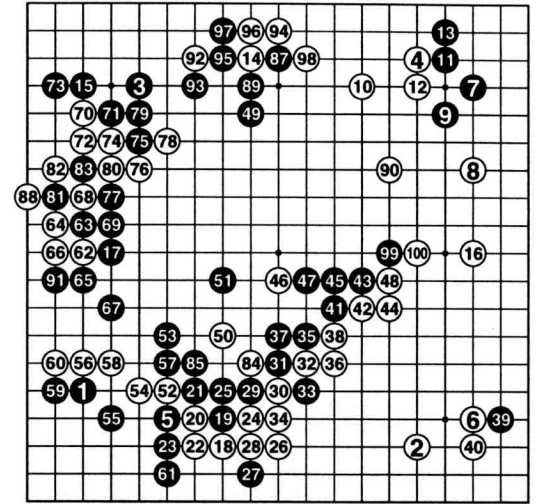


Figure 1 (1—100)
86, ko at 68

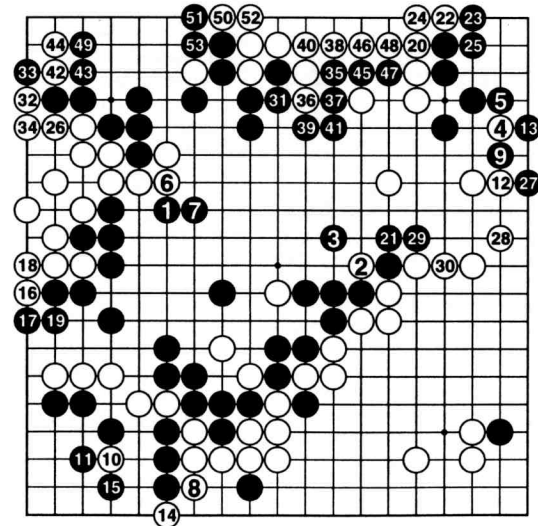


Figure 2 (101—153)

92-94: Probably another mistake for White. If White had played at 94 instead of 92, and the same continuation had followed minus the 92-93 exchange, then White would be better off than in the game.

The endgame now starts. White continues making small errors. For example, I had overlooked Black 115. It would be more profitable to play 110 at 114 directly. 130 would clearly be better one point higher.

However, by White 132, Black decides that connecting at 142 will leave him with too little territory. Therefore Black connects at 131, and one last trade follows. The moves after 153 are not recorded, but it is known that White won by three points with the Ing counting system.

Software Reviews

Goliath version 3.5

reviewed by Nick Wedd

Goliath is a Go-playing program, written by Mark Boon. He wrote a version for the Atari many years ago, which won computer Go tournaments in 1989, 1990, and 1991. However version 3.5 runs on the Macintosh and on Windows 95 and NT. (A version for Windows 3.1 may be available: customers should enquire about this with the supplier, address below.) The Windows versions require a 486 processor or better, 256 or more colour graphics, and a CD-ROM drive. The Macintosh version requires system 7 or later, a 68030 or later, a

640X480 display, and a CD-ROM drive.

Installing it from the CD (the same one for Windows or Macintosh) is very easy. You just tell it what operating system you have, and it installs itself. Once it is installed onto your hard disk, you do not need the CD again.

The graphics are very nicely done. The appearance of the board is the best I have seen in any program. But on a Windows system, it does require 256 colours: with only 16, it runs but essential information is invisible.

It has options of 19-by-19, 13-by-13, and 9-by-9 boards; all four combinations of human and program playing Black and White; up to nine handicap stones; and three skill levels. It allows you to take back moves.

It can record partly-played games for re-loading later, and does this using popular "Ishi" format. I am particularly pleased about the last point: most authors of Go programs, for reasons which I cannot guess at, devise their own new and incompatible formats for game records. Mark Boon has shown that there is no need for this, and I hope that other Go programmers will follow his example.

A consequence of this is that you can use it to play through Ishi-format game records, on a more attractive board than other game-recording programs. You can also use it to record games in Ishi format, by setting it to a 'Human versus Human' game (however it ignores all comments and variations). And if you play a game against it, you can then play through the game with another program such as GoScribe or Yago, and add a commentary.

I found it easy to beat on nine stones, whereas I have not yet managed to beat HandTalk, the current world computer Go

champion, on nine stones (I am 1-kyu). So when I played them against each other, I expected HandTalk to win. I set each to its maximum strength, to play on a full board with Japanese rules, and Goliath as Black giving 5½ points komi. After a rather chaotic game, Goliath won by 1½ points.

There must be something about the different styles of the two programs which allows me to beat one of them much more easily than the other. Their styles certainly differ greatly. Goliath seems to make good sensible standard shapes, while HandTalk has a way of starting complicated and unreasonable fights, and then reasoning out, sometimes correctly, how to win them.

As you play, you have an option of four soundtracks of background music, or none. You need a soundcard to hear this. I have none, so I cannot comment on the music.

If you use it, you may find that it appears to be very slow. It is not: it can complete its part in a full-board game in ten minutes, on my 66mhz 486. But (on my Windows 95 system) it has a problem with detecting that it is its turn. I found that I can overcome this by playing my stone, and then twitching the mouse just to wake it up.

Tsume Go Goliath

reviewed by Nick Wedd

Tsume Go Goliath is another program by Mark Boon. It displays Tsume Go problems, and knows the answers to them. Indeed, using new techniques in artificial intelligence, it not only knows the right answers, it is able to produce refutations for all the wrong answers.

System requirements, and installation, are the same as for Goliath 3.5, above.

It has a repertoire of almost 1,000 tsume problems, varying in difficulty from 20-kyu up to shodan. (That is what the manual says. The program rates me as 11-kyu, so I would like to think that the problems are actually more difficult than this.)

It operates in two modes, 'browse' and 'test'. In 'browse' mode, you select one of its 979 problems, and try to solve it. In 'test' mode, the program uses its assessment of your strength, saved from a previous session, and selects a problem for you. Either way, when you think you have found the solution, you click on the point where you want to play. The program answers (without revealing whether you are right or wrong) and it is your move again. Eventually, if you get the entire sequence right, you see an animation of a bobbin-doll bowing to you and congratulating you. If you get it wrong, it continues playing until your failure is obvious, and then the bobbin-doll appears, bows, and tells you to try again.

At any point while trying to solve a problem, you can back up one move, back up all the way to the start, or give up and ask it for the answer.

In 'test' mode, there is also a timer for each problem, set to two minutes. The program continuously adjusts its estimate of your strength, and is able to show you a graph of how this has been changing.

The problems are all Black to play: some to kill, some to live. For a few of them, the objective can only be achieved in ko - this is not stated, and you are meant to read it out for yourself. For others, it is possible to win outright, and if you only achieve a ko the bobbin-doll then tells you so.

I found this program much

more rewarding than a book of tsume-go problems. This was because of its ability to refute all possible mistakes sensibly. If I try tsume-go problems from a book, and get one wrong, the book can generally not show me why my answer is wrong. This not only spoils that problem for me, it leaves an unpleasant feeling which distracts me from subsequent problems.

The problems are 'real' ones, from Japanese composers. I found these more rewarding to try to solve than the computer-generated problems, with sealed-off edges, that are offered by Thomas Wolf's GoTools program (reviewed in BGI 102). However, Tsume Goliath Go, unlike GoTools, cannot solve problems entered by the user. Moreover it has only a finite stock of problems (GoTools is supplied with 12,000 and can generate more). But there are plans to supply further problems for it, for customers who have worked their way through all 979.

For anyone wanting to buy a good program with which to improve their reading ability, I would recommend Tsume Go Goliath.

Goliath costs 169 guilders, Tsume Go Goliath 99 guilders, and both together 239 guilders. (At the time of writing there are 3.0 guilders to the pound.) They can be ordered from:

Schaak en Gowinkel het Paard, Haarlemmerdijk 147, 1013 KH Amsterdam, The Netherlands.

Telephone +31-20-624-1171
Fax +31-20-627-0885

Email paard@xs4all.nl.

They accept Visa, so you can pay in guilders without incurring a currency charge.

Handtalk version 96.09

*reviewed by
Matthew Macfadyen*

I had no difficulty loading it into Windows, running version 3.11 on a 60 MHz Pentium. The speed is satisfactory; the machine uses less than 15 minutes for a game playing on its highest level. Probably it would be a bit slow on a 386.

The advertisement says that the program has a 4 kyu diploma from Japan. This seems optimistic; the first game I played against it, I gave it 9 stones and won by 241. (But I am a mean handicap player. I can normally give a real 4 kyu about 100 komi in a 9 stone game.) However Handtalk is the first computer program I have seen trying a genuine premeditated swindle, and for much of the time it feels like playing someone who knows what is going on, and possesses a reasonable degree of native cunning. It does not feel stupid the way most programs do.

A good selection of editing features includes hints, suggested joseki moves, a choice of whose rules to play under, and various ways of changing the display. It would be nice to have a toggle which turns off the irritating tune permanently, so you don't have to hit the space bar to shut it up every time you end a game.

One very obscure bug (and it doesn't happen on all machines): when I switched to a monochrome screen the program seized up and stopped accepting moves. Possibly there is some problem with the way it assumes the screen drivers are set up.

In brief, Handtalk is the best program you can buy for playing go, but the interface is still a little unrefined.

Harnessing the Force

by Charles Matthews

One of the things which has to be learned about go is that just because a play is going to get an answer does not mean that it should be played. After this point has been mastered one can lurch to the opposite extreme, and question the value even of good and effective forcing plays (kikashi). That leads to indecisiveness and creeping paralysis—the player who will never waste a single ko threat needs patting on the shoulder and being told, "Cheer up, it may never happen." But, having stepped back from the brink, and seeing that in a real game some issues do rightly get settled early while others meander on unresolved, one is never quite the same player again.

The difficulty of these decisions was brought home to me recently when I was working over an old article on shape by Francis Roads from BGI 63. The sequence in Diagram 1 was in one of the examples.

There is no doubt that Black cutting at 1 is a misconception about how to attack. The indirect method of Diagram 2 is much more like it. If White lazily assumes that running away with 2 in Diagram 3 is enough, Black 3 and so on provide a rude awakening. That is enough to show that 1 in Diagram 2 is on a good point for shape. You could also say that White would make good shape by taking this very point. Even so, I find it interesting to know whether the forcing exchange of 6 for 7 in Diagram 1 is so good it needs to be played now, or should perhaps be postponed. White can after all play at 8 there without 6 first.

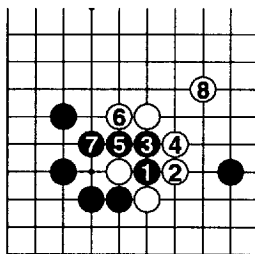


Diagram 1

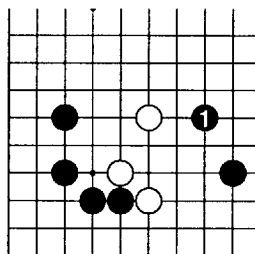


Diagram 2

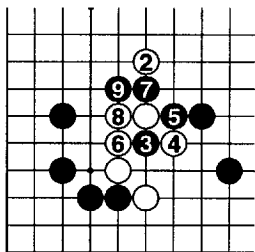


Diagram 3

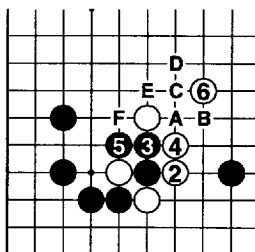
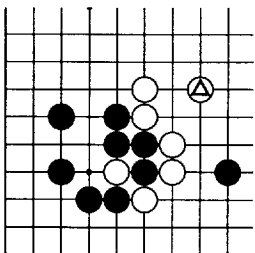


Diagram 4



Reference Diagram

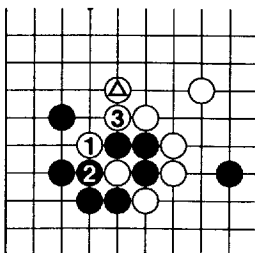


Diagram 5

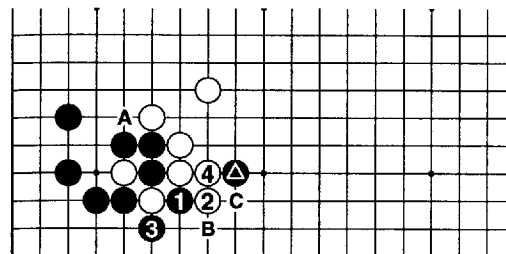


Diagram 6

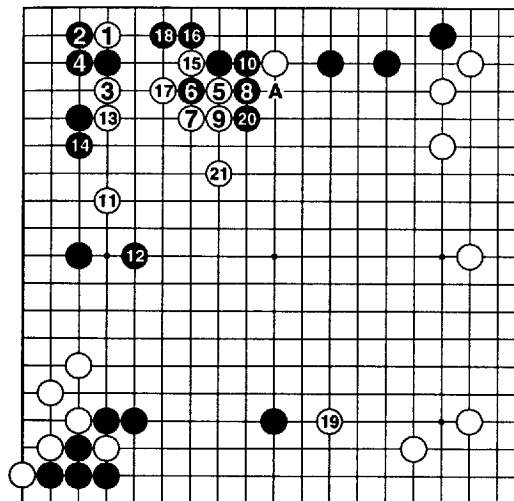


Diagram 7

You can try to draw up a list of pros and cons. Against playing a forcing move you may always say: you might need it later as a ko threat, you might some day find you did not want it played at all, you might subsequently wish to have played it differently. Here suppose White played as in Diagram 4. Black cutting at A can't be a great worry. After White B there is still a ladder to catch Black. More precisely this leads to C, D, E, F, and White can catch one or other set of three stones.

It is hard to believe that Black will give up 1,3,5 and cut below B with any success. Probably more players would worry about Black starting at F, denying White the forcing move. But when White answers at E that is fine shape, with 6 on an ideal point (Reference Diagram). Black at F looks like a classic move which oughtn't to be played (yet).

In Diagram 5 we see another standard reason not to play atari. If White gets the marked stone in position later it is 1

there, not 3, which is the good continuation. As a general rule one is reluctant to play out the last atari and thereby prevent the sacrifice stone from doing any further good in the game.

In the other column, possible losses by omission, one has to look at the thought that Black might cut on the third line, as in Diagram 6. Now there is no forcing move at A. On the other hand Black's marked stone has become ridiculous. One can imagine Black playing this way as a special plan—to follow it up with Black B, White C and minimise a White territory to the right. Otherwise, if Black wants to continue to attack White, it makes no sense.

My personal conclusion: I probably wouldn't play this one in a game, unless reducing the Black potential territory on the left side was very urgent, and my reason would be that I didn't feel I had to. But I can see that this could easily turn out to be a misjudgment. (And I certainly don't think it a 'mistake' that Francis put it in his original article.)

To finish with, here is a passage from one of my games in which I got this sort of decision wrong. This was from 1994; I had White against T. Mark Hall. Mark commented afterwards that he thought he was ahead after the fuseki, which I wouldn't deny; but White seemed to do himself some good with the reduction sequence shown. The problem comes with 19. Mark believed that White needed to play this at once at 20. Black is going to answer at A, after which the lone White stone at the top has had its chips. Now I hate doing this to my pieces; all my geese are swans and every scrap of aji is always, in my mind, going to save me in my hour of need. But Mark was quite right. The greater good demanded that White play 20 and take the pressure off the group in the top left.

Smith v. Rehm at Zlin

by Paul Smith

This game from the European Team Championships in Zlin was played on 23rd November 1996, and comes from round 4. I wrote down the moves after the event, so apologies for any errors in the move order.

Black: Paul Smith, 2 dan UK
White: Robert Rehm, 5 dan NL

I didn't feel very happy with the opening of this game. I'm sure that I should use 17 to pull out my stone 13. And when White played the moves from 24 to 30 I felt that I was being pushed around.

I played 35 and 37 because I wanted to limit how much territory White could stake out here; but after I had played these moves I felt that I had just helped him to strengthen his position.

I wasn't at all sure what to do when White invaded at 40. Once I got into a ko fight here I felt that I had to finish it with 63, but White 64 then seemed very large, especially as I had to grovel for life in the top left corner.

After the sequence from 68 to 72, I had no territory left in the top right, whereas White appeared to have good prospects at the top, on the left side and on the upper right side. I thought that all I could do was attack White's group at the bottom and then resign once it had definitely lived. After 92, the White group was almost connected out, so I reckoned that things weren't going too well!

However, after 97 White didn't get round to connecting against the cut at 109. Once I'd

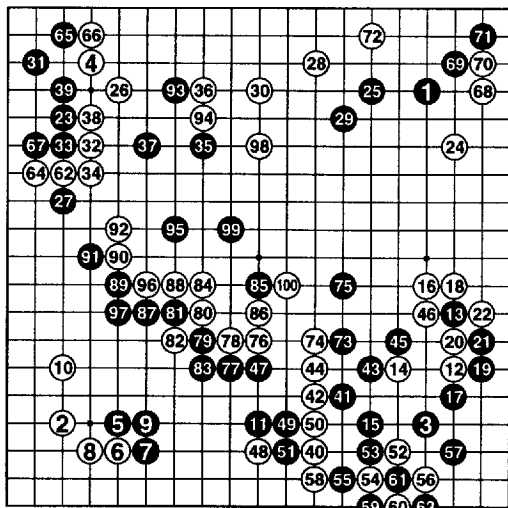


Figure 1 (1—100)

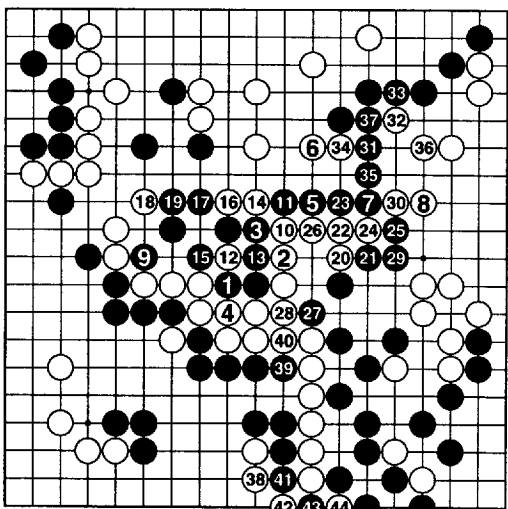


Figure 2 (101—144)

played at 107 and got White to reply on the right, my stones in the centre felt less weak so it didn't seem too unreasonable to go back to 109 and cut.

I didn't expect to be able to capture the large white group - I thought that my surrounding stones were too thin, and also that I was bound to make some kind of horrible tactical mistake! But at 126 it seemed that White couldn't cut because of shortage of liberties, and up to 137 none of my surrounding stones had died.

White then started a ko at the bottom with 144. The rest of the moves are not recorded. I lost the ko, but the large white group still didn't have two eyes. The only hope for this group was then to fight a semeai (a battle between two groups only one of which is likely to live) with my group in the top right, but I was four liberties ahead in this fight so White resigned.

WWW

by Colin Adams

The BGA now has a presence on the World Wide Web. To view our pages, point your web browser at: <http://www.britgo.demon.co.uk> (note that this has changed since the Winter 1996 issue of the BGJ went to press). We are continually attempting to improve the contents of these pages. Your suggestions are welcome.

One feature of our web site that I wish to draw your attention to is the list of clubs affiliated to the BGA. This is kept as up-to-date as we can possibly make it, so it will always be more current than the list printed in the BGJ.

To help us keep the list current, could you please send any updates to me, via email, telephone or letter. Current contact

information is: Colin Adams, 14 Colman Court, Preston, Lancs PR1 8DL. Tel: 01772-498247.

Email: colin@colina.demon.co.uk

I will forward updates to the Editor of the BGJ so that it will be current at the time it goes to the printers.

There are a number of features in the web version of the club list which are designed to make it easier for you to find go opponents:

- There is an interactive map of the British Isles, maintained by Nick Wedd, showing the location of BGA affiliated go clubs. The locations are colour-coded according to which days the club meets (where this information is known). Clicking on a location with your mouse zooms you into the entry for the club at that location, so you can read the details.

- The email address of the club secretary (or another principal contact if the club secretary lacks an email address), where known, is included.

- Many clubs have their own presence on the web. Where this is known, we include a hypertext link to the club's home page, so you can jump to it with a click of the mouse.

I would particularly like to draw your attention to the last item. The BGA is able to offer up to 50KB of web space to those clubs who are otherwise unable to maintain their own presence on the web. Please contact me if you are interested.

Other features of the web site include a list of tournaments (maintained by Adam Atkinson), reviews of some go books, and links to other significant go pages.



Solutions

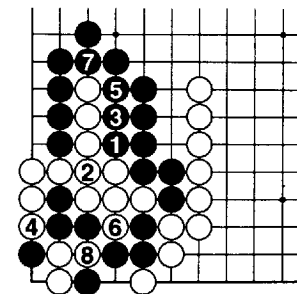
Mirror, Mirror on the Goban

It's a mirror go game which I played because none would expect an innocent 12 kyu to do such a dastardly thing. Usually Black initiates mirror go by placing a stone in the middle and copying White's moves, but with komi it is favourable to White if the symmetry isn't broken.

Here I had a chance to turn the tables as there was no stone in the middle—but it is a dangerous thing to do as Black could have easily avoided disaster by playing move 15 at 16!

London Open Congress

There are indeed several correct answers to this problem, because White can play elsewhere. Despite having no eye against one eye, White has enough liberties to win the fight even if Black plays first. The solution diagram shows one possible attack by Black, which fails by one liberty. In the game I played a large territorial move elsewhere, and my opponent soon resigned. But it takes courage to abandon a fight like this.



So, if you decided to play anywhere at all in the problem diagram, I am afraid that you got it wrong.

Tournament News

by Tony Atkins

Peak Practice

The Three Peaks Tournament in November was again run at the Marton Arms in the attractive hill country of the Yorkshire Dales. Organiser Toby Manning delegated the draw to Sue Pitchford and a combination of factors in the draw led to a rather strange result. Of the 40 players present only one won all his games, namely Hennie Groot Lipman (1 dan Reading). He started below the bar and did not have to play the strongest rated player namely Alistair Wall (4 dan Wanstead). Since Alistair dropped a game to Alex Selby (2 dan Cambridge), Alistair and Hennie shared the first place. One of the six-strong Isle of Man contingent, young Philip Marshall (20 kyu), and Epsom Downs' Yvonne Margetts (21 kyu) both won prizes for four wins.

Organiser's Daughter

The Swindon Tournament finally broke with tradition and kept the same venue as the previous year. However the Allied Dunbar Club had been refurbished in the meantime and now statues of Greek gods stood watching over the go activity.

Shutai Zhang and Matthew Macfadyen were playing game three of the British title match in an upstairs room; next door was the top room where it looked like one of the four dans would win. In fact one did, T.Mark Hall taking the plaudits. Due to the organiser being unable to count, several prizes went to the wrong people. The correct list



National Junior Go Championship:
Louise Wolf, Under-5 Champion,
with her father Thomas Wolf (AJA)

of winners on 3/3 was as follows: Paul Clarke (3 kyu High Wycombe), Mike Talyansky (12 kyu High Wycombe), Darrell Sturley (20 kyu Monmouth), Yvonne Margetts (21 kyu Epsom Downs) and Youngik Kim (30 kyu Brakenhale). Youngik also won the self-paired 13x13 and Jiri Keller (2 kyu CLGC) won the self-paired 19x19. A special prize for being the youngest of the 86 players went to the organiser's daughter, Annabel Barnard.

BGJ Quiz

The West Surrey weekend traditionally has an amusing or interesting extra element. This year a quiz was run based on contents of recent British Go Journals and some go positions. Winner of the kyu section was Anna Griffiths (9 kyu Furze Platt) with 18/20 and winner of the dan section was Tony Atkins (16/20).

Also a tradition is the teaching session on the Saturday. This year over 30 students and teachers met in Burpham vil-

lage hall to study various aspects of the game, including some material provided by National Trainer Matthew Macfadyen. Highlight of the day was the analysis of the concluding British title match game, which Shutai and Matthew had played in the back room. The Handicap Tournament on the Sunday was attended by 50 players the best of whom proved to be the winner T.Mark Hall (4 dan) and France Ellul (3 kyu High Wycombe) and Alistair Brooks (27 kyu Swindon) who all won 4/4. All on 3/4 got plaques too: runner-up Edward Blockley (2 kyu Worcester), John Rickard (4 dan Cambridge), Tony Atkins (2 dan Reading), Gerry Mills (1 dan Monmouth), Clive Wright (1 dan Nottingham), Paul Clarke (2 kyu High Wycombe), Colin Weeks (4 kyu West Surrey), Steve Ashing (8 kyu West Surrey), Mike Talyansky (10 kyu High Wycombe), Ged Farimond (12 kyu Epsom Downs), Niel Ings (18 kyu Brakenhale), Oliver Edwards (29 kyu High Wycombe) and Jessica Ballantyre (35 kyu Brakenhale). David Hall would have been rewarded

for his second duck in a row, but he had gone home, but Anna Griffiths was rewarded for two wins and two lost jigos. The self-paired 13x13 was almost a complete wash-out, but one prize was awarded to Elinor Brooks (7 kyu Swindon).

Team Successes

For the third year running Wanstead won the Sonoyama League, but this time by only half a game won from second placed Cambridge. Last year's runners up, CLGC, were this year third ahead of Stevenage and the Open University. (For full results see the article which follows this one.)

Following the success of the Cambridge-based British team at the European Teams event in November, the BGA decided to promote Alex Selby to 3 dan and Matthew Cocke to 5 dan. Vic Morrish was also given 1 dan rank, but declined to accept the award due to poor match results and not being a BGA member. In January Hennie Groot Lipman was promoted to 2 dan and Martin Smith to 1 dan after recent good results. Not promoted, but putting in a good result was Sue Paterson (2 kyu London) who was our representative at the 1996 Women's World Amateur in Japan; she only lost to stronger players and ended reasonably up the ordering.

Cold Weather

Bitterly cold east winds chilled the 23rd London Open. Luckily the snow shied away from London and the Highbury Roundhouse was soon warmed by the 150 players attending. Again 40% were from overseas, representing 12 countries in all. The party of 19 Germans had the best results as can be seen from the prize list. Again the



National Junior Go Championship:
Adam Eckersley-Waites, Under 10 winner (P.Smith)

main event was run over eight rounds with a knockout section for the best four after round six, and the initial overtime period was again the experimental 1 stone in 5 minutes; this year a survey was held to gauge support for this form of overtime, with most players being in favour.

Guo Juan, the Chinese professional now 7 dan from Holland, was expected to win following her recent win at Brussels and her previous London results, and sure enough she was unbeaten after 6 rounds. Lee Hyuk (the Korean 6 dan from Moscow) had only lost to Guo: Shutai Zhang (7 dan UK) and Vladimir Danek (5 dan CZ) lead the group on 4 wins. The Grand Prix points were awarded at this point to the top 4 plus Soong-June Kim (6 dan UK), Matthew Macfadyen (6 dan UK), Tony Goddard (5 dan UK), Sun-Bok Bae (5d D), Matthew Cocke (5 dan UK) and Felix von Arnim (5 dan D).

In the semi-finals Guo beat Zhang and Lee beat Danek, then in an exciting final Guo came home by the smallest of margins to win the Open's first

prize of £1000. Lee Hyuk took the second prize, ahead of Matthew Macfadyen who was pleased to end with 6 wins, even though third was not as good as his win at Gothenburg in November. Joint fourth were von Arnim, Bae and Danek (who beat Zhang in the last round). No one else won all 8, but on 7/8 from Germany were M. Krings (11k) and C. von Arnim (6 kyu). On 6/8 were D. Lanz (19 kyu D), B. Wagner (17 kyu D), B. Dubois (7 kyu F), M. Raab (5 kyu D), J. Hossanlopp (4 kyu F), A. Hollosi (3 kyu A), M. Smith (1 kyu UK), E. Warkentin (1 kyu F) and E. Kouris (1 dan F). Best 2 dans were V. Bayle (5/8 F), M. Charles (5/8 UK) and M. Cumper (5/7 B). Best three dans on 5/8 were J. Clare (UK), J. Fincke (D) and A. Wettach (B); Caspar Nijhuis (4 dan NL) also won 5/8.

Youth awards went to the various members of the Brakenhale team: Fighting Spirit Abigail Molyneux (30 kyu) and Jessica Ballyntine (30 kyu), best percentage (3/4) Samantha Hughes (17 kyu), most promising player Youngik Kim (25



National Junior: Thomas Blockley, Under 14 Champion v Laura Coe, Under 16 Champion (AJA)

kyu), best result David King (1 kyu) and Being-France-Ellul France Ellul.

Guess the Move

Using John Fairbairn's latest software, T. Mark Hall ran a guess the next move competition using a professional game. Best guessers were Stuart Barthropp, William Connolley, Andrew Grant, J.S. Park (1 kyu UK), E. Kouris (1 dan F) and best kyu Thomas Blockley (6 kyu).

The lightning tournament was a group system followed by a knockout, which allowed Lee Hyuk to come first ahead of Shutai Zhang and Jim Sadler (1 kyu UK).

The New Year's Eve Rengo, held before the Old Street Indian restaurant trip, was won by the Franco-Belgian team of E. Warkentin, A. Wettach, V. Bayle and A. Knippel (3 kyu). The continuous 13x13 was a bit slow getting underway until the rumour of a £200 prize started. Prize winners were all Brits: Jo Hampton (13.5/20), Andrew Grant (8/11) and Francis Roads (5/5).

Finally thanks to Hitachi's generous sponsorship, a raffle of go bowls and remaining prizes was held. Gifts went to B.D. Min, S. Paterson, M. Raab, G. Kaniuk, J. Rickard, F. Ellul, S.J. Kim, A.M. Jones, E. Brejon and D. Strowlger. Anyone who had already gone home, such as Marcus Bennett, lost their draw prize to someone who was still there. Awards also went to Geoff Kaniuk for running his improved go draw program and to others that had helped Harold Lee run another very successful tournament.

Free Lunch

Again the first event of the new year was the Furze Platt Tournament and again Hitachi Europe threw open the doors of their Maidenhead headquarters and threw in a free lunch as well. 93 players took part and T. Mark Hall continued his form of the end of 1996 by winning another event. Runner up was Toby Manning (3 dan Leamington). All on two wins got a prize, as did the following

on three: Jiri Keller (2 kyu CLGC), Sue Paterson (2 kyu CLGC), Terry Wright (4 kyu Bristol), Francis Weaver (8 kyu Brakenhale), Anna Griffiths (9 kyu Furze Platt), Pauline Bailey (14 kyu West Surrey), Nicola Hurden (20 kyu Brakenhale) and Oliver Edwards (29 kyu High Wycombe). The Wycombe club won yet another team prize. In the continuous 9x9 winner was Brakenhale's Neil Ings, with runners up Carl Chapman, Alistair Brooks and Nicola Hurden.

Youth Record

A recent record of 32 youngsters attended the 1997 Youth Championships at Brakenhale School Bracknell, on the day after Furze Platt. Winner and under 18 champion as expected was Bracknell's David King (1 kyu); runner up was Anna Griffiths (8 kyu Furze Platt). In the Under 16 section Laura Coe (13 kyu Brakenhale) was winner beating school mate Emma Marchant (9 kyu) into second. The under 14 section was close between winner Thomas Blockley (5 kyu Worcester) and runner up Francis Weaver (7 kyu Brakenhale). The Isle of Man team's long journey was rewarded with Clare Franklin (35 kyu) winning the under 12 section ahead of Alistair Brooks (28 kyu Swindon). The Cambridge Chess and Go Club got both places in the Under 10 as Adam Eckersley-Waites (24 kyu) finished ahead of twin brother Tom (19 kyu). A special section this year was the Under 5 section won by Luise Wolf (37 kyu London).

Winners of 5/6 in the handicap section were Philip Marshall (13 kyu IOM), Youngik Kim (22 kyu Brakenhale), Kathy Cowen (37 kyu IOM) and Amy Schade (37 kyu IOM). On 4/6 was Davinia Balham (37 kyu IOM) and on 3/6 were Paul



National Junior: David King, Under-18 Champion, v Anna Griffiths, runner-up (AJA)

Hyman (15 kyu Brakenhale), Ben Morris (23 kyu Cambridge), Abigail Molyneux (32 kyu Brakenhale), Emma Fairbrother (32 kyu Brakenhale) and Luke Corking (33 kyu Brakenhale). In the continuous 13x13 most points (wins + bonuses) were 24 scored by Andrew Marshall (14 kyu IOM), 18 by Natasha Boddy (30 kyu Cambridge) and 16 by Samantha Hughes (16 kyu Brakenhale). Daniel Cawley (35 kyu IOM) got a prize by answering a go question first, set by tournament director Simon Goss.

Fish and Chips

Wanstead moved a little further out of the city this year by choosing the Mornington Hall in Chingford as the venue. In honour of the hall's name a Mornington Crescent tournament was advertised; prize winner was Tony Atkins.

Also nearby was the Official Tony Atkins Favourite Fish and Chip shop, which sells wet fish as well as battered skate wings and other unusual items.

However, mostly due to the

Wanstead Ski Trip clashing with the tournament yet again, only 44 people turned up. Slightly unusual was the 69 year age gap between oldest and youngest competitor. The man to beat was Korean 5 dan Hyung-Soo Park, but best attempt was John Rickard (4 dan) who only managed a jigo. On sos tie-break Park was the winner ahead of John (both on 3.5/4).

The only player on 4/4 was Jim Sadler (1 kyu Brighton). On 3/4 were Alistair Wall (4 dan Wanstead), Geoff Kaniuk (2 kyu CLGC), Martin Solity (3 kyu Wanstead), David Hall (4 kyu Camberley), Tony Lyall (8 kyu Norwich), Paul Hyman (15 kyu Brakenhale), Carl Bate (24 kyu Brakenhale) and Robin Chapman (30 kyu Hemel). 13x13 winner was Mike Charles (2 dan).

Sonoyama League 1996

by Paul Smith

Here are the results of the 1996 Sonoyama League. Wanstead are the champions, just as they were in 1994 and 1995. At least this time the final position was very close. Wanstead and Cambridge were level on match points, so according to the rules the winners would be the team which had won more games. Wanstead were ahead on this tiebreak by just half a point!

Ten matches were played:

Stevenage 5, CLGC 5
Stevenage 7, OU 3
Cambridge 8, OU 2
Cambridge 8, Wanstead 8
Wanstead 8, OU 6
Wanstead 5, Stevenage 3
Wanstead 6.5, CLGC 5.5
Cambridge 6, Stevenage 2
Cambridge 5 CLGC 3
CLGC 7, OU 3

And the final table was:

1st Wanstead 27.5 games, 3 wins, 1 draw
2nd Cambridge 27.0 games, 3 wins, 1 draw
3rd CLGC 20.5 games, 1 win, 1 draw, 2 losses
4th Stevenage, 17.0 games, 1 win, 1 draw, 2 losses
5th OU 14.0 games, 4 losses.

Charles Matthews is organising the 1997 competition.

The Journal is in need of ideas for the front cover. If you have an unusually interesting photograph, picture or design that might be used, please send it to the Editor.

(Photographs are always returned.)

Glossary

- Aji:** latent possibilities left behind in a position.
- Aji-keshi:** a move which destroys one's own aji (and is therefore bad).
- Atari:** the state of having only one liberty left.
- Byo yomi:** shortage of time.
- Dame:** a neutral point, of no value to either player.
- Damezumari:** shortage of liberties.
- Furikawari:** a trade of territory or groups.
- Fuseki:** the opening phase of the game.
- Gote:** losing the initiative.
- Hane:** a move that 'bends round' an enemy stone, leaving a cutting-point behind.
- Hasami:** pincer attack.
- Hoshi:** one of the nine marked points on the board.
- Ikken-tobi:** a one-space jump.
- Jigo:** a drawn game.
- Joseki:** a standardised sequence of moves, usually in a corner.
- Kakari:** a move made against a single enemy stone in a corner.
- Keima:** a knight's move jump.
- Kikashi:** a move which creates aji while forcing a submissive reply.
- Komi:** a points allowance given to White to compensate for Black having the first move.
- Kosumi:** a diagonal play.
- Miai:** two points related such that if one player takes one of them, the opponent will take the other one.
- Moyo:** a potential territory.
- Ponnuki:** the diamond shape left behind after a single stone has been captured.
- Sagari:** a descent towards the edge of the board.
- Sanren-sei:** an opening which consists of playing on the three hoshi points along one side of the board.
- Seki:** a local stalemate between two or more groups dependent on the same liberties for survival.
- Semeai:** a race to capture between two adjacent groups that cannot both live.
- Sente:** gaining the initiative; a move that requires a reply.
- Shicho:** a ladder.
- Shimari:** a corner enclosure of two stones.
- Shodan:** one-dan level.
- Tengen:** centre point of board.
- Tenuki:** to abandon the local position and play elsewhere.
- Tesuji:** a skilful move in a local fight.
- Tsuke:** a contact play.
- Yose:** the endgame.

Notices

World Wide Web

BGA pages are now at:
<http://www.britgo.demon.co.uk>

Wanted

Go Reviews from 1961 and 1968, quarterly numbers vol. 3-10, and *Go World* 8, 12, 57.
Charles Matthews, 01223-350096.

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 May, 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 Reductions!

In *The Beginning* (G10), *Tesuji* (G12) *Life and Death* (G13) and all the *Get Strong...* series have been reduced to £8.00.

An *Asian Paradigm for Business Strategy* (H1) has been reduced to £10.00.
Most other Ishi books are now £10.00.

Goods Direct

The BGA bookshop, with a wide range of books and equipment, will certainly be at the Dublin, Coventry, British Go Congress (Egham), Bracknell, Scottish (Glasgow) and Leicester tournaments. A limited range of books will probably be available at the Candidate's tournament.

NOW AVAILABLE

Ingenious Life and Death Puzzles, Vol 1 (Y14, £10.00) by Yilun Yang, published by Yutopian, is a most welcome new book now that the Graded Go Problems series is almost unobtainable. In this volume there are 66 elementary and 44 junior problems, which are harder than one would expect. I like the cover, too. (See Book Reviews, page 45.)

Whole Board Thinking in Joseki (4WB1, £14.00) from a new publisher, Fourth Line Press, is now in stock. Yi-Lun Yang (again) demonstrates his thesis by using over 100 elegant examples in a well-presented book.

Invincible: The Games of Shusaku (K01, £20.00) and *Tournament Go 1992* (K01, £16.00) by John Power are now in stock.

Two copies of the *Kido Year Book* for 1996 are still available at £36.00.

Go World: Subscriptions to *Go World* for 1997 (starting at issue 79) are now due, and will be unchanged at £18.00 for four issues. Back issues continue to be available at the same price as new issues, i.e. £4.50 each, and I am prepared to negotiate discounts for quantity.

COMING SOON?

The Art of Connecting Stones (Y09, £10.00) mentioned in the last Journal, has not been published as expected, and I do not know when it will be available.

Pro-Pro Handicap Go (Y13, £10.00) has also been delayed, but it should be available shortly.

SUPPORT THE BGA!

Finally, may I appeal to you to support the BGA by building up your collection of back issues of the Journal. These are available from me for £1.00 per copy, all of which helps to promote the game in the UK.

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)