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British Go Journal

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British Go Association

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Front cover: Two Courtesans at the Go Board, by Toyokuni III (1853). From a postcard, by kind permission of Ishi Press (see back cover).

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Distributor: K. Timmins.

Calendar

This is a list of all UK tournaments to give new members an idea of what is available. Later events may be provisional. See Newsletter for foreign tournaments.

London Open: Grand Prix d'Europe. 28th Dec.-1st Jan. H. Lee, 081-346-3303.

Furze Platt: 18th January. S. Beaton, 0628-32295 or C. Dawson, 0628-524427.

Wanstead: 1st February. Alison Jones, 081-527-9846.

Oxford: February. H. Huggett, 0865-243563

Trigantius: Cambridge, Feb/March. E. Ashfield, 0223-845316 (home), 0223-420364 (work).

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

British Youth Championship: Stowe, 15th March. A. Eve (see page 2).

British Go Congress: Nottingham, 10th-12th April. Clive Wright (see page 2).

Candidates': May. By invitation only. Clive Wright (see page 2).

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

Challenger's: May. By invitation only. Clive Wright (see page 2).

Leicester: 20th June. E. Smithers (see page 2).

European Go Congress: Canterbury, 25th July - 8th August. A. Jones, 081-527-9846.

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

Milton Keynes: September.

Shrewsbury: 4th October. B. Timmins (see p. 2).

Wessex: Marlborough, October.

Bournemouth: November.

Birmingham: November.

West Surrey: December. C. Williams, 0252-727306.

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.

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.

Keima: two stones whose relative position is like the knight's move in chess.

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).

Sagari: descent towards edge of board
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: skilful move in a local situation.

Yose: the end-game.

Editorial

Norman Tobin recently resigned as President of the Association, because of other commitments, personal reasons and a distancing from the go tournament scene.

He became Secretary in 1982, then President in 1984, and in the latter capacity has been appreciated for conducting the AGM in a brisk yet friendly manner, allowing debate but knowing just when to forestall deviation.



Norman (centre) watches a simultaneous game at the Meijin event in London (BT)

His view that the BGA must move with the times has led to computerisation of the Journal and of Membership records, to the advantage of all members, not to mention those who were responsible in those posts.

At tournaments he is noteworthy for his lively style and very fast play. His enthusiasm hides the fact that he is also keen on interests as diverse as bowls and ballroom dancing, oil-painting, fell-walking, golf, and dabbling in foreign languages, but we hope he will still find time for go.

Finally, thanks are due to Alex Rix, a member of the Council, who has agreed to take over the position of Acting President until the next Annual General Meeting in the spring of 1992.

Dan List

Consisting of current members of the Association

Six Dan

J. Diamond, M. Macfadyen.

Five Dan

E. Shaw, P. Shepperson.

Four Dan

J. Barty, D. Cann, H. Lee, J. Rickard, F. Roads.

Three Dan

B. Chandler, J. Clare, A. Daly, S. Dowsey, T. M. Hall, R. Hunter, D. M. Jones, S. Perlo-Freeman, A. Rix, J. H. Smith, D. Sutton, N. Symes.

Two Dan

J. Allen, A. Atkins, R. Bagot, T. Barker, W. Brakes, C. Clement, M. Cocke, W. Connolly, M. Cumper, S. Draper, J. Fairbairn, H. Fearnley, D. Gilder, A. Grant, J. Hawdon, T. Hazelden, D. Hunter, P. Manning, J. McLeod, I. Meiklejohn, A. Moreno, K. Pulverer, A. Wall, D. Ward.

One Dan

M. Amin, D. Artus, S. Barthropp, J. Bond, L. Bremner, M. Charles, P. Christie, G. Clemow, J. Cock, M. Culver, J. Dawson, P. Dunn, P. Edwards, B. Ellis, T. Goodey, S. Goss, D. Harper, C. Hendrie, R. Hitchens, J. Hobson, S. Hughes, A. C. Jones, J. Lewis, R. G. Mills, L. Naef, D. Phillips, A. Scarff, E. Smithers, R. H. Thompson, A. Thornton, S. Welch, C. Whitehouse, C. R. Wright, C. Wright.

British Women's Tournament

by Matthew Macfadyen

This year the Women's Tournament moved to Leamington for a weekend. Competition was expected to be fierce, although the 1991 representative in Yokohama had already been selected. Alison Jones had improved a lot recently and was expected to be hard to beat, especially towards the ends of her games. Kirsty Healey had also done well recently, collecting a couple of good wins in her first tournament as 2 kyu on the Isle of Man. Alison Cross had been playing rather more go recently, and should have rubbed some of the rust off those hundreds of hours keeping the London Go Centre in order during the Saturday morning lectures. Anna Tripp must surely convert one of her absolutely unlosable games into a win eventually, and Sue Paterson was the only player to have won all her games in these tournaments.

In the event Sue was unable to get her Houdini strategy in gear; Anna continued to find ways of losing absolutely won games, and Alison Jones's unflappability in time trouble proved too much for all the opposition.

Next year it is hoped that more women will compete in the tournament. The entry qualification is to record a 6 kyu result in some British tournament (entering at 7 kyu and winning at least one game is good enough). Several likely candidates could easily reach this level given a little effort. Surely the prospect of free rides to Japan should suffice to inspire them.

Both the games given below are from Round One.

Black: Kirsty Healey (2 kyu)
White: Sue Paterson (1 kyu)

3: Excellent move; Black should be able to control the fighting throughout the game.

9: Leaves rather a lot of room for a White invasion on the right. More usual would be to play at or near the right side star point.

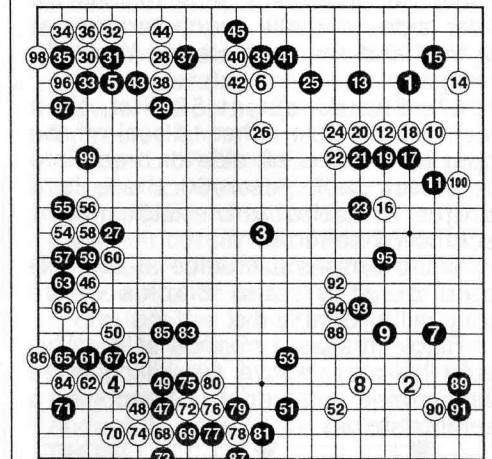


Figure 1 (1-100)

14: Bad, though this move is often seen in games at this level. 14 should only be used when 11 has not been played and when White intends to settle the group next move with a play around 11. When 11 is already in place it is not good to try to make eyes on the side, and the corner is better left alone, hoping to play at the 3-3 point later.

23: Very thin. White can probably wedge in between 21 and 23 immediately, and can certainly do so after 24. Neither player seems to have been aware of this possibility, which remained a dangerous weakness in Black's shape until it disappeared at

move 123. Black seems to have no way to come out between 16 and 22 in good shape, so she is probably better off not trying to. I would want to cut at 24 immediately.

32: Should push at 33. It then becomes difficult for Black 29 to look like the right point. Black 31 could be at 33 to prevent this.

Most of the plays from 37 to 45 should be elsewhere. It is difficult for either side to make much territory at the top, and the area around White 50 is bigger.

57: Should cut at 58 first, then Black will be able either to seal off the upper half of the left side or break into the lower half. After 60 there is a danger that the whole side might become White territory.

White misses a chance at 66. This could be at 67, and Black's whole group will probably die.

Black misses a chance at 81. This could be atari above 80, killing three white stones in a ladder (79 becomes a sacrifice stone).

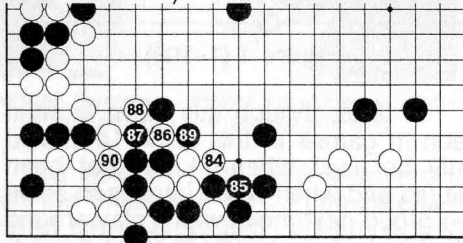


Diagram 1

84: Should be played as in diagram 1, squeezing the Black group and connecting all the cutting points in sente.

87: Unnecessary. This could be at 88 surrounding a large centre.

88: Big. The result of the exchanges around the lower left seems fairly even, provided that White does

not get a dangerous attack on Black's upper left wall.

104: Slow. Black finds time to connect up a couple of loose stones while rescuing her group. When White fails to play 122 at 123 and then lets Black have sente at 131 (128 should have been at 129) it looks as if Black is ahead.

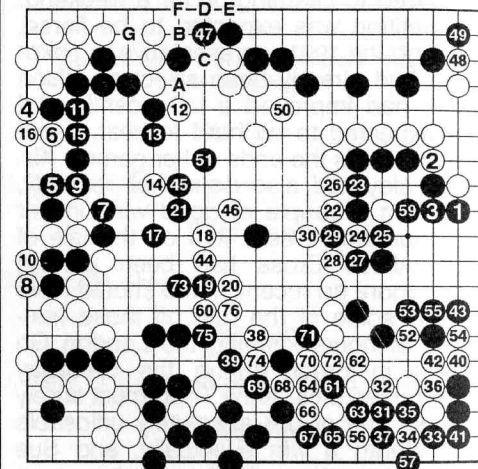


Figure 2 (101-176)
158 at 124

Black gains little in the sequence from 131 to 143; simply connecting at the 2-2 point instead of 135 would keep sente and prevent White from breaking into the side.

145: Secures the group while making thickness. This is the sort of play that turns good positions into won games.

White seems to be catching up a bit by making territory in the centre up to 160, but 161 is an excellent play which assures Black of connection along the side. It would have worked even better had she wedged in at 172 before playing 163.

Recording stops at 176. Black is ahead but not safely so. However White was in time trouble, and after a Black cut at A she inadvertently played the sequence from B to F without spotting that this allowed Black to play G and capture 6 stones. Black eventually won by 20 points.

Black: Alison Jones (1 kyu)
White: Alison Cross (1 kyu)

10: Bad; the exchange for 11 should only be played in the absence of Black 7.

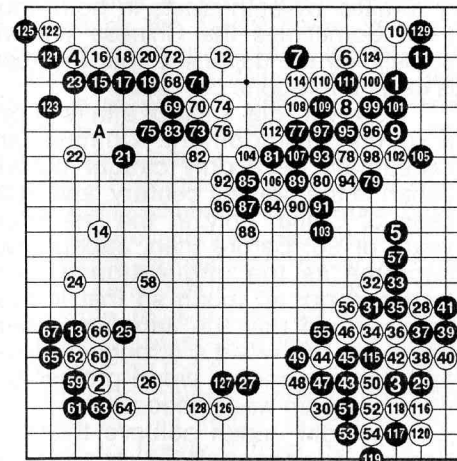


Figure 1 (1-129)
113 connects

12: Rather loose. Normally White would attack Black 7 more severely with a shoulder hit. After this move Black should run away with 7 as a first priority, and White should shut 7 in. Particularly after the exchange of 10 for 11 White's group 6,8,10 can easily become a target for attack should Black escape with 7.

21: Should either be at 23 immediately or extend to the right of 19. Black 21 does not do enough to threaten White's positions.

30: Reckless. Either this stone or 28 seems likely to die without compensation. However:

45: A shape mistake which fails to take account of the tesuji at 50. If Black had left out the 45,46 exchange, 50 would not work.

50: Brilliant. Black cannot block below because White would then play at 51, squeezing the Black group, and capture the corner (work out the details for yourself).

Up to 57 White captures the corner in sente as well as poking out into the centre. Next, she decides to settle the lower left corner, but 58 is in the wrong direction. White cannot expect much in the centre because of Black's solid group on the lower side. It would be better for White to secure the corner by playing around 62. This would incidentally weaken the two black stones enough to keep White out of trouble on the left.

White gets sente to play 68, and this should keep her well in control of the game. However she ran out of time at this point, and failed to play fast enough through the following sequence. Canadian overtime was being used, so that a player running out of time had to play 30 stones in 10 minutes.

77: Quite unreasonable; Black's upper left group can be attacked severely at A, so White should be able to organise a splitting attack on the two groups.

88: A bit thin. It might be easier to attack the group in the upper left first. Even if Black lived it is likely that White could get some stones around 92 which

would help on the right. Pushing at 98 would also help at this stage.

104: Has to be either at 106 to shut Black in directly or 105 to gain liberties while redirecting the attack against Black's corner group.

105: Captures 6 stones and rescues Black's group in the process, but it would be even better to peep at 110 first. Now 106 is a good reply, either hanging on to a good portion of the side or starting a ko, and White still has chances.

112: Too inflexible. White has sustained a large loss hereabouts and needs a large gain elsewhere. White should make a ko threat against Black's upper left group (if that is possible, A in figure 1 probably kills it outright and so is not a real ko threat). However White now had about one minute to play 15 stones.

119: Might not really be sente, but when Black gets to play 121 and 123 the game is over regardless of time trouble.

White lost on time after 129.

Results

	A.J.	A.C.	K.H.	S.P.	A.T.
A. Jones	X	1	1	1	1
A. Cross	0	X	1	1	1
K. Healey	0	0	X	1	1
S. Paterson	0	0	0	X	1
A. Tripp	0	0	0	0	X

Readers may be interested to learn that Fujisawa Shuko has just set a record, winning the Oza title at the age of 66. There's hope for us all! – Terry Barber.

Four Hundred Years Of Japanese Go

by Andrew Grant

Part One: Mediaeval Go

Go is played throughout the Far East, and in modern times there is intense rivalry between the Chinese and Japanese professional elites. International go matches have become keenly fought affairs in which the result is eagerly awaited by enthusiasts in both countries. Sometimes the Chinese will win, sometimes the Japanese, but the result is never a foregone conclusion.

However, this state of affairs is only a recent development. Chinese and Korean go have only caught up with Japan in the present century, and in the case of China, only in the last fifteen years or so. Before then, Japan stood supreme as the unquestioned world leader in go, so much so that it could be assumed that the Japanese champion was the world's strongest player, and consequently a world professional championship was unnecessary.

How did Japan achieve this position of dominance? To answer this question it is necessary to go back over four hundred years, to the meeting of a samurai warlord and a Buddhist monk which touched off the golden age of Japanese go. However, to appreciate the developments which took place during this period, it is useful to have some knowledge of the state of the game before then.

Although estimates vary, it is generally believed that go was introduced to Japan in about 740 AD, by one Kibi no

Makibi, who had been sent as an ambassador to the Chinese court and learnt the game there. At first the game seems to have been confined to the Japanese court, but over the next century or two it spread among the upper classes generally. The literary works of the period, such as the *Tale of Genji*, which dates from the early eleventh century, frequently mention go in passing, and from these references it is clear that the game had already gained an avid, if limited, following.

The game as played in those days was different in several ways from modern go. Go was originally played on a 17x17 board, although this was replaced by the 19x19 board very early on. The Japanese also adopted the Chinese practice of starting every game with a mandatory cross-hoshi fuseki; that is, before starting to play, each player occupied a pair of diagonally opposite 4-4 points. Furthermore, it seems that White played first in those days – this was definitely the case in China.

Since games were never recorded in the early mediaeval period, it is not possible to say how strong the top players of those days were, but a clue is provided by the story of a player called Osan who gained renown throughout Japan for his ability, after finishing a game, to replay it from memory. This suggests a fairly low level of achievement, since any modern professional as well as a great many strong amateurs can do this routinely these days.

As the mediaeval period continued the game spread from the aristocracy to the Buddhist and Shinto clergy and to the samurai warriors. Nichiren, who founded the Nichiren sect of Buddhism, is said to have been one of the best go players of his day (around 1250). He is also said to have introduced the prac-

tice of keeping game records, the earliest of which is dated 1253. However, it should be noted that many people believe Nichiren's game records are nineteenth century forgeries, and barring these records there is no evidence that Nichiren played go at all.

Early game records, whether authentic or not, give a good idea of the way go was played in the old days. First, since every game started with a cross-hoshi, the only joseki known were 4-4 point joseki. The earliest of these is believed to date from the tenth century. However, most, if not all, of the joseki current in those days have long ago been discarded.

Another feature of mediaeval go, probably the most striking to modern eyes, was its incredible aggressiveness. The modern ideas of fuseki development were far in the future, and games were marked by immediate savage fighting. If Black, say, approached one corner, White would invariably respond by approaching another; wide extensions were invariably invaded straight away, and were played in the full knowledge that they would be invaded (the idea of building a moyo was totally alien and unheard-of); consequently, games involved large numbers of small groups jostling for eyes from start to finish. Under these circumstances, fighting ability was the only criterion for strength at go. No wonder the samurai considered go a good way to pass the time between battles!

Finally, sometime in the fourteenth or fifteenth century, the cross-hoshi fuseki was abandoned in favour of starting with an empty board as we do today. The cross-hoshi had been largely responsible for the old style of play, and abandoning it made the modern style of go possible, although it took a

long time for the old super-aggressive style to die out. This reform, which the Chinese did not adopt until early this century, is the first reason why Japanese go developed to a higher level than in China, and was undoubtedly the most significant advance in the development of go since the establishment of the 19x19 board.

Sadly, the Japanese did not adopt another reform that was taking place in China at about this time. The Japanese system of counting, in which only vacant points count as territory, was originally used in China as well; but the Chinese had become aware of its defects and gradually abandoned it in favour of counting both occupied and surrounded points as territory. Had the Japanese done likewise, we would not now have the annoyance of two competing sets of rules, and the position of go worldwide might well be stronger.

Club Changes

Cambridge University & City: E. Ashfield, 11 de Freville Ct, Great Shelford, Cambridge, CB2 5LH. Tel: 0223-845316. Meets in Junior Parlour, Trinity College, Mon 7.30pm (term), University Centre, Mill Lane, 1st or 2nd Floor, South Lounge, Thurs 8pm.

Leamington: K. Healey, 29 Milverton Crescent, Leamington, Warks. Tel: 0926-337919. Meets Thurs.

Nottingham: A. Dilks, 34 Little Hollies, Forest Town, Mansfield, Notts NG19 0EB. Tel: 0623-25351.

Swindon: P. Barnard, 16 Braemar Close, Swindon SN3 1HY. Tel: 0793-432856.

This Is Go The Natural Way!

Part Eleven

by Takemiya Masaki

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

- The article that follows examines Takemiya's style from the viewpoint of one of his most accomplished contemporaries, Ishida Yoshio (9 dan).

In speaking of go styles, the criterion most often used is that of a "thick go style" or a "territory orientated style". Between the two terms, the meaning of a "territory orientated style" is obvious at first sight and can be understood easily, but the idea of a "thick style" is one that is extremely difficult to grasp in concrete terms; perhaps because of this fact it is a topic that sparks the interest of a wide range of readers. I would like to take one such player with a "thick style", Takemiya Masaki, 9 dan, also known for his "cosmic style", and explain as best I can the nature of his game.

The most important point when analysing the characteristics of thickness in go is how that thickness will be put to use; that is, the practical application of thickness.

Creating Territory In The Centre

The usual way of thinking is to use thickness as effectively as possible to

develop an attack, but, in the case of Takemiya, rarely is such thickness used to initiate a direct attack. Rather, conversely, he is the kind of player who patiently waits for the latent power of a thick position to make its presence felt. Takemiya himself says "I am not the pigheaded type," meaning that he disdains stubborn attacks launched in hot pursuit of the opponent's stones.

Well then, if you are wondering how he does make use of thickness, it is to build a large territorial framework and directly attempt to turn the centre into solid profit. It may be said without exaggeration that this kind of virtuosity is rarely to be found. Normally one plays from the corner to the side and from the side into the centre in order to make territory, but despite this rule of thumb, the Takemiya style dispenses with anchors along the edges and goes right for the centre.

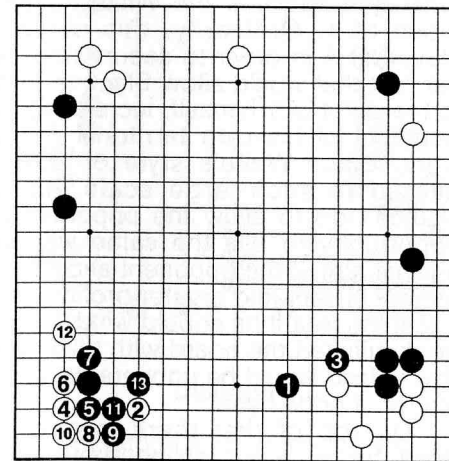


Diagram 1

Diagram 1 shows an example of how he does this. In this game, which Takemiya as Black played against me in

the 1974 Honinbo title match, White attacked at 2, but by ignoring this to attach at Black 3, the Takemiya style manifested itself. It is natural for White to take the 3-3 point in the corner with 4, but this gives a boost to Black's centre orientated strategy.

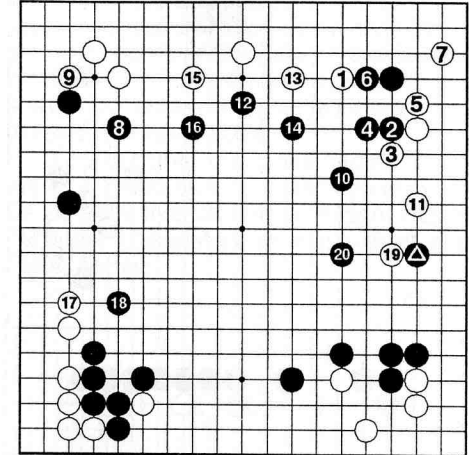


Diagram 2

The continuation is shown in diagram 2. In response to White 19, a move like Black 20, which disregards the Black marked stone that was previously played with the express purpose of developing the position, showed a healthy disrespect for "conventional logic". At this point prospects may be considered equal, but usually, when one is confronted with such a style of play, it is difficult to make an accurate count of the board, and often one's judgment of the over all situation is thrown into turmoil.

Another example. Diagram 3 shows a game between Takemiya (Black) and Hashimoto Utaro, 9 dan; the question is how to attack the two white stones on the right side. Here again, Takemiya conceives of a singular idea with Black

1 and 3. Since theory advises that an attack should to direct the opponent's stones towards one's thickness, the knight's move at A would be usual. Black 1 through 5 clearly intend to make territory in the centre, a plan of action no one else could carry through.

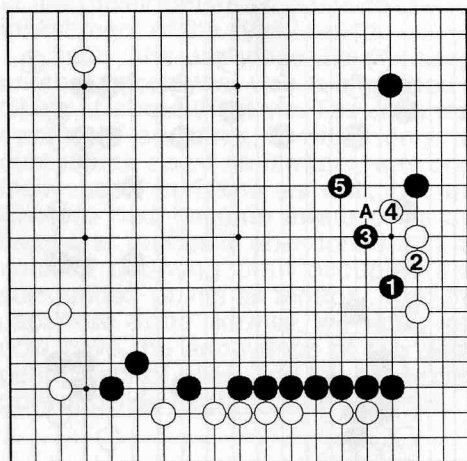


Diagram 3

Takemiya himself says that "If one plays in the most natural way possible, this is what will result," but other's perceptions do not hold this to be true. It is just because of this that, as in the previous case, it is so very difficult to render a correct judgment concerning the true value of a large territorial framework. It may be pointed out that many times a win by Takemiya falls into the category of "misjudgment of the position" by the opponent.

In this context, an opponent may feel, after thoroughly studying the Takemiya style, that the best policy is to turn the tables on him and frustrate his intentions, but if such an opponent consciously strives to meet the threat of a territorial framework at every turn, it

only plays into the hands of Takemiya. In short, deep study of Takemiya's strategy does not by any means provide one with a weapon against him.

Concern For Insufficient Thickness

Diagram 4 shows the opening of a game Takemiya played with Sakata, and, considering the material presented so far, almost anyone would be inclined to believe that Takemiya is playing Black here, I am sure. However, the reverse is true. That being the case, let us see what kind of game, after a few dozen moves, developed from this opening.

That is shown in diagram 5. In no time at all White has built territory in the centre. This sort of thing is natural in Takemiya's game.

Returning once again to diagram 4, the first step towards such a large territorial framework is the White knight's move of 1. Ordinarily, this move is played at A in order to secure the corner, but that would allow Black to jump to the point of 1 himself, increasing the potential of his own territorial framework. Since White's style of play is geared to such large scale play it wouldn't do to allow the opponent an opportunity to use the same weapon against him. If the opponent should win by way of securing greater profit, that is one thing; but if he should win because he dominated the board with thickness, that indeed would be unbearable. It is a matter of pride here.

On top of that there is another thing: he has a gut feeling about thickness the way all of us territory-orientated players feel about securing profit, and without that sense he would feel lost, I am sure. This factor must also be considered.

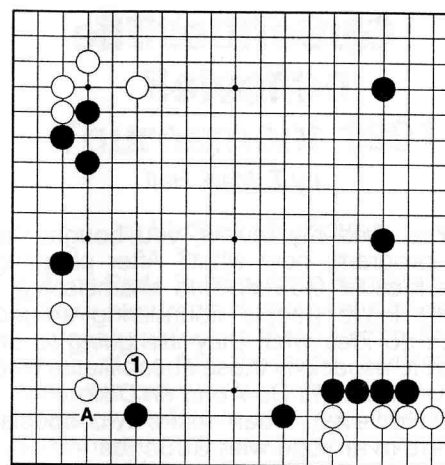
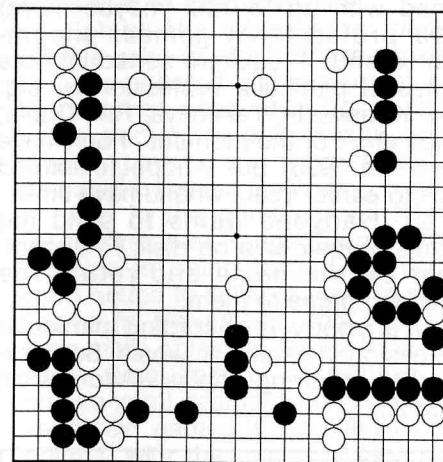


Diagram 4



especially devised move originated in the pattern of diagram 7. In that diagram the knight's move of 1 is designed to expand Black's territorial framework, but if Black plays at A after White 4, Black 1 is misplaced, and if Black simply plays elsewhere he has to worry about the sequence of White A, Black B and White C.

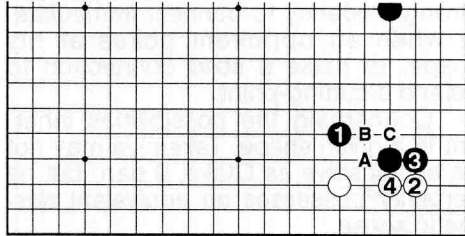


Diagram 7

One more thing: it must be added that Takemiya packs a fierce punch; but then, players who base their game on thickness often find interlopers within their territorial frameworks, so it is natural that such players develop powerful counter-blows. However, Takemiya, despite the fact that he possesses this kind of strong punch, is loath to become embroiled in a battle, and is not the type that captures groups of stones regularly.

To sum up, Takemiya's go tends toward central play and is designed for the ages. He will have a profound effect on the contemporary go scene, there is no doubt.

- *This is the last of the series. 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.*

GoScribe: The Movie!

by T. Mark Hall

You read my review, you bought the program, now what? After plugging the idea of GoScribe so shamelessly, I can't leave people floundering around with no idea what they are going to do with it, especially those cheapskates who haven't bought *Go World on Disk*.

However, I can make two special offers to anyone with GoScribe:-

1) Anyone who sends me a 5.25" double density diskette will have it returned with up to 100 (maybe more) 1990 professional games, uncommented and, if required, sorted into the games of particular professionals, e.g. Cho, Kobayashi, Takemiya, Rin, Otake, Ishida etc. For the moment, I only have these for 1990, but I hope to extend back to earlier years when I have time.

2) If anyone wants to send me games of their own on disk, I will comment on the game and return the amended game to them.

If anybody is recording particular professional games, I would be interested in receiving copies. (Address on page 2.)

Kirsty Healey has just returned from the World Ladies' Amateur Championship in Yokohama. She won 2/7, achieving 20th place. The winner was Sato Akiko of Japan. The highest placed European, in sixth place, was Marie-Claire Chêne, of France, who would have been third had she not lost her last game (by 3.5 points!).

British Rengo Selection Tournament 1991

by Matthew Macfadyen

Hyde Park, Sunday 22nd September. A few hundreds of thousands of aspiring Japanophiles are trying to form themselves into a few thousand overlapping queues in order to buy a few hundreds of amazingly delicious Japanese delicacies. Somewhere in the middle of the crowd a ring of tables with small go boards on them offers teaching games with alumni of the BGA as alternative fare.

Behind the tables is an oasis of relative calm in which British go seems to have suffered a timewarp of sorts. Figures not seen at a board for ten years and more drift in and out exchanging news and views at the stall operated by Stuart Dowsey.

And in the middle of all this, the BGA's first ever Rengo Tournament for couples is being held. Organised at short notice to select a team to send to Tokyo in November, the conditions were more or less as they will be at that event: time limits of 45 minutes each; no byo-yomi; teams to consist of one of each sex; games to be played on two boards, with the moves copied across from each board to the other before the clock may be pressed.

The plan had been to ban all discussion between partners, but it soon became apparent that "Is it my move?" had better be an allowed remark.

Forty-five minutes is not very long, and it became clear early on that several of the teams were going to have

trouble finishing in the allotted time. A somewhat heated discussion appeared to follow the first round game in which Andrew and Alison Jones were let off the hook by Alex Rix unilaterally resigning without consulting his partner Kay McLaurin, or the clock (maybe the duties of Acting President include promulgation of gentlemanly behaviour). The other first round games saw the Isle of Man contingent, John Atherton and Hazel Milne, unequal to the experience of Alison Cross and Michael Culver; and a spirited performance by Jonathan Norris and Ruth Sanderson, who had needed a certain amount of revision on the rules of the game before the start and did remarkably well to produce quite a large living group despite being heavily outgunned by Sally Prime and Nick Webber. Jim Barty and Sue Pater-son got the bye.

In the second round Jim and Sue looked as if they could have done with a round's practice to get their game up to speed, while Andrew Jones continued to consume a lot of time wondering whose turn it was, so that it seemed unlikely that their game would be determined on the board. In the end the Jones team made the fatal mistake of reacting to the loss of a group by playing slower (to find a way out) instead of speeding up (to try to win on time) and they resigned with a few seconds left. Sally and Nick had chances against Alison and Michael but did not quite play precisely enough at the key point.

The final game is given below. Both sides played alarmingly slowly, and the final flurry of groups dropping off happened in severe time trouble on both sides, but as it happened the side whose flag fell was hopelessly behind at the time anyway.

Black: Michael Culver (1 dan) & Alison Cross (1 kyu)
White: Jim Barty (4 dan) & Sue Paterson (2 kyu)

22: Hits a shape point of the Black group. Jim's intention in playing this was probably to have his partner continue at 41, so that the Black group would have to run out into the centre and hopefully Black 17 would be swallowed up during the ensuing fight. It turned out to be a highly effective play anyway, since Black answered it twice, at 33 and 41, instead of concentrating on escaping to the centre and keeping White separated.

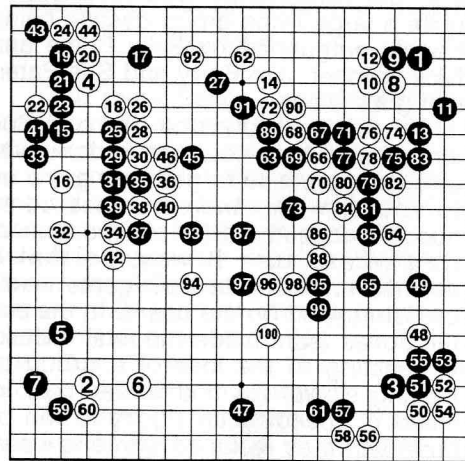


Figure 1 (1-100)

27: Excellent. This group becomes hard to attack effectively, and White was threatening to take the whole side by playing at or near 27.

Upto 42 White seems to be doing well, but after 47 it is very important to play the 3-3 point in the lower left corner. This would stabilise White's group while undermining Black's. When Black

got to play this vital point at 59, and shut White into the lower right corner as well, they had caught up.

63: Very good, striking a nice balance between rescuing the stones at the top and expanding the right hand side.

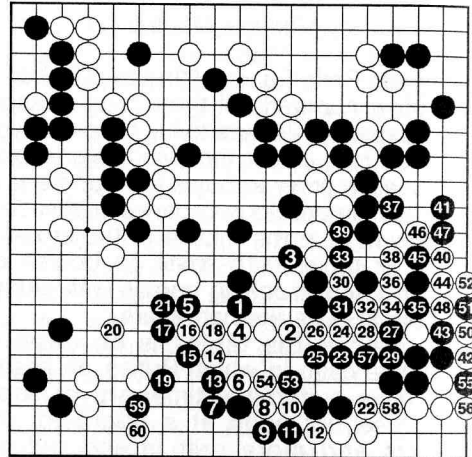


Figure 2 (101-160)
149 at 48

At 78 Black seems to be in trouble, with prospects on the right about to evaporate, but 79 is very good – sacrificing three stones in order to seal White in.

However Black must play 83 at 84 to complete this manoeuvre. When White comes out with 86 and 88 the game looks reasonably close again.

Both sides were in severe time trouble when Black cut at 103, but Black seemed to be getting the better of the fight as the adrenalin poured forth up to 121 (actually 120 should be played above 118 – White can afford to lose the lower left group if they can cut off the black stones in the centre which are short of eyespace).

129: Too slow – 134 would be better – and there is no way to kill the White group after it breaks in with 132-136. The Black pair fail even to live with their own group up to 150, but by this stage they were certain to lose on time.

Black's flag fell after White 160.

Teams were: Jim Barty (4 dan) & Sue Paterson (2 kyu), Michael Culver (1 dan) & Alison Cross (1 kyu), Andrew Jones (1 dan) & Alison Jones (1 dan), Nick Webber (3 dan) & Sally Prime (8 kyu), Alex Rix (4 dan) & Kay McLaurin (4 kyu), John Atherton (11 kyu) & Hazel Milne (11 kyu), Jonathan Norris (30 kyu) & Ruth Sanderson (30 kyu).

Results

Round 1. Jim & Sue: bye; Andrew & Alison Jones beat Alex & Kay; Nick & Sally beat Jonathan & Ruth; Michael & Alison beat John & Hazel.
 Round 2. Jim & Sue beat Andrew & Alison; Michael & Alison beat Nick & Sally.
 Round 3. Jim & Sue beat Michael & Alison.

Jubango

Part Four

by Terry Barker

Game 5

Black: Tamura, White: Ishii

Unlike the openings in the games so far, where Black uses 1 and 3 to make a shimari, here he plays opposite corners.

7: If at 8, White can either press Black down with 7, or extend to A, pinning 1, and aim at playing a taisha to the left of 7.

10: Black perhaps expected White to play at B instead (as in Game 2).

Then after the joseki, the extension to 13 works well both with left and right. However, playing at 10 forces Black to extend to 11 before playing at 13. Note that 13 is correct, even though the proverb would imply an extension of 4 from a 3-stone wall (i.e. to 37), but then White would play at 21, forcing Black to play another stone anyway or risk White capturing the stones.

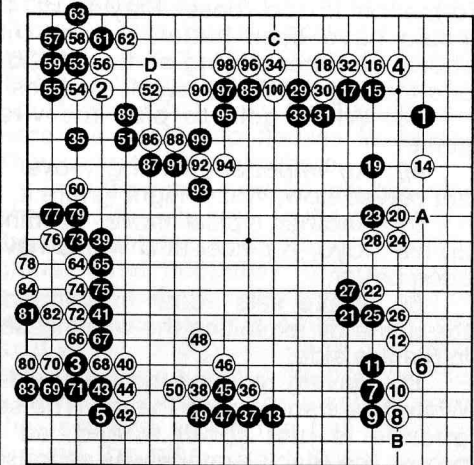


Figure 1 (1-100)

14: Playable because of the strong position of 6 and 12. A severe pincer.

16: Not considered a joseki move. Fighting spirit requires White to push through and cut (see *Dictionary of Basic Joseki*, Vol. 1 p. 23). White is building up strength to fight more strongly later in the game, however, as was suggested by the tight play in the lower right corner.

19: Typically building up central thickness early in the game.

21: A big move – the junction of two moyos.

27: Building up a very large, if loose, impressive-looking moyo.

34: An important move in a situation like this. When the White group is weaker, a knight's move at C is more appropriate. White must not be shut in.

35: Perhaps 39 is better. Black has too many strong stones on the third line.

36: A standard reducing move.

39: Black switches his moyo to the left side. The trouble is that the whole formation is too loose. Playing at 40 would have been better, leaving the choice of either playing on the left side or attacking the White invasion stones.

40: White gets to play the vital point.

49: An important forcing move. If not played now, White might ignore it.

51: Another typical move, building up his moyo. A pincer at D would have been better.

60: White sets about finishing off the game by exploiting the weaknesses in Black's side.

80: Having reduced the lower side, White has also lived on the left. The sequence is just about forced, so it proves the Black strategy was seriously flawed.

85: The vital point for either side in this position.

90: Making good shape.

97: Yes, an empty triangle – but here it is a strong move, taking a vital point.

104: White has destroyed nearly all of Black's territory. Now, as long as White manages to live in the centre he will be on for an easy win.

109: Black has to be careful. White's aim was a cut around here to break through to the side.

112: Disconnecting the Black group at the top. It cannot be killed, but the longer that White can keep the pressure on, the less time Black has to make

territory or to put pressure back on to White. Black wants to enlarge his central territory just to get back into the game.

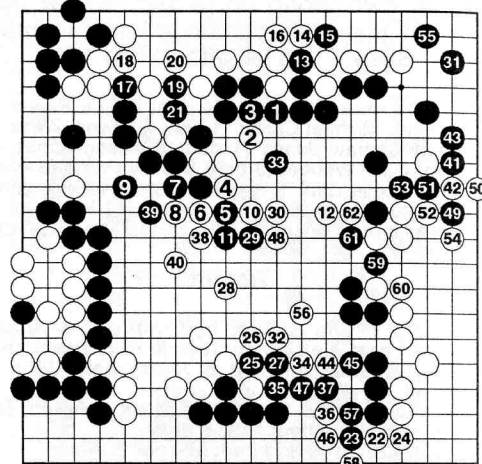


Figure 2 (101-162)

113: Kikashi before living.

119: Black chooses to live by connecting through with the wellknown (!) tesuji.

128: There is no way for Black to win.

149: A move worth remembering. The clamp is better than a hane at 150.

162: And Black resigns. Not one of his better games, and one he probably wanted to forget. All square at two wins each and a jigo.

Many thanks to Dave Kelly of Chester Go Club for taking over distribution of the Journal during the last year at a very difficult time.

In Search Of Go

by Andy Finch

A recent trip to Japan gave me a chance to nip in on the Nippon Go-In, so I was keen to see how the game compared with Korean baduk. The first noticeable difference was the problem of finding the Go Centres in Japan. I'd been told that it was difficult to find them, and this was the case. In Korea there are many *gi-won*, and in Seoul they average at least one per block. They tend to be small (up to thirty boards in a small room), and the level of play is usually quite good. In keeping with the Korean group-system, the players in these small clubs are often related by family, school, university, or job. In my experience these are the places where you find out that a move is only bad if you know how to deal with it. Joseki? "Repeat a *jong-sok* twenty times, then forget it."

I'd presumed that I'd only have to show a go book in Tokyo, and anybody would point me in the right direction. However, after asking various people in various information places, I went to a language school and looked in the English Yellow Pages. Wonderful to see go centres in the phone book! The Nippon Go-In is right next to Tokyo station, and has two large rooms, resident top players to teach classes and assess the level of newcomers in order to find an opponent for them, and a small staff of helpful ladies running the shop and serving drinks. I also played in Kobe, in another large, well organised centre. There are some go salons in Korea similar to this – comfortable rooms with armchairs – used mainly by businessmen. The boards are thick, the stones

are glass, and one or two girls serve drinks and order meals which are delivered from nearby restaurants.

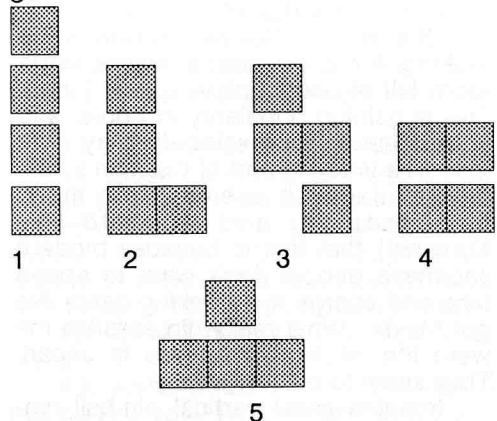
One of the places I found while looking for a go centre was a large room full of people playing mah jongg. This is gaining popularity in Korea, and some baduk professionals play it in their free time – a sort of busman's holiday. In Japan it seems to be much more popular and I'm told (by Koreans!) that this is because modern Japanese people don't want to spend time and energy in a thinking game like go! Maybe. What really did surprise me were the *pachinkap* houses in Japan. They seem to be everywhere.

Imagine small vertical pin-ball machines, with only pins. In the centre are the usual rotating symbols of a fruit machine. What happens? The customer assumes his best zombie stare, sits in front of the machine amid incredibly loud music, and proceeds to feed ball-bearings from a tray at the bottom, into a tray just above it. The machine does the rest and sends the ball-bearings around the pins. These game rooms contain hundreds of identical machines, row upon row, and the rooms themselves are often packed next to each other, all full of people.

Gameroms are also popular in Korea, but these use the normal fruit machines and computer-type games. I've even seen baduk problems in two gameroms.

Tetris is very popular in these places and I often indulge myself (so to speak). Here's a thought: how about a tetris machine in every go club in England? The shapes are all relevant to go, and the whole thing is a matter of pattern recognition. There's no rabbit-six, or bulky five, but any beginner good at tetris would have no problem recognis-

ing many of the live and dead shapes in go!



1: live four; 2: live 4; 3: live four; 4: dead four; 5: alive/dead four.

Anyway, it was nice to play some go in Japan. It's generally accepted that ratings are different in the two countries, and although being 5 kyu in Korea, I managed to stay 50/50 with Japanese shodan players over the four days I was there. But then, what does that mean? You're a newcomer, the only foreigner, the games aren't necessarily representative.

Strange things happen on the one-two point, and when visiting a *gi-won* in the provincial city of Andong, in Korea, I was very pleased to see on the wall a photograph of various go players, one of whom was Matthew Macfadyen, standing in the back row. Well done, Matthew, keep it up!

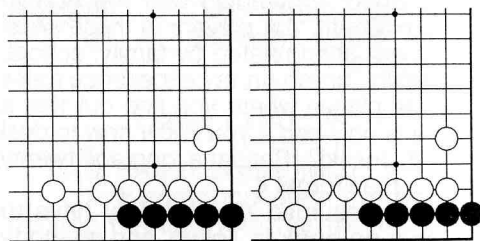
Matthew Macfadyen has just won round 1 of the British Championship, against the challenger, Edmund Shaw, 5 dan, of Oxford.

Live Groups, Dead Groups

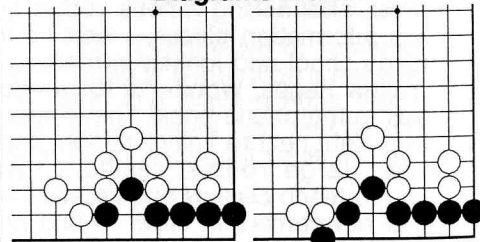
by T. Mark Hall

Part One

In this series I shall be using wellknown positions but with my own commentary. There is a similarity between the shapes and the way that a player should approach them, but often in games I see kyu players missing the best points and getting a second best result (not to say I don't do it myself sometimes!).



Diagrams A & B



Diagrams C & D

Here are four groups in diagrams A to D. In each case Black has established a group in the corner, and with one more move he will definitely have two eyes. What therefore is the best way for White to prevent Black living?

Professional 9x9 Go

Part Four

by Richard Hunter

The key to this game was White's skilful sacrifice of her stones instead of trying to cling on to them, plus her accurate positional judgment in declining complications such as in diagrams 6 and 7.

Game One

Black: Mimura
White: Aoki
Komi: 5.5

10: White thinks. The natural move would be the top right san-san but is it big enough? Entering the Black territory looks difficult, but if it all becomes Black territory it will be very big. Entering would suggest that White can find no other move that works. White 10 took the commentators by surprise but it aims at the attachment in diagram 1.

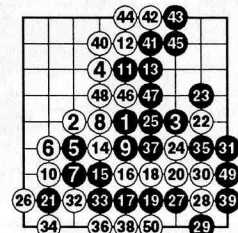


Figure 1 (1-50)

11: Big. Since White didn't play in the top right corner, Black takes it.

13: The ni dan bane at 41 is possible in this position. (Hane Yasumasa jokes about the difference between this position and one in

Tsutsumi's game where the ni dan bane was an overplay.)

14: Surprising. Hane expected the attachment at 16 (1 in diagram 1). Then, if Black connects at 14, White jumps to 20 and lives! If Black answers as in diagram 1, the result is good for White.

15: Hane is surprised by this move. First he points out that the cut at 1 in diagram 2 is a tesuji for Black. White will give way and then after this gain, Black can give way and sacrifice the two stones with 3. If White plays atari at 2 in diagram 3, Black replies with the atari at 3. Black 15 is a very stubborn move, but Black is young, and young players can read well.

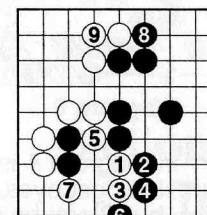


Diagram 1

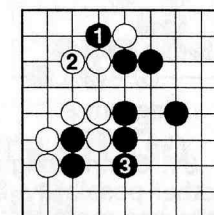


Diagram 2

17: Sacrificing two stones in diagram 2 would have been OK, but after playing 15 Black is committed. Sacrificing three stones by playing atari at 18 is too generous.

19: Black could easily live here, but that would let White off too lightly.

21: Good timing. If White plays hane at 26, Black will crawl at 27. If White 27, Black will hane above 26 in sente.

22: Many possible moves here, leading into unknown waters.

24: Hane predicted this move instead of the pull-back at 35.

26: Hane expected 27. White 26 leads to a difficult semeai. Manabe won-