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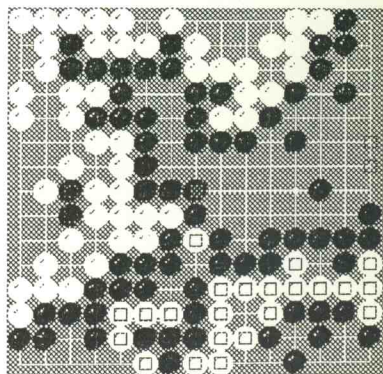
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Score

Two passes  
Game Over.

White wins by 78

Dead stones marked  
Unknown territory marked



F1 Black Terr  
F2 White Terr  
F3 Save  
F4 Replay  
F5 New game  
F6 Help  
F7 Continue game  
F8 Quit

Stones captured by Black: 8 White: 1

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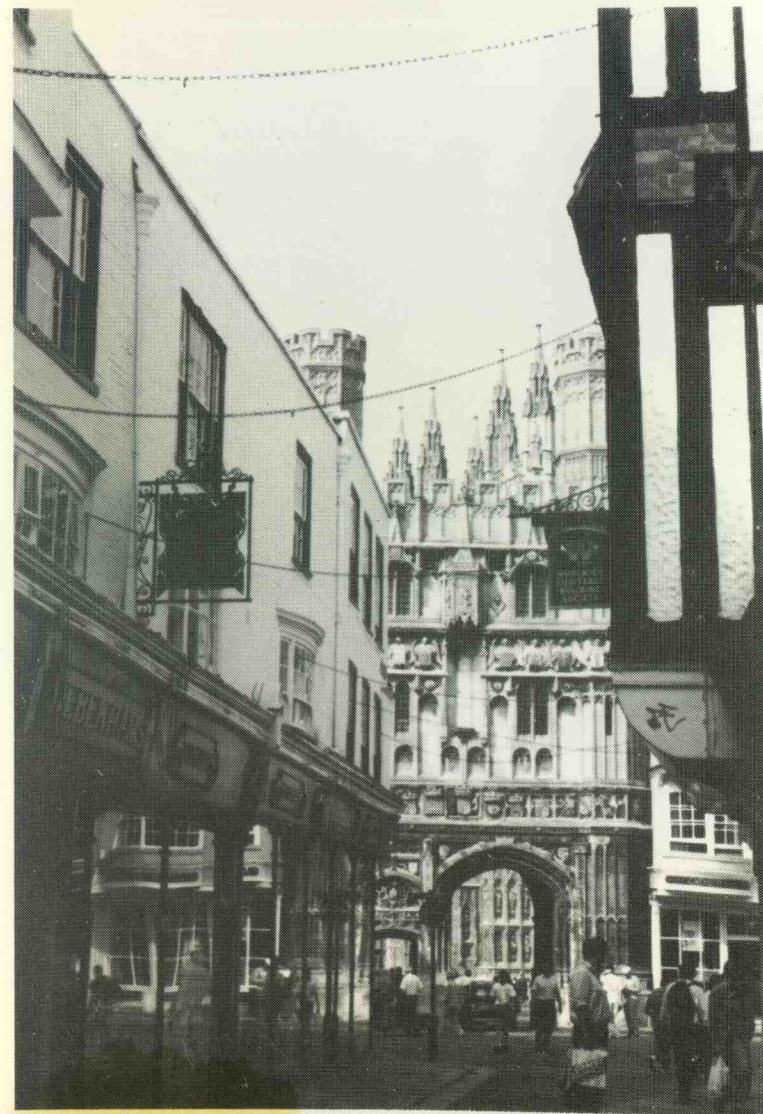
## British Go Journal

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Number 82

Spring 1991

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## British Go Association

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Front cover: Canterbury, venue of 1991 British Go Congress (photo T. Atkins).

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**Distributor:** D. Kelly

## Calendar

Wanstead: 2nd February. Alison Jones, 081-527-9846.

Trigantius: Cambridge, 23rd February. E. Ashfield, 0223-845316 (home), 0223-402364 (work).

Oxford: 9th March. H. Huggett, 0865-243563.

Coventry: 24th March. M. Lynn, 0675-52753.

British Go Congress: Canterbury, 5th-7th April. T. Atkins (see page 2).

Candidates': 4th-6th May. By invitation only. A. Rix (see page 2).

Bracknell: 18th May. R. Lyon, 0344-85675.

Challenger's: 25th-27th May. By invitation only. A. Rix (see page 2).

Leicester: 16th June. E. Smithers (see page 2).

British Youth Championship: 23rd June. A. Eve (see page 2).

Isle of Man: 18th-24th August. D. Phillips, 0624-620386.

Northern Go Congress: Manchester, early September. J. Smith, 061-445-5012.

Milton Keynes: 21st September. A. Grant, 0908-669883.

Shrewsbury: 6th October. B. Timmins (see page 2).

Wessex: Marlborough, 27th October. P. Atwell, 0272-611920.

Bournemouth: 9th November. M. Bennett, 0202-512655.

Birmingham: 24th November. R. Moore, 021-4305938.

West Surrey: 7th-8th December. C. Williams, 0252-727306.

London Open: Grand Prix d'Europe. 28th-31st December. H. Lee, 081-346-3303.

## Glossary

**Aji:** a source of annoyance.  
**Aji-keshi:** removing aji.  
**Atari:** threat to capture.  
**Byo yomi:** shortage of time.  
**Dame:** no-man's land.  
**Damezumari:** shortage of liberties.  
**Dango:** a solid mass of stones.  
**Furikawari:** trade of territory/groups.  
**Fuseki:** opening play on whole board.  
**Gote:** not keeping the initiative.  
**Hane:** a diagonal play in contact with enemy stones.  
**Hasami:** pincer attack.  
**Hoshi:** star-point (where handicap stone may be placed).  
**Ikken-tobi:** a one-point jump.  
**Jigo:** a draw.  
**Joseki:** a formalised series of moves, usually in a corner.  
**Jubango:** ten-game match.  
**Kakari:** a play which threatens to attack a single corner stone.  
**Kikashi:** a forcing move.  
**Komi:** points given to compensate for Black having first move.  
**Kosumi:** a diagonal move.  
**Miai:** points of exchange, "tit for tat."  
**Moyo:** potential territory.  
**Ponnuki:** empty diamond shape of one colour (4 stones).  
**Sabaki:** a sequence which produces a light shape.  
**Sanren-sei:** plays on three hoshi points along one side.  
**Seki:** a local stalemate.  
**Semeai:** race to capture.  
**Sente:** keeping the initiative.  
**Shimari:** corner enclosure of 2 stones.  
**Shodan:** one dan level.  
**Tenuki:** to play elsewhere.  
**Tesuji:** a skilful move in a local situation.  
**Yose:** the end-game.

## Jigo-Pokery?

The seventeenth London Open Go Tournament ended in acrimony. In the final round the two leaders, Alexei Lazarev and Ivan Detkov (both Soviet Union) fixed a draw (jigo) to ensure themselves of the first two places. Unfortunately the appeal committee didn't feel able to overturn this result and it was allowed to stand. This meant that Detkov beat Lazarev by half a SOS point to win the tournament.

After pressure by the tournament organisers they accepted a game recorder. They played so fast that he couldn't keep up. Also the number of points bidden for komi was not clear. Perhaps it was not decided until after their game. When asked to reproduce their game, they only reached move 152. Most strong players can remember their game.

While the nature of the game makes proof impossible, both Harold Lee, the chief organiser, and Niek van Diepen, chief referee, felt that the evidence was adequate to merit some form of punishment, such as treating the game as a loss for both players. The result of the tournament must stand, but a final decision of the Fujitsu rankings has yet to be reached.

● This is an extract from the *European Grand Prix Newsletter*.

Subscriptions for the 1990/1991 GP season can be made by transferring 25 guilders to:

Postbank account 1911459,  
Redactie Go,  
Amsterdam,  
The Netherlands.

## Thanks

The trustees of the Susan Barnes Trust and the Castledine Trust gratefully acknowledge generous donations from the Open University Go Club.

Attendance at tournaments by young go players is currently at a high level, and the two Trusts give financial support to such activity in a variety of ways.

Any other clubs or individuals who wish to support the work of either Trust who want further information are invited to contact either Toby Manning, at 36 Martin Way, Morden, Surrey SM4 5AH (081-540-8630), about the Castledine Trust, or Francis Roads, at 61 Malmesbury Road, London E18 2NL (081-505-4381) about the Susan Barnes Trust.

Material for the next issue of the Journal by **3rd May**, please, but earlier receipt would be appreciated, and is more likely to guarantee inclusion.

Commentaries should refer to letters, or e.g. "left of 48," not K10 etc. style of notation.

5.25" floppy disks are welcome (IBM-compatible ascii files), but should be accompanied by a printout in case of difficulties. Please avoid tabulation, and also right margin justification which sometimes leads to a large number of extra spaces having to be removed. In the case of tabulation, a note of your requirements in the margin will suffice.

**Advertising rates:** £50 per page and pro rata. If containing graphics, material should be camera-ready. Small ads. welcome.

## British Championship Game 3

by Matthew Macfadyen

Black: Matthew Macfadyen  
White: John Rickard

This proved to be the final game of the Championship.

14: Could be at 47, to prevent Black's forcing move at 15.

18, 20: Thin; there is nothing wrong with playing 18 solidly at 47, then if Black 20, White can play around 34. The right hand side would still not be solid territory, and Black would have to worry about possible White invasions.

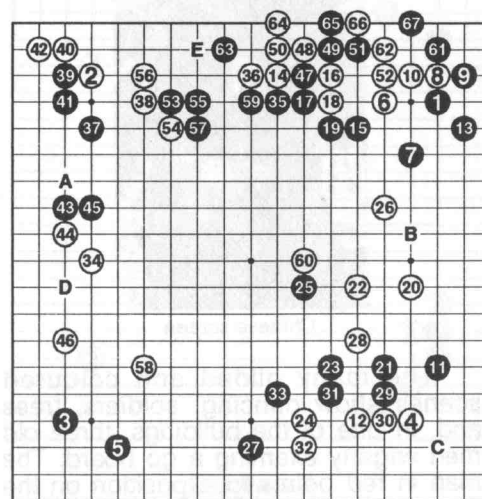


Figure 1 (1-67)

35: Should probably be left for a move or two. The exchange for 36 may well prove bad if White 38 attacks at A, as he surely should.

After 46 I was planning a largescale attack on the right, starting at B and hoping for suitable chances to undermine White's other groups with C or D. First, however, I tried to push White's position on the upper side down a little, securing my group in the upper left corner in the process.

54, 56: White refuses to be pushed down, but the whole upper side is left rather thin.

57: Slow, and John replied at 58 which reduces the lower side while taking the fun out of Black D.

59: Was meant to be a forcing move, preparing for the attack at B, but John ignores it.

62: Wrong; White can play E, and Black would then only be able to rescue the two stones 49, 51 in ko (exercise for the reader). After 63 White is completely dead: White can capture three stones, but only make one eye by doing so. White resigned after 67.

## Go in British Museums

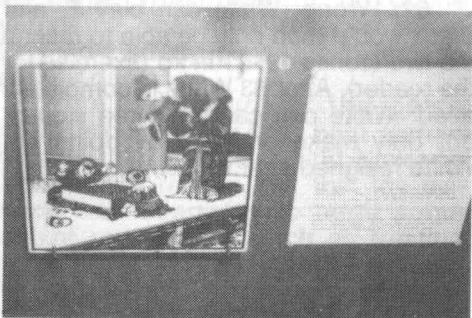
by Tony Atkins

One would expect go not to feature prominently in the collections of museums in Britain. However, it does appear. Often it is not highlighted, but worth looking for amongst the oriental exhibits.

The Museum of Childhood in Bethnal Green, London, features a wide selection of games, as well as toys,

dolls and prams. In the case next to the chess sets are the go exhibits. The main exhibit is a polished wooden board and shiny plastic stones. It is claimed that these were made in 1977 by Just Games Trading Co., but I think they were imported. The stones are not representative of a game, but are laid out in patterns. One of the stones has no liberties (does it signify a capture?). At least the stones are on the intersections.

"There are many versions of the game of go," says the write-up, "some of which are simplified and quicker to play. Peggity, reversi and othello are examples." (Peggity is a four player five-in-a-row game from the 1930's.)



Go tile

Of interest, however, is the blue on white wall tile on display, made in 1881 by Maw & Co. of Shropshire. Two young children play at a go ban with their mother bent over in encouragement. The caption says they are playing go-bang or five-in-a-row, but it looks like go.

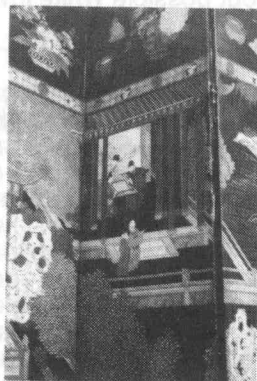
The world famous Ashmolean Museum in Oxford has a large oriental col-

lection. Three of the exhibits have a go theme.

The first is a small stand from the Kangxi Period and described as famille verte colours on the biscuit. It shows the Seven Worthies of the Bamboo Grove practising their music, calligraphy and go. Interestingly, go is the most popular, as the seventh worthy is watching the two players.

The second is a large 18th century dish described as famille verte over glaze decoration. This shows ten ladies at pleasure; music, a child, a bird, and, of course, go feature. Again the game is being watched as we glimpse the game through an open window.

Strangely the third exhibit also has a spectator at the go game. The game appears on a huge twelve-panel ten foot high Coromandel screen, Chinese and 18th century in origin.



Chinese screen

The many gilded and coloured scenes show dancing, soldiers, trees and, in one of the buildings, three old men eagerly examining a go board. The man in red points to a position on the crowded board and looks smug, so has he just ripped off his opponent?

## This Is Go The Natural Way!

### Part Eight

by Takemiya Masaki

Translated by Bob Terry. Original diagrams by Dave Dyer of Symbolics Corporation, USA.

Diagram 1 is a game I played against Rin Kaiho, Meijin, in the 1974 Honinbo League. When I look back on my play during that period, I felt comfortable and fresh during a game and eager to improve. When one plays that way nothing is more enjoyable than a game of go.

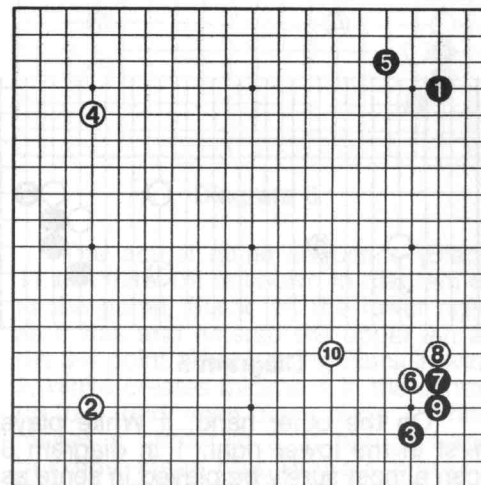


Diagram 1

I am playing White, and first off, White 4 at the 5-4 point is a novel move.

Furthermore, White's large knight's move in the lower right gives one the impression of free, extemporaneous play.

This move at White 10 is not really a reckless or wild one, though. Rather, keeping in mind the position of White 4 at the 5-4 point, it carries out a very natural opening strategy.

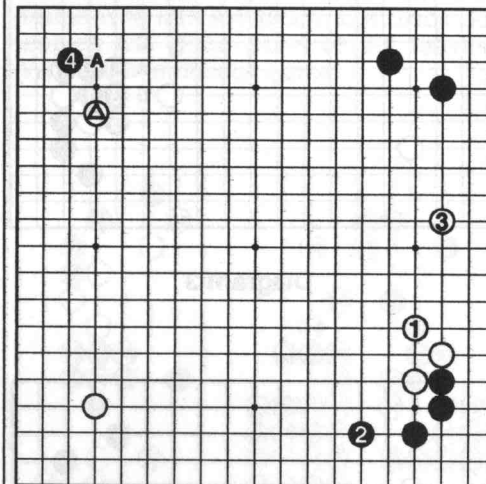


Diagram 2

In response to Black's joseki in the lower right, attaching and drawing back, the usual continuation is for White to play the hanging connection of 1 followed by 3 in diagram 2. However, in that case entering the upper left corner with Black 4 at the 3-3 point is a move that immediately comes to mind. If play continues like this, White's marked stone at the 5-4 point in the upper left turns out to be placed in an unnatural position. A move at the 3-4 point at A would be more solid here.



At first glance, White's position with the moves to 10 seems insubstantial and precarious, but surprisingly enough Black has no move to put pressure on White.

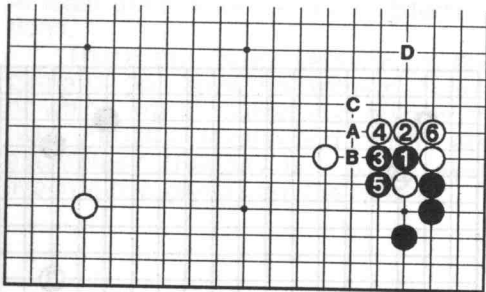


Diagram 3

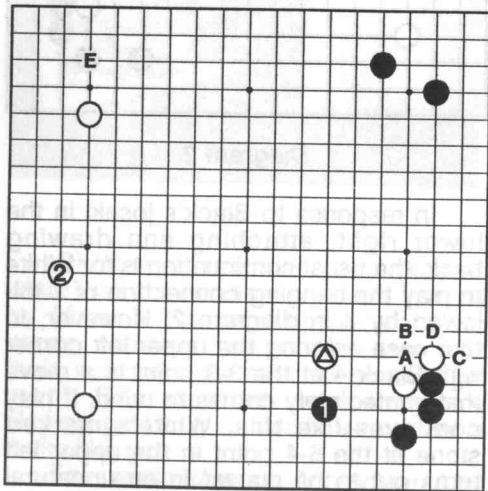


Diagram 4

If Black cuts directly with 1 in diagram 3, the atari of 2 and pressing move of 4 are good for White. Black will most likely take firm grasp of the white stone with 5, so White can connect solidly with 6 and can rest easy. After this, if Black hanes outward with A, White will cut at B, and then Black C, White D leads to a fight in the centre which White will welcome.

Also, if Black attacks from the lower side with 1 in diagram 4, White will ignore it to take the big point on the left side quickly with 2. If Black next cuts with A White ataris at B, and if Black hanes at C White extends to D. The White corner enclosure in the upper left at E now becomes a big move and the exchange of the white marked stone for Black 1 can be considered a profitable forcing play by White.

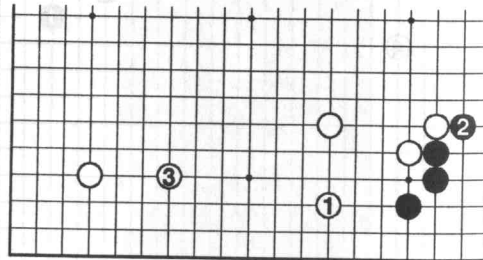


Diagram 5

On the other hand, if White plays first in the lower right, 1 in diagram 5 can almost surely be played in sente as a forcing move. Should Black omit 2 to play elsewhere, White descending here is painful for Black. According to conditions prevailing on the board, White can consider descending to 2 as a forcing

move. In other words, it is difficult for Black to find an effective continuation in the lower right while White can choose the direction from which to play a forcing move depending on the position at hand.

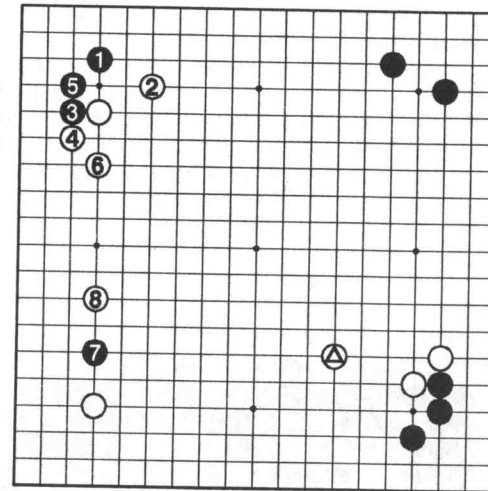


Diagram 6

The actual game sequence (Black 11 to White 18) is shown in diagram 6. In the game, Black left the lower right as it was and entered the upper left at the 3-4 point. After fencing Black in with 2, White creates thickness in the centre up to 6, and when Black plays 7 White makes a pincer at 8. It has perhaps become clear that White's marked stone, which in the beginning seemed to have been played with only a vague purpose, has come to exert pressure from afar on the lower left; it is actually operating effectively.

GAME SUPPLEMENT

White: Takemiya Masaki 7 dan (aged 23)  
 Black: Rin Kaiho, Meijin (aged 31)  
 Played on January 23-24, 1974 at the Nihon Kiin. Komi 4.5 points

White 28 is a questionable move. The play at White 1 in diagram 1 is better. If Black jumps to 2, White gets to play on both sides with 3. With 28, White tries to force a large territorial framework into existence, but Black occupies the good point at 29, leaving White with a difficult game.

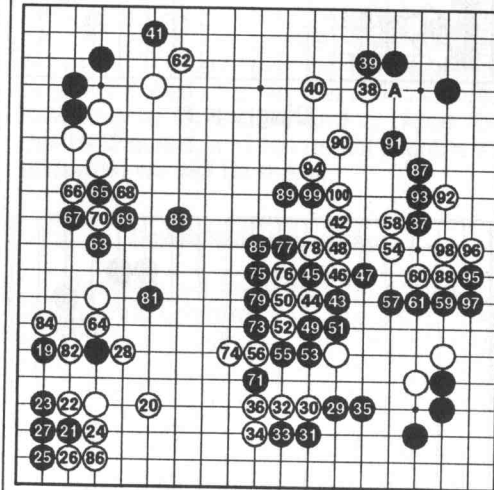


Figure 1 (19-100)  
 72 at 65; 80 at 45

Instead of attaching at 30, White would like to play at 93, taking the big point on the right side, but then Black will jump to 32. With 30 through 36, White makes every effort to create thickness in the centre.

There is a go proverb that states that "If your opponent takes all four corners, resign." Here White willingly gives up the corners but banks on his domination in the centre to see him through. However, White's strategy must be considered highly unusual.

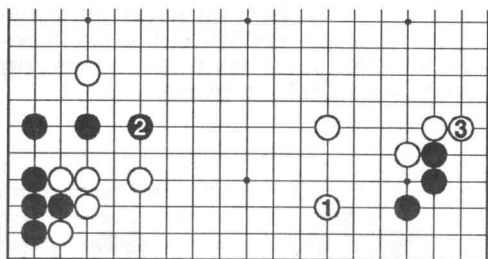


Diagram 1

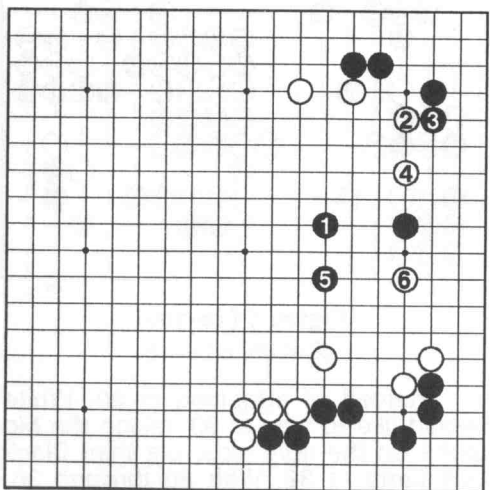


Diagram 2

The shoulder hit at White 38 is the vital point. If Black pushes up with 39 at A in figure 1, White will try to surround the centre with 42.

Black 41 tries for a little too much profit. This was the ideal time for Black to jump to 1 in diagram 2 in order to erase White's territory. White will probably initiate an indirect attack with 2 and 4 but Black's prospects look promising in this diagram.

After White plays 42 it is unclear which side has the upper hand.

Black tries to push into the centre as far as he can with 43 through 55 and then, after White turns to defend the upper side with 62, Black sets up a ko on the left side with 63 to 69. Black intends to use this ko to make further inroads into the centre.

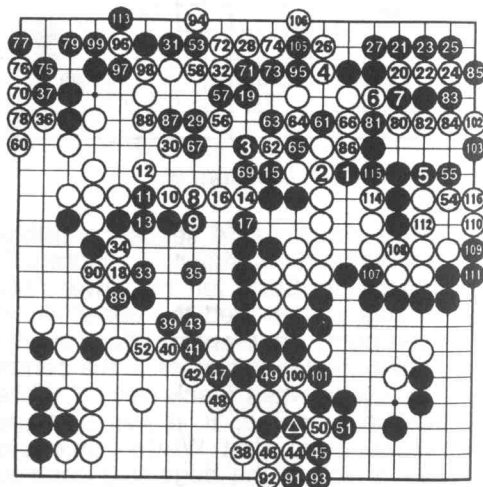


Figure 2 (101-216)  
59 captures at marked stone  
68 ko; 104 connects

A complicated exchange ensues when Black gives up the lower left corner for a position in the centre. However, even after 89, Black's group is still unsettled while White has taken a great deal of territory in the lower left and the left side because of the ko and the exchange.

When Black is forced to defend at 35 in figure 2, and White takes sente to play the biggest endgame points at 36 and 38, the outcome of the game is practically decided. After White plays 60 Black cannot hope to give komi and win.

Black 113 allows White to use his dead stones in the upper right to create a seki, but Black was just looking for a place to resign anyway.

- Bob Terry translates from articles in *Kido*. *The Kido Yearbook*, though in Japanese, offers good value in terms of the quality and quantity of games to play through, and is available from the BGA bookseller.

## Letters

Pauline Bailey writes:

I became interested in playing go two years ago through the enthusiasm of my son and also my grandson. I am moving slowly up the handicap and at tournaments I play children for 99.5% of my games. It is a great game for an OAP and I really recommend it for a retirement hobby. This is to ask if any of you players out there have aged friends or relatives who would enjoy it? If so encourage them along. It would be lovely to find some more OAPs at a tournament.

Tony Atkins writes:

In the last journal Mr. Soletti of the Italian Go Federation reported on Linz. For those who were not aware, he was describing the European Team Tournament which he states, as an idea, is a failure. Granted it was a fun event, had a good venue and was enthusiastically organised by Anton Steininger.

However, the fact that many nations failed to attend says something. The main thing it says is, "Please give us lots of warning." We were told about the event at the EGF meeting in Vienna only five weeks before, and in the middle of the summer holidays. As usual, this is far too late to select a team who have the time and the money to travel to Austria at very short notice. This tournament will continue to fail unless organised well in advance. If Mr. Soletti is willing to fix a date and a place for the 1992 event, and tell us six months in advance, we will be there.

Derek Williams writes:

Recently we have had ten people at North West London Go Club. If this vast attendance continues we'll be able to hold our own tournaments! Certainly we'll need some clocks and maybe a couple of go sets.

**Does anyone have any second hand clocks (or other go gear) at bargain prices? We have only a maximum of £30 to spare. Offers (or donations!) to:**

Derek Williams (treasurer),  
102 Regal Way,  
Kenton,  
Harrow,  
Middlesex HA3 0RY.  
Tel: 081-907-7252

*Paul King writes:*

We are just setting up a Junior Go Club on the Isle of Man and would like to hear the views and experiences of others who may already have done this sort of thing.

Presently we hold the meetings in the house of one of the Go Society members, starting at 6.30pm and finishing around 8pm (which is when the adult go club starts at a different location). We are running a junior club ladder to help rate the players, and to give them something to aim at. We generally use a 13x13 board, which normally allows two games during the evening. One adult per game acting as referee seems to be necessary, as some of the members interpret the rules quite liberally!

One of the things we are considering to help promote go on the Island is to give talks at schools. We are convinced that if we are to make go more popular we have to get schools clubs started. Any ideas on the best way to go about this?

*Steve Bailey writes:*

My letter on byo yomi in the last issue was written before overtime was encountered. This seems to answer the problem well – with the added advantage of not needing a third person with a watch!

*John Pritchard writes:*

While not an official club, four of us meet to play go every Monday in The Nag's Head, Russell Street, Reading, from about 7pm until closing time. We'll

welcome anyone who wants to come and join us for an evening's play, and a couple of pints of beer!

In case anyone wants to ring first, my works number is (0743) 441777.

## American Yose Problem

*by Francis Roads*

One of the features of U.S. go that I discovered on my visit to their Congress is that their players are well versed in weak-kneed dannerly. They find out who is the strongest player from visiting foreign groups (e.g. F. Roads) and keep him up till two in the morning singing go songs, playing pits and liar dice, and drinking beer. So that the next day he makes mistakes such as that described in the following.

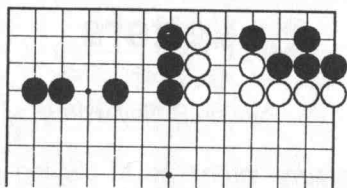


Diagram 1

Have a look at diagram 1, and work out the best yose along the top edge for both players. The position was of course more complicated than this: we were, for instance, using a 19x19 board. But you have enough to be going on with. There is a hint on page 24 if you need it.

## GoScribe And Go World

*by T. Mark Hall*

As I only recently acquired a computer I have only now begun to use computer go playing and recording programs. As most readers will have guessed, I record most of my games at tournaments (usually to slow down my too hectic style of play) and this has resulted in me having about five hundred game records on paper. If I wanted to find out how many times I had played someone at tournaments it would be a time-consuming and annoying job.

I recently saw the advert for *GoScribe and Go World on Disc* from the Ishi Press in the USA and I sent off a subscription for them. [Or see advert. on back cover of this Journal. – Ed.] I have now received three *Go Worlds on Disc* and have recorded about a hundred and ten of my own games.

The GWD have copies of the commented games from *Go World* plus more games; playing them through on the screen is easier than reading them through the magazine and, dare I say it, than playing them out on a board. The comments appear in a box to the side of the screen and there is a variation facility which allows you to digress from the main game and return easily. Occasionally, the program allows you to guess where the professional played next.

Perhaps the best feature is that there are about forty to fifty games on each disc. GWD 59 had nine games from the magazine (commented), thirty-seven Meijin League games (uncom-

mented), four Japan China Meijin games and four European amateur games. It is very good value. I have now received GWD 60 with an offer to subscribe for a further one, two or three years. I intend to subscribe for the full three years.

Some years ago while recording my games in rough form at a tournament in Europe, I said that I always re-recorded my games when I got back to London. Ronald Schlemper, overhearing this, commented that this was one of the best ways to study your games; I suppose it also means that you look at both your losses and your wins. It is too easy to congratulate yourself on your wins and forget your losses. I have fallen behind in the past couple of years and *GoScribe* has now inspired me to get back to work.

The menu and mouse system is easy to use and you can even record your own comments and variations. Perhaps the only feature which is not clear is how to move from one game record to immediately start another. However, a letter from Ishi Press International instructs me how to start a new file by using a command "Delete all data", which I initially assumed to clear all the data files from *GoScribe*. Then one can enter a new file name to record another game.

Once you set up a labelling system in a consistent way, you can soon see all the games you have played against Fred or Joe and check your lifetime results against them.

I have also been able to get, admittedly rough, printouts of games I have played and even postal games in progress.

I am happy to commend Ishi Press and hope that they get the support they deserve.



## Professional 9x9 Go

### Part One

by Richard Hunter

Playing on a 9x9 board is an excellent way for beginners to enjoy the game and learn the important principles. Games are fast enough to hold a beginner's attention, the consequences of particular moves become clear immediately, and the game is exciting. This series presents some 9x9 games played at professional level. This shows the depth of 9x9 go and the games should prove to be entertaining even for dan players.

The NHK Sunday TV go programme holds a special show over the New Year holiday. The games here are from last year – January 1990. It was a knockout tournament with eight players, all young women professional 1 or 2 dans.

Four were from Tokyo: Inoue Naomi 2 dan, Hara Sachiko 1 dan, Nakazawa Ayako 1 dan, and Abe Yumiko 1 dan. The other four were from western Japan: Mizuno Hiromi 2 dan, Sakakibara Fumiko 2 dan, Mitto Yukari 1 dan, and Shigeno Yuki 1 dan.

None of these players admitted to having played 9x9 go before, although Mitto was the lecturer's assistant on a TV programme where they used 9x9 in the beginners' corner.

Two of the girls played several games on the train up to Tokyo. Hara is well known to viewers as the regular game recorder on the NHK Sunday programme and Abe, the daughter of Abe 9 dan, is the game recorder on the channel 12 programme. To the embarrassment of the organizers, the Tokyo

girls all drew straws that pitted them against each other. (This is what comes of being honest and not fixing the draw.)

The time limits were 20 seconds per move plus a single chance to think for an additional one minute. Komi was set at 5.5 points. (This should provide a topic for debate. How much komi should there be in 9x9 go?) As a little exercise, you might like to guess which move the players chose to spend their thinking time on. The time was not used in every case.

The commentator was Kamimura 8 dan and I have adapted what I recall of his comments here for weaker players. Readers should try to learn from the examples of contact fights, tesuji, reading, life and death, the concept of sente, endgame technique and counting, and positional judgement. A useful exercise is to play backwards from the final position and optimise the moves for both sides.

### GAME ONE

*Nakazawa (Black) v. Abe*

6: Demonstrates the importance of taking sente. If White continued to play on the left, Black would get the rest of the board.

11: The connection at 27 is very big but not urgent enough.

19: Looks unreasonable; the cut at 22 was expected.

28: The vital point for attacking Black's weakness.

37: This ko is a desperate attempt to stave off defeat.

43: Takes ko at 13.  
White wins.

### GAME TWO

*Inoue (Black) v. Hara*

19: Shows good timing.

22: Tesuji. Black has a choice of answers.

23: Jumping to 40 was another suggestion. It will lead to a difficult fight.

27: Connects at 22.

28: The opposite hane would lead to a semeai.

42: The vital point for living, but the life is painfully small.

46: White must give way in order to make eyes, again very painful.

55: Moves after 55 not recorded.  
Black wins by 2.5 points.

### GAME THREE

*Mitto (Black) v. Shigeno*

11: Big, but probably the losing move. White becomes unstoppable.

13: Tesuji.

20: Strange shape but good in this position. Playing at 35 would leave a dangerous cut.

21: Black has already calculated the score and is looking for a way to resign.  
White wins.

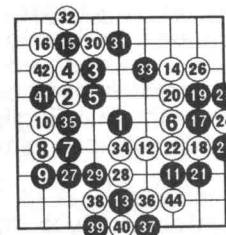
### GAME FOUR

*Sakakibara (Black) v. Mizuno*

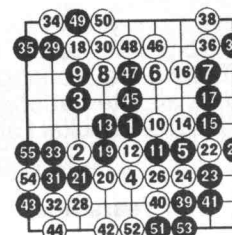
6: The same position came up last year and White cut at 12 with a poor result. Here White tries to get some useful stones in place before cutting.

13: Playing 17 would be difficult.

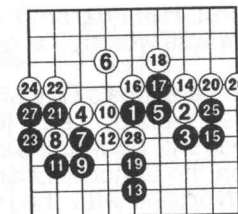
20: White is in trouble and tries to create confusion. This gives Black more



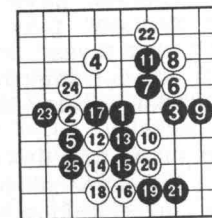
Game 1 (1-44)



Game 2 (1-55)



Game 3 (1-28)



Game 4 (1-25)



opportunity to make a mistake and get trapped in a liberty shortage somewhere.

23: Black finds a simple way to wrap up the game..

Black wins.

**Quiz:** Which move did the professionals think hard about? Game 2: B? W? Game 3: B? Game 4: B?

Answers in the next installment, which will present the semi-finals (Abe v. Inoue and Shigeno v. Sakakibara), and the final.

## Years Ago

by Tony Atkins

### Thirty Years Ago

The Japan Association celebrated the publication of the first Japanese English language *Go Review Monthly*. Present at the celebration were Takagawa (Honinbo), Tsushima (Nihon Kiin President), and Professor Holmes of the USA. Sakata (9 dan) played sixteen year old Rin Kaiho as a demonstration game.

Women's go was increasing its profile. Oishi won her second Women's Championship, geisha girls and a Women's Tourney appeared in *Go Review*, and the Honda sisters and Miss Kitani made a teaching tour of the United States

### Twenty Years Ago

The founder of British Go, John Barrs, died suddenly at his Wembley

home on 31st January. John had learnt go in 1929 and taught many to play. In 1953 he founded the London Club and the BGA. He represented Britain in Japan in the first international tournament and was the first English shodan. Francis Roads replaced him as acting President.

It was reported that M. Roberts (4 kyu) of Bristol had won the Wessex Tournament (then a handicap event). The event was reported on Radio 4's *Today* programme.

In Japan, Fujisawa Shuko won the Meijin 4-2 from Rin Kaiho. Mark Hall and John Tilley were working in Tokyo and played in an international goodwill match against the Koyukai Ladies.

### Ten Years Ago

Richard Granville (1 kyu) won the British small board (13x13) Championship at Malvern.

The first Hammersmith monthly tournament was won by Terry Stacey (4 dan).

The St. Valentine's Day Massacre at the IVC was won by Terry jointly with Garry Roberts (2 dan). Leeds Grammar School won the Schools Championship at Kings Norton, with Taunton's Richard Huish College second.

The *Guardian* chess column, reporting on 1978 European Junior Champion Shaun Taulbut, gave advice on how to get stronger: play 70 to 120 tournament games a year, find stronger opposition if you are improving, but if you tire, blunder or lose to weakies, slacken the pace.

It is suggested that this could also apply to go, but some players I know would never play in tournaments based on this advice.

## Man Nyun Peh

by Andy Finch

I always thought that a ten thousand year ko was one that neither side wanted to get involved in until it was apparent whether they had to start it as the only way of winning the game, or until they decided to make it seki because they were already winning.

Maybe this is so; anyway, here's an example of a *man nyun peh* (Korean for ten thousand year ko) which arises out of a joseki, and goes straight into *ban peek* (board draw) without much time for deciding when and why to start it.

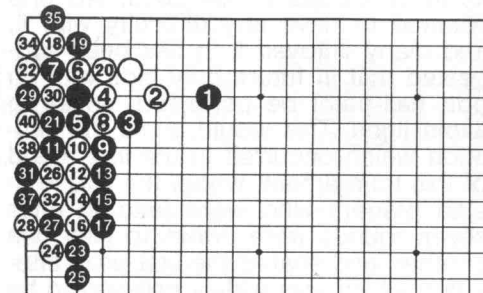


Figure 1 (1-43)

Ko: 33, 39 at 7; 36, 42 at 30; 41 at 31; 43 at 37.

As the joseki books tell us, 9 is a turning point, starting a fight rather than making territory calmly at 10. This is of course one of the many variations, but it moves smoothly along up to 33, and White plays 34 (assuming there are no ko threats, which is probable since we're playing a joseki).

After 35, White takes at 36, Black plays 37 as a ko threat, and then retakes with 39 at 7. 40 is another ko threat, and after 41 White retakes with 42 at 30. Black 43 at 37 restarts the process and it's time for a drink. It's nice to see a theoretical problem actually arising in play!

## Komi

by Nick Wedd

In the 1990/1 London Open Go Tournament, sponsored by Asahi Shimbun, the use of auction komi was introduced. This works as follows. When the draw for a round is announced, the first-named player on each board does not necessarily play Black. Instead, the two players begin a conversation which might go as follows:

- A: I'll give you five.
- B: I'll give you six.
- A: I'll give you six and a half.
- B: I accept.

Now A, the successful bidder, takes the black stones and gives 6.5 komi.

Bids which are not integer multiples of half-points of komi are not permitted. For example, bids which mention adjusting the clock, or awarding triple kos to a particular player, are forbidden.

At the end of the tournament, the organisers permitted me to take away the results slips on which the komi were recorded, so that I could see what komi had been bid and what results they led to. My findings are presented below.

● ○ ● ● ●

As regards theory, I have heard several arguments about what komi ought to be. Suppose that, early in a game, I have an unsettled group which is totally surrounded by an enemy group unconditionally alive. Saving my unsettled group is a large gote move. If it is 16 points in gote, I should probably save it; if it is 15 points, I should probably play elsewhere. Therefore, a move early in the game is worth just over 15 points, and so the right to make the first move in a game is worth half of this. So komi should be 7.5 or 8 points.

If there is a "correct" komi it is presumably a whole number of points. The komi ought to be such that, if two perfect players play go, the result is jigo, and this is not possible with half-points.

Possibly komi should be less for weaker players. If I play a 6-dan, I start with 9 handicap stones, worth on the above argument about 130 points; but by the time we have each played 100 stones, the 6-dan is winning; so if his moves are worth 15.5 points each, mine must be worth less than 14.5.

But the last word on this should go to a professional. Toshiro Kageyama, in *Kage's Secret Chronicles of Handicap Go*, writes: "35 points [win in a game between players of equal strength] is about average for a 3-stone game."

This suggests that komi should be about 7.

• • • • •

Now to the practice of komi, as found at the London open. I present below a breakdown of the komi used in all the games played in both the Rapid and the Main Sections of the London. Games have been excluded only for these reasons: (a) The game was not played because both players were not

present; (b) The result slip was not handed in or has gone missing; (c) The result slip does not state the komi; (d) The game was played with a handicap.

Games have been grouped by boards, to see if different groups of players tended to use different komi. Approximately, the first twenty boards would be graded 6 to 3 dan, the next twenty 2 dan to 1 kyu, and the third twenty 1 to 4 kyu.

The statistics can be found on the next page. The letters b, j, w head the columns for Black win, Jigo, White win.

We see that 6 was the most popular komi, with 6.5 next most popular. The results suggest that it is probably worth bidding 7, but there are not enough data here to make this statistically significant. There was also a tendency for weaker players to use smaller komi.

What next? I hope that auction komi continues to be used. No one seemed to have any difficulty with it, and many enjoyed it. It has been suggested that in future only bids with an odd half-point be permitted, so as to avoid jigos. This would avoid the situation which occurred in the last round of this tournament, where the two Russian players who were leading after seven rounds were drawn to play one another, and shared the first prize after a jigo which was widely believed to be pre-arranged. It might be enough to prevent jigos just for the last round or two, and just for the best players.

However, the pedantic reader of the table of figures may have noticed that an odd half-point of komi is not always sufficient to prevent jigo. Round 4 board 50 of the rapid tournament was a jigo played with 7.5 points komi. If you wonder how this was possible, you should ask the President of the BGA: he was one of the players.

## Auction Komi Statistics

## Rapid Tournament

boards	1-20			21-40			41-60			61-			totals		
	b	j	w	b	j	w	b	j	w	b	j	w	b	j	w
komi															
1.50	0	0	0	0	0	0	1	0	0	0	0	0	1	0	0
2	0	0	0	0	0	0	0	0	1	0	0	0	0	0	1
4	0	0	0	0	0	0	3	0	1	0	0	2	3	0	3
5	1	1	0	0	0	1	1	0	2	1	0	0	3	1	3
5.5	11	0	6	2	0	1	6	0	2	2	0	3	21	0	12
6	12	0	21	18	0	21	14	0	11	5	0	3	49	0	56
6.5	9	0	5	8	0	6	8	0	8	0	0	0	25	0	19
7	4	0	5	6	0	10	5	0	5	0	0	1	15	0	21
7.5	1	0	1	0	0	0	3	1	2	0	0	0	4	1	3
8	1	0	0	2	0	1	1	0	0	0	0	1	4	0	2
9	0	0	0	0	0	1	0	0	0	0	0	0	0	0	1

## Main tournament

boards	1-20			21-40			41-60			61-			totals		
	b	j	w	b	j	w	b	j	w	b	j	w	b	j	w
4	0	0	0	0	0	0	2	0	0	0	0	0	2	0	0
4.5	0	0	0	0	0	0	0	0	0	0	0	1	0	0	1
5	0	1	0	0	0	0	4	0	2	3	0	7	7	1	9
5.5	4	0	2	8	0	3	10	0	6	16	0	10	38	0	21
6	30	3	29	29	2	27	34	0	20	11	2	17	10	47	93
6.5	29	0	27	23	0	25	29	0	27	11	0	0	92	0	79
7	13	0	10	17	2	16	13	0	7	3	0	3	46	2	36
7.5	2	0	6	1	0	4	2	0	0	1	0	0	6	0	10
8	0	0	0	1	0	1	1	0	0	0	0	0	2	0	1
9	0	0	0	0	0	0	0	0	1	0	0	0	0	0	1

## Both Tournaments

boards	1-20			21-40			41-60			61-			totals		
	b	j	w	b	j	w	b	j	w	b	j	w	b	j	w
1.5	0	0	0	0	0	0	1	0	0	0	0	0	1	0	0
2	0	0	0	0	0	0	0	0	1	0	0	0	0	0	1
4	0	0	0	0	0	0	5	0	1	0	0	2	5	0	3
4.5	0	0	0	0	0	0	0	0	0	0	0	1	0	0	1
5	1	2	0	0	0	1	5	0	4	4	0	7	10	2	12
5.5	15	0	8	10	0	4	16	0	8	18	0	13	59	0	33
6	42	3	50	47	2	48	48	0	31	16	2	20	153	7	149
6.5	38	0	32	31	0	31	37	0	35	11	0	0	117	0	98
7	17	0	15	23	2	26	18	0	12	3	0	4	61	2	57
7.5	3	0	7	1	0	4	5	1	2	1	0	0	10	1	13
8	1	0	0	3	0	2	2	0	0	0	0	1	6	0	3
9	0	0	0	0	0	1	0	0	1	0	0	0	0	0	2