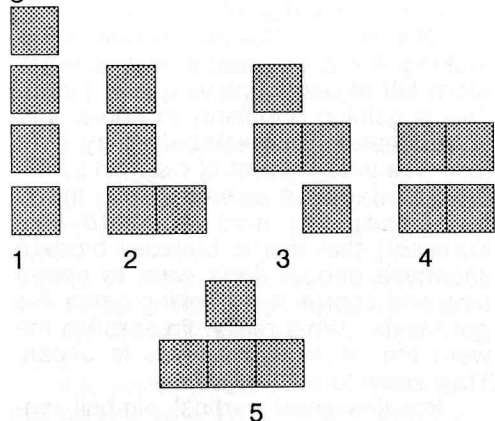


ing many of the live and dead shapes in go!



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!

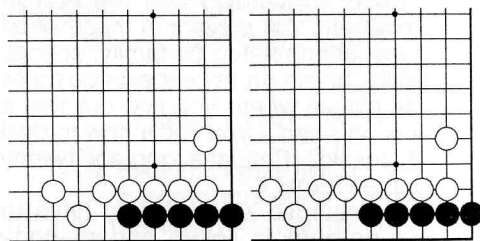
Matthew Macfadyen has just won round 1 of the British Championship, against the challenger, Edmund Shaw, 5 dan, of Oxford.

Live Groups, Dead Groups

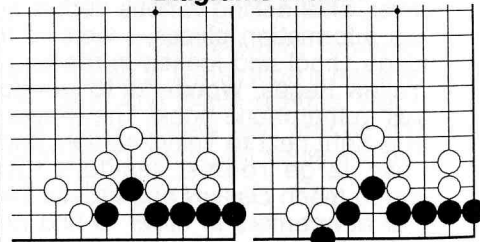
by T. Mark Hall

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.

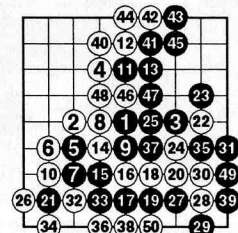


Figure 1 (1-50)

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.

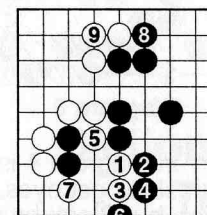


Diagram 1

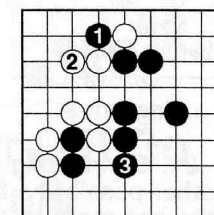


Diagram 2

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-

ders how deeply the players can read in the short time they have.

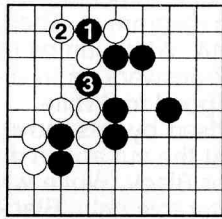


Diagram 3

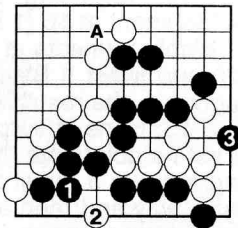


Diagram 4

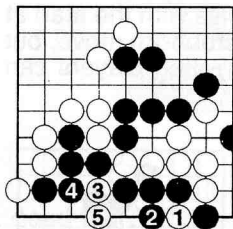


Diagram 5

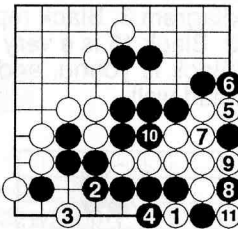


Diagram 6

31: Connecting at 1 in diagram 4 is another possibility. Both sides get eyes, White has more territory, but Black has the cut at A.

32: The throw-in at 1 in diagram 5 looks interesting. Of course, Black cannot capture! Instead he connects as in diagram 6, threatening to live, so White cannot capture either. The result is a yose ko, which is troublesome for White, but may be better than nothing if the situation is desperate.

39: Hane thinks White has lost but... 40 is a good move, better than pushing at 41, in which case Black cuts. Suddenly Black realises he is behind. White wins by half a point.

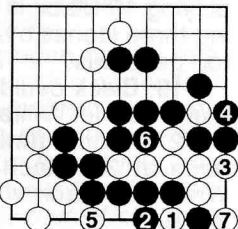


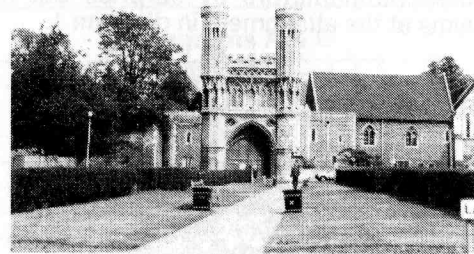
Diagram 7

The next article will look at Game 2 of this best-of-three match. More excitement is in store.

Summer In Canterbury

by Tony Atkins

I always look forward to my trips to Canterbury. Indeed, since 1988 I have made several trips to the city as planning for the 1991 British Go Congress and the 1992 European Go Congress proceeded. Every time, though, I find something new to see or do. Also, just the pure charm of this ancient but bustling city is enough to see me soaking up the atmosphere in the main pedestrianised street.



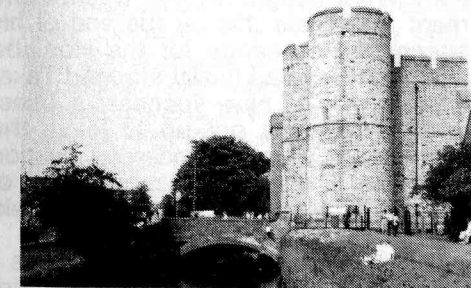
Abbey School Gateway & Lady Wootton Green

The main purpose of the latest trip was to teach go in Canterbury Central Library. However, at lunchtime I was able to wander the ancient streets of half-timbered buildings and then find a quiet spot in a corner of the cathedral

precincts. Here I was able to sit in the sun and listen to the faint sound of an organ and choir drifting on the breeze.

The site of Thomas Becket's martyrdom in 1170, the Cathedral is one of Britain's finest gothic buildings. Renowned for its remarkable mediaeval stained glass and the tomb of the Black Prince, it is well worth a visit.

Before catching the train back to London I was able to meander along the city walls and along the banks of the River Stour through attractive gardens to the historic west gate where the double-decker buses simply squeeze their way through. If I'd had more time I could have stopped off at one of Canterbury's numerous and varied restaurants.



The West Gate

The audio-visual experience of the Canterbury Tales is a must for those who have ever been into Chaucer. Various of the Tales are brought to life through tableaux, images and the voices of famous actors. Nearby is the museum, with the old Invicta steam locomotive of 1830. Above the library is the art gallery.

If you want to escape the city then a short drive will take you into the picturesque Kent countryside. Flatlands,

hills and coastal scenery are all available. Places that have to be visited are Chatham, Chilham, Reculver and, further afield, Leeds Castle. Dover and Rochester are short rides away, too. To entertain the family you will find butterfly farms, zoos, steam railways, gardens, and even more castles, or you can pack them off to Margate for a day at the funfair or on the beach.

Those of you who came to this year's British Congress will appreciate what a pleasant location the University is. There are plenty of green spaces and the panoramic view over the Cathedral and city. The playing rooms are pleasant, and together with the comfort of a single study-bedroom or the convenience of a room in the self-catering houses, what more can one want in a venue?

Dictionary Of Go Terms

by Terry Barker

Aji keshi: Technique used by Black to simplify handicap games.

Atari: Word uttered (quietly) if a single, unimportant stone can be captured.

Bugger: One of the words often heard in British clubs. I couldn't find this one in my Japanese dictionary.

Chess: Primitive game played in many parts of the Western world on a small board.

Cut: Signal for the start of the middle-game.

Dame: Standard points on which Black plays to join safe groups together.

Dango: Solid, uncuttable shape much loved by Black in handicap games.

European champion: A good opponent for a Japanese eight year old.

False eye: Something which wipes the smile off Black's face in a handicap game (see *miai*).

First kyu: Colloquial for 3 kyu.

Fuseki: Boring part of the game that strong players have to go through to get to the fighting.

Gote: Opposite of *sente* (q.v.)

Hamete: One of T. Mark Hall's standard joseki.

Handicap: 1) Good excuse if White loses. 2) Six pints of best Bitter.

Hiki: One of the effects of (2) above.

Hoshi: Famous Vietnamese player of the Minn family who had a city named after him.

Jigo: Waste of a couple of hours.

Joseki: Fighting where both players pretend to know what's going on.

Me ari me nashi: Big disappointment for one of the players.

Miai: Cry by Black after White points out that the Black group's second eye is in fact a false one.

Peep: 1) A move Black has to answer. 2) A move White usually ignores.

Placement: A good time for Black to break out into a cold sweat.

Proverb: Short phrase which tells you where your previous move should have been.

Rip-off: Standard way to avoid the end-game in Manchester.

Sacrifice: Dan player's name for a blunder.

Semeai: Good time to think about counting liberties.

Sente: Opposite of *gote* (q.v.).

Taisha: The Far East; we know that go was invented somewhere in South East Taisha.

Tenuki: A local play somewhere else on the board.

Tesuji: Next to your previous move.

Zoku-suji: Artistic style of noted Manchester 2 dan.

Go Trivia Continued

by T. Mark Hall

Readers of my occasional entries will know that I often read and re-read items on go in books and magazines, and sometimes there are interesting correlations between different authors' articles. The latest thing I have spotted was from issue 52 of *Go World*.

That issue, picked rather at random, has a review of Sakata's career together with games and comments from players and friends of the great man. What caught my eye was a comment by Sakata that, at the end of his successful challenge for the Honinbo title, when he had finally stopped Takagawa's run of nine successive titles, when Takagawa got up to leave the room there was a thunderous ovation from the spectators in recognition of Takagawa, for the fact that he had held the title for so long.

This made me curious, because I was sure I had read a similar description of the same event somewhere else. However, it was fairly easy to find since *Go World* referred in the same issue to the appreciation of Takagawa which appeared in *Go World* 41. There, Takagawa comments that the round of applause was for the new Honinbo, i.e. Sakata.

Which am I to believe, Sakata or Takagawa? It's easy to be modest when you're that strong.

• • • • •

Okonomi-go

by Brian Chandler

Okonomi-yaki is a sort of mixed pancake - they bring a pot of ingredients, and you cook it yourself on the hotplate on your table. Well, okonomi-go is the same really; you do it how you like it. In this case the game, we can call it a friendly, is broadcast on NHK to fill in a gap in the go tournament schedule, and the ingredients are two young ("fresh", to use the Japanese term; that's 'fureshu' for Nihongo students) ladies who play go quite well. Nakazawa Ayako, 19 and (professional) shodan, is the Ladies Honinbo, wearing a long flowery-patterned skirt, and a matching shawl over a white jumper, with modishly clumpy shoes. Definitely the dishy one in a wispy sort of way, she is apparently on her first visit to Hiroshima. Her opponent, Sakakibara Fumiko, 20 and three dan, is the Ladies Kakusei, wearing a slightly serious-looking maroon jacket and black skirt. She could be a librarian, with those glasses, but she has an enthusiastic giggle, and a score to settle, since we learn that Nakazawa won their only previous official match.

Here's our commentator, Mr Takemiya, who needs little introduction, so I won't give him any. Usual grin, and distinctly over-stated double-breasted jacket. When it is suggested to him that he has lots of fans among the amateurs, he says "Yes, and even more when I go abroad."

Time limits are just the same as the NHK tournament: 30 seconds per move, plus 10 minutes each of extra time. Nigiri - the delicate Ms Nakazawa picks up a huge fistful of white stones,

and Sakakibara-san, obviously not knowing the "more odd numbers than even numbers" rule guesses even, and wrong.

Well this is not a game to study, it's a game to play through and enjoy (like the pancake), so I will limit the comments, then we can have lots of diagrams.

Black starts off intending to have an interesting game - Takemiya obviously can't think of anything intelligent to say, so he trots out his usual line: "Go? ... you can play anywhere you like."

Takemiya (after Black 5): "Gor, what's this then? Never seen that before." (The person putting the stone on the demonstration board has to be helped to get it in the right place.) Mr T repeats his encouragement to play wherever you like - don't worry too much about books.

White 8 to 10: Takemiya ignores the board, and tells us about the good time they had in the hotel last night - singing, then playing go. "They're all very strong (the game recorders)," he says, "but I managed to beat them." Meanwhile the girls get on with the punch-up. After 16, Takemiya expects Black to connect at 25, but she pushes on down.

23: Honte.

25: Also honte. Takemiya describes pushing up at A instead as "amateurish". See how the proper move leaves no weaknesses - the amateurish one looks as though it might take more territory, but it's aertex territory.

Peaceful expansion of White's central group, up to 30. Black 31 patches up a slight thinness - she has to worry about the White peep at B followed by the attachment at C.

32: Peaceful. Takemiya remarks that he doesn't normally play on the second line, and suggests that it would

have been better for White to come from the other direction, with D; the White corner shimari isn't going to die.

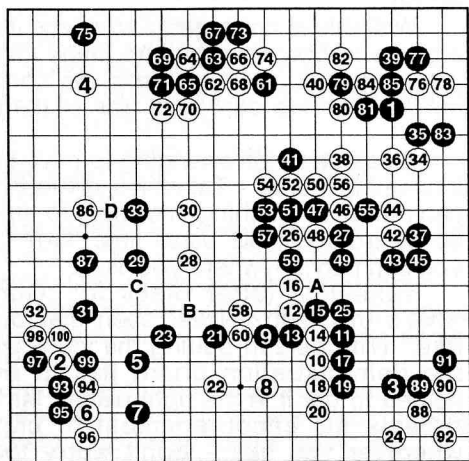


Figure 1 (1-100)

The sequence in the upper right corner is not quite in the usual place. Note how White must approach the 5-4 point from the outside, or Black gets a huge side.

41: A vital point. Imagine a white stone there. White 42 will certainly give Black something to think about. After 45, Takemiya remarks what a sharp move 42 was.

49: Prevents White from making an easy connection; note that the cutting stone (47) cannot be captured immediately. White plays the simplest line, atariing along to 54. Black cannot afford to connect in reply to 58, so she takes two stones in exchange for White taking two stones with 60.

The action moves to the top of the board. Takemiya remarks how in a fast game like this it is very difficult to take a relaxed view of the game. So Black goes all out with 61.

63: "Don't understand this" mutters Mr T. But Black has to make sabaki somehow, so after the hane (64), the cut is natural. For the next move (White 66) we have something difficult to show on the diagram - a sealed move contest. Instead of playing her move on the board, Sakakibara writes it on the game record (so we can actually see roughly where it is) then Mr T gives us a run-down on the possibilities, and the audience have to guess where it is. One third got it right - only six strayed outside Takemiya's suggestions, and one of those was at (9,3) which is, um, illegal, since black 63 is already there.

They settle the upper side, then things hot up after the White peep at 76 in the upper right corner. Looks nasty, says Mr T, then Black plays the interesting looking tsuke at 79. After the exchange 84-85, perhaps Black has gained.

After White 86, Black must make her group solid - Black 87 looks like the only move. Again imagine a white stone there. With White 88, we're into the yose.

Interval - Read Chapter 6 of *The Emperor's New Mind* by Roger Penrose. Reflect that go must be a quantum game. Discover I left the TV on all night.

Now with 93 Black starts the fireworks in the lower left corner. She has to be careful, though, because even though the corner could become Black territory, the Black group on the outside will get thinner and thinner. Up to 101 it looks on simple analysis as though White should be winning the local fight (semeai), but there is lots of scope for complication.

After the hane at the bottom (Black 5 in figure 2) various ko-like possibilities appear. But White 6 pressing

from the outside seems to be a mistake; if played at 7, White wins unconditionally. (This is quite easy to work out with the stones on the board - it often is quite easy to see the correct move after Takemiya has pointed it out.)

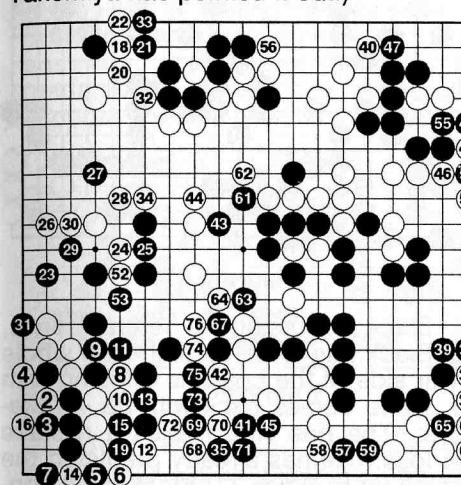


Figure 2 (101-176)
17 ko; 54 ko at 48

"After Black 7," says Takemiya, "this is obviously ko if White tries to kill the Black group with 1 in diagram 1. Oh, no it isn't," says Takemiya, in the same breath. "Look! 2, 3, 4, and White can't connect, or her stones drop off. Notice in this diagram that if White starts by taking the ko at 3, Black has the option of playing at 1 to live. (Check for yourself - it looks as though the outer eye could be falsified, but there's a double ko in there.)

Anyway, back in the game they head for the ko. Takemiya expresses surprise at Black 15 - looks a bit simple. (Following is my analysis - BJC) Compared with the obvious tesuji (throwing in at 19) it looks as though it might leave an extra White ko threat,

but look at diagram 2. Connecting with 4 looks like an extra ko threat, but in the sequence up to 8, Black has got an internal threat in the corner and can take the ko with 9. Perhaps she has decided to ignore any outside threat...?

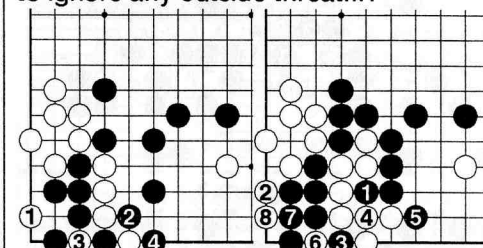


Diagram 1 Diagram 2

Black ignores 18 on the top side, and takes off five stones. This looks big, but the top is even bigger than it looks ... on the other hand Black has no ko threats. Note that Black 21 is necessary to live, and check that after 22 Black is still alive. (Think about White jumping in to A or even B.) After 22, Black has another present to look forward to - jumping down with 23 is sente against the White group in the lower left corner (check!).

After a bit of fiddling around, Black takes her present with 31. This leaves a large White territory (upper left) and large Black territory (lower left) roughly in balance. Check for yourself that 32 is sente against the Black group, and also more importantly that 33 is the best reply. It doesn't look like a tesuji, but it's no good playing shapely moves if they are inferior, even by a point or two.

With 34, White completes the swathe of territory across the upper middle, then 35 starts to eat away at the lower side.

Note the hidden danger in Black 43 (1 in diagram 3). If White carelessly blocks with the hane at 2, then Black cross-cuts, and whichever way White

goes, Black will break through into the central territory. If White plays 4 at 7, Black ataris through from A.

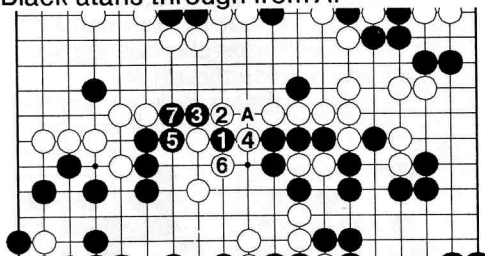


Diagram 3

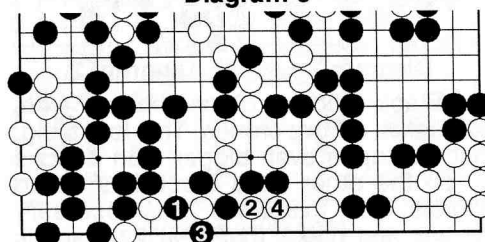


Diagram 4

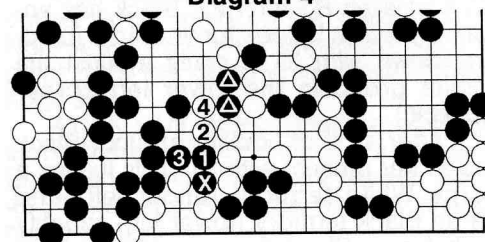


Diagram 5

The ko on the right hand side (starting from White 50) is really just a way for White to get a better springboard down the right edge. Black takes the ko once on principle, not because she hopes to win it, but just to use up a White ko threat. (You'll find 52 in the left centre.)

From 57, things start hotting up on the lower side. Check that 59 is sente against the corner. (Black starts at 60,

then almost anything turns into a ko for the corner.) With the corner cut off, Black has her eyes on the whole central White group – Mr T suggests we may be in for an "incident."

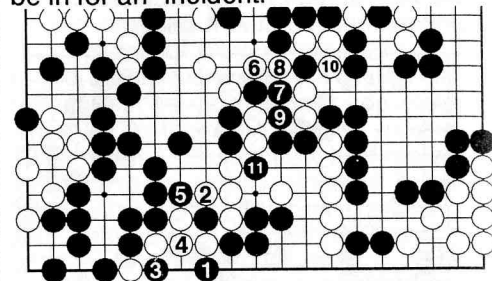


Diagram 6

Black 67 cuts off the central stones, but Black has to be careful – the whole lower side of the board is dripping with aji. White comes back with 68 – Takemiya: "The one who makes a mistake will lose." He has already predicted the moves up to Black 71; Black must connect there, because the sequence in diagram 4 gives White too much. After White 72, Black has to think, since (in diagram 5) White is either going to capture the two triangled stones or the single X stone. The sequence in that diagram shows Black's failure to escape. Since the upper two stones are more important, Black must sacrifice the single stone, and connect along the bottom, using the cunning sequence in diagram 6. (Note how 5 there keeps the connection without giving White eye shape.) Check for yourself that White is dead. She can capture seven stones in the centre by continuing the sequence from 6 to 11, but Black now has a hundred points plus on the lower side.

Aargh! Sort of croak from Mr T, as Black pulls out the unpullable stone with 73. A couple of moves later it's all over – Black resigns after move 176.

Well, even after 73, had Black lost? Suppose Black follows the sequence in diagram 7 (where 1 is Black 73), after White captures with 8, Black 9 is sente to cut off the baguette of five stones, then Black can connect at 11. Takemiya got as far as asking himself what the position would be, but never told us the answer – I played out the game and made Black half a point ahead, so I suppose it would have been close.

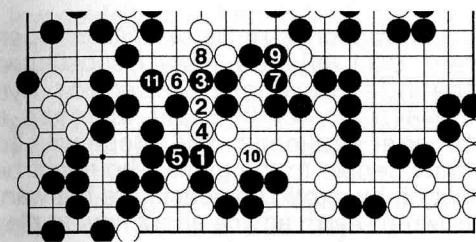


Diagram 7

After the game, Nakazawa-san could only say of Black 73 "My mind went blank". Perhaps it's reassuring to know that under the pressure of 30 second byoyomi even professionals can have problems.

Letters

Andrew Grant writes:

In the article *Corners*, diagram 9 (page 14, Journal 83), if Black expects to get a ko by playing 1 and 3 he is going to be disappointed. Unfortunately, the point A on the diagram is depicted as a black stone; there is in fact no stone there, as a glance at figure 5 will verify. [My mistake. – Ed.] Therefore White can play 4 at the 1-3 point below A, and gain two eyes by capturing at the 1-1 point next move.

The correct way to reach ko is to play 3 at 5. If White answers at 4, Black 5 at 3 makes a genuine ko. Note that White cannot now live by playing 4 at the 1-3 point; Black 5 at 4, White 6 at the 1-1 point, Black 7 captures one stone and it's still ko.

The moral of this story is that it's all too easy to go wrong in the corners – and none of us is immune!

Terry Barker replies:

Andrew is quite correct in what he says. My original article was rather longer, and I messed things up when I tried to condense it.

Francis Roads writes:

Twenty-five years ago snooker was a minority activity played by old men in seedy back rooms. Now hundreds of thousands play it and millions watch on TV. As far as I am aware, the transformation resulted from the vision of one BBC producer who wanted an activity that would show off the then new colour channel, and invented the programme *Pot Black*.

There is no reason why the same kind of boost should not at some time benefit go, and that is why I do not share Tom Rose's pessimistic view [Letters, page 30, Journal 84] that go will never have a widespread following in the UK. Go and shogi coexist happily in Japan, as do go and hsiang chi in China. So why shouldn't there be room for two skill boardgames in our culture?

And I am sorry to have to take issue on a couple of other points as well. Our grading system is far from wretched, based as it is on human opinion rather than mathematical formulae. Tom may perhaps not know that we used to have

a numerical grading system until 1970, when it was abolished in favour of the Japanese system by a large majority vote at our annual general meeting.

And as for interesting chess players in go, well, I have a fair degree of experience in trying to do this! Of course we want to interest chess players in go, along with backgammon players, bridge players, darts players and tiddly-winks players. But I have found middle-aged chess players especially among the most resistant to go.

As Tom rightly says, skill at chess has much to do with sheer memory work, in learning openings off by heart. People who have put in the many hours' work to do this want a return on their investment, and can be very galled at the idea that the game which has occupied so much of their life isn't actually the best game in the world after all!

Terry Barker writes:

I believe there has been a major breakthrough in our knowledge of the history of go in Britain. Among the recently studied papers of an eminent poet was found the following rough draft:

Dangoes – by J. Masefield

*Dirty British 2 kyu with usual chop!
hack!
Cutting through the keimas in the mad-cap ways,
With a carnage of dead groups,
Bad shape, false eyes,
Not to mention dangoes with each of his plays.*

Perhaps history will have to be re-written. On second thoughts, perhaps the poem should be.

Tony Atkins writes:

Has Tom Rose ever tried shogi? As a chess game it removes all his objections to the Western chess rules. Shogi is played even less than go is in this country, so what is the reason oriental games are not popular?

Bob Terry writes:

In response to Derek Williams [*Letters*, BGJ 84] may I say I substituted the title *Beginner's Corner* for *Kyu Player's Corner* in order to reach a broader audience. My intent was to draw people to the game who might be put off by exotic nomenclature but want down-to-earth advice about how to play go.

If you're looking for an "absolute beginner" in go (with apologies to David Bowie and his hit song), look no farther than me! I am constantly struck with the fact of my limitations, and how they hold me back on so many fundamental levels. Recently, I participated in some promotional go exercises where I was billed, in the advance literature, as an "expert" on go. Several of my dan level friends asked me "how I could claim expert status" (presumably, compared to them!). Well, I gulped and then, I didn't have an answer.

I hadn't been billed as a "master" (or, Heaven forbid! a "grandmaster"). And yet, the title "expert" seemed to confer an onerous responsibility.

There appears to be a gulf of experience that lies between the categories "expert" and "beginner", but tell me where the middle ground lies... If I am not an expert, what am I? Intermediate? A Player? Advanced? And what distinction is conferred with such

labels? Is it consistent with my reputation as a go writer?

Leaving aside questions of semantics, I would like to point out that my *Beginner's Corner* is directed toward a segment of the go playing population which, although large, is almost entirely neglected. There is plenty of material published for intermediate and advanced players, but practically nothing for the novice. Consequently, there are few guidelines to help in finding suitable material to write about. I have been forced to rely on my own devices.

If Derek (or anyone else) has suggestions for go topics for beginners, I would be happy to hear about them.

With regard to the letter from Collin Southern [*Letters*, BGJ 84], I am surprised to find the light-hearted pastiche that I tossed off without a second thought and which the Editor tagged with the title *New Joseki* has actually been taken in earnest in some quarters. Surely my humorous intent is clear to see.

When I claimed to be a "trained professional go writer with many years of experience," I was lampooning the exploits of professional stunt exhibitionists who, while performing dangerous or foolhardy tricks to amuse spectators, nevertheless warn others to avoid trying to "do this at home". Although there may be merit in these disclaimers, one declaims them oneself with the tongue firmly lodged in cheek.

But for the "struggling kyu player" trying to grasp the mysteries of joseki, I would offer the following thoughts.

First: Yes, you are correct. The joseki, as played, is fundamentally flawed. White would never respond in the manner shown. A White diagonal move into the centre, between Black's

two stones, is called for. (Almost all strong players try to stop me when I start to play out the sequence of moves to point this out; not realising that my purpose is to probe their own tactical prowess regarding the corner.)

But what Collin (and many other kyu players) doesn't understand is that the concept of "joseki" is not all that important to strong players. Just because a sequence of moves is labelled "joseki" doesn't confer an imprimatur on it. One of the top layers, Kobayashi Koichi, made a "duffer's mistake" playing out a joseki in last year's Meijin title match. He ended up winning the game and the title as well. The "mistaken joseki" was an irrelevant factor. (In a later game he played the joseki correctly and won that game as well.)

Strong players are more concerned with playing moves that maintain the balance of the position. Once assured of this, they strive to develop as rapidly as possible. Then, they seek to apply pressure on the opponent in as many ways as they can. Finally, they look for tactical weaknesses they can exploit.

My "new joseki" demands that the tactical considerations be examined first, a factor that strong players are not psychologically prepared for at the point that the "joseki" concludes and which kyu players cannot cope with on several levels.

The Editor replies:

I'm afraid you fooled quite a lot of us, Bob; for my part I was taken in by e.g. the specific reference to the opinion of "Oeda Yusuke, 8 dan, Michael Redmond's teacher." However, we can all go back to your article now and read it in a new light.

Solutions

Tsume-go

by Bob Terry

This problem was set in Beginner's Corner, and the analysis sees it from the beginner's point of view. The beginner first analyses diagram 1, and realises that if White answers Black 1 with 2, Black 3 kills everything. (If the beginner then concludes that this is the end of the prob-

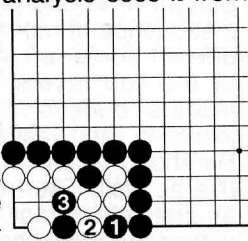


Diagram 1

lem and stops analysing further, then he is indeed very new to the game!

But if Black plays 1, White will instead answer at 2 as in diagram 2, and the group is alive. Now the points at A and B are miai, that is,

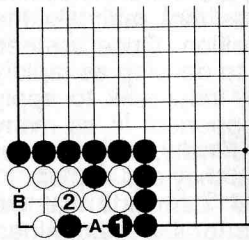


Diagram 2

White is guaranteed the opportunity to occupy one of the points or the other, giving him two eyes.

Black 1 in diagram 3 is another possibility, but it is easy to see that if White answers at 2 the group is alive. (Of course, if White mistakenly played at A the situation would revert to diagram 1.)

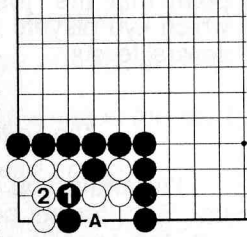


Diagram 3

Black then tries 1 in diagram 4, but White 2 again proves to be the vital point and by next playing at either of the miai points, A and B, White is alive.

Black 1 in diagram 5 again allows White to live by playing at the vital point at 2.

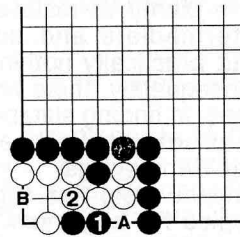


Diagram 4

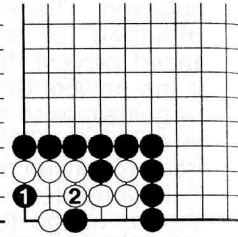


Diagram 5

We have now examined four of the six possible places for Black to play, and have found that they are unsuitable. We can feel justified in dismissing those points as candidates for killing White, but we have learned a great deal about the nature of the position as a result of the analysis.

Let us proceed.

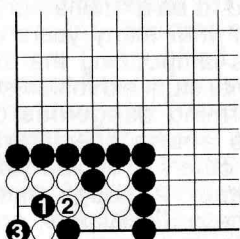


Diagram 6

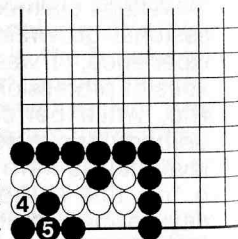


Diagram 7

Black 1 in diagram 6 makes the most interesting study. If White answers by playing at 2, which happened to be the vital point in three of the previous diagrams, Black plays at 3. This creates a shape (called *nakade* in Japanese) which makes it impossible for White to live.

That is, when White plays atari at 4 in diagram 7, Black connects at 5 giving White a dead shape.

Even if White captures the four black stones with 6 in diagram 8, Black's response at 7 ensures that White cannot make more than one eye here.

Most beginners would stop analysing here, convinced that this is the solution. But it is not. Let us proceed.

If Black plays 1 as in diagram 6, White will not answer at 2 as in that diagram, but

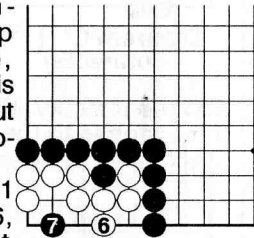


Diagram 8

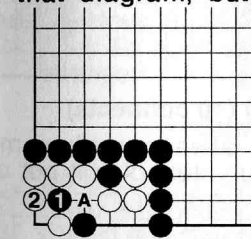


Diagram 9

at 2 in diagram 9. This creates a ko. In this case White is conditionally alive, depending on the result of the ko.

Any beginner who did not stop analysing the position after reading out the last diagram would certainly stop here, convinced that it becomes a ko. But this is not the case. Let us proceed.

I have repeated that last sentence, "Let us proceed," three times now, and I have done so on purpose: it is the leitmotif that pervades this article and indeed, contemplation of tsume-go (life and death problems) under all conditions.

If one fails to analyse tsume-go correctly, whether one is a beginner or a 5 dan, the reason is invariably because one has failed to proceed far enough.

Instead, one finds oneself turning back to sequences that have been analysed before (such as diagrams 1-9) again and again like a record that keeps skipping.

It is those times that one must remember the simple words, "Let us proceed," and calmly see the matter through to its conclusion.

In one of Conan Doyle's works, Sherlock Holmes remarks that "when you have eliminated the impossible, whatever remains, however improbable,

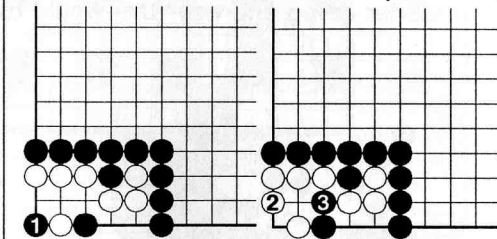


Diagram 10

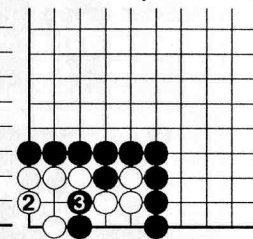


Diagram 11

must be the truth." We have just such a case here. The alert reader may have noted that only five of the six possible points to play at have been examined so far.

The last possibility is Black 1 in diagram 10. It seems such an unlikely place to play that most beginners never even consider playing there. They simply return to diagrams 1-9 over and over trying to find where they have gone wrong. But Black 1 here is the correct move.

If White captures at 2 in diagram 11, Black 3 kills the whole group. Notice that White cannot play atari against these two black stones from either side because of a shortage of liberties.



Ladders

by T. Mark Hall

A. White 1 is the standard point to play in this shape, and White is not worried about giving up the single stone because Black's liberties are restricted. Even when it looks as though Black breaks out by capturing 11, White keeps squeezing and creates the shicho (ladder).

B. Black counter-ataris and creates a ladder going one way (this would run

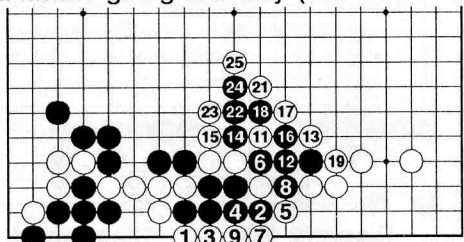


Diagram A (10 & 20 connect)

to the edge, so it is simplified here) and when White captures the stone to make

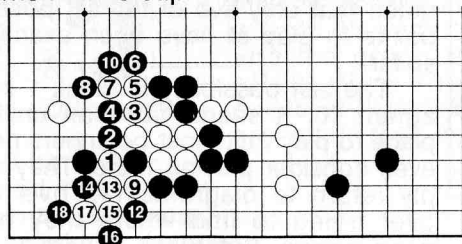


Diagram B (11 connects)

liberties, Black starts the ladder going the other way and kills the group. Moral: Don't be too greedy.

C. Black ataris, and if he was chicken would play his next move at 5, White 4, Black 13 to be sure of life. However, he plays 4 and then squeezes White around and gets a short ladder.

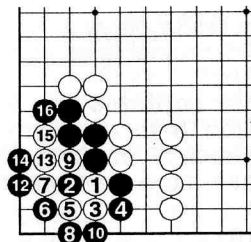


Diagram C (11 connects)

and the territory, Black gets a ladder on three stones to the left side.

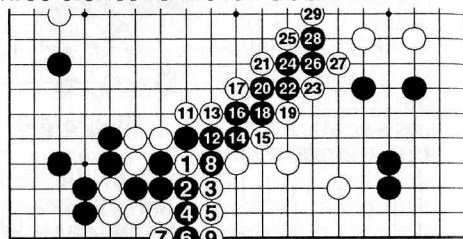


Diagram D (10 connects)

E. This one always makes me laugh; it's such fun. Just play it out on

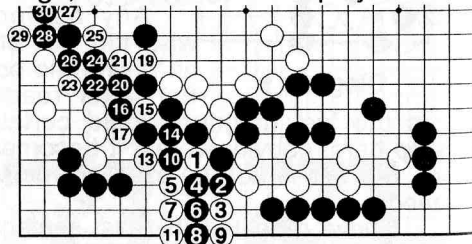


Diagram E (12 & 18 connect)

the board; every move is forced and Black has no way of escape. He should just give up his single stone and let the group go.

Error in BGJ84, page 32 game 2: ko plays omitted: 52, 54, 57, 58, 60.

D. Again White has to sacrifice a stone to create a shortage of liberties. If White played 13 at 14 and sent the ladder on a slightly different track he would lose. If White plays at 3 or 4 to protect the four stones

Crossword 12

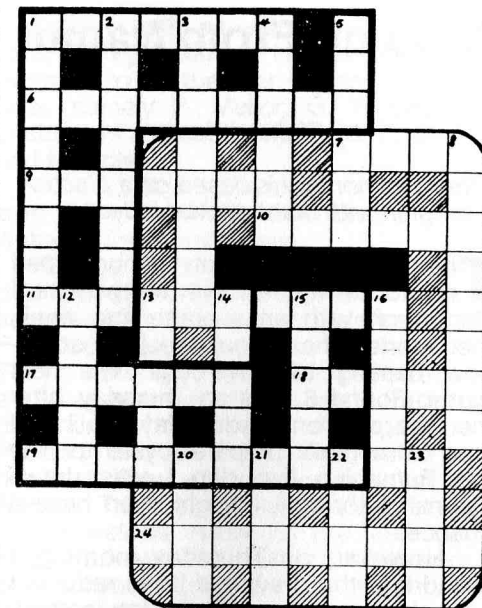
by Derek Williams

Across

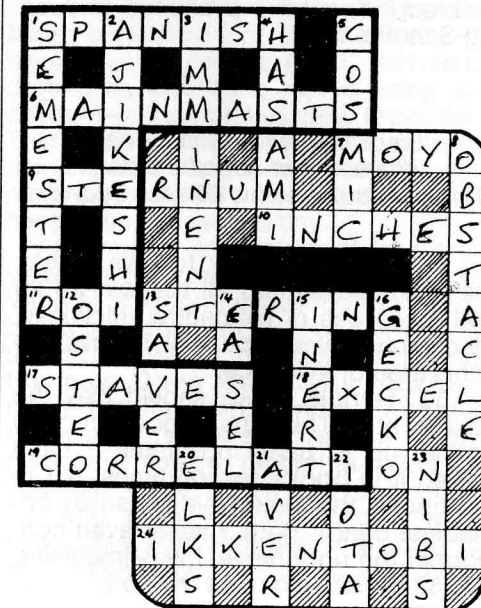
1. Fainted? Could be, but wouldn't have!
6. Mixed set, daring, and sloping off.
7. It is spoken in your dullest tone?
9. Remote, but not in reverse.
10. Keen, dry North wind is around the birds.
11. Rapidly moving drug vessels...
17. ...move 10 musk diagonally...
18. ...and vessels front left to move in search.
19. Covetous house breaker.
24. They eat scum señor - that's strange!

Down

1. Do fogs do? Perhaps for the animals.
2. Break act in French river.
3. Stirred and shaken.
4. One short of a team my country. I play away.
5. U.S. jet I scramble for. How clever.
8. Teeny slum clearance not unbecoming.
12. Short snap.
13. The artful dodger did it me lud, 'e's in it!
14. Lots of smoke from this wood.
15. Jelly that has pictures in it.
16. Strutting kind of shave.
20. Sounds likely to be found in the forest...
21. ...sounds alternatively like a lady.
22. Compensation OK? Back to the road.
23. Scarce regiments.



Solution to Crossword 11



A Game From Namur

by Richard Hunter

The commentary is based on a discussion with Matthew Macfadyen.

The 1991 European at Namur turned out to be my best ever tournament. I started off with an average first week, then started the second week by somehow beating two five-dans. The next game, Round 8, was on Thursday, after the free day on Wednesday, so I had time to mentally prepare myself to play the Rumanian five dan I was drawn against. I thought I might even have a chance.

However, on Thursday morning, I found that the draw had been redone. I was playing a German six dan instead. Matthew helpfully said "What's the problem? You have a chance of beating Schoffel too."

Black: Richard Hunter 3 dan

White: David Schoffel 6 dan

Time: 3 hrs each plus 60 secs byoyomi

27: Thoughtlessly follows joseki. Black should extend all the way to 28 and make use of his central thickness. Black should welcome a White invasion in his area of influence.

53: Terrible. Black should play the hekomi at A. This type of position often comes up in tesuji problems. I have solved it in books several times, but in the books, the alternative is usually immediate death. Here, I never even considered the right move. I was imagining that 53 threatened a cut later on.

55: I decided that if I took the time to live on the left now, I would lose the game. So I started an attack on White's stones. I was unnecessarily concerned about White's peep which I thought would make him hard to kill.

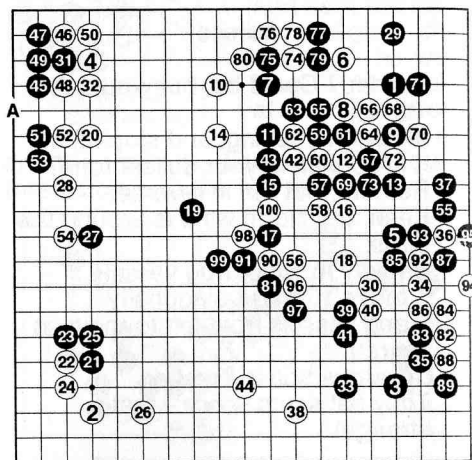


Figure 1 (1-100)

70: Careless. White should hane on the other side first.

71: Now White realises his mistake.

80: Black seems to have captured some stones in sente.

81: I couldn't see how the White stones would live after 81.

115: Careless quick answer. Black should resist; I was too afraid of getting cut. Black would win any semeai here. Taking White's eyes away with 116 looks good.

118: White lives. Luckily I had not staked the game on killing the group.

119: Black lives, but still the hekomi at A is correct shape. Then White 132 would not be sente as Black can live with either B or 133.

149: Black goes into byoyomi here, but I've read it out (hopefully correctly).

I stopped recording here but I remembered the following moves.

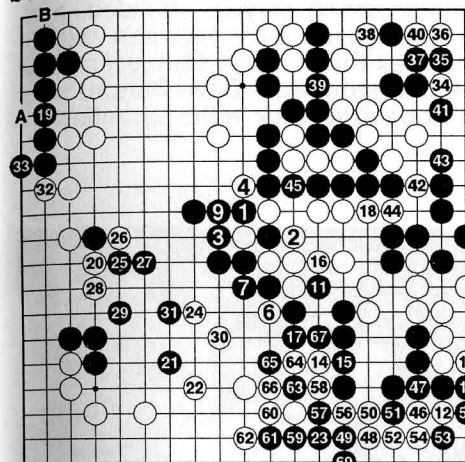


Figure 2 (101-169)

Ko:105, 108; 168 connects at 163

169: Good shape. This kills White cleanly, removing any possibility of a ko. Other moves such as hane are dangerous. The game continued for another twenty moves or so. White tried to cut off my stones on the left and then gave up.

Clubs & Tournaments

by Tony Atkins

Forty-nine players headed for Manchester's traditional two day event to mark the end of the summer holiday period. The Red Rose Trophy was won by local 2 dan Matthew Cocke with 5/6. Other good results were from J. Herman,

a Manchester 8 kyu with 5 and J. Rodgers, 22 kyu, with 6. Half prizes were awarded to all the kyu players on four wins, namely P. Mellor, G. Wright, S. Gratton, M. Simmons, T. Tyler, P. Cash and M. Vidler.

The Ladies' Championship held over the same weekend in Leamington was won by Alison Jones.

Ladies were also involved in the contest to find the British representatives for the second International Pair Go Tournament, to be held in Tokyo. Each lady chose a male partner and they met together in Hyde Park to determine who was best at renko. Sue Paterson and Jim Barty turned out to be the best. They will be accompanied by Norman Tobin as non-playing captain.

As well as venue for the team go, Hyde Park was the location of two days of successful go promotion. As part of the Japanese Festival Matsuni some 500 people were taught to play and about 30,000 leaflets were distributed. Many thousands of people queued hours for Japanese food, watched drummers, musicians, horse-riding archers, tea ceremonies and fireworks. There was ikebana, origami and face-painting, but the go stand seemed the most popular with more space being needed on the second day.

Alternative entertainment was provided on Saturday by the H-roads and V-roads of Milton Keynes. Built like a go board it seems easy to find your way to the correct vertex, but to some, finding the new Open University location proved quite hard. Anyway Andrew Grant and friends ably ran the three-round tournament, though numbers attending were down on last year. Edmund Shaw, Oxford's 5 dan, won, and prizes were awarded to S. Shiu (1 kyu, Newcastle), E. Lee (4 kyu, High

Wycombe), J. Atherton (11 kyu, I.O.M.), and H. Bird (25 kyu, Brakenhale) for three wins, and to A. Eve (1 kyu, Stowe) and S. Brooks (21 kyu, Brakenhale), for good two's. Oxford and the Isle of Man shared the team prize, and D. Lakeman of Brakenhale won the 13x13 tournament.

A successful open evening at the Central London Go Club was attended by a large number of established players, and 16 beginners. Zhang Shutai played the strong players simultaneously and lost only to Jiri Keller. After the games he showed us how Alistair Wall blew his chances on three stones. Meanwhile the beginners split into four groups for a mini-tournament. Players unbeaten were Barry Lee, Donald Biggs and John Levy.

The riverside venue of Shrewsbury was visited by 48 players this year. As expected, Matthew Macfadyen saw off all opposition to win the go ban for another year. Others on 3 wins were N. Wedd (4 kyu, Oxford), H. Harvey (10 kyu, Manchester) and S. Brooks (21 kyu, Swindon). [Looks high time S. Brooks was substantially upgraded! - Ed.]

The Belgrade Tournament was reported as going ahead, though lack of Western players meant it would lose its Grand Prix status. The go players in Rijeka, Croatia, are in a somewhat different position. We have received a letter from them asking us to tell our friends and neighbours, and even our country's President, of their plight.

Just as the Northern Go Congress is famous for the pleasant environs of Ashburne Hall in Manchester, so the Wessex Tournament is famous for its food. The 98 contestants tucked into salad, sandwiches and cakes with gusto, as one needs to eat well to sur-

vive the gruelling four rounds of the day. It was another year when none of the very strong players attended, and the final game was between two 3 dans. Alex Rix of Melior Club eventually took the game from Dave Sutton, who last won the Wessex in the seventies.



Alex Rix, now Acting President, playing against Yang Xu at Coventry. (T.A.)

All the division winners won four except for the 1 kyu division. The players getting trophies were P. Christie (Bath), P. Collins (S. Cotswold), S. Paterson (Melior), N. Wedd (4 kyu, Oxford) [due for upgrading?], S. Bailey (W. Surrey), P. Arnold (Bristol) and J. Davies (Cheltenham). The Fred Guyatt 13x13 Trophy was won by A. Duarte of Brakenhale. The Melior Club from London won the team prize.

As well as winning the Wessex, Alex Rix is in the news as being the new acting president. He has taken over from Norman Tobin who decided to stand down in favour of someone who was a more regular tournament attendee, in the run-up to the European Congress, and also for personal reasons.

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* Level: D = dan level. Figures denote kyu level. (Ratings rise from 30 kyu to 1, then go to 1 dan.)