

Stein wrote to thank us and tell us that the students had really enjoyed the workshop.

That afternoon we managed to do our first sightseeing in what must be one of the most beautiful cities on the planet. On Friday the Morinos and their friend Asaye, who spoke English, took us on a breathtaking tour as promised, including what for me was the highlight - the Temple of the Golden Pavilion, rebuilt and covered with gold leaf inside and out. Stunning! The day ended with the best sushi and sashimi I have ever tasted, and much inspirational talk of Go plans for the future.

In October this year we had run two Family Learning Days for the Imperial War Museum. The inspiration for this was that the Museum has an atomic bomb of the same type as was dropped on Hiroshima. I approached the Education Officer with the story of the Atom Bomb Game and suggested this might be a good way of bringing the human element into the exhibit in a new and different way. We agreed to do a pilot event, which prompted a very helpful turnout of BGA volunteers, and turned out to be very well received — *'The most complete intergenerational, cross cultural family event the Imperial War Museum has ever hosted'* — and we have

A review of Qnext

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I was playing on KGS one night when somebody from the Netherlands asked me to try out some new peer-to-peer software with them. Knowing that such things were the realm of music, picture and virus swapping I was reluctant. Then he mentioned it had a Go Client so I agreed instantly. It took 15 minutes to download and install the program on my laptop over a broadband connection. The program came replete with Audio, Video and Text communication devices as

now been invited to run two weekends on a similar theme in August, to mark the 60th anniversary of the event. We decided that the opportunity of visiting Hiroshima was too good to miss, so we spent the Saturday travelling on the bullet train, visiting the Peace Museum, talking to the Assistant Director, and being given the contact details for an English-speaking member of staff with whom to liaise in future.

On Sunday we travelled back to Tokyo, finding it very difficult to leave Kyoto with so much more to see, and hoping it would not be too long before our return. Morino sensei is already planning a conference next year on promoting Go and further work for the Paralympics. Both Yasuda Sensei and Morino Sensei have said they would be willing to visit the UK and we feel that this would be a very valuable exchange in terms of developing Go further in both East and West. We found that our experiences in Japan have given us greater insight into the teaching of Go and its cultural and historical context, and we made many new friends and contacts with whom we will continue to communicate.

We would like to thank all the people who helped to make this trip so memorable, we are profoundly grateful to them.

well as a pale grey goban. The 19x19 board was a little small for my tastes but I liked the 13x13 and 9x9 board sizes. Some people reported occasional bugs with the scoring, but I didn't notice one during my game.

Intrigued as to why this program came with a Go Client I decided to send a few questions to the company behind it. Their PR Officer responded promptly with some interesting information. Ev-

ery programmer in the company was a Go player he said, what's more the marketing department regularly had competitions against the development side (which he admitted they usually lost). Qnext is aiming to attract a broader intellectual audience beyond the teen market - Go players being one such audience. Will it succeed though?

The product is certainly interesting, I found it better than other applications in this vein I have touched. However restricting myself to the Go software I have to join with other opinions I have encountered in saying it just falls short of what is expected. If you are used to a Go Server

Go and Chess Servers Compared

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I have recently read "The Complete Chess Server Guide", by Roland Schmalz. Schmalz is a German chess grandmaster, who plays extensively on chess servers, using the name 'Hawkeye'. He is one of the best-known people in internet chess, and writes about many aspects of playing chess on servers.

I was interested by the similarities and differences of server chess and server Go, and describe them in this article.

Chess Servers

The book lists 17 chess servers, and gives details of them. The BGA web site lists about 40 Go servers. But this is not a fair comparison - the BGA web site is thorough in listing obscure and little-used servers, while the book lists only the more popular real-time chess servers, which support only chess and no other games. There are in fact over 300 sites where you can play chess on the internet.

I was surprised by the attendance figures. The figures given below are for normal daily peak attendances, when it is evening for typical users

you will always choose a Go Server over this. The audio does give useful scope for teaching, but the client itself is incapable of reviewing the game which is also an essential element. You can chat during the game (as can watching friends) but that's all. I also felt the goban looked unappetising, pale grey is rather cold. The program might be useful for a private game between friends online, but at the minute I wouldn't recommend it for mass Go player consumption. One to watch perhaps.

You can find the program at www.qnext.com

but there is no special event on. The busiest chess server is said to be ICC, with 2,500 people on-line. Six others are listed from 300 to 1,600. This compares with ourgame, a Chinese-language server, with around 25,000 Go players, and some other Chinese servers that I have not been able to access, which I am told have over 10,000. Cyberoro, with an English-language interface but very few Western users, has 15,000. Even if we look only at Go servers with significant numbers of English-speakers, IGS has around 2,000, and KGS 800.

However, the book was published in May 2004, and I understand that its figures are already out of date. Attendance at ICC now may be 3,000, while at playchess.com, a European chess server, it is 3,500.

Even so, it seems that more than five times as many people use Go servers as chess servers. Either many more Chinese than I had thought can afford internet connections, or East Asians are more inclined than Westerners to play serious games.

Time Limits

A big difference between server chess and server Go is the time limits used. For server Go, typical time limits are about 30 minutes each with 20 to 30 seconds per move overtime. When I want a fast game, I choose one minute main time, and 25 moves in three minutes of Canadian overtime, which works out at an average of seven seconds a move.

For internet chess, much faster time settings are popular. The majority of games played are five minutes each or faster. Five minutes each works out at around five to ten seconds a move. The most popular setting is three minutes each. Also popular are two-minute and one-minute settings, known as "bullet chess". One minute each might mean an average of a second a move for the whole game.

Whereas Go servers support "sudden death", "byo-yomi", and "Canadian overtime", chess servers support "sudden death" and "Fischer time". The way Fischer time works is that you start with a fixed time allocation (say two minutes), and each time you move this is increased by another smaller time allocation (say two seconds), and reduced by the time you used. While Fischer time is universally supported, and very popular, on chess servers, I know of only one Go server that supports it, the Thai-language games server ThaiBG.

The book devotes two sections to coping with fast time limits. One is about hardware issues, including mouse tuning and ping times. The other is about how to actually play using these time limits: when you should premove (you make your next move before your opponent has moved, and then when he moves, if your premove is still possible, it is sent immediately, consuming no time); how to take advantage of the possibility that your opponent may have premove; how to choose a move that is likely to win on time, rather than one that leads to mate.

Such fast time limits are popular because fast

chess is addictive and great fun, particularly for children. I have a suspicion that fast play is also popular as a way to avoid opponents who cheat by using a computer program to choose their moves. Of course this form of cheating is not an issue in Go for anyone above about 10 kyu, because Go programs play so badly. But it is an important issue for chess players. The author writes "generally said, it is almost not possible any more to cheat in games with a time control of 3 minutes and below." However, he denies that cheating is widespread: "the rate of cheaters is less than 1% on the internet chess servers".

I have observed a simple example of time strategy. White had a king, queen, and pawn, while Black had only a king and pawn. This should have been a trivial win for White, except that he had only four seconds left and was going to run out of time. Rather than try to give mate, White concentrated on capturing the pawn - this way, when he did run out of time, the server scored it as "Draw. White ran out of time and Black has no material to mate". Of course, the same strategy would work for fast face-to-face play.

In this game, White was a chess grandmaster. At first I was surprised that a grandmaster should be playing a game so different from "real chess". But I can see that server chess is not just a way of playing chess on the internet - it is a whole different activity, with a culture of its own. Bullet chess is something that is only made possible by chess servers - I defy anyone to complete a sixty-move chess game in a minute, including operating the clock, over a real board. And an advantage it has over slower forms of chess is that even at grandmaster level, draws are rare.

Lag and Time-Stamping

When you play Go on a server, it is the server that measures the time. Your clock is stopped and your opponent's started when the server receives your move, not when you make it. Your

clock is started again when the server sends you your opponent's move, not when you receive it. So if you have a laggy connection, all the lag between you and the server consumes your clock time.

Users of Go servers sometimes ask about using time-stamping, which would avoid this problem. This works by your clock being under the control of your client; so your clock is stopped as soon as you move, and only starts again when your opponent's move appears on your board. I do not know of any Go server/client pair that supports time-stamping. The reason usually given for this is that if the clock were controlled by the client, players would be able to hack their clients, or obtain hacked clients, so as to get extra time.

When you play chess on any good chess server using any good client, time-stamping is used. This does not seem to cause any problems with hacked clients. The better servers check the identities of clients using them, and if a client is unknown or suspect, they do not allow its use for rated games. I guess the real reason that it is not implemented for Go is that it is not really worth the trouble - fractions of seconds are less of an issue.

Chess Clients

To play on a server, you need a client program on your computer. Fortunately, four of the most popular chess servers use the same protocol - this is convenient for their users, as they only need to install, and learn to use, one client to have access to these four servers. Unfortunately Go servers are not like this, all the most popular Go servers require different clients.

I tried out a chess client program, BlitzIn, which is a commercial product. I found it very easy to use, and slicker than any Go client that I have used.

The simplest way of cheating at server chess is to run your client in one window and a strong

chess-playing program in another, and toggle between the two, copying moves back and forth. BlitzIn, and other good chess clients, detect such toggling, and if there is enough of it to indicate that you may be cheating, they inform the server.

Overall

My impression from the book is that chess players are more obsessive, or to put it more politely, more committed to their game, than Go players. It even has a paragraph about RSI (repetitive strain injury), that can result from long sessions of bullet chess. But much of what it describes is the same as on Go servers - players who play continuously and never chat, players who are obsessed with their rating, and people who hang out on the server to chat, but rarely play.

The Complete Chess Server Guide, ISBN 3-88086-180-3, is available from <http://www.schachzentrale.de/> for €9.90 (plus P&P), or from the Chess & Bridge Ltd., 369 Euston Road, London NW1 3AR for £13.99.

IN THE DARK

A conversation on KGS

Names changed to protect the guilty

A: Can somebody help me please?

B: whats the problem?

A: I have a problem and not sure where to report it

A: it's a graphical problem

A: the stones never land in the squares

A: any idea?

C: the stones are placed in the intersections

A: ohh you too have this problem?

C: yes

B: yes its very common

A: i'll try another server then, thanks

Referee Notes

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Introduction

In the UK we support various EGF events including the European, the London Open tournament and Mind Sports Olympiad every year. These tournaments are international events, attract top players from Europe; often involve significant prize money; and so need methods for resolving players' problems. Our own local tournaments also do sometimes throw up problems requiring resolution.

The purpose of these notes is to provide some guidelines for people undertaking refereeing duty. The emphasis is on ways of approaching the matter, rather than a prescription of rules. There is now a wealth of information readily available on many aspects of running a tournament and useful references will be given. There is however not much readily available material on refereeing, and these notes are intended to help fill this gap. The notes borrow freely from the EGF referees course, the first of which was held in Amsterdam in May 2000.

These notes formed the basis of the Referec seminar held at the IOM Go congress in 2004.

Counting

There are two basic counting methods: territory counting and area counting. Most players in Europe are familiar with territory counting as used in Japanese rules, and have some familiarity with the area counting variant (Ing) used in the European Go Congress. There seems to be an increasing attendance at the London Open of Chinese speaking players, who are not necessarily familiar with the territory counting method. In view of this it seems appropriate to have at least a basic understanding of the methods and how the results may differ.

In the following we assume that the game has ended and all prisoners removed from the board:

Territory counting

- Black's score is the number of points surrounded by Black, plus the number of White prisoners.
- White's score is the number of points surrounded by White, plus the number of Black prisoners.
- Points in Seki do not count.
- Komi is added to White's score.

Area counting

- Black's score is the number of points surrounded by Black, plus the number of Black stones on the board.
- White's score is the number of points surrounded by White, plus the number of White stones on the board.
- Dame points in Seki do not count, but eye points in Seki **DO** count.
- Komi is added to White's score.

There is a good description of the counting methods on Sensei's Library's "Scoring" page. Area counting seems very different to territory counting, and I do not regard it as intuitively obvious that the two methods give the same result. On the Sensei's Library "Territory and Area Scoring" page you will find the following statement of the *Equivalence Theorem*:

Assume there was no handicap; the game has ended on two passes in a row; and there are no sekis with eyes.

Then
if White made the last move,
 $\text{area-score} = \text{territory score}.$
if Black made the last move,
 $\text{area score} = \text{territory score} + 1$

The proof is straightforward but please skip this if you don't enjoy equations.

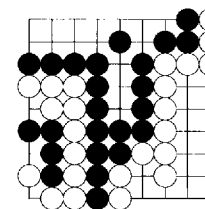
The actual process of area counting is not that different from territory counting, only it is more detailed because of the need to count the stones on the board. This is achieved by counting territory in groups of 10 and then counting stones in piles of 10. It is also more scary because one throws captives back into the bowl.

On this last point, returning captives is actually safe. In territory counting suppose Black captures a White stone. This gives Black one extra point of territory; the White captive is placed inside White's territory at the end of the game so reducing White's score by 1. In area counting Black also gets 1 extra point of territory for the captured stone, but White now has one stone less on the board, and so one point less. A recipe for the technique of Chinese counting is given on Sensei's Library, and a very readable account is given in Tony Atkin's "Chinese Counting" article in issue 134 of this journal.

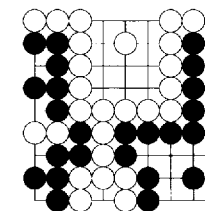
In Ing counting, a special Go bowl is used which ensures that both players start with exactly the same number of stones. At the end of the game, any dead stones are removed and returned to the opponent's bowl. Stones from the bowl then fill the enclosed area. A komi of 8 is scored by placing 4 White stones in Black's area. See Robert Jasiak's "Simplified Ing Rules" website for further details.

NOTE: Both Territory and area counting destroys the position at the end of the game, and you cannot change from one method to the other. In order to compare methods you need a game record or work from a copy of the final position.

Here are examples of 9x9 games discovered at the IOM congress, which give different outcomes under Territory and Area counting.



Each has played 24 stones; each has enclosed 15 points, but White has a false eye in the seki.



Each has played 27 stones. Black has enclosed 11 points, and White has 12 points. Black has 2 eye points in the twin sekis.

In the first game, Territory count gives Jigo, but Area count gives a win for White because of the (false) eye in seki. In the second game, Black loses by 1 in Territory count, but wins by 1 in Area count because of the two real eyes in seki.

Finally, to actually carry out the process of area counting with the least disturbance, you can do the following without the need for special bowls.

1. Play out all the dame in turn before passing.
2. End the game with Black pass, White pass.
3. Now fill in your own eye points with your own stones in turn i.e. Black fill, White fill.
4. The filling phase ends when one player will have filled all of their territory while the opponent has some left.
5. The opponent score difference is now the empty space left.

It takes time, but it's a safe way of doing area counting without getting muddled!

THE McMAHON SYSTEM

The McMahon system (and this is the correct spelling of the inventor's name; Sensei's Library again gives details) is designed to cater for fair tournaments in which players have a wide range of grades. In a nutshell (from the link to the BGA website given in the list of references): every player is assigned an initial McMahon score depending on grade; for each win your score increases by 1, for each loss it stays the same. The draw attempts to pair players on the same score; and the player with the highest McMahon score is the winner. All players above a threshold called the bar (usually 4d) are given the same initial score so that they have an equal a-priori chance of winning the tournament.

The BGA organiser's handbook (see list of references) also shows how to actually administer a McMahon tournament using cards to record results and do the draw. A more formal and fully detailed prescription is also available on the BGA website. In particular this includes a description of the procedures followed when it is not possible to pair all players with the same McMahon score, because the number of players in the group is odd.

The zero point for the initial McMahon score is arbitrary and is set differently in the UK (1d has a score of zero) and in Europe (20k has a score of zero). At the end of the tournament, if the top players end on the same score, one or more tie-breakers are used to select the winner. A full description of all the tie-breaks in use is given in the "Pairing Rules" link from the list of references.

It should now be clear that there is a lot of fine detail to be considered in running a McMahon tournament, and these days most tournaments in the UK and Europe are run using tried and tested pairing programs. At the end of the tournament the results are posted on the BGA web site, and sent to the EGF for inclusion in the monthly ratings calculations.

TOURNAMENT MANAGEMENT

A number of activities need to come together at the right time in order to run a successful tournament, and the BGA organiser's handbook (on the BGA website) is a fruitful source of advice on the practical running of tournaments. Three key people are involved in running a tournament. In summary their roles are:

Tournament Director:

- Acquire the suitably temperature controlled, lit and quiet venue.
- Publicise the tournament.
- Provide the playing equipment
- Welcome players at the Opening ceremony.
- Provide continuous refreshments or sustenance during the tournament.
- Acquire and present the prizes.
- Pack up equipment and venue.

Draw Master

- Design the schedule of playing times.
- Record details of players as they enter the tournament.
- Register players actually present and ensure that only those players are included in the draw.
- Produce the draw for each round.
- Collect the results at the end of each round.
- Produce a prize list for the Tournament Director.
- Produce the information required by the Web Master for results publication.
- Produce information for the rating systems.

Referee

- Ensure each round starts on time.
- Monitor the playing environment.
- Resolve players' queries.
- Resolve players' disputes.

In small tournaments i.e. one day, three round events it is often the case that one person may take on all three roles, and even in longer tournaments, people may well delegate, swap, or switch roles. It may seem that the referee has the smallest role, but it is a key one and provides the glue that holds the whole production together

As quoted by Nick Van Diepen at the first EGF referees course, a good referee has these characteristics: "you should not have seen him, and you should not have missed him". This means that although the referee is very visible - walks around with a clipboard, or has a yellow disk stuck to forehead - there is no interference in what players are doing. When required however the referee is at hand to sort out any problems.

In the next section, we place the Referee in the context of the Tournament Director and Draw Master and discuss each of the referee's tasks in detail.

REFEREE'S TASKS

Ensure each round starts on time

If the Draw Master's work has gone according to plan, the draw was announced about 5 to 10 minutes before the published time for the round. The reason why it is important to stick to schedule is firstly that the Tournament Director has usually booked the venue for a fixed period of time and often overruns are simply not allowed. Secondly players may well have made other arrangements on the basis of published times, and rightly get upset when these plans are disturbed.

Therefore it is the referee's duty to ensure that the clocks are started as soon after the published time as is decent - say after 10 minutes in a large tournament. If one player is sitting at a board with no opponent, just courteously ask that player to start their opponent's clock (after moving if Black). If no one is at the board then start Black's clock. You will need to keep an eye

on the board to ensure that the clock is again pressed when the Black player does actually arrive.

At the end of the round when players finish their games, they are usually supposed to mark a list with the result. One of the gremlins preventing the next round starting on time is players forgetting to record their results. So when noticing a game finishing, I sometimes just watch the players as they get up and leave the board; if they fail to mark a result, then I chase. One really does need deputies at this stage of the game, for the referee cannot be everywhere at once.

Another gremlin is very slow play, usually on a top board. The players are playing most of the game in overtime. One solution to this is to choose two players who have finished, either of whom is able to play any of our slow players. Publish the draw for the rest, and pair the remaining four as soon as the two slow ones are done. If the problem is persistent you may have to impose a time penalty such as the overtime 'moves per minute' doubles each sequence.

Monitor the playing environment

The Tournament Director will have ensured adequate lighting and heating when booking the venue. By the time it comes to holding the event, the weather has changed. The referee is constantly aware of the heating and lighting conditions and either makes adjustments or arranges for adjustments to be made as necessary. So for example, the referee will quietly twitch a curtain to stop glaring afternoon sun falling on a particular board.

The playing environment also includes the space between tables. Obviously, the table density was discussed at the time of booking the venue and adequate space allowed around each table. If it is noticed that the space has become cluttered by players' belongings, then the referee may well ask the player to place belongings

in the cloakroom specially allocated for the purpose. The last thing you want is for some hapless kibitzer to trip over a bag on the floor and send the delicately balanced game flying.

It is natural for people to gravitate around an exciting game, especially when the players are in overtime. The referee now needs to keep a sharp eye out, for at this point every spectator considers themselves an expert in all things and can read ever so deeply: This sometimes leads to unwarranted interference from bystanders. In the meantime, the crowd just adds to the players' tensions and can certainly block what light there is. A piece of string could be used to make a temporary cordon to keep onlookers from crowding too close.

Of course an analysis room has been allocated and publicised. Nevertheless players will insist on discussing their close game often with some vigour. The referee will need to calmly move these players out of the playing area into the analysis room.

Resolve players' queries

Many questions such as 'What is the komi?' are directed at the referee who is assumed to be the one person who knows all. My favourite answer to this kind of question is to lead the player to the Information Centre set up by the Tournament Director at the start of the tournament. This is often just a wall on which is displayed the schedule, tournament rules, and rank list. Ninety percent of questions can be answered by providing accessible and decently laid out information.

Although seldom written down as rules, there are the various bits of 'folklore' which sometimes attract questions:

- When capturing three or more stones, the clock can be stopped.
- The position of the clock is decided by White.

- When your opponent is in Canadian overtime, you set the clock while stones are counted.
- When recording your game (manually or electronically) play your move, and then record it.
- Give komi at the end of the game, not before.
- You may write down estimates of territory. Your opponent may then ask to see what you have written.

Resolve players' disputes.

In any international tournament such as Mind Sports Olympiad, London Open, or European, it is wise to appoint an adjudication committee of three players with good reputations for having balanced views and representative of the countries present. If a serious dispute does erupt, the players may wish to refer the matter to the adjudication committee if they disagree with the referee's decision.

If the matter cannot be settled immediately with a few quiet words then the first step is to ensure that the clocks are stopped and then move the players to another room if possible for discussion. It is essential that other games still in progress should be disturbed as little as possible.

Having calmed the players down (Tea? Coffee?), get them to tell you their stories without interruption from you (except to clarify factual points). Then decide whether you are competent to resolve the dispute. For example if it is a tricky interpretation of the Ing rules, then unless you have studied the rules in great depth, you may not be competent. In this case you should explain the situation to the players: if they cannot resolve the issue themselves then they can refer the matter to the adjudication committee.

If it is not a technical situation on the board, but has to do for example with the mechanics of time keeping, or player behaviour, then you are competent and can feel confident of making

a ruling. If necessary seek further information from spectators if this will help in coming to a balanced view. In the great majority of cases, common sense and some flexibility usually solve

the problem. For example, give the aggrieved player an extra minute on the clock as compensation for the opponent accidentally dropping some stones on the board.

Look out, in forthcoming journals, for exercises, scenarios and problems which a Referee can expect to face.

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Ceremonies, Crows and High-tech Loos

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Francis and Jackie (right) with the Championship Organiser, Mrs Taki of the Japan Pair Go Association

Tokyo has a crow problem. The crows like city life, as there is plenty to eat, but a shortage of suitable nesting trees. So they have taken to using the poles supporting the overhead power cables, which the Japanese prefer to our own buried variety. There is also a shortage of nesting material, so the crows have taken to pushing your washing on the line off its (metal) coat hangers, and using them to build their nests. Metal coat hangers, power lines...

All this was told me by Louise Bremner, who with her partner Richard Hunter were hosts to my pair go partner, Jackie Chai, and myself during our first three nights in Tokyo. The British representatives at the International Amateur Pair Go Championship are chosen on a points system, and after several years of persistence we had built up enough to be selected. We had arrived late on Tuesday 9th November, a few days early, to sightsee and lose some jetlag.

On our first afternoon we paid Nihon Ki-in a visit, to play some go. You pay 1000 yen (about a fiver) and your name and grade go onto a card. When a player of around your grade finishes a game in the playing room, you are paired off with that person. Wins and losses are recorded on the card, and you just play as many games as you wish. They insisted on entering both Jackie and myself two grades above our European ranks, but even playing as a notional 6 dan I managed 2/4. Then jetlag started to catch up, and we retreated to Ogikubo, the suburb where Richard and Louise live.

Our second full day was spent in Yokohama. I had met Mr. Sekiguchi at the European Congress in Poland in the summer, and he had invited us to visit his home city. Yokohama, he insisted, was now Japan's second city, having overtaken Osaka in population. As we went along in the train it was hard to see where Tokyo ended and Yokohama began.

We were shown the waterfront and all the hypermodern buildings, including Japan's tallest skyscraper; not a place I'd want to be when

the earthquake comes. But more interesting to us was the area from which European influence spread out in the 19th Century. Here are the oldest western style buildings in Japan. We were shown Japan's first tennis court with great pride. Later Mr. Sekiguchi invited us to tea at his house, where we met his koto- and shamisen-playing wife.

Next day was check-in day. We arrived at Hotel Edmont, a posh international hotel, well before lunchtime, to find that we had no formal commitment for another 24 hours. But jetlag still had the upper hand, so we spent the rest of the day resting.

My hotel room had a remarkable loo. All the controls were electronic. One enabled you to vary the temperature of the seat. Another enabled you to choose whether or not you required a vigorous squirt of water in the bottom when you had finished. Once you had understood them...

Next day (Saturday) we teamed up with Philip Waldron of Canada to find the tourist information office. This gave the impression that Tokyo wasn't really expecting many tourists, but we were met with great politeness. When I dropped a coin the staff all scabbled about on the floor looking for it. It turned out to be 1 yen (about 0.5p). We walked back to the hotel past the Imperial Gardens, which represent Tokyo's heart.

At the Opening Ceremony after lunch we were introduced to various officials, including the chief referee, Yoshio Ishida, whose monumental joseki dictionary is on many of our bookshelves. A pair from Mongolia, one of the four countries represented for the first time (the others were Nepal, Belarus and Brazil) went onto the stage to take an oath on all our behalf that we would play in a sportsmanlike manner, etc. If there's one thing that the Japanese like, it's a good ceremony.

Then on to round 1 of the pair go, where played Ukraine. Much later, I discovered

what an unusual opportunity this visit was for Ukrainians and comparable countries. They had a late flight home on the last day, and wondered if they could remain in their hotel rooms after checking out time. They decided not to when they found that the extra charge would represent a month's salary.

After losing that game, we played a "Friendship Game" where all partners and opponents were selected at random. For this we were asked to wear "national costume". It's not obvious what English national costume is, so Jackie and I had decided to be Morris dancers. These costumes were to be kept on for the evening Welcome Party. Now in my wild youth I actually did Morris dancing, and it seemed a long way to take my kit without using it. So I offered to form part of the entertainment, and duly performed "Old Mother Oxford" to the sound of a cassette recording myself playing the tune on the violin. We didn't do very well in the tournament, but I don't think that the British pair will be quickly forgotten.

The remaining four games of the tournament were played on the Sunday. The format is five-round Swiss. 22 nations were represented, and pairs representing regions of Japan make up the required 32. This means that one pair must win five games, and another lose all five; North Korea and Nepal had those distinctions. We lost to New Zealand, Belgium and a Japanese pair, beating only Indonesia, with a final position of 26th (ahead of France!).

Simultaneously with the International Championship an Open Pair Go Tournament took place in adjacent rooms, which attracted a substantial entry. Included in these were Micha Marz and Manja Lindemeyer of the Deutsche Go Bund, who had made the trip specially. The day ended with the awards ceremony and yet another party.



Jackie eating snails

You might think that that was all, but on the Monday morning we were given a presentation by PandaNet, one of the tournament's sponsors. That was followed by yet another formal occasion, the conference lunch, where we all sat around a square formation of tables for a sit down meal. Each pair in succession was given a chance to make a short speech; this was really an opportunity to say thank you. As the microphone travelled around the square, we noticed that it was usually the male member of each pair who ended up clutching it. So Jackie struck a blow for gender equality by standing up and voicing our thanks.

Jackie had to return to Britain on the next day, owing to shortage of leave, so that left us one afternoon for joint sightseeing. We visited a Japanese garden which had formerly belonged to the shogun. We arrived at around four o'clock, and closing time was five; plenty of time, you would think. But from half past four loudspeakers from all directions treated us to quite a loud recorded announcement warning us of the park's impending closure, interspersed with performances of "Annie Laurie" for solo piano and string orchestra. Not quite the meditative tranquillity that we had been hoping for.

The Japanese education system is fiercely competitive, and some parents try to give their children a head start with private English lessons after school. Enough of them do that to keep my cousin Vernon in noodles; he runs a small language school which I visited after Jackie's departure the next day (Tuesday).

On Wednesday it was time to take the Shin Kan Sen (bullet train) to Osaka. Harumi Takechi is a much travelled Japanese amateur go player, whom one tends to meet at European and US Go congresses. She also came to the IOM in 2002. She had invited myself and Micha and Manja to her home in Daiwa Higashi, a small country town about an hour's train journey north of Osaka.

Thursday was spent in local sightseeing, including a visit to an onsen. These are spas, where you have a good shower first and then plunge naked into the waters of a natural hot spring. In the evening we played pair go just for fun.

On Friday it was back to Osaka, first to a shop specialising in Go and Shogi equipment, where you could spend 1,500,000 yen on a goban if you wanted to, and then for a visit to Kansai Kiin (West Japan Go Association.) For historical reasons they are quite independent of Nihon Kiin, and they like to be noticed. We were welcomed by Muraoka sensei, who seemed pleased by the visit of two Vice-presidents of European go associations. He played us all simultaneously, but seemed more impressed by my ability to eat a bony fish with chopsticks than with any skill at the go board.

In the evening we went to a performance of "The 47 Samurai" at the National Bunraku Theatre. Bunraku is where you have puppets each operated by three puppeteers, all clearly visible on stage in black costumes. Voices and musical accompaniment are provided by actors and musicians sitting to one side. An earphone device provides an English commentary. I thoroughly enjoy plunging into Japanese culture like this. Unfortunately shortage of time meant that we

could only attend the last four and a half hours of the performance.

At the weekend we were invited by a friend of Harumi to a go playing weekend in a town an hour or so's drive to the north of Daiwa Higashi. There were about eight of us, all allegedly amateur, but my goodness they were strong. Both Micha (3 dan) and myself were taking three or four stone handicaps from some, and losing. This took place in a traditional Japanese house; that meant tatami mats in every room, no chairs, tables or beds, so everything happened at floor level, and the thinnest of wooden slats separating both rooms and the outside world. Not a place to be in cold weather.

After a night sleeping on futons, the plan had been to drive to Kyoto, but Micha had a stomach complaint and needed a doctor, so I was packed off to Kyoto by train on my own. I spent most of my time exploring a Japanese flea market in the grounds of a temple. On the next day, (Monday) Harumi took us all to Arashiyama, north of Kyoto, which is good place to look at the Autumn colours. Unfortunately many thousands of Japanese had decided to do so as well, and we ended up spending more time in the car than out of it.

Tuesday was time for me to return to Tokyo, but not before visiting a master of Noh, who has converted the upper part of his house into a practice stage, and gave us a demonstration. He is an amateur Noh actor, who knows ten of the 240 plays in the repertoire. "How many does your teacher know?" I asked. "About 230," came the reply.

My third week in Japan was taken up with sightseeing in Tokyo and visiting my cousin's country house. The only go I played was against Richard and Louise in the evenings.

I last visited Japan in 1982, as a guest official at the World Amateur Go Championship. This visit left me feeling that I must try to find an excuse for going back before another 22 years passes.

Japanese Rules OK?

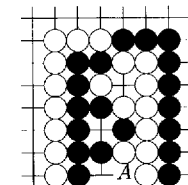
Simon Goss

president@britgo.org

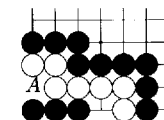
At the referees' seminar run by Geoff Kaniuk during the Isle of Man congress, it became obvious that almost all of the fifteen or so people there had major misunderstandings about the Japanese rules of Go, which we use in the UK. This article describes these rules. How well do you already know them? Test yourself with the quiz below.

Quiz

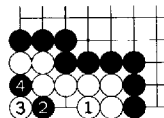
- (No diagram): You are Black in a 3-stone handicap game. According to the Japanese rules, where should you place your handicap stones, and in which corner should you not place one?



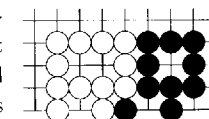
- It's Black's turn, and this position is on the board. Black plays at A. What happens next?



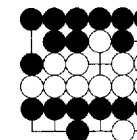
- This story was contributed by Nick Wedd, who observed something like it in a game between two players at about 5-kyu. Both players have passed. Black claimed that the seven white stones in the corner were dead. White: "I don't see why". Black: "I'll show you". Black played at A, White captured the four black stones, and then they continued as in the second figure. Next, White played a ko threat, which Black answered, and then White recaptured the ko. In the end, White had more ko threats and won the ko, so the white group was deemed alive. What is the truth, and why?



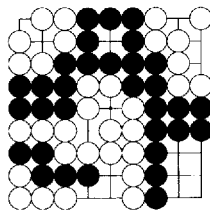
- In a game that Tim Hunt and I played at the recent small-board championship in Cambridge, under time pressure, we both overlooked a 1-point ko and passed in a situation similar to this. What is the situation, and what should happen now? Would it be correct for a referee to order us to resume playing as if the last two passes had not been made? (In the game, Black passed first).



- This position on a 6x6 board was contributed by Robert Jasick. Both sides have passed. What is the score, and why?



6. Geoff Kaniuk introduced this position in the referees' course. It's very difficult, and Geoff's advice is "Explain Japanese rules or call an expert". But what is the expert to say? Both sides have passed. Black thinks he has captured four white stones in the corner and that his own five-stone group is alive; White thinks that the five black stones are dead by bent-four-in-the-corner. Who is right, if anyone? What is the score on the board as it stands?



Japanese Rules Overview

The Japanese rules of Go were a matter of oral tradition until 1949. The tradition included the basic rules of play and how to score the game, and it also included a number of so-called 'precedents', rulings by Meijins on various strange positions, made as they were first noticed. In 1949, the Nihon Kiin published an official rules definition, which included the precedents.

In 1989, the Nihon Kiin published a new version of the rules, which discarded the precedents and replaced them with new rules defining how you can decide whether a group is dead or alive in a general way. The main point is that you can no longer say that a group with some particular shape like bent 4 in a corner is dead "because the rules say so". They don't say so. Instead, you must show how the stones conform to the definition of 'dead' given in the rules.

BGA tournaments use the Japanese 1989 rules, with a minor exception that I shall describe later. You can find them in the Go Players' Almanac, or on the internet at www-2.cs.cmu.edu/~wjh/go/rules/Japanese.html.

Associated with the 1989 rules are two other official documents: a commentary explaining the intent of each rule, and a second commentary giving examples of how to resolve questions of life and death after both players have passed. Since the rules text itself is written in terms that are quite hard to decipher, it's important to use the commentaries to clarify them.

The 1989 rules divide the game into three distinct stages. First, there is the game itself, the

contest of skill; then there is a stage known as 'confirmation', in which the players agree which stones are dead, which stones are alive and which intersections count as territory; lastly there is a stage covering the removal of dead stones and the counting procedure that determines the game result.

Almost all the difficulties people have in practice arise at the confirmation stage and concern agreeing which stones are alive and which are dead. We shall deal with the simpler stages first, and then the rest of the article will describe the confirmation.

Playing the Game

The rules for the contest of skill contain few surprises. Playing on intersections, taking turns, capture, suicide, ko and resignation are handled as you would expect.

These are playing rules, not tournament rules, so komi isn't mentioned. Nor is handicap placement. It is a myth that the Japanese rules specify fixed handicap placement; it is a convention, not a rule. But it is a strongly established convention and you should assume that a tournament for which Japanese rules are announced will require the fixed handicap placement unless the tournament announcement says otherwise, just as you should assume that Black is to play first in an even game (also not mentioned in the rules).

Now you have the answer to the quiz question about handicap placement: the rules say nothing. But, in a three-stone handicap game, the

convention is that you leave the corner nearest to your opponent's right hand unoccupied.

The only other thing that may surprise some people is the so-called "triple-ko rule". In fact, the rules themselves don't mention triple ko at all, though the commentaries do. The exact rule is:

"When the same whole-board position is repeated during a game, if the players agree, the game ends without result".

"... if the players agree ..." is in recognition that whole-board repetition may be difficult to check. Now you have the answer to the second quiz question. What happens next is that the game continues! It isn't a no-result just because a certain shape comes up, only if a certain whole-board position is repeated.

(Don't bother using ko threats to fight a triple ko, though. Once you start doing so, you'll discover that it's you who has to find all the ko threats. Creating a triple ko is just a way to retrieve a game you'd lose otherwise.)

The Japanese 1989 rules were written for professionals. Ending a game with no result is something that can be afforded in professional events where the timetable allows a rematch, but not in amateur tournaments that have tight timetables. Because of this, BGA tournaments replace the no-result of a repeated whole-board position with a jigo. This is the only modification we make.

According to the rules, the competitive phase of the game ends when both players pass consecutively. Other ways of stopping the game, such as saying "That's all, isn't it?", may be traditional and courtly, but they have led to misunderstandings even in professional title matches. The sensible way to pass is to say "pass" in a clear voice and press the clock. (By the way, if you are in overtime when you pass, don't forget to return one of your playing stones to your bowl, otherwise you'll lose on time while passing!)

Problems have also been known to arise from

ambiguous resignations. Don't assume that your opponent is resigning if he plays on a 1-1 point, even if it seems a silly move to you. Some common ways to indicate resignation, such as placing two stones in a corner or stopping the clock and shaking hands, are surely clear enough. But beware the ambiguous ones. Saying "I resign" is always a good policy (especially if you're my opponent).

You occasionally hear stories of people refusing to accept their opponents' resignation because they want to play on and count the score. This is rude. If your opponent resigns, you've won already. No need to rub it in.

Determining the Result

There should be no issues here. Once you've filled the dame and agreed about life, death and territory points, you just follow the procedure you're familiar with to count the score.

Although there should be no issues, occasionally there are when people are lazy about filling in the dame. Under no circumstances should you ever remove a dead (but uncaptured) stone from the board, much less fill in prisoners and rearrange territories, until all dame and reinforcing moves have been played. Never. It's asking for all kinds of trouble.

Best practice is to play all dame on the clock before you pass. There are people who will try to make you feel rude or even unsportsmanlike for such untraditional behaviour, but they are wrong and there's no reason to be intimidated by them. Passing while there are dame is dangerous, as we'll see later. It's not unsportsmanlike to pass with dame on the board, and you may need to if you're in serious time trouble, but it is unsportsmanlike to expect your opponent to pass too and then be obliged to alert you to any necessary reinforcing moves while filling dame, or to expect to be allowed to read them out without the clock ticking because you've both passed.

Confirmation

The definition of the confirmation stage is given in this rule: “After stopping [the two consecutive passes], the game ends through confirmation and agreement by the two players about the life and death of stones and territory.”

Note carefully the words “by the two players”. Even after both players have passed, a kibitzer who starts pointing out clever life-and-death insights, or overlooked dame and ko, is committing a serious offence. If you’re watching a tournament game, say nothing in the hearing of the players until they’ve agreed the result. Even if the players ask you, don’t do it.

The same goes for tournament officials, with some exceptions. Firstly, if the players find the position too difficult to analyse, or are unclear about how the rules work, they may seek help from the referee. Secondly, a referee should intervene if a player is misleading his opponent about the rules (this may be unintentional, of course). Lastly, if a tournament director sees that two opponents are taking too long and threatening the tournament timetable, he is within his rights to tell them to submit to a referee’s ruling. Otherwise, if you aren’t one of the players, say nothing to the players, but it’s good to tell a referee if you see an infringement.

So how do the players “confirm and agree” these matters? By applying some definitions that are given in the rules, which we’ll look at now.

Basic Life and Death in Confirmation

The first thing is to establish which stones are alive and which are dead. The relevant definition is:

“Stones are said to be alive if they cannot be captured by the opponent, or if capturing them would enable a new stone to be played that the

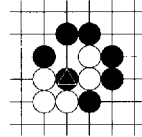
opponent could not capture. Stones which are not alive are said to be dead.”

The status of stones is established by analysing whether they meet these conditions. You can do this by playing it out if you like, but such play is not part of the game. If you play it out on the board; then, once you’ve found the answer, you must restore the original position and prisoner count for purposes of counting the score. It’s too easy to make a mistake in this, so it’s better to play it out on a second board, leaving the original position intact for counting.

The rule forgets to mention who plays first in such test play, or in analysis, but the commentaries make this clear: if you’re testing the status of some black stones, White plays first, and if you’re testing the status of some white stones, Black plays first.

The first test for the life of stones is whether the opponent can capture them if he plays first. If he can’t, they are alive, full stop. If he can, we need to test whether the second half of the definition applies. A simple snapback will serve as an example.

White, playing first here, can capture the marked black stone, but doing so would enable Black to place a new stone on the same point (capturing in snap-back),



and White would be unable to capture that new stone. Therefore the marked black stone is alive. The two marked white stones are dead because Black can capture them without enabling White to do anything he couldn’t do anyway.

Ko during Confirmation

When analysing life and death after both players have passed, ko threats are irrelevant. That is, if X takes a ko, Y plays a ko threat, and X answers it, then Y still cannot recapture the ko. In the confirmation stage, the only way you can

gain the right to recapture a ko is to ‘pass-for-ko’. Here’s the exact rule:

“In the confirmation of life and death after the game stops ... recapturing in the same ko is prohibited. A player whose stone has been captured in a ko may, however, capture in that ko again after passing once for that particular ko capture.”

I quote the rule verbatim in order to dispel a couple of myths. Firstly, if someone tells you that a pass-for-ko gains you the right to recapture any ko on the board, or that the rule is ambiguous on this point, they are wrong. The words “for that particular ko capture” make that clear. When you are analysing a position and want to pass for a ko, you must say which ko.

The second myth is more subtle and less common. It’s occasionally said that you can pass for a ko before the opponent has even captured it. Wrong. You pass for the ko capture, not for the ko shape.

Bent 4 in the Corner

We can now answer quiz question 3. The white stones are dead. But if you said “because the Japanese rules declare bent-4-in-the-corner to be dead”, then you score no points, I’m afraid.

You may be surprised at this if you’ve read the explanation of it in *Life and Death* by James Davies, which does say that there is such a rule. But *Life and Death* was written before 1989, when indeed there was. In the current (1989) version of the Japanese rules, which we use in the UK, there isn’t.

The Black player in quiz question 3 was almost completely right. Full marks to him for realising that he needed to show why it’s dead rather than appealing to a non-existent rule. His only mistake was to allow White to get away with an illegal recapture of a ko for which she had not passed. If she had passed for the ko, then of course Black would have captured the white stones, and that’s why they are dead.

Territory and Seki

Once you know which stones are alive and which are dead, you have to determine which points are territory and which are not. The rule that addresses this is so badly worded that I’m not going to quote it, though you can look it up in the Go Players’ Almanac if you like (it’s article 8 of the rules).

Intersections are called ‘eye points’ if they are surrounded entirely by live stones of one colour. Points that are not eye points for either player are called dame.

Eye points are territory unless some of the stones that surround them are ‘in seki’, so the rules have to define what ‘in seki’ means. As it happens, stones in a seki always have dame points next to them, so this fact is used as the definition: “Stones that are alive but possess dame are said to be in seki”.

This definition is strange. It’s like observing that Dalmatians are white with black splotches on, and declaring that anything white with black splotches on must be a Dalmatian, even if it’s really a cow. But that’s the rule, and it means that any group, however many eyes it has, is ‘in seki’, and thus cannot count the points it has surrounded as territory, if it is next to a dame point.

If you overlook this and accidentally leave a dame next to that group of yours with 17 eyes, there’s usually a remedy: you can resume play.

Resumption

The Japanese rule states: “If a player requests resumption of a stopped game, his opponent must oblige and has the right to play first.”

Now we can answer quiz question 4. The black stone in the forgotten ko is dead because of the sequence: White captures - Black passes for that ko capture - White connects. But the rule

allowing you to remove your opponent's dead stones before counting only allows you to remove those that are in your territory. This one isn't, so White cannot remove it.

Both Tim and I realised that, and so Tim (who was White) allowed me to fill the ko. This was sportsmanlike and didn't affect the result of the game, but it gave me an undeserved point that I, too, overlooked in the heat of the moment. The empty point next to the ko is a dame, and that means that the two-eyed black group to the right of it is 'in seki', so Black cannot count any territory for it.

To get the territory back, what I needed to do was to request resumption. Tim would then have had first move and could have captured the ko. Being in time trouble, I'd have passed rather than fight it. Now it's White who needs to fill so as not to be 'in seki'. When he does so, both sides have territory again.

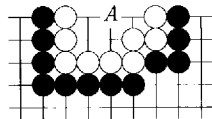
In answer to the second part of question 4, it would have been wrong for a referee to order resumption and mandate that Black (who passed first) should get the first move of the resumption. That would have handed me the point that Tim would get under the correct procedure. The rules actually say nothing about the role of the referee, but to order resumption and to specify who shall play first is always categorically wrong. To do so is to weight the game in favour of that player. Moreover, that player profits from any insight gained from the analysis done when trying to solve the life-and-death question. The Japanese resumption rule, which says that whoever wants resumption must allow his opponent to play first, avoids this problem.

New Effective Move

It is possible, especially among amateurs, that the players may have passed when there is something unresolved on the board, and then they discover it. If the situation would mean that the player to go first would win, neither player can

afford to request resumption. What then? The Japanese rule is:

"After the game stops [the two consecutive passes] ... if the players find an effective move, which would affect the result of the game, and therefore cannot agree to end the game, both players lose."



Let's see if we can work out what this rule means. This is one of the positions given in the

Japanese commentary to explain it. It is assumed that all black stones in this diagram are alive and have no dame points next to them, and that both players have passed (!!)

In this situation, if either player asks for resumption, his opponent gets the first move and can play at A. So, if the game result hangs on the local score here, neither side will ask for resumption. The rule then says that if the players "cannot agree to end the game", they both lose.

But hold your horses! The rule we quoted before defines "alive" and then says "Stones which are not alive are said to be dead." Once both sides have passed, stones cannot be unsettled any more - they are either alive or dead by virtue of the definition. In diagram 7, the White stones are dead by the definition, as you may verify. The rule is allowing White to whine that he could have saved them if he had noticed it, and to claim that he must be let off the hook.

This is ridiculous, and you will find many referees who will not allow White to apply the rule in this way, insisting instead that the score be counted with the white stones treated as dead. If a referee takes this approach for one of your games, you may not like it, but you have no argument against it. The fact is that there are two inconsistent rules, and the referee may legitimately apply either of them.

This kind of position is the strongest reason of all for filling your dame before passing. Once

you have passed, if you find yourself in a position where you need to resume in order to fill dame but cannot afford to because of something like this, you have no means to fill those dame and you will lose points because of the definition of seki.

There is one good use for the new effective move rule, though. Ian Marsh tells of a local tournament he organised some twenty years ago. Two players got into a fight and were still fighting it when they both realised they were in time trouble. Not wanting to lose on time, they both passed. Apparently they then passed a few more times each, before agreeing to copy down the position and ask Ian to adjudicate. Ian's ruling was "both players lose" - a perfect application of this otherwise bizarre rule.

Wording Problems and Inconsistencies

Most requests to resolve a disagreement or misunderstanding between players can be dealt with fairly easily by a referee who knows what the rules actually say. But there's one problem you ought to know about. It's quiz question 5.

I hope you concluded that all the stones in the top four rows of the diagram are alive in seki because of the double ko, that the white stone at the bottom is dead in black territory, and that Black therefore has six points on the board while White has none.

That is correct, but did you spot that there's actually a big problem here? I've told you all the relevant rules already. Now go ahead and try to demonstrate that the white stone at the bottom is dead according to the rules.

You can't! To demonstrate this, you must show how Black could capture this stone without enabling White to play a new uncapturable stone where he could not otherwise play one. Black takes a liberty of the white stone - White takes ko (atari!) - Black takes the other ko to escape

the atari - White passes for Black's ko capture. Now White threatens to retake the second ko with atari on his next turn, and the only way for Black to escape that atari will be to reply by recapturing the first ko, so he needs to pass for that ko right now. And then White recaptures (atari!) - Black recaptures - White passes for ko ... and so on for ever.

Black never gets time to capture the stone at the bottom. If he takes time out to do this, he allows White to dissolve the double ko. In other words, Black's capture of the stone at the bottom would enable White to play a new uncapturable stone where otherwise he could not, so again Black fails to prove the White stone dead.

This is not just a freak small-board position specially constructed for the amusement of rules geeks. The same reasoning can be applied to any position where there is a double ko seki to argue that any stone on the board with more than one liberty after both players pass is "alive". Double ko seki is not exactly an everyday occurrence, but it does occur in real games and is more than a mere curiosity.

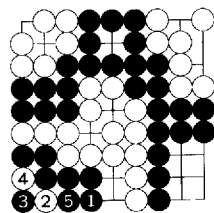
What has happened here is that the authors of the 1989 rules, who were Go professionals, not mathematicians or lawyers, failed to write them to achieve exactly what they intended. The pass-for-ko rule and the definition of dead' were designed to get the traditional result in positions like bent-4-in-the-corner and snapback, but the side-effect in positions with double ko seki was overlooked. Fortunately, in this case, the second official commentary includes a position (example 11) where this particular problem comes up, and it shows that they intended the stone with two liberties to be dead anyway. Other examples of similar problems exist, but they are very much less common and you needn't worry about them. The truth about all those that I know of is also revealed in the second commentary.

If you are a referee and are asked to rule on a position where a close reading of the rules seems

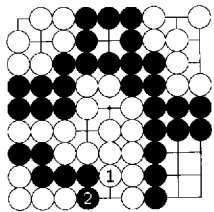
to lead you to a conclusion you find absurd, you may find help in the Japanese commentaries. I have never yet seen a situation that cannot be dealt with reasonably either by the rules or by the commentaries, but maybe some are yet lying in wait for us. If one pounces on you while you're a referee, there won't be a single right answer, I'm afraid. Good luck!

Anti-Seki

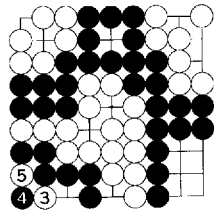
We can now tackle quiz question 6. It's difficult, but one thing is clear: both players' claims are wrong. Black claimed that he had captured the white stones, but obviously he hasn't. White claimed that Black was dead by bent-4, but, as we've seen, there is no such rule. In genuine bent-4 shapes with fewer than two outside liberties, the side you expect to be dead does turn out to be so because of the pass-for-ko rule. But this isn't such a shape.



Once both players have passed, White's four stones in the corner are dead. Black can capture them with the sequence in the first diagram here.



However, even if some of your opponent's are dead, you can remove them from the board at the end of the game only if they are in your territory. The four White stones are dead, but they aren't surrounded by Black stones, so they aren't in black territory. Therefore Black cannot remove them!



Black's five stones are dead too, as shown by the second two diagrams.

But they too cannot be removed, because not all the white stones that surround them are alive. The alert reader may notice that this depends on reading "surrounded" in one way rather than another. This is true, but an analogous position in the second Japanese commentary (its example 9) makes clear how it is to be read.

Therefore we have dead stones of both colours in the lower left, but they cannot be removed because they are not inside territory. Such positions are called anti-seki by rules experts. The empty points here are dame, and the large white group surrounding it is in contact with them, so it is in seki and its two eye points in the middle are not territory for White.

Either side could have won by playing first in this position, so some referees would apply the new-effective-move rule and declare that both sides lose. Others would score the position according to the definitions and would conclude that it's 7-5 to Black on the board.

Apparently this position really arose in a tournament game. The moral of this tale is: if you don't know clear and certain reasons why stones on the board are alive or dead, then don't pass if you can win by playing.

Summary: Advice for Players and Referees

- Fill all the dame before passing, unless you're in serious time trouble.
- Never remove any dead stones until all dame have been filled.
- Don't believe in a bent-4 rule. There isn't one.
- Know the pass-for-ko rule and don't let your opponent prove falsehoods by using ko threats.
- Know how and when to resume, and do so if you can win playing second.
- Unless you know the life and death status of all stones on the board, with clear reasons, play on rather than passing if you can win that way.

- If you're a referee, use the Japanese commentaries as well as the rules. They do help.
- If you're a referee, don't get bogged down

in semantic issues. There are some, but they are matters of judgement, and the invitation for you to be referee is an expression of trust in yours.

Diary of a Go Plonker – But is it Science?

Ian Marsh

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Is Go an art or a science? My answer would be both.

By art I do not mean artful, in the cunning sense that my opponents seem to have in spades. Rather it is when games take on an esoteric creativity all of their own. There is something about the stones, the flow of the game, and the interaction between players that make some games a joy to play, whether you win or lose.

If the Tate Modern can spend thousands on an arrangement of bricks, just what price should they put on a carefully crafted arrangement of stones?

Nor by science do I mean the science fiction, which somehow results from my inept reading of Go positions. In this case I mean science as the acquisition of knowledge ascertained by observation and analysis and systemized as a set of general principles.

If you think of Go in this sense, then it gives a good insight into teaching and explaining the game to others.

To do this it is essential to realize that science is not reality; rather it is a series of carefully crafted lies to explain the real world. For carefully crafted lies I could substitute the word proverbs. For instance a common proverb taught to DFKs is don't make empty triangles.

A good proverb, but not necessarily helpful when trying to fill in an opponents eye space. Eventually someone might explain that

the proverb is about efficiently connecting diagonal stones together, and that a wasted move is the near equivalence of giving your opponent a free move. But then as you progress you realize that the diagonal move in itself can often be an inefficient way to connect stones. Indeed there are of course occasions where you shouldn't be trying to connect at all.

So why isn't the proverb "don't play inefficient stones"? The answer of course is that the case of the "empty triangle" is a concrete, easy to grasp, concept. It is a learning aid towards the acquirement of knowledge?

— and yes, I still end up playing empty triangles in my games.

Not only is the level of reality of the information important, so is finding the right person to explain it. The story goes that a foreigner waiting for a train at the station turns to the man next to him (who happens to be a university professor) and asks, "What is time?" To which the professor replies, "That is a deep and philosophical question."

I think the best Go teachers pick on a single aspect that is deficient in the pupils game, and then are capable of explaining it in terms the pupil can understand.

After all if you are faced with a charging rhino, at that particular point in time, the advice of "climb a tree" might be more appreciated than a review of how one could have avoided that situation.

IN THE LIGHT

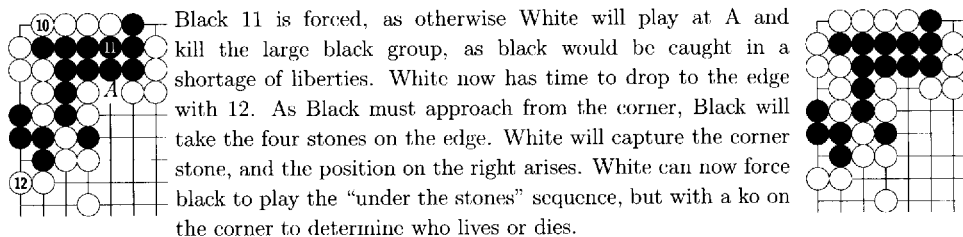
Kiseki Go

www.kisekigo.com

This is the site advertising the teaching services of Tony Atkins. Most interesting if you have not seen a set yet is the page about the Fridgeplay Fridgego set.

What is the right defence? Part 3

The proposed move at our club was white 10 on the left.



Black 11 is forced, as otherwise White will play at A and kill the large black group, as black would be caught in a shortage of liberties. White now has time to drop to the edge with 12. As Black must approach from the corner, Black will take the four stones on the edge. White will capture the corner stone, and the position on the right arises. White can now force black to play the “under the stones” sequence, but with a ko on the corner to determine who lives or dies.

Surely this must be a better line for White, or have we missed something?

A Referee Writes — Solutions

The photo.

To the right of the centre of the position, you can see two black stones sitting there with no liberties. When White captured these stones, he was more interested in the connection he was making, and did not notice the capture. He left them on the board, and pressed his clock.

When this happened, White had, technically, made an illegal move. Black would have been within his rights to claim a win when this happened. But Black was Li Shen, who is much too well-mannered to act like this. In fact, Li

Shen did not react at all (many players would, at least, have drawn attention to the mistake). As referee, I happened to witness this illegal move, and I believe I was correct to say nothing.

About thirty moves later, White was counting, and noticed the illegality. It was Black's move at the time, so White properly waited until it was his own move, then drew attention to the two dead stones, apologised, and removed them to his lid.

The diagram

White can kill. Black can make a ko for life.

Unless White has far more ko threats, Black should start the ko at some point before passing; and White should connect on the edge, killing, rather than allow White to start the ko.

In the game where this position occurred, both players passed, and both agreed that the ten black stones were dead. They were therefore treated as dead.

If both players had (after the passes) become aware of all the possibilities of this position and then played correctly, Black would have done one point better than this. Informally, in my experience, this usually happens by White saying “I'm going to have to play here”, and connecting on the edge. Formally, one procedure giving the “correct” result is: Black requests a resumption / Whites passes / Black plays to start the ko / White captures / Black passes “for the ko” / White connects / Black passes / White passes.

A Game with No Result

Richard Hunter

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In April 2004, TV Tokyo showed a game that ended in no result because the players repeated an earlier board position as a result of taking a cycle of four kos. Besides this rarity, the game was interesting in that it featured several practical life-and-death positions.

This game in the 2nd JAL Super Hayago tournament was broadcast in two parts on consecutive Sunday mornings (05:45 to 06:15). I don't get up that early on Sunday, so I recorded it as usual to watch later.

Black was Yoda Norimoto Meijin and White was O Meien 9 dan. The commentary was by Haruyama Isamu 9 dan with assistance from Makihata Taeko 2 dan.

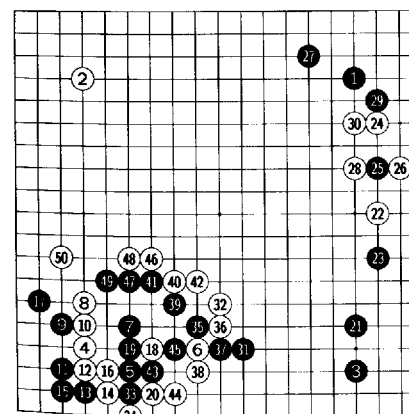


Figure 1: Moves 1-50

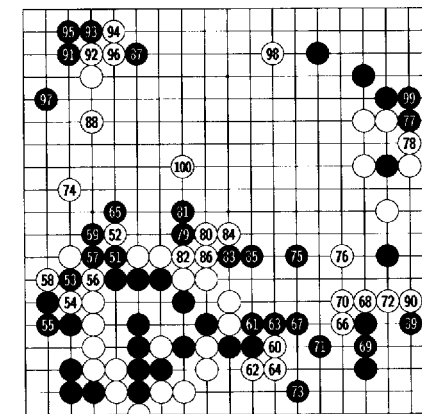


Figure 2: Moves 51-100

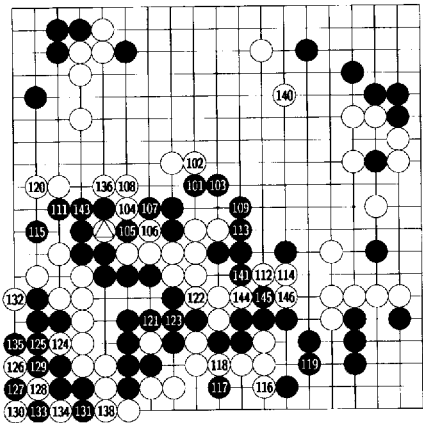


Figure 3: Moves 101-150

⑩⑩, ④② and ⑤① at △; ①⑦, ④⑦ at ⑤⑤; ①⑨ at ③③;
④⑥ at ③④; ④⑨ at ④⑦

After Black blocks off the left side with 115, Haruyama points out that the White group at the bottom is not alive.

Haruyama: "What's going to happen? Ah, White has a little potential at 119." When White plays 116, he says, "The group dies when Black makes a placement at 117." Black indeed plays 117 and 119. "Locally, it's dead. It can't make two eyes. But there are no weaknesses to aim at, so it's dead." We hear O grumbling: "Ah, I see, I see, there isn't time for that. I made a mistake. Ahhhh." Haruyama seems surprised: "This shape has been known to be dead since the olden days." At this point, the program nears the end and proceeds to the wind-up discussion stage. The program host asks Haruyama to summarize the situation.

"OK, let's look at the white group in the middle. If Black pushes down, White cannot cut him off. White can cut, but if he connects the ko, Black can capture these two stones in the middle. Instead of connecting the ko, White will have to play an extra move in the middle, but that lets Black take the ko." (This actually happens later in the game, as you can see in moves 141 onward.)

"Then, there's this white group at the bot-

tom. In the present state of affairs, it's dead. The most difficult line White can try is to connect on the first line (at the 1-7 point), but if Black plays correctly the result is a five-point nakade." This is a position I covered in BGJ 123 in my series on Nakade and Ishi-no-Shita, so I'm not going to show the details here. Haruyama says, "Professionals learn shapes like this: this shape is dead, this shape is ko, etc. You have to learn one or two thousand such positions. Still White has a potential territory at the top, so it's not totally over yet." Nevertheless, viewers might wonder if it's worth getting up early next Sunday morning to watch the second half, so the program took the unusual step of showing a preview. (The games are usually played a few weeks prior to the broadcast date.) "Tune in next time, something incredible happens." They flash up the final board position and show the players, who both look embarrassed. However, it's hard to tell from their expressions who actually won.

In part two, the game continues from move 120. Haruyama points out how White could have lived at the bottom. Instead of playing 116 and letting Black play the vital point of 117, White could have played 116 at 117. Black would push at 116, White would block to the left and Black would defend at 119. Then White could live by dipping down to the first line in the centre of his group. This is a well known shape that makes miai to form a second eye on the left or right. However, in this case, Black's throw-in on the left (1-7 point) is sente, so he can capture the left half of the white group. This is a reasonable result under the circumstances, but it's so awful that White preferred to risk everything by keeping his stones connected.

Haruyama points out that a white descent on the left, which threatens to connect out, is not sente against the corner, so Black can answer it. White's placement at 126 is a well-known trick play for trying to pull a rip-off in positions like the L+2 group, which is unconditionally alive. Getting a ko would be ok for White, but it's not going to become ko. It looks like double

ko, which is alive. Yoda plays the predicted sequence to 135, but then exclaims loudly: "Idiot. That's no good." Makihata is the first to realise that double ko means White has an infinite source of ko threats for fighting the ko in the center. Haruyama catches on immediately. With 140, White goes for a huge territory at the top. Could it be enough? Yoda cuts at 141 and 145, so White takes the ko in the center.

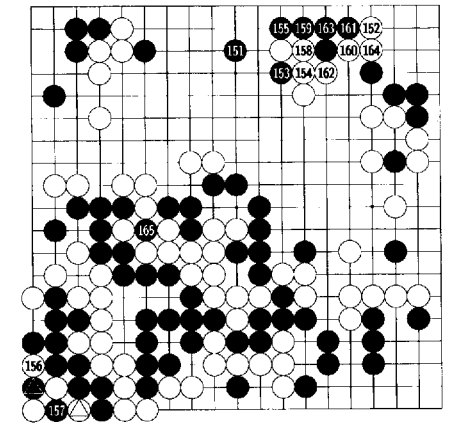


Figure 4: Moves 151-167

①⑥⑥ at △; ①⑥⑦ at ●

The game continues with Black invading at the top and White countering by invading Black's top-right corner, where another ko arises. The kos are all so large that neither player can afford to give way. When they cycle through the set of kos without making any independent ko threats, the final position at move 213 is a repeat of the position at 205.

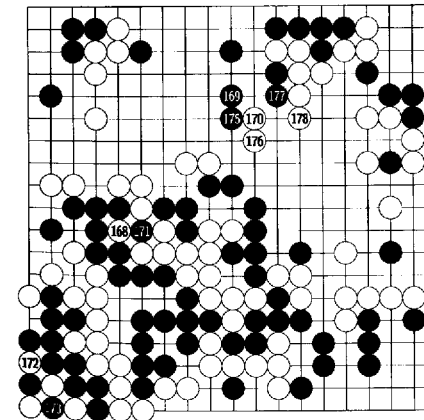


Figure 5: Moves 168-179

①⑦④ at ①⑥⑥; ①⑦⑦ at ①⑦①

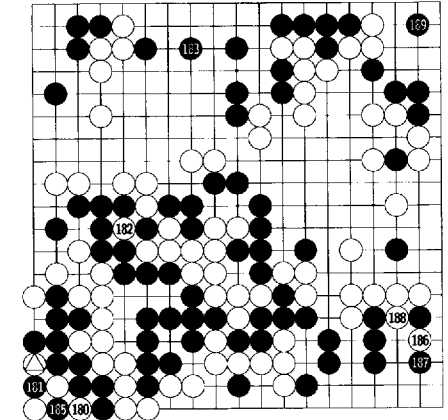


Figure 6: Moves 180-189

①⑧④ at △

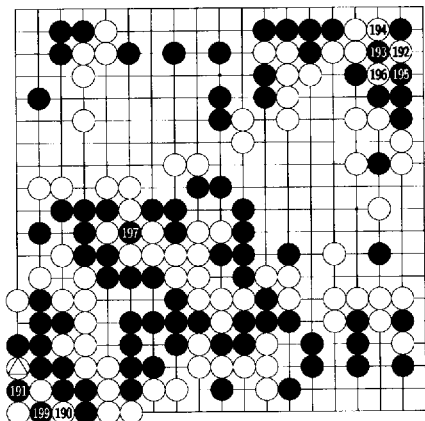


Figure 7: Moves 190-199

190 at △

This is easier to follow on a computer and the sgf file can be downloaded from the BGA web site. Haruyama can see it coming and explains for the benefit of viewers. He thinks that the players are well aware that playing the four kos will nullify the game, but considering the short time limits, neither player wants to risk

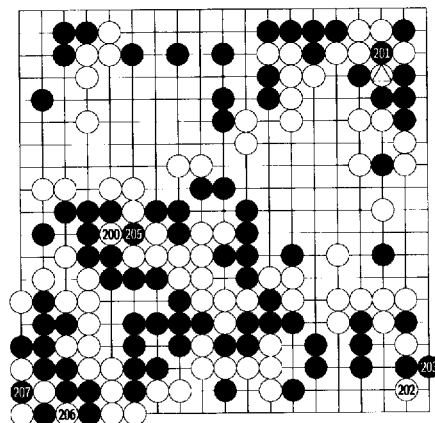


Figure 8: Moves 200-207

204 at △

losing. He says that four-ko games arise about 1 in 3000 or 5000 games. While he is talking, sub-titles flow across the screen informing us that there was one in 2000 and have been eight in the last 40 years (presumably only counting Japanese games). Three-kos games with no result are much more common.

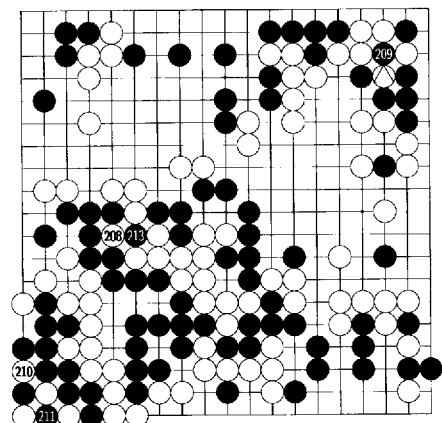


Figure 9: Moves 208-213

212 at △

Finally, Haruyama summarizes and explains how the problem arose. Black misplayed the bottom-left corner. If he had played as in Diagram 1, the result would have been a seki locally, but since the

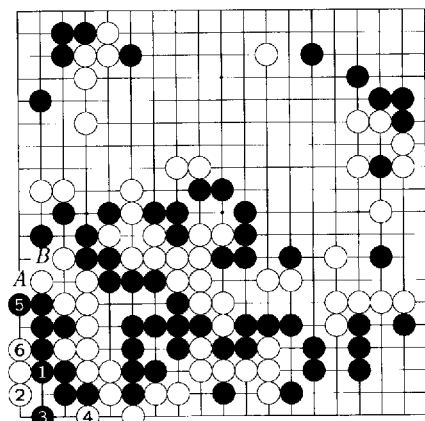


Diagram 1

white stones on the outside are dead, the black corner is alive with territory. Although Haruyama didn't mention it, I think we must assume that before playing 6, White exchanges White A for Black B, otherwise it looks like Black can connect out.

A rematch was held a few days later. The game wasn't broadcast, but the game record was posted on the program's web site. Yoda won.

IN THE LIGHT

Go Variants

www.di.fc.ul.pt/%7Ejpn/gv/gv.htm

If you thought that the Diary of a Go Plonker article in the last journal did not have enough variants then see this site. Put together by Jaoa Pedro Neto in Portugal, this site has many variations divided into four sections: other rules, other boards, other pieces and other players.

Credits

Thanks this issue are due to an awful lot of people: obviously to the article authors and the contributors of all the photos and illustrations; overwhelmingly to Andy Brixey who did all the hard work drawing the content together; to Barry Chandler, Jon Diamond, Nick Wedd,

Simon Goss, Toby Manning and Ian Davis for sterling work proofreading; to Edwin Brady, Joss Wright, David Nutter and Stephen Quinney for L^AT_EX help; and very much to Barry Chandler, Ian Davis, Simon Goss and Nick Wedd for a great deal of assorted advice.

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LONDON, NORTH WEST: David Artus, artusd@uk.ibm.com, 0208 841 4595. Meets: Thursday 19:00–22:00, Greenford Community Centre, Oldfield Lane. South of A40.

LONDON, SOUTH WOODFORD: (Also called **WOODFORD**) Meets: No longer meets.

LONDON, TWICKENHAM: (Also called **TWICKENHAM**) Colin MacLennan, colin.maclennan@btopenworld.com, 020 8941 1607. Meets: Wednesday 20:00, Pope's Grotto hotel, Twickenham.

MAIDENHEAD: Iain Attwell, 01628 676792. Meets: Friday 20:00, Meets various places.

MANCHESTER: Chris Kirkham, 0161 903 9023. Meets: Thursday 19:45, The Town Hall Tavern, 20, Tib Lane, MANCHESTER, M2 4JA.

MID-CORNWALL: Paul Massey, go@smartsw.co.uk, 01209 891093, 07966 474 686 (mobile). Meets: Monday 20:00, 5 Trekye Cove, Sandy Road, Porthtowan, Truro, TR4 8UL.

MIDDLESBROUGH: (Also called **TEESSIDE**) Gary Quinn, g.quinn@tees.ac.uk, 01642 384303 (work). Meets: Friday 12:00, University of Teesside.

MILTON KEYNES: (Also called **OPEN UNIVERSITY**) Fred Holroyd, f.c.holroyd@open.ac.uk, 01908 315342. Meets: Monday 19:00, The Wetherspoons pub, 201

Midsummer Boulevard, Central Milton Keynes, MK9 1EA.

MONMOUTH: Gerry Mills, bga-books@britgo.org, 01600 712934. Meets: Meetings by arrangement.

NEWCASTLE: John Hall, jfhall@avondale.demon.co.uk, 0191 285 6786. Meets: Wednesday, Meets various places.

NORWICH AND NORFOLK: Tony Lyall, TONY@ccn.ac.uk, 01603 613698. Meets: Thursday 19:30, Caf Rouge, 29 Exchange Street, Norwich, NR2 1DP.

NOTTINGHAM: Jo Kling, go-club@printk.net. Meets: Wednesdays 19:00, Crown Inn, Church Street, Beeston, Nottingham, NG9 1FY. Please check with the club secretary before attending.

OXFORD CITY: Richard Helyer, tickanddick@macunlimited.net, 01608 737594. Meets: Tuesday and Thursday 18:00, Freud's Cafe, Walton Street.

OXFORD UNIVERSITY: Niall Cardin, niall.cardin@ccc.ox.ac.uk. Meets: Wednesday 19:30-23:00 in termtime only, The Arts Room, Trinity College, Broad Street, Oxford, OX1 3BH. If the door to Trinity is shut, press the buzzer and tell the porters you are going to go society. All are welcome.

PENZANCE: (Also called WEST CORNWALL) John Culmer, john.culmer@talk21.com, 01326 573167. Meets: Thursday 20:00, Flat 3, 1 Causewayhead, Penzance, TR18 2SN.

PURBROOK (NEAR PORTSMOUTH): Peter Wendes, pwendes@hotmail.com, 02392 267648. Meets: Most Thursday evenings, Normally Peter's house, but if he is away Mike and Suzi's. Phone to confirm.

READING: Jim Clarc, jim@jaclare.demon.co.uk, 0118 9507319. Meets: Monday 18:30, Brewery Tap, 27 Castle Street.

SHEFFIELD: Phil Barker, pdbarker@clara.co.uk, 0114 2551440 (home),

01709 826868 (work). Meets: Sunday 19:30, Devonshire Arms, 118 Ecclesall Road, Sheffield, S11 8JB.

SHERBORNE AND YEOVIL: Julian Davies, Julian.davies@screwfix.com, 01935 423046. Meets: Wednesday 19:30, Brewers Arms, 18 St James Street, South Petherton, Somerset. Just off the A303 near Yeovil.

SOUTHAMPTON: Xinyi Lu, xl2503@soton.ac.uk, 0774 509 9411 (mobile). Meets: Meets irregularly. Telephone if you would like to meet for a game.

ST. ALBANS: Mike Cockburn, cockburnm@yahoo.co.uk, 01727 834035; Alan Thornton, 01442 261945; Richard Mullens, 01707 323629 (home), 07816 372001 (mobile). Meets: Wednesday 20:00, The White Lion, 91 Sopwell Lane, St. Albans. Non-regular visitors should ring to confirm a meeting.

SWANSEA: Sam Woodward, goswansea@gmx.net, 01792 470071. Meets: Sunday 15:30, The JC's bar. On the University campus.

SWINDON: David King, info@swindongoclub.org.uk, 01793 521625. Meets: Wednesday 19:30, Prince of Wales, Coped Hall Roundabout, Wootton Bassett.

TAUNTON: Meets: Seems to have ceased to exist.

WARWICK UNIVERSITY: Sam Aitken, S.J.Aitken@warwick.ac.uk. Meets: Tuesday during University term 17:00-20:00, Room B2.09; Saturday during University term from 12:00, The Graduate. Email first, this meeting docs not always happen.

WEST SURREY: (Also called GUILDFORD) Pauline Bailey, pab27@compuserve.com, 01483 561027. Meets: Monday 19:30 22:00 except bank holidays.

WINCHESTER: (Also called HURSLEY) Alan Cameron, alan.cameron@iname.com, 01794 524430 (home), 07768 422082 (work). Meets: Wednesday 19:00, The Black Boy Public House,

1 Wharf Hill, Bar End, Winchester. Just off the M3.

WORCESTER AND MALVERN: Edward Blockley, 01905 420908. Meets: Wednesday 19:30.

Notices

Journal Contributions

Please send contributions for the Autumn Journal as soon as possible and no later than 31st August.

Articles and comments on recruitment and teaching beginners are particularly welcome.

Ideally articles should be in plain text, with diagrams in SGF format. Pictures or photographs may be in any standard image format. If this is difficult for you, or if you are going to be sending a large file by email, please let me know (editor@britgo.org). You can also post contributions to Jenny Radcliffe, 62 Albert St, Durham, DH1 4RJ. In particular, I will be delighted to scan photographs for the Journal and return them to you.

The Journal reserves the right to edit as the Editor sees fit, although where possible the original author will be consulted about changes.

Glossary of Go Terms

This glossary is, by its nature, incomplete. A more full description of these terms, and a far wider list of terms, may be found at Sensei's Library (<http://senseis.xmp.net/>).

- AJI: latent possibilities left in a position are said to be "in atari" when they can be captured by the enemy's next move
- AJI KESHI: a move which destroys one's own aji (and is therefore bad)
- ATARI: having only one liberty left: stones a move in a given time. Overtime is now more

Advertisements

Advertisements are 100 per page and pro-rata for black and white. Contact the Editor for colour cover rate. Privately placed small ads, not for profit, are free. Discounts are available for a series.

Web Addresses

Web addresses in the Journal are generally given without the `http://` prefix which can be assumed and may need to be added.

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usually used in tournament play

DAME: a neutral point; a point of no value to either player

DAME ZUMARI: shortage of liberties

DANGO: a solid, inefficient mass of stones

FURIKAWARI: a trade of territory or groups

GETA: a technique that captures one or more stones in a "net", leaving them with two or more liberties but unable to escape

GOTE: losing the initiative

HANE: a move that "bends round" an enemy stone leaving a cutting point behind

HAMETE: a move that complicates the situation but is basically unsound

HASAMI: pincer attack

HOSHI: one of the nine marked points on the Go board

IKKEN TOBI: a one-space jump

ISHI NO SHITA: playing in the space left after some stones have been captured

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

KATTE YOMI: self-centred play; expecting uninspired answers to "good" moves

KEIMA: a knight's-move jump

KIKASHI: a move which creates aji while forcing a submissive reply

KOMI: a points allowance given to compensate White for playing second

KOSUMI: a diagonal play

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

MOYO: a framework which could potentially become territory

NAKADE: a move played inside an enemy group at the vital point of the principal eye-space to prevent it from making two eyes

OIOTOSHI: "connect and die", capturing by a cascade of ataris, often involving throw-ins. If the stones all connect up to escape, they all get caught.

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

SABAKI: a sequence that produces a light, resilient shape

SAGARI: a descent extending towards the edge of the board

SAN REN SEI: an opening which consists of playing on the three hoshi points on 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

SENTI: gaining the initiative; a move that requires a reply

SHICHO: a technique for capturing stones, more often called a ladder, where at each step the attacker reduces the defender's liberties from two to one

SHIMARI: a corner enclosure of two stones

SHODAN: one dan level

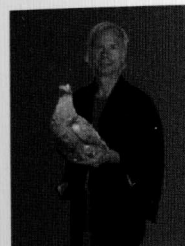
TENGEN: the centre point of the board

TENUKI: to abandon the local position and play elsewhere

TESUJI: a skillful and efficient move in a local fight

TSUKE: a contact play

YOSE: the end game



SuperSize Your Go Knowledge

Get Bruce Wilcox's Go Dojo: Contact Fights then fill up on Sector Fights. Unlike ordinary Go texts these really have all you need to know in each area. Contact Fights runs to 1400 pages and Sector Fights is even meatier with 1900 pages.

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