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O Rissei 9p, the reigning Kisei champion, playing against Natasha Reagan, 1d during his stay in London. The first game of this year's Kisei match, against challenger Riu Shikun was played at the Montcalm Hotel in London. O won that game by resignation and went on to win the championship for the third time in as many years.

UK NEWS AND TOURNAMENTS

Tony Atkins

Room 101 Update

First I must explain that although some people hate bitterly the object put in Room 101, others love it intensely. Unfortunately the description of the British Small Board in BGJ 125 did not capture the excitement and fun had by the 17 players present (not 14 as stated), who had quite rightly not condemned the event.

Liff Style

The West Surrey Handicap and Teaching weekend was at its usual venue of the village hall at Burpham near Guildford. Absent this year was perennial teacher Tony Atkins and also absent was the heating, meaning the Sunday was a bit nippy. Saturday 1st December was the teaching day. 4 dan-level teachers (Simon Goss, Tim Hunt, Andrew Grant and Paul Clarke) covered counting, fuseki, middle game projects, semeai, hard life and death. Their 24 students ranged from 1 kyu to 25 kyu (including honorary 1 kyu Natasha Regan newly promoted to 1 dan). There was no lunchtime pits card game, but instead Wayne Walters had half a dozen students to his juggling seminar. The following day's Handicap Tournament had 40 entrants ranged from 5 dan to 32 kyu. The revised rules awarding the cup to the highest graded player on 4 wins, rather than the winner of a Swiss, meant the winner was a 5 kyu. Malcolm Hagen from Winchester club beat Martin Harvey in the final game to win with 4/4. Also on four wins were Toby Anderson (9 kyu Bournemouth) and Andy Burwell (25 kyu Twickenham). On three wins were Des Cann (4 dan Leamington), Mike Charles (2 dan St Albans), Natasha Regan (1 dan Epsom), Paul Clarke (1 dan Maidenhead), Matthew Selby (3 kyu Epsom), Martin Harvey (4 kyu Manchester), Philippe Bourrez (4 kyu West Surrey), David Denholm (5 kyu Maidenhead), Roland

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Halliwell (9 kyu Epsom) and Howard Sykes (10 kyu Kent). The 13 by 13 side event was indisputably won by Francis Roads with 7/7. Best percentage was by Howard Sykes on 60 percent and the persistence prize went to Shawn Hearn with a wins by games factor of 28. The quiz (set by Tony Atkins) was a Meaning of Liff competition (Go terms masquerading as underground stations); it was won by an Epsom consortium with 15/20. Organiser Steve Bailey has requested suggestions for improvements or teaching topics for the 2002 weekend.

Horse Play

The London Open from 28th December to 31st December was for a second year part of the Toyota European Go Tour. Attendance was slightly up at 107. This time the venue was at a new more central location of International Student House in Great Portland Street near Regents Park. ISH provided their large lecture theatre and a side room, though this was a little cold, and allowed use of their on-site facilities. These included a canteen, bar, cyber café and gymnasium. Student accommodation was available at reasonable prices, but some was a short walk away at the annex near Baker Street. Next year we are promised more evening events as the Lightning Tournament only filled one evening. This was run as small groups followed by a knockout and was won by Philip van der Stappen (5 dan Netherlands). He beat Seong-June Kim (6 dan CLGC) in the final who was claiming fatigue after the semi-final. Both semi-finals had been high handicap games against father and son from Denmark, Mogens and Lasse Jakobsen.

No really big names travelled from Europe this year and after Seong-June lost a game it meant an interesting contest to see who would win the 750 pounds prize. In fact the

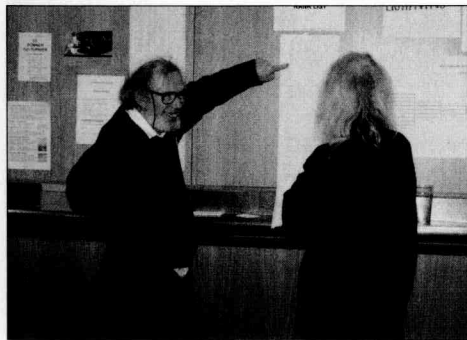


Round 4 at the London Open



Lasse and Kei

winner with 7/8 was Gbor Szabics (5 dan Hungary), whose only loss was to Matthew Cocke. Second with 6/8 was Pal Sannes (4 dan Norway) on SOS from Seong-June Kim (6 dan CLGC). Next with 5/8 were Taiko Nakamura (5 dan Epsom), Matthew Cocke (5 dan Norwich), Young Kim (5 dan London) and Jens Vygen (4 dan Germany). Amongst the lower prize-winners was an unusually good crop of UK players. Winning 7/8 was Stephen Streater (14 kyu Epsom). Winning 6/8 were Wolfgang Behncke (1 dan Germany), Arnaud Knippel (1 dan France), Mike Cockburn (1 kyu St Albans), Fabien Letouzey (5 kyu France), Jil Segerman (8 kyu Manchester), Patrick Donovan (10 kyu Eastbourne) and Lasse Jakobsen (14 kyu Denmark). Mike's wins earned him promotion to 1 dan and Lasse's wins gave him enough points to be second in the 2001 British Youth Grand Prix (ahead of Ian McAnally and behind Paul Blockley). Continuous 9x9 winner was Roger Daniel with 22/28. All on 5/8 in the Open got a certificate and other winners got wooden Go stones at the New Year's Eve prize-giving. Prior to this Seong-June Kim gave a game analysis and after you could go out and celebrate, take part in the ISH space theme party or just buy in some drinks and play a few games of cards or whatever, to celebrate the coming year of the horse.



Geoff Kaniuk and Clive Wright check results during the London Open.

Young Guns

In connection with Kisei title match game in London a special Kisei Youth Tournament was held at the Nippon Club, Piccadilly, on the Sunday after the game, 13th January. Thanks to Kisei match sponsors Yomiuri Shimbun newspaper and Japan 2001 generous prizes and travel expenses were available to the young players at this event. Also unique was for the young guns to play professionals Michael Redmond and Yuki Shigeno. Michael beat Tom Blockley and Jimmy Mao, despite some very good play from the lads. Yuki won 5, lost 1 and 1 jigo in a simultaneous display. Winner of the tournament and getting the new Yomiuri trophy was Jimmy Mao (1 dan Bristol). Second was Tom Blockley (Worcester) and third was William Brooks (Cambridge). Paul Blockley (18 kyu) and Tom Robinson (35 kyu) won all their games in the handicap section.

Office Angels

78 players attended the smart Maidenhead headquarters offices of HITACHI Europe Ltd for the 11th Furze Platt on 19th January. A buffet lunch was provided and the organisers skilfully saved a plate of sandwiches for those late finishing their first game. Deserved winner was Seong-June Kim (6 dan London) for the third year running. Winning 3/3 were second placed Des Cann (4 dan Leamington), Tim Hunt (2 dan Open University), Jason Smith (6 kyu Reading), Ivan Watling (6 kyu Bradford), Roland Halliwell (9 kyu Epsom) and Matthew Clapp (15 kyu Reading). Shawn Hearn (8 kyu Berkshire Youth) won 2.5. Thanks to generous sponsorship from HITACHI all 33 players on 2/3 got prizes too. Winners of the large cookie for the best team were Milton Keynes. Shawn Hearn also won the 9 x 9 and Richard Mullens won a free entry to the Paris Tournament in a draw run by the London Open organiser.

Crewe Cut

The 5th Cheshire was held like last year during the Crewe Chess Congress at the Rolls-Royce & Bentley Motors Works Restaurant in Crewe, on 9th February. Being alongside the chess meant picking up a few possible new members and the chance to share their snack bar. Attendance was up to 30 players and again the event was split into two divisions. Last time Bradford player Kunio Kashiwagi won the open section and this year it was his club mate Ruud Stoelman (2 dan) who was the winner; he beat Tim Hunt (2 dan Milton Keynes) into second. Winner of the handicap section was Edward Blockley (2 kyu Worcester) with 5/5. On 4/5 were Martin Harvey (3 kyu Manchester), Brian Timmins (4 kyu Shrewsbury) and Stephen Streater (12 kyu Epsom). Paul Blockley (18 kyu Worcester) was best youth. Liverpool club made a first appearance with Dave Carney getting good experience as a 32 kyu and David Hooper winning the continuous 10x10 as a 25 kyu.

Concise Oxford

82 players attended the Oxford, held again at St. Edmund Hall on 16th February. The day was a bit foggy to start with but became bright although a little cold. Time limits are only 50 minutes at Oxford to fit the games around the college brunch and be finished by 6 o'clock. This means there is little time for side games, especially with the dreaming spires to visit, and nobody played in the continuous 13x13 that was tried this year. With three Koreans (all called Kim) in the top group an oriental winner was expected, but Seong-June Kim was toppled from the top spot by winner Piers Shepperson (5 dan CLGC). Players on 3/3 were Steve Bailey (3 kyu West Surrey), Neil Moffatt (6 kyu Cardiff), Mats Karlof (7 kyu CLGC), Shawn Hearn (8 kyu Berks Youth), Arthur Sommerville (9 kyu Reading) and Nicola Hurden (10 kyu Berks Youth).

O Rissei at the Nippon Club



Photos: Tony Atkins

GO TUTOR ~ CONNECTIONS, SECTOR LINES AND WALL ATTACKS

Edited by Charles Matthews

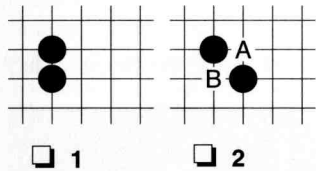
charles@sabaki.demon.co.uk

This part of Go Tutor is based on the ideas of Bruce Wilcox:

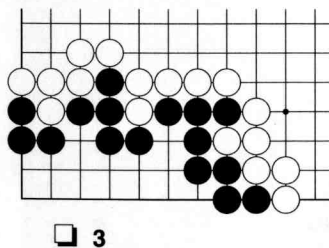
Go is all about trying to control areas at a distance, either to surround territory or to target enemy stones.

Connections and chains

At the end of the game continuous lines of stones must surround all territory. The links in these chains will either be solid and clearly unbreakable



(Diagram 1) or diagonal (Diagram 2). An example is Diagram 3, where Black has 15 points of definite territory, surrounded by solid and diagonal connections, and the edges of the board. This final state will have evolved from a looser chain of less secure links, as



in Diagram 4. Imagined connections are shown by the dotted lines. Although they are not guaranteed, they are fairly plausible.

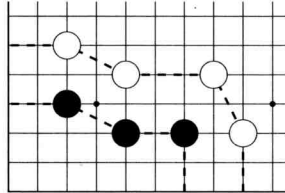
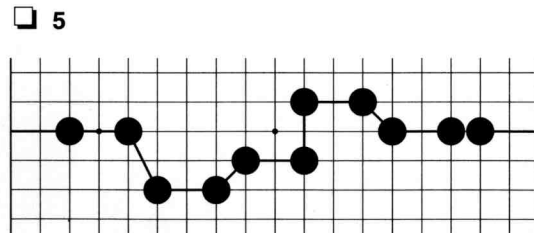
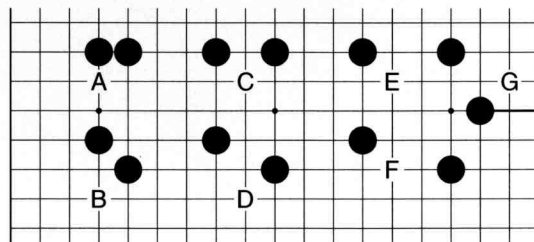


Diagram 4. We are going to work with the assumption that just those relationships illustrated in Diagram 5 count as connections. The solid and diagonal connections A and B are unbreakable. The one point jump C and the knight's move D are both very common connections. Unless there are enemy



stones in number nearby, they are pretty strong. The two-point jump E and the large knight's move F are comparatively weak. Case G: we consider a stone on the third line to be connected to the edge of the board.

A 'connected chain of stones' might mean a structure like that in Diagram 6. This is a strategic concept. In any particular case there may be a tactical sequence which severs a chain. The idea is that unless the other player's stones are very strong in the local area, such a cutting sequence should not gain anything. Consider for example Diagram 7. There the strengths of the opposing chains are comparable.

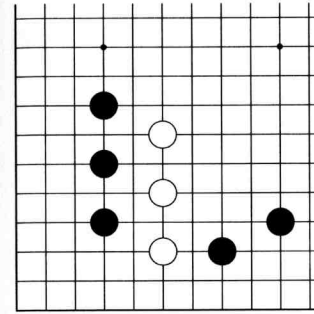
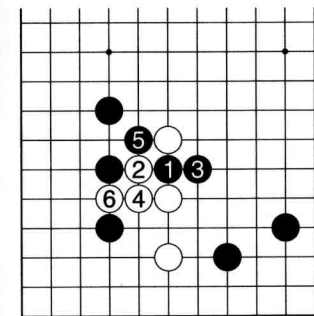


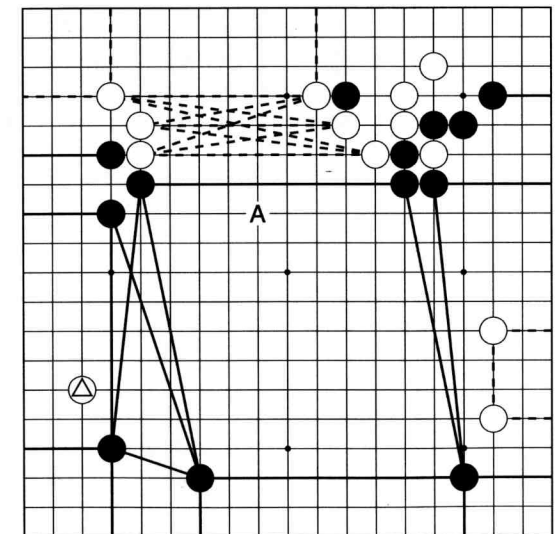
Diagram 7. Black can indeed cut the White chain in two, as is shown in Diagram 8. But when White plays 6 the Black chain will be cut in return. It is White, not Black, who will look forward to making territory in the corner. We consider the White stones in Diagram 7 to be connected because Black loses too much in breaking the connection.

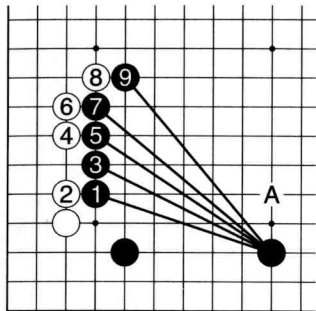


Sector Lines

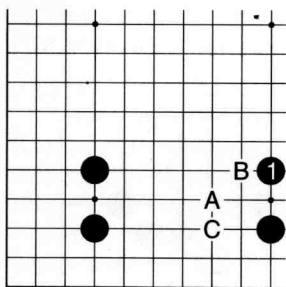
A sector line is an imaginary straight line drawn between stones of the same colour, and a stone and the edge of the board, without crossing a connected chain of enemy stones. Such a line might eventually be filled in as a connected chain of friendly stones. An illustration is Diagram 9, where the sector lines are shown (broken lines - White, solid lines - Black). The marked White piece on the left is enclosed by Black sector lines and is a perfect target for attack. White has a very dense coverage of sector lines on the upper side and will probably get territory there. Black has much less in the way of solid territory but has been playing on a larger

scale (i.e. less dense coverage but more of it). The length of the line and the proximity of enemy stones adversely affect the strength of a sector line. Thus the sector line near A in Diagram 9 is weak, while the one near B is strong. Connecting up along a sector line is often a purely defensive move. Create 'depth', additional sector lines running roughly parallel to the original one. In Diagram 10 the sequence up to Black 9 constructs a chain of stones and five extra lines. A follow-up move at A is big, making another six sector lines and strengthening Black enormously. Black 1 in Diagram 11 creates two extra lines; the move at A

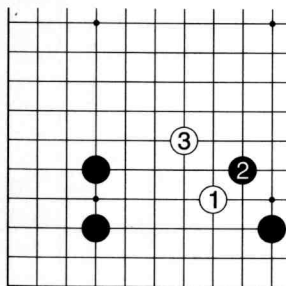




□ 10
instead is bad because it merely tries to link along an existing line. Indeed, if White played at B before Black had the chance to play at 1, a Black reply at A could be good. Otherwise White might play C, to create a chain to the edge of the board, to break two



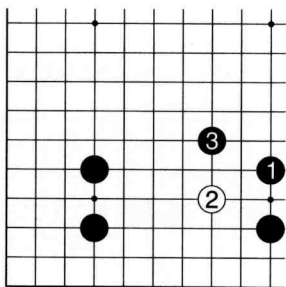
□ 11



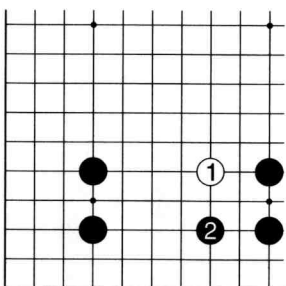
□ 12

Black sector lines, and isolate one Black stone.

Diagrams 12 to 14 illustrate a useful way of thinking in terms of the sector lines added in Diagram 11. In Diagram 12 Black cannot trap White 1; if Black 2 then White runs with 3, which is a connection of the 'strategic' variety talked about earlier. But in Diagram 13 with the additional Black piece, the same White invasion is trapped by the capping move Black 3. Even if White lives here, Black will develop a very strong chain of stones, which will influence the rest of the board. Instead the furthest White should enter the



□ 13



□ 14

Black framework is at 1 in Diagram 14. Black takes the opportunity at 2 to make territory on the edge.

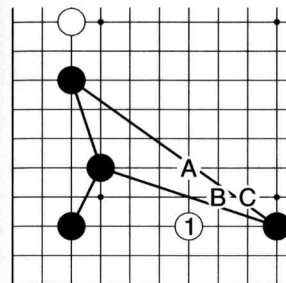
Summary

- A sector line may form the boundary of a territory.
- When an enemy chain crosses a sector line, it can no longer form a boundary for a territory.
- When a weak group has to cross sector lines to escape, extra lines make it easier to attack the group.
- Therefore adding 'depth' to a sector line improves its chance of making territory (as boundary or internally).

Wall attacks

White invades at 1 in Diagram 15. If the White stone gets away Black doesn't have much territory remaining. Black must either kill White, or attack in such a way as to find compensation elsewhere. Some Black sector lines enclosing White 1 have been marked. A White play next at A breaks right out. However a Black capping play at A allows White at B or C to escape from immediate enclosure. We can take this as a typical problem with attacking direction.

There are four patterns of attack. When White lies within Black sector lines,



□ 15

Black tries to convert an enclosing sector line into a chain. In the first case the mechanism is straightforward.

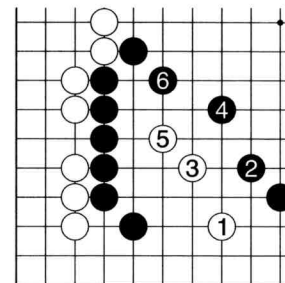
The pressing attack

Illustrated in Diagram 16. Sector lines running from the Black stone on the right and the solid wall on the left contain White. From Black 2 on, a chain appears pressing White to the wall, creating new sector lines, and by Black 6 enclosing White and connecting Black.

In the other cases the sector line conversion is some sort of trade.

The flying V attack

In Diagram 17 the sector lines to the two marked stones from Black 1 enclose the White stone on the lower side. Here a pressing attack does not work so well. Black 1 creates the new sector lines shown. When in Diagram 18 White crosses these lines, Black gestures at connecting to the marked pieces. White escapes in this case with 6; we look at what happens if



□ 16

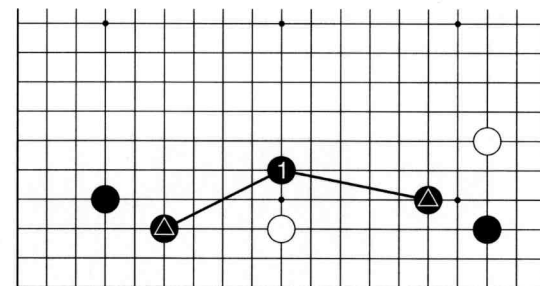
White crosses both lines. It is then that the 'flying V' appears on the outside as an influential Black chain. In such a position White has to be very careful not to make escaping moves which lead nowhere.

The sacrifice attack

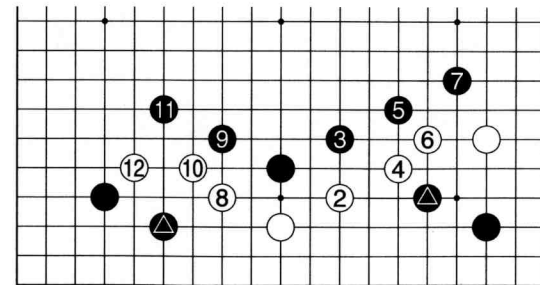
A normal White plan in handicap games. The cap White 1 in Diagram 19 creates new sector lines to the marked pieces. As Black emerges across the lines White can use this piece as a sacrifice for development. One can say that Black ought to consider crossing just one of the lines, playing 6 at A or perhaps B. This form of 'attack' has the intentions of strengthening the marked pieces, in preparation for inflicting devastation elsewhere.

The double attack

In Diagram 20 Black 3 is an attacking move of a



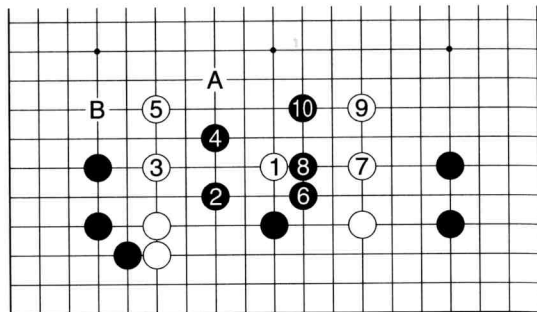
□ 17



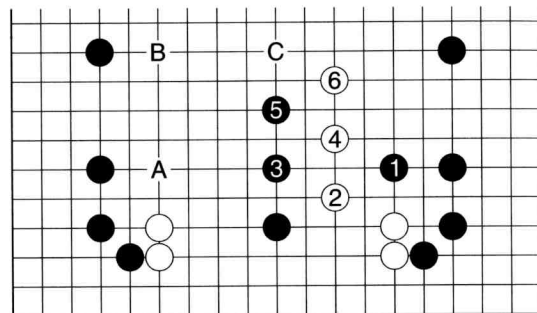
□ 18

contrasting type, creating two sector lines and enclosing two different groups. The theory is that as one group escapes the other becomes (too) weak. If White omits 4 or 6 on the right to help the left hand group with A, the right hand group will be shut in. After White 6, Black at A, or in their local situations B and c, are all good moves.

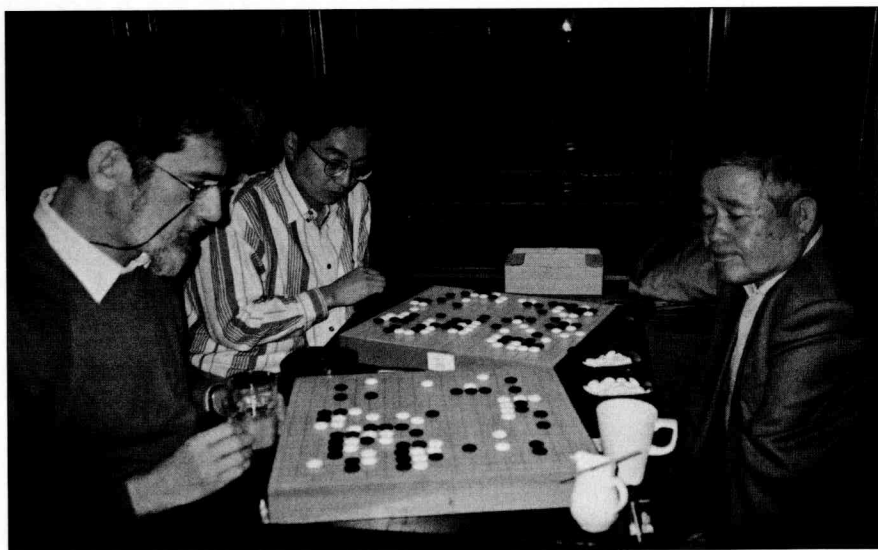
These four 'wall attacks' exhaust the basic possibilities which occur. As we have described them, they are all strategic attacks: note that it is not necessary to kill an enemy group to attack successfully. It is often sufficient to build a strong chain of stones that influence the rest of the board. For example it may become easier to invade the opponent's potential territory in return. By selecting the appropriate wall attack, and (naturally) paying attention also to the tactics, the attacker ought to be able to find adequate compensation for being invaded.



□ 19



□ 20



Francis Roads, the epitome of concentration, in a game against Kudo Norio 9p

A GAME FROM THE LONDON OPEN

Seong-June Kim

This game from the London Open was between the players who took the top two places: Pal Sannes (4 dan) from Norway, who had Black, and Gabor Szabics (5 dan) from Hungary who was the eventual winner.

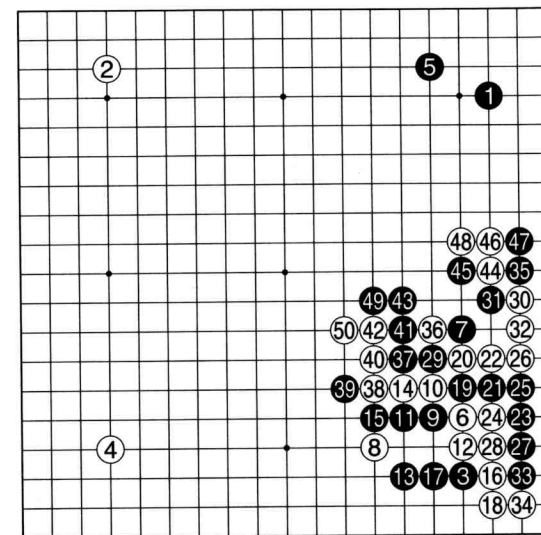
Figure 1 (1-50)

This game has a definite character, with White pushing hard and playing a mixture of good and bad moves as a result, Black keeping in the game for a long time but not fully punishing White's overplays, and in the end making too many shape mistakes.

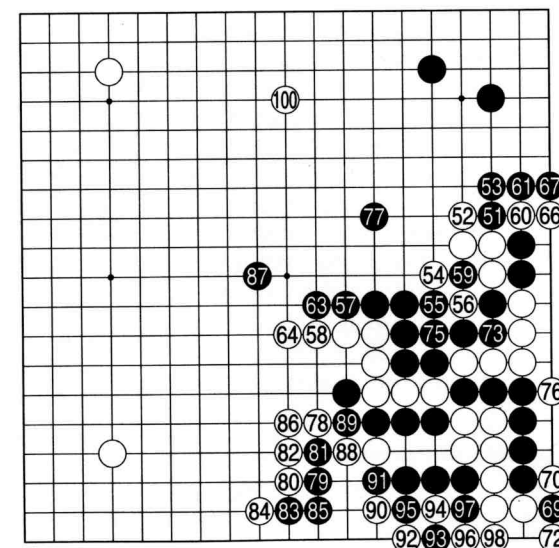
White 18: this variation of the Magic Sword involves a ladder that occurs after Black cuts (otherwise White 30 is impossible). In this game the ladder is good for White, because of White's stone in the top left corner. Black might achieve enough with an attempted ladder-breaker there: for the 5-4 shoulder-hit see exactly this position in *Beauty and the Beast* (Yutopian) Chapter 1, but the 4-4 contact play has also been tried. In short, White can reasonably play this way, but it may become complex. Black 29 is normal; while Black 35 is a strong idea on the face of it, it isn't a professional play. Black can't necessarily force this local position to a favourable outcome. Up to 49, White maintains the advantage, which can be traced back to the ladder question at White 30 going his way without serious dispute.

Figure 2 (51-100)

Black 55 makes it ko. This is painful for Black. The threats he makes as 57 and 63 are unattractive plays, pushing from behind. They weaken



□ Figure 1 (1-50)



□ Figure 2 (51-100)

59, 65, 71 at 45
62, 68, 74 at 56 99 at 93

Black on the lower side, and Black would prefer to retain the option of playing directly at 63. In contrast White's local threats with 60 and 66 are small losses.

White 72 is a good exit from the ko for White. He has already made clear gains, and emerges with sente. Playing 74 at once is a good kikashi also, cutting down Black's liberties in the centre.

Black 77 is probably too tight, considering it gives up sente, and also must be considered inferior shape (should perhaps be one line to the left).

The plays 78 and 79 are practical go, but Black 81 is a definite loss. Black should just play hane at 83 for life as quickly as possible.

Black 87 is a typical play in the focal region of two frameworks, and as such is spot on for direction of play. It lacks in sharpness, though. Black should first probe on the lower side with the clamp to the left of 84. This would make it much harder for White to get away later with leaving the area, to play 100 on the top side.

White 88 is an overplay, trying to force the issue here. It should have resulted in serious loss. Black was mistaken in the order of 95 and 97: playing first at 97 would have ensured the chance of throwing in at 98 and trapping White in shortage of liberties. The timing of Black 99 is also questionable. At this point Black must play one below 64, to see what White does to cover this gap. Whatever came after, White's lower side group would be heavier, successfully punishing White for the bad exchange 88/89. All in all, White was fortunate to get to the big point 100.

Figure 3 (101-148)

Black 105 seems to be playable here, since 104 was a pincer on the fourth line. White 108 is another unnatural move, probably an overplay. When Black is able to play 133 it makes a

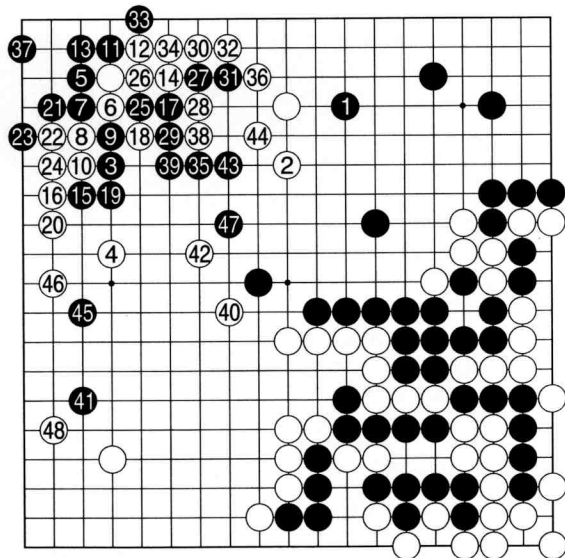


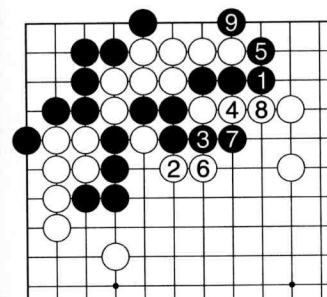
Figure 3 (101-148)

big difference to the corner's status: see James Davies' *Life and Death* (chapter on the first L+1 group), for detail why Black is already alive. That means that 137 later is wasted.

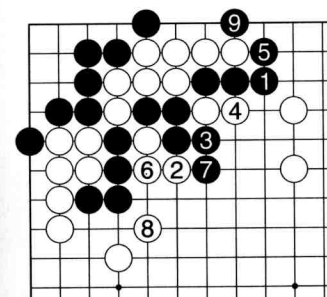
Black backs down with 135. This might well be considered the losing move. From a strict shape point of view this should be one to the left, but in fact the variations after Black plays 135 at 136 are good for him, as shown in the reference diagrams (there is a ladder to check at White 8 in the second one).

Then Black 137 isn't required, as was already mentioned: White can't even get a ko to kill the corner now, in the presence of the two added hanes. For reading practice have a look at White starting at the 2-2 point. White 136 is clever and 138 immediately is well-timed.

Black 145 is incorrect shape: it must be at 146, and White benefits from the local exchange. Black 147 is another ineffective shape, which would be somewhat better as a diagonal play one line higher and to the right (the problem with the jump as played becomes apparent later at 170 etc.).



1



2

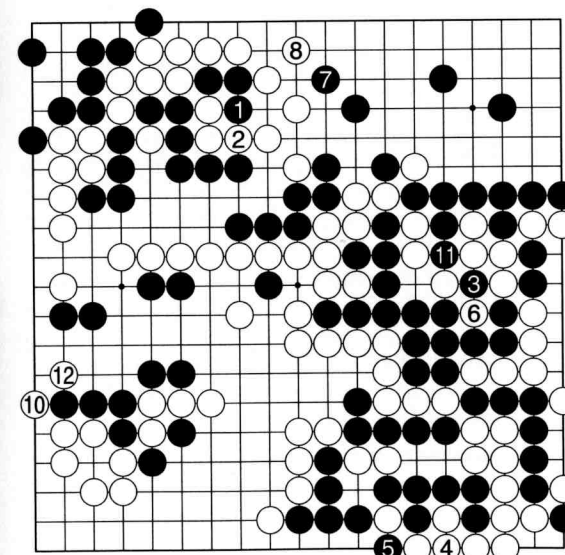


Figure 5 (201-212)

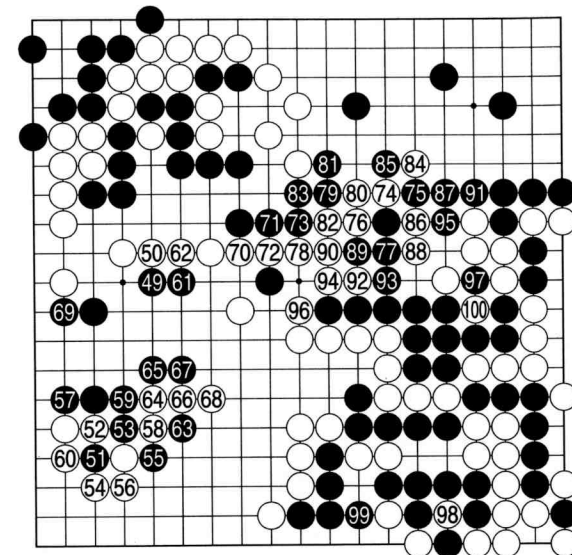


Figure 4 (149-200)

Figure 4 (149-200)

With 149 and 161 Black is clearly misreading a later sequence. Black 157 is impossible in this position, and Black should just connect in the centre; it is not as if the edge is so big here anyway. Black admits failure with 165, after which the game is probably quite lost.

White settles the weak group with 170 and 172 and then unleashes a real tesuji with 174. Up to 197 it becomes a ko for the centre. White of course expects to take profit sufficient to wrap up the game.

Figure 5 (201-212)

And so it proves. Black 201 gives away points to get further threats here, compared to playing at 202. White 204 isn't the most accurate play hereabouts. Black 207 ought to be 209 to maximise further threats. But probably ignoring 210 seemed like a dignified way to resign for Black.

THE GO RANKING SYSTEM OF BJORN GOLDIS

Franco Pratesi

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In previous articles of this series, from the statistical distribution of results of even games, published for Go in Europe by Ales Cieply, we observed that a logarithmic relation apparently exists between stone-handicap and Elo ranks, when the latter are based on winning probability. I wrote a possible function with this shape, without however believing to have found the precise relation existing. Then, while examining the absolute scale proposed by Walther Schmidt, we have seen that Elo himself had suggested an absolute scale for playing strength and ranking – easier to use in its logarithmic form – even though no association of sports or games is known ever to have adopted it.

Now, we have to discuss a system, which has been proposed independently, but may be considered to proceed in that direction. Its author is Bjorn Goldis, who graduated in Philosophy and Computer-Information Science. He was born in France, 1959. He now lives in Florida, U.S.A., after having lived in several European and Asian countries, and a few American States. Let me acknowledge his patient assistance in clarifying every detail of his system, more than can be outlined in this review (which also has been compiled with some help by him).

The original description of this rating system is contained in the last six pages of a publication, Go Classifications, mainly devoted to classifying Go openings – its date is October 1994 and thus belongs to the more recent systems examined. This work is present in the AGA library and recorded in its bibliography by Craig Hutchinson; moreover, a couple of ads were printed in the American Go Journal of 1994 and 1995, offering this publication for sale. Nevertheless, Go players hardly became acquainted with this system, which today may be one of the best

candidates for being awarded as the least known, not to mention the least used.

Basically, the standard system of Japanese origin is used for ranking, even though here ranks are quoted as levels and steps, noting that they may be remarkably different from the usual dan-kyu ranks known to readers, since the levels are based on 1.26 intervals, described below, and also because traditional dan-kyu ranks correspond to more or less different strengths in the various countries. A scale for pros is placed above all the amateur ranks.

In particular, Goldis considers 1p – with a 3000 value assigned – as the standard reference for any rank. This is to prevent 9p players of exceptional talent from deflating amateur ratings, as the 1p is considered a more stable reference. Above, the scale continues, with intervals decreasing from 50 to 25, until 9p at 3300. Below 1p, we find 10 amateur levels from 10 to 1 (intended roughly to correspond to dans), then 19 steps also separated by 100 points, followed by further 8 steps, corresponding on the whole to about 1-27 kyus, see two first columns of Table 1.

If we let these levels coincide with traditional dan-kyu grades, we would obtain a scale as: 100=19k, 1000=10k, 2000=1d, 2500=6d. We are already accustomed to see authors of ranking systems suggest a rating with fixed intervals between stone ranks – typically 100. Here too the 100 value between ranks is found, and this scale would hardly merit a new discussion, after those of the previous issues.

However, here the 100-point value actually corresponds to the interval of the three digits after the comma of decimal logarithms! Indeed, the mentioned numbers are considered by Goldis just as a more familiar way to name one's own rating, which actually

Table 1 Ratings in Goldis' system (from the original paper, unchanged).

Columns show, 1 – Rank, 2 – Log Rating, 3 – Antilog Points, or playing strength.

9p	3.300	1,999	4aml	2.300	200	12step	0.800	6
8p	3.275	1,875	3aml	2.200	160	13step	0.700	5
7p	3.245	1,750	2aml	2.100	125	14step	0.600	4
6p	3.210	1,625	1aml	2.000	100	15step	0.500	3
5p	3.175	1,500				16step	0.400	2.5
4p	3.140	1,375	1step	1.900	80	17step	0.300	2
3p	3.100	1,250	2step	1.800	65	18step	0.200	1.6
2p	3.050	1,125	3step	1.700	50	19step	0.100	1.26
1p	3.000	1,000	4step	1.600	40	20step	0.090	1.23
			5step	1.500	30	21step	0.080	1.2
10aml	2.900	795	6step	1.400	25	22step	0.070	1.17
9aml	2.800	630	7step	1.300	20	23step	0.060	1.15
8aml	2.700	500	8step	1.200	15	24step	0.050	1.12
7aml	2.600	400	9step	1.100	13	25step	0.040	1.1
6aml	2.500	315	10step	1.000	10	26step	0.030	1.07
5aml	2.400	250	11step	0.900	8	27step	0.020	1.05

would be the logarithm with the same digits; that is, for the four ranks quoted above, 0.100, corresponding to number 1.26, 1.000, corresponding to 10, 2.000 to 100, 2.500 to 315. The true playing strength of players thus rated would precisely be represented (see third column of Table 1) by these 1.26, 10, 100 and 315 values!

Each rank can be indicated by the four digits of its log rating, with two zeros as the last ones. But for any individual rating the two last digits will commonly be different from zero, any number being possible. With respect to coarse stone-handicap ranks, the fine-tuning offered by the rating numbers receives in this system a coherent physical interpretation in terms of komi and tie breakers (the name recently given to the system by its author is SKT-LR, from Stone Komi Tie – Logarithmic Ratings, to distinguish it from other rating systems).

Within stone ranks, komi points represent a first subdivision. Komi is a relatively recent concept, still debated as to its 'correct' value. Pros have used various values, all with the

intention of removing the numerical advantage Black has from playing first, and which remains to the end of the Go game. Five and eight are the most frequent komi values used recently. One half point is added to komi in order to avoid drawn games. From the point of view of winning probability, playing strength, and similar 'theoretical' questions, whenever komi is changed – a different game is played!

Goldis selects Ing's 8-point komi for applying his system (due to the 50% win percentage for Black and White obtained with it – see Go World No. 70 p. 32) and concludes that by considering the half point added for avoiding ties we can insert 16 sub-ranks within each stone rank. As a whole, by considering these 16 divisions for about 30 adjacent stone ranks, approximately 500 sub-ranks can be found for suitably ranging all Go players.

A fundamental feature of this system is thus the confluence in a single rating of several contributions, which can be added in a simple way. In particular, we can verify that

the log ratings and the sub-ranks mentioned are directly and simply connected between themselves and with other properties, such as the game score.

If two players have a log rating assigned, it is immediately possible to calculate not only the suitable number of handicap stones but also the finer detail – how many komi points and which of the two players has to be given the advantage of winning ties – required in order to give them a game with exactly 50% winning probability. Let us examine a single example, verbatim taken from the 1994 publication: player A, 2673 log rating, player B, 2235 log rating. What is the complete handicap?

1. $2.673 - 2.235 = 0.438$ / log rating difference provides exponent,
2. $10 \text{ to } 0.438 = 2.742 / 2 =$ handicap stones,
3. $0.742 * 8 \text{ pt.} = 5.936 / 5 =$ points to be subtracted from komi; so komi for B is 3,
4. $0.936 > 0.5 =$ black wins tie. Namely, Black gives 2 stones, subtracts 3 points from black score at end, and wins any tie.

Checking further examples may be needed for a complete understanding – available from the publication mentioned and directly from Bjorn_T_Goldis@Hotmail.com or see his web page, Tenuki Go, at Go Ring:

p.webring.com/hub?ring=weiqi

We have seen that this system offers an interesting new way for finding a perfectly handicapped game between any two players with established log ratings. On the other hand, game scores can either be used for adjusting ratings or be predicted if ratings are known. For instance, the theoretical score of an even game between players A and B above can be predicted as a 13 point win for A!

Of course, in order to fix reliable log ratings, a procedure has to be implemented in the system, including averaging results of several games, damping the effects on established ratings of scattered game results, and so on.

Some detail of this scale can be modified in order to let it become more uniform and similar to scales already described, to begin with the Elo absolute one. The intermediate range can be used as such. It would however be suitable to anchor this scale at one of its boundaries. In particular, the lowest range of the original scale can simply be eliminated, thus fixing its bottom limit – namely, its zero value – at 20kyu, as used in other current systems, rather than at the complete beginner.

As for the strongest levels, we may continue for pros the same scale used for amateurs, keeping between adjacent ranks the same interval of one handicap stone and 100 points – thus, there would be only 3 levels for the current professional range, at 1P, 3P and 9P in current dan terms. (The original decreasing values of the pro ratings were due to the use of 1 point komi intervals, or 0.125 antilog intervals instead of the 0.100 log intervals for amateur levels; this was done to illustrate that present 9 levels of pro dan can be represented in log rating terms.)

We will thus be able to use a single and uniform scale up to the strongest existing players and even farther if required. To fix however its upper limit at the final cut-off, expected at the strength of perfect play, would need the input of data yet by and large unknown – in particular, how many ranks separate the best professionals from perfect play.

Other suitable corrections can be inserted. The link-up from amateur to pros ranks can be adjusted. If useful, the scale basis can be changed. Even the simple log relation here suggested between playing strength (connected to winning probabilities) and stone handicaps can be substituted by another function. I am certain however that the linear approximation usually assumed is only tolerable for small differences of strength.

Essential is the fact that the scale thus obtained can already be considered an

absolute ratio scale, of the kind previously described for Elo scales when discussing Schmidt's system. The basis of this scale, that is, the ratio between stone ranks or the amount by which strength increases for one more handicap stone, is the tenth root of ten, about 1.26. Even if no identity could be expected, owing to the different methods of ranking, it may be worth noting the difference with the square root of ten, suggested by Elo as the basis of his absolute scale for Chess-like games.

Ultimately, only an experimental check can confirm the validity of the SKT-LR system. This is however the only system to my knowledge that actually has applied a logarithmic scale to the ranks of Go players. Let me thus conclude that this system apparently represents, with respect

THE BGA ARCHIVE ~ WHAT TO KEEP?

Harry Fearnley

The web page at

www.britgo.org/nsw/jobs.html

gives some information about the job of Archivist, and about the BGA Archive.

There is also a link to another page at

www.britgo.org/nsw/archive.html

which lists the contents of the Archive.

There you will also find a proposal to carry out triage, to help us decide what we want to keep, and what to get rid of. My feeling was that we would be keen to keep stuff that was specific to, and important to, the BGA. We might also want to keep some other high quality Go-related study material in English. Other things could probably be disposed of.

I would like comments about these proposals, from any member of the BGA, preferably by e-mail.

Now that we have a published interim catalogue of the Archive, we also need to think about its possible use as a lending library.

to current ratings, a much more promising starting point for future application.

I hope this series of articles will be useful for Go players interested in the theoretical aspects of their game. Often, it is the reviewer himself who continues – after critically analysing what is currently available – by adding his own suggestions, leading to progress in the treatment of the subject. However, residual amounts of mind and time will hardly suffice to add my own system to the list; more probably, instead of my own version, some other system will appear worth being described and discussed. In either case, interested readers have to be patient. A subsequent contribution, if any, will not appear in the next issue. Let us leave this series to be finished – later on.



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The American Go Association (AGA) has a huge archive. A couple of years ago, I visited the AGA Archivist, Craig Hutchison. He was very generous in giving me much of his time, and let me see almost the whole archive. The AGA Archive includes a lot of Japanese material, as well as manuscripts of papers and translations of mid 20th century Japanese publications. Surprisingly, it is not much used by students or scholars, though it is almost certainly the world's most extensive collection of English language material. It is very well catalogued -- the collection formed the basis for Hutch's master bibliography.

The AGA experience makes me wonder what use can be made of our archive. Perhaps electronic material will be more useful? If/when all the BGJs are online -- see <http://www.britgo.org/bgj/bgj.html> -- what else will people want?

Charles Matthews

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These articles are a spin-off from those I have been writing in the 'Contrasts' series. They are to do with simple frameworks on the side, such as the one in Diagram 1.

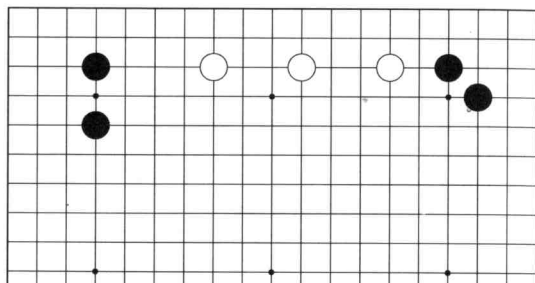
The three white stones there were most likely formed as the two-point extension on the right, with a further two-point extension leftwards added quite soon afterwards as the initial formation began to feel the draught. That is, White comes to this formation to forestall Black 1 of Diagram 2.

Since Black 1 there not only constitutes a healthy extension from the left-hand corner enclosure, but also promises further attacking plays at points such as A, B, C, or a second-line invasion, White does well to make the double extension moments before. Black 1 is what is called a checking extension, translating a Japanese term *tsume* that I confess I never quite mastered in articles by Takagawa; the nub of it seems to be that the opponent goes 'ouch'.

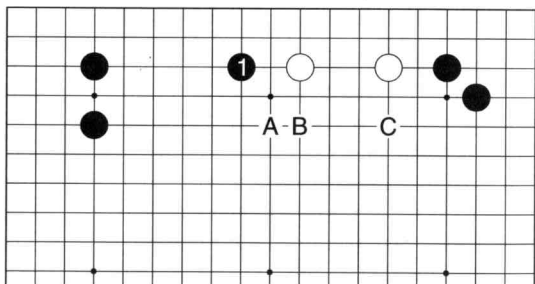
The white formation in Diagram 1 became quite popular in the early days of komi go. It can be considered to slow the game down somewhat, since attention will then turn to other parts of the board.

If you now look at Diagram 3, you'll see another double extension. It has an entirely different character, and is a stand-by for White in handicap games at four up to seven stones. The emphasis is on rapid development, unconcerned with current weaknesses in the position, of which there are several. It turns up in contemporary professional games, too.

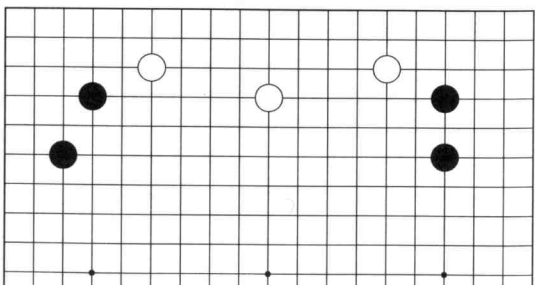
These two examples serve to define a reasonable field of study – there are a couple of dozen formations of this type in all, variously spaced and with stones occupying the third and fourth lines. I want to open up the topic by comparing 'shape' and 'life-cycle' points of view on them. Unlike the



1



2



3

concepts I have been using to structure material in the Contrasts series, these aren't opposites; you could say rather that they are in a chicken-and-egg relationship.

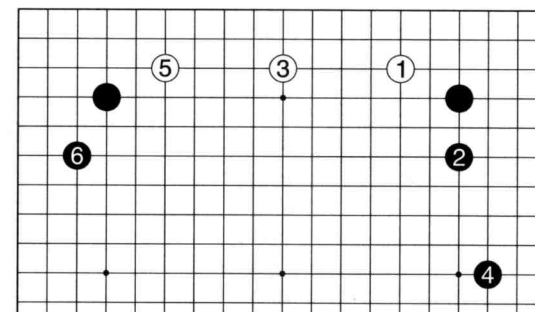
To explain that roughly and initially, take some first approximations. The life-cycle of a framework may be to end up as territory or to be invaded. But when confronted by an unknown framework one's task begins with the question 'which good invasion points (if any) are there?'; because surely you can't tell if it is already solid territory until you have some answer to that. The variety of possible frameworks thrown up in games is simply enormous, and therefore a shape (pattern-matching) approach is called for. This idea of a linked relationship is met as soon as the 3-3 invasion behind the 4-4 point is recognised.

The interest of the approach takes a step in the right direction when one begins to embroider it. Things happen to frameworks in relation with fighting elsewhere, that don't fit too well with the invade or reduce versus consolidate or expand simplicities. The example from Diagram 3 is rich in these possibilities. This time though I'll look at the related pattern with the central stone on the third line.

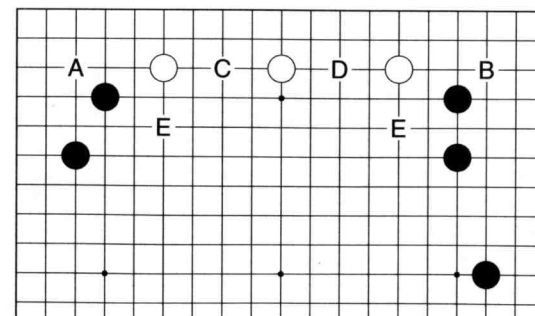
The development of Diagram 4 is perfectly natural, with the centre stone White 3 ending up on the third line just because the order (3 before 5 is calm, though 5 before 3 might not be anything to criticise). The first comment is that this formation seems to sin against a balance principle: in order to make a good alternation of low and high stones, you'd want White 3 on the fourth line for the Diagram 3 or 'tent' look. Well, that may be so, but something I've picked up along the way is that considerations of balance are a lesser issue with this cluster of shapes. After all, you might aim the

same criticism at White in Diagram 1, too.

Diagram 5 is a map of what you could call the basic shape geography of the position arrived at. White has 3-3 invasions of Black's corners at A or B. These are big points, but White in playing them may damage the formation on the outside. White is probably fully aware of that; one virtue of this double extension is that it is quite resilient and light, because the stones are spaced far apart (sacrificing an outer stone while securing the rest is perfectly possible). On the other hand Black could first invade White at C or D, in which case White must at least urgently work out a plan for handling the situation, and not just short-sightedly create several weak groups at once. Black can even operate the double invasion C plus D in successive plays. That's a distinctive idea for double extensions, with a theoretical



4



5

basis: Black isn't obliged to save both invasion stones, but may discard one in a process of what you could call 'aji accretion' (i.e. clumping whatever is due to Black from the two gaps).

The points E are White's normal other option, strengthening and expanding the framework ahead of any committal manoeuvres. As plays for Black they would appear lukewarm.

Against that background, there are certainly many ways to go, for either player. For example the Takemiya style is to play Black here for central influence.

In Diagram 6 (game Nie Weiping – Takemiya from 1986, colours reversed) Takemiya first ignored White 1, then forced with 4 and 6 when White returned to jump out at 3, finally reacting to White 9 by building up via 10 and 12 in gote. Certainly non-invasive enough for anyone.

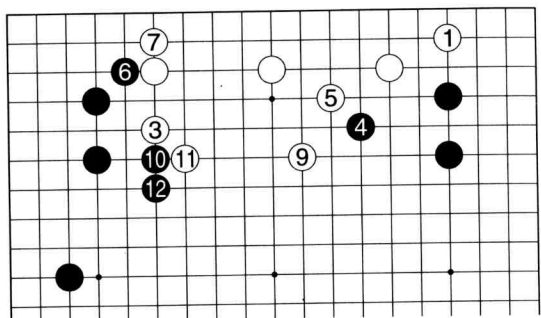
Diagram 7 (Kato-Takemiya, 1989 Hayago Final, also reversed colours) is similar, with a break in play here between 3 and 4, also between 6 and 8. The connection at 13 is what you play for territory (general remark of Tokimoto 8 dan). Clearly there is a possible view that Black has no need to look at deep intrusions into White's framework, because it starts low.

In the playful atmosphere of the 1999 Ricoh Cup, a pro pair-go event, Takemiya did invade as in Diagram 8, and, alternating with Osawa Narumi, Black eventually built strong central influence having traded away one corner. White 2 here is a standard technique to cope with Black's invasion. Black 3 may also be at 5 (see final diagram), but in any case White's stone is intended as a sacrifice.

Quite different attitudes can be seen in operation in games between territorial

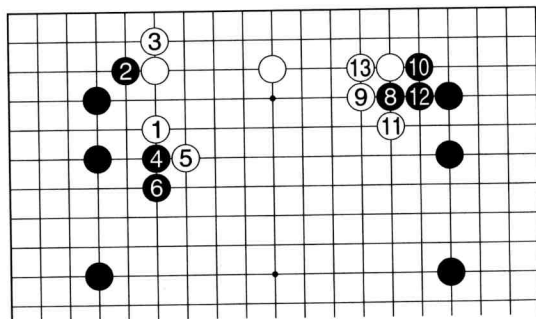
players. Diagram 9 is from Korea (Cheong Hyeon-san versus Seo Neung-uk in the 1991 Myeongin).

Black's interest in corner territory is signalled by the knight's moves played initially. White 1 and 3 make a settled group, while Black 4 makes the invasion at A easy to play. White however can now treat the



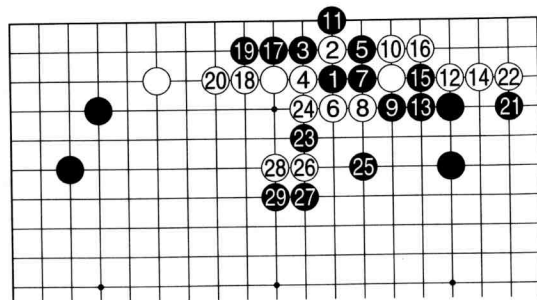
□ 6

2, 8 elsewhere



□ 7

7 elsewhere



□ 8

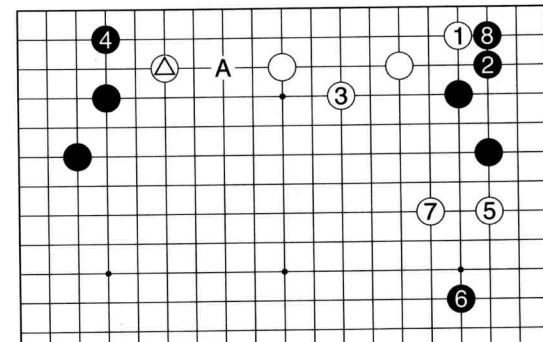
marked stone lightly, and opens up another front with 5. As ever, I should make the qualification that looking at one side of the board is insufficient. Here White played this way because Black 6 could be attacked later. All these games I am quoting are available on the Gogod database; magazine articles should in my view serve as tasters, bridging the considerable gap for most students of the game between the books, good as some of them are, and uncommented game records.

Diagram 10 is from a title match (Honinbo Final 1990, game 2 Cho Chikun versus Kobayashi Koichi) between two of the most formidable and profit-orientated players of recent times. With a gap in the sequence before 4 was played, this has in common with the previous example that White treats one half of the double extension formation lightly, considering that the other half has been upgraded by two extra plays to viability. White 5 is a deep invasion, but the resulting group was never in real trouble in the game.

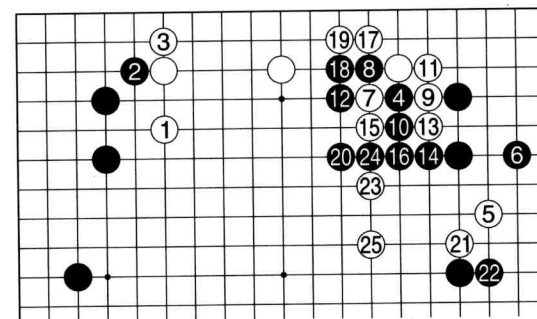
That might be almost enough examples to be going on with, though I feel I should make room for this one, in which White begins with a 3-3 invasion rather than a slide into the corner or one-point jump into the centre. Diagram 11 (NHK Cup 1961 Hashimoto Utao-Takagawa, colours reversed) shows Black playing first to take sente in the right-hand corner and invading at 8 in return. When an identical sequence happened, Black moved out the invasion stone with 16, and White preserved some central influence with 17. Black now played away, and White immediately added a stone at A for thick shape. This may all appear soft-hearted on Black's part. It does however have to be remembered that Takagawa was noted

for his simplifying, judgement-based and deceptive style.

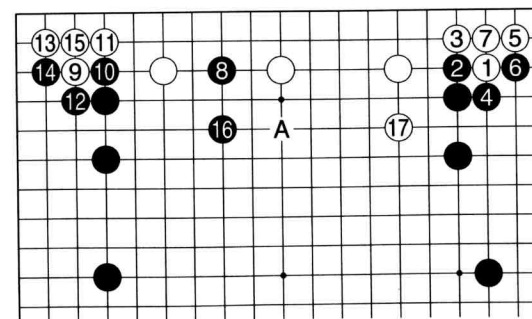
Some summary remarks might be in order. In the formation we are looking at, White plays three times on the third line. I have said that this isn't necessarily faulty balance,



□ 9



□ 10



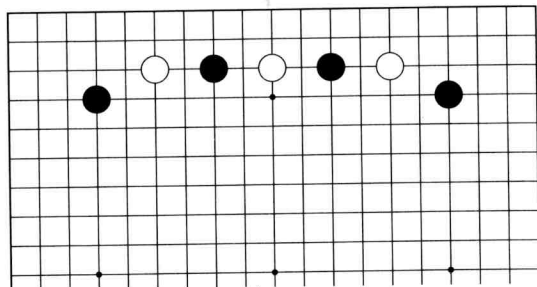
□ 11

but it does have consequences, such as (a) White can't build further territory fast, and therefore (b) Black hurries to play here only in some circumstance dictated by the overall position (the case of Diagram 8). In short, the pace of the game drops.

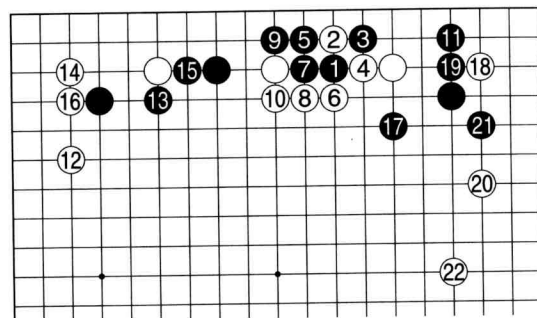
I'll leave this topic with some consideration of Diagram 12, which I assure you is neither a joke, nor a quote from some baffling ancient game. It's the shape underlying what I called earlier the double invasion of our double extension, back in the discussion attached to Diagram 5. One way or another, by some order of plays and with additional stones, this configuration is at the heart of a significant number of variations of the Two Stars (nirensai) side opening. Those appear to have been analysed in depth by Korean experts a decade ago.

To give a concrete example of how such a wild and woolly position sorts itself into more apparent order in professional hands, Diagram 13 (P'aewang Tournament 1988, Yang Chae-ho versus Yi Ch'ang-ho, colours reversed) is from two rising Korean stars (the second player being Lee Chang-ho, but more systematically romanised than you perhaps are used to). This is doubtless a complex sequence. Perhaps the things to note are how both players grasp the corners, and how White dodges lightly around shedding stones (for example, ignoring Black 17).

Until we meet again, please consider also that in none of these positions does White run out into the centre with a weak or heavy group.



□ 12



□ 13

IN THE DARK?

Weak Kneed Dans Grand Prix

Thanks to the Japanese word for "two", there has long been a tradition of "weak kneed dannery" in the BGA, immortalised in a famous go song. The WKD Grand Prix is an annual competition to reward the "ni dan" who loses the most games in open tournaments in the UK during a year. Usually four or five second dans fight hard for the coveted trophy, the record number of points scored being 44. The trophy features the Manx three-legged symbol, as the extra leg is needed to make up for the weak knees. It has been won twice each (by the end of 2001) by Tony Atkins, Simon Goss and Alan Thornton. Referee is Colin Adams (1 dan).

Tony Atkins

2001 PRESIDENT'S REPORT

Simon Goss

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AJAX

This year's AGM marked the point at which Tony Atkins relinquished his post as BGA Secretary and stood down from Council. He was elected Secretary in 1985 and, in November 2001, attended his 100th consecutive Council meeting in that role.

The BGA Constitution says that "The Secretary maintains the day-to-day communications of the Council and keeps minutes of all meetings, General and Council". It's also the case, though not mentioned in the constitution, that the BGA Secretary is Company Secretary of BGA Books Ltd.

During the last 17 years, Tony has done the required jobs promptly and conscientiously, but he has also done very much more than merely that. Some of it is well known, such as his contributions to the Journal, his support for youth Go and Pair Go, his work on outreach and his help to those of us who were organising tournaments and needed to know where the playing equipment was coming from, or perhaps some help doing the draw. Tony has often attended events to help with such things even when he didn't play.

Other contributions that Tony has made have been more behind the scenes, but just as important. In particular, he is extremely knowledgeable about Go organisations, activities and (dare I say?) politics around the world and has always guided us reliably about when and how to liaise with them.

Only a minority of all this comes truly under the heading of Being BGA Secretary; the rest is Being Tony Atkins. Tony, thank you for 17 years of being the former. For heavens sake don't stop being the latter

Publicity and Promotion

In January, Phil Beck stepped down from the position of Press and Publicity Officer. In doing so, he expressed frustration with the difficulty of generating any great interest from the press for a hobby so specialised as ours. I agree completely with Phil, and I thank him warmly for devoting so much energy to such a difficult task.

Many people speak of publicity and promotion as if they were the same thing, but this is a mistake. I think it's more sensible to view promoting Go as the objective, and publicity as a set of techniques – but not the only ones – which can help towards this goal. It was for this kind of reason that Council, in January, decided to postpone the appointment of a new Publicity Officer pending a strategic discussion.

Writing before the AGM for a Journal that will be published after the AGM, it's difficult to say more than that. I may not be re-elected, after all, and I must avoid binding my successor too much. All I can say now is that, if I am re-elected, then my personal focus in the coming year will be first and foremost on promotion. If I get to write another of these reports, that's what it will be about.

NAKADE AND ISHI-NO-SHITA ~ PART SEVEN: ISHI-NO-SHITA BASICS

Richard Hunter

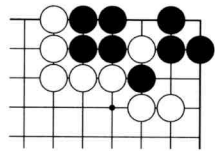
hunter@gol.com

In the six parts to date, we have learned some standard nakade shapes that kill an enemy group by almost filling its eye-space. When your stones are captured, you play back on the vital (central) point, limiting the group to one eye. Nakade can be regarded as a special case of ishi-no-shita or playing 'under the stones'. Some positions are classified as nakade in one book and as ishi-no-shita in another.

The classification is not really important; names just help you to remember shapes. As long as you can read out the correct answer, that's fine. We'll start by looking at ishi-no-shita positions that are different from nakade ones and later encounter ones where they overlap.

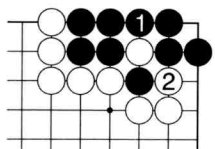
Playing under the stones is a sacrifice technique that can be used for killing or for living, by limiting a monolithic eye-space to one eye (nakade) or by making/breaking a second separate eye when one certain eye already exists.

The Square Four



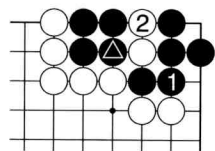
1 Black to play

Diagram 1: If Black focuses on his four stones in atari, he may capture with 1 in Diagram 1a. But then White 2 makes this eye false, so all the black stones die.



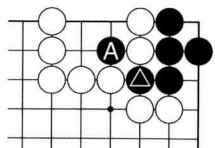
1a No good

Black should connect at 1 in Diagram 1b. This is not a careless oversight. It's a deliberate plan to sacrifice



1b Correct

his four stones. When White captures them with 2, Black plays back in the empty space under the stones at Δ.



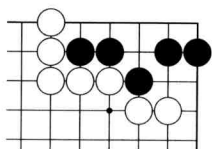
1c Under the stones

Diagram 1c. Look at the position when the square four of black stones has been removed. The marked stone means that Black can

cut at A and capture two white stones. This makes a second eye for Black, so for the price of a small sacrifice, he saves his group. Seeing under the stones is mostly a matter of experience. The more examples you encounter, the easier it becomes. Positions that you have seen before tend to be fairly easy in future, while 'equally easy' positions that you haven't seen before tend to be quite difficult. Solving a problem like this in a book should raise a smile, but finding a move like this in a game is really quite an uplifting experience. Every go player should have a check-list of moves they want to play sometime during their lives and ishi-no-shita is definitely on the list.

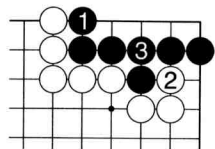
You might think that a square block of four stones, like in Diagram 1, is rather an unlikely artificial shape. On the contrary, if you recognise it as a desirable goal, you'll find it surprisingly easy to create.

Diagram 1d: Black to play. This is a famous problem.



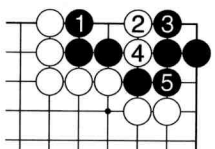
1d Black to play

It's in the 'Gokyo Shumyo', one of the classic Go texts, and it gets recycled in many modern problem collections selected by various professional players. If you've seen it before, you'll solve it at a glance. If not, it's quite difficult. But with the groundwork laid already, you should be able to work it out if you keep in mind the previous diagrams.



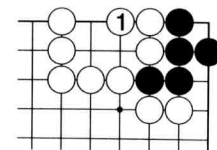
1e 2 fails

Black has very little space to try and make life. His only hope is to maximise his eye-space with 1 in Diagram 1e. White 2 is no good, because Black 3 makes a straight four, which is alive.



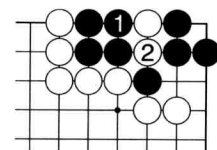
1f 5 is too early

White 2 in Diagram 1f is more promising. It threatens to extend at 3 and kill by nakade, so Black 3 is the only move. This makes one eye, but White 4 wedges into Black's wall, threatening to falsify the other eye. Next, connecting at 5 is no good. White



1g Dead

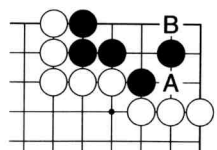
captures three stones with 1 in Diagram 1g and Black has no continuation, so he dies.



1h Capture

Black must capture the two stones with 1 in Diagram 1h. This produces the target square four. Next, White throws in at 2, and Black has to be careful. This is the position we saw in Diagram 1, which is presented as a problem (rated 10 to 4 kyu) in Maeda's shokyu tsumego, a popular and widely read book of problems in Japanese that I highly recommend. The language is not a significant barrier to doing the problems.

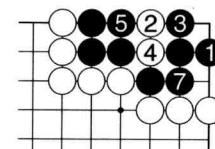
Here are a couple more variations on the theme.



2 Black to play

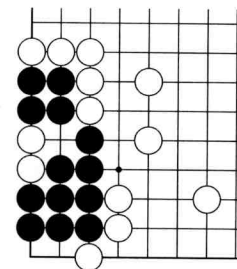
Diagram 2: Black A might look promising, but White has a clever reply at B,

which will create a ko. Is this the best Black can do?



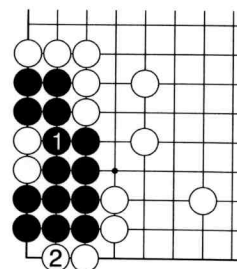
2a Correct (6 at 4)

Black should descend to 1 in Diagram 2a. White plays 2 and 4, but Black 5 creates a square four. This position is essentially the same as Diagram 1h.



3 Black to play

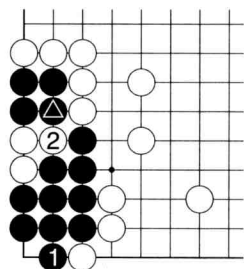
Diagram 3: Black 1 in Diagram 3a is no good. White plays 2 and Black is left with only one eye.



3a No good

Black should make an eye in the corner with 1 in Diagram 3b, allowing White

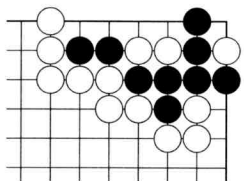
to capture his four stones with 2, because he can play back under the stones with 3 at Δ and make a second eye.



3b Correct, 3 at Δ

The Dogleg Four

Another basic ishi-no-shita shape to learn is the dogleg four, which arises even more frequently than the square four.

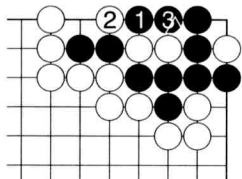


4 Black to play

In Diagram 4, Black has one eye in the corner, so all he needs to do is make a second one at the top.

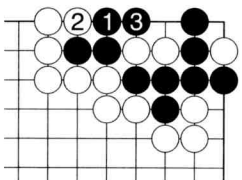
Don't get confused into thinking this is a liberty race. Rushing to capture the white stones with 1 and 3 is no good. White 2 and 4 are a powerful tesuji combination that leave Black with a false eye.

Following the advice of the proverb, "The enemy's vital



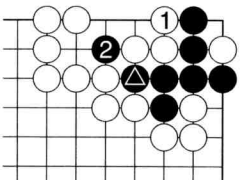
4a Failure 4 at Δ

point is your own vital point", Black plays 1 and 3 in Diagram 4b. This may look suicidal, but it's actually a deliberate sacrifice ploy.



4b Sacrifice!

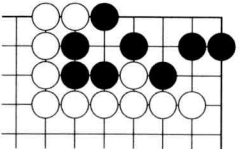
When White captures with 1 in Diagram 4c, Black cuts at 2, capturing three stones and making a second eye



4c Under the stones

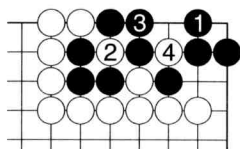
for his group. The marked stone plays an important role here.

Diagram 5: Black to play



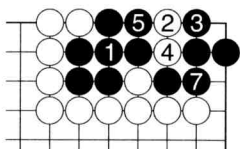
5 Black to play

Making an eye in the corner with 1 in Diagram 5a is no good. After White captures with 2, Black cannot make a second eye.



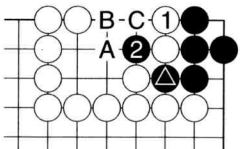
5a No good

Black should connect his three stones with 1 in Diagram 5b. White makes a placement with 2, and the sequence of 3 to 7 is fairly familiar. Black willingly sacrifices seven stones.



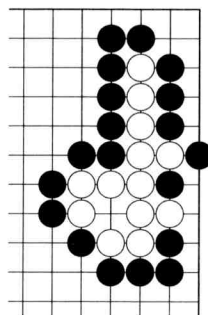
5b Connect and sacrifice (6 at 4)

When White captures them with 1 in Diagram 5c, Black cuts with 2 making his second eye. The important features of this shape are the vacant points at A, B, and C. The other vacant points are irrelevant, so this is essentially just like sacrificing a square four.



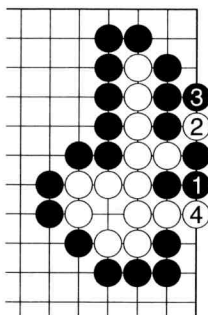
5c Under the stones

Placement



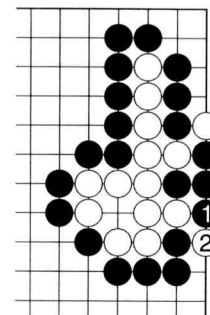
6 Black to play

White has one eye in the centre and is threatening to capture the black stone in atari. But if Black connects on the first line in Diagram 6a, White throws in at 2 and Black 3 leads to a 'connect-and-die' sequence. Instead, Black can create a ko with 1 at 4, so is ko the best he can expect?



6a No good

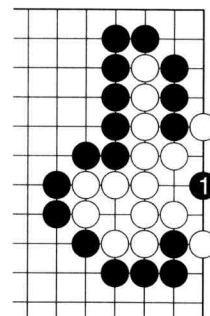
The tesuji is to increase the sacrifice to four stones. Instead of 3 in Diagram 6a, Black 1 in Diagram 6b looks suicidal, and indeed White captures four stones with 2. But can you visualise the shape left behind when the



6b Increase the sacrifice

black stones are removed from the board?

The placement of Black 1 in Diagram 6c threatens to wedge in above or below, making the eye here false. White cannot defend both weaknesses, so he dies unconditionally.

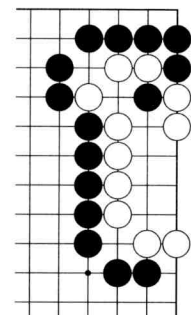


6c Dead

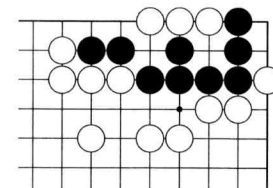
Diagrams 1c and 4c are ishi-no-shita positions that are also called 'ato giri' or 'cut after' (i.e., cut after the sacrificial stones have been removed). Black 1 in Diagram 6c is not a cut, but a placement. There are several kinds of ishi-no-shita, as we shall see later.

Finally, here are three practice problems. The Review Problem uses a technique covered in the nakade half of this series and the answer is given on page 35 of this Journal. The answers to Problems 1 and 2 will be discussed in the next Journal.

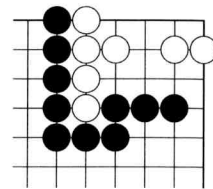
Problem 1 reviews what we have studied in this part and Problem 2 leads into the next theme. All are Black to play.



Review Problem Black to play



Problem 1



Problem 2