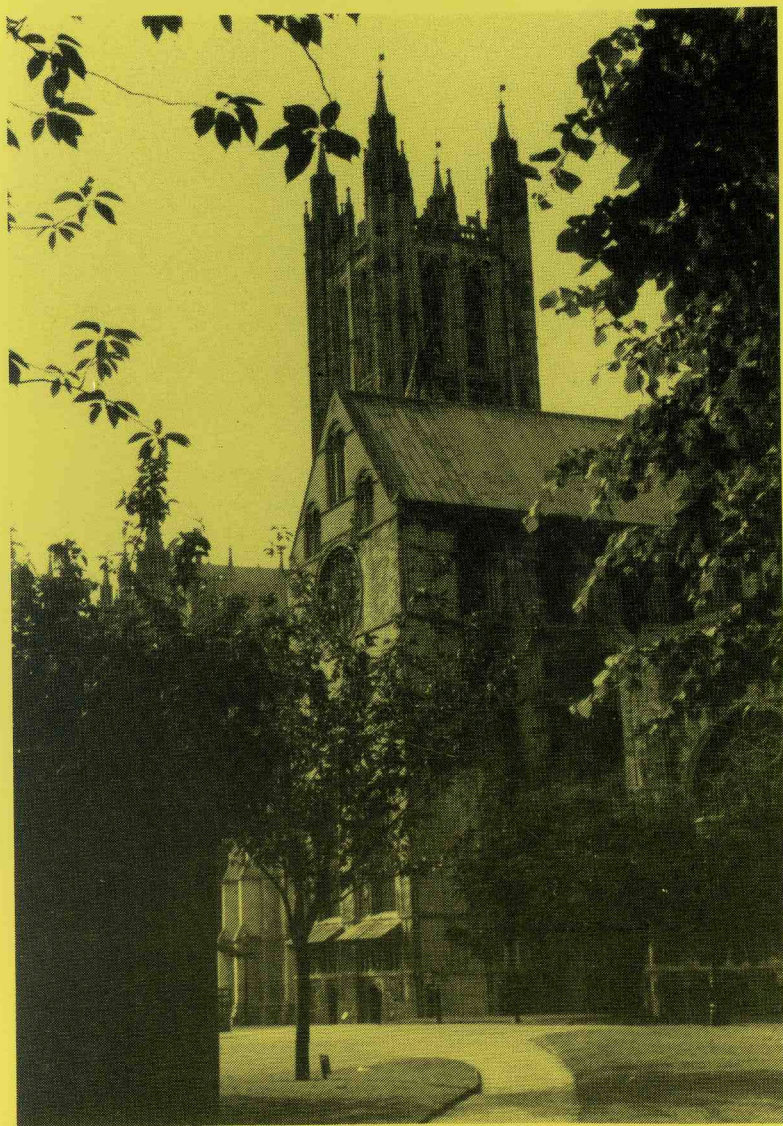

British Go Journal

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British Go Association

* President: Alex Rix, 11 Brent Way, West Finchley, London N3 1AJ. (081-346-3303).

Secretary: Tony Atkins, 37 Courts Rd, Earley, Reading, Berks. (0734-268143).

Treasurer: T. Mark Hall, 47 Cedars Rd, Clapham, London SW4 0PN. (071-6270856).

* Membership Secretary: Terry Barker, 7 Brocklehurst Ave, Bury, Lancs BL9 9AQ. Tel: 061-705-2040.

Journal Editor: Brian Timmins, The Hollies, Wolterton, Market Drayton, Shropshire. TF9 3LY (0630-84292).

Book distributor: Bob Bagot, 54 Massey Brook Lane, Lymm, Cheshire WA13 0PH (092-575-3138).

Liaison Officer: France Ellul, The Gables, High St, Downley, High Wycombe, Bucks HP13 5XJ (0494-449081)

Schools Coordinator: Alex Eve, 17 St Peter's Rd, Brackley, Northants NN13 5DB (0280-704-561).

Newsletter Editor: Eddie Smithers, 1 Tweed Drive, Melton Mowbray, Leics. LE13 0UZ (0664-69023).

Analysis Service: Simon Goss, ICL, King's House, 33 King's Rd, Reading, Berks RG1 3PX.

Archivist: Keith Rapley, Lisheen, Wynnswick Rd, Seer Green, Bucks HP9 2XW (0494-675066).

Editorial Team

Technical adviser: I. C. Sharpe
Diagrams: S. Bailey, P. Smith
Regular Contributors: T. Atkins, T. Barker, A. Grant, T. M. Hall, F. Holroyd, M. Macfadyen, F. Roads, R. Terry, D. Williams
Distributor: K. Timmins.

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Front cover: Canterbury Cathedral (photograph by Tony Atkins)

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Deadline for contributions for next issue is **15th August**, but please send earlier if possible.

Calendar

This is a list of all UK tournaments to give new members an idea of what is available. Later events may be provisional. Entry forms are distributed with newsletters. See newsletters for foreign tournaments.

European Go Congress: Canterbury, 25th July – 8th August. A. Jones, 081-527-9846. This Incorporates European Weekend Tournament (1–2 August) which can be entered separately.

Northern Go Congress: Manchester, 5th-6th September. J. Smith, 061-445-5012.

Milton Keynes: 19th September.

Shrewsbury: 4th October. B. Timmins, 0630-84292.

Wessex: Marlborough, 25th October.

Bournemouth: 7th November.

Birmingham: 22nd November.

West Surrey: 5th-6th December

London Open: Dec/Jan.

Furze Platt (near Maidenhead): January.

Wanstead: February

Oxford: February.

Trigantius: Cambridge, March.

British Youth Championship: Stowe, March

British Go Congress: March/April

Coventry: March/April.

Candidates': May. By invitation only.

Bracknell: May.

Challenger's: May. By invitation only.

Ladies': June. By invitation only.

Leicester: June.

Glossary

Aji: latent possibilities left behind in a position.
 Aji-keshi: a move which destroys one's own aji (and is therefore bad).

Atari: the state of having only one liberty left.

Byo yomi: shortage of time.

Dame: a neutral point, of no value to either player.

Damezumari: shortage of liberties.

Furikawari: a trade of territory or groups.

Fuseki: the opening phase of the game.

Gote: losing the initiative.

Hane: a move that 'bends round' an enemy stone, leaving a cutting-point behind.

Hasami: pincer attack.

Hoshi: one of the nine marked points on the board.

Ikken-tobi: a one-space jump.

Jigo: a drawn game.

Joseki: a standardised sequence of moves, usually in a corner.

Jubango: ten-game match.

Kakari: a move made against a single enemy stone in a corner.

Keima: a knight's move jump.

Kikashi: a move which creates aji while forcing a submissive reply.

Komi: a points allowance given to White to compensate for Black having the first move.

Kosumi: a diagonal play.

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

Moyo: a potential territory.

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

Sagari: a descent towards the edge of the board.

Sanren-sei: an opening which consists of playing on the three hoshi points along one side of the board.

Seki: a local stalemate between two or more groups dependent on the same liberties for survival.

Semeai: a race to capture between two adjacent groups that cannot both live.

Sente: gaining the initiative; a move that requires a reply.

Shicho: a ladder.

Shimari: a corner enclosure of two stones.

Shodan: one-dan level.

Tenuki: to abandon the local position and play elsewhere.

Tesuji: a skilful move in a local fight.

Tsuke: a contact play.

Yose: the endgame.

Editorial

Style

The following remarks may be of use to present and potential contributors, and could certainly save some tedious editing of submissions on disk. They may also explain some peculiarities!

The name of the game comes in various forms: Go, GO, goh, gō, etc. Of these the first is the most common, but there seems no more reason to award a capital letter to go than to bridge or chess. If a model is needed, then it can be found in *Go World*.

Guidance can be found also in *Go World* for black and white. Where these are personified, e.g. "So Black plays a hane," or are used of something not actually of that colour but pertaining to the player, e.g. "In the Black territory," then a capital letter is used. Not so for black stones or white stones.

McMahon too has its variations. In dictionaries and directories it has only been possible to find the form given here. Tony Atkins too has made a search, and found that the incipient 'a' only crept into usage a few years ago.

Hyphenation in the Journal often borders on the bizarre, but this is handled by something called a hyphenation dictionary in the software, and efforts to recast lines to avoid peculiar divisions are more trouble than they are worth.

Contributors may sometimes be puzzled at redivisions in their paragraphs, or arbitrary changes such as "nearly" to "approximately" or vice versa. Here again the demands of the software system are the cause; it does not permit "widows and orphans" (para-

graphs starting on the last line of a page or ending on the first line of a page), and so will jump a space of a couple of lines to conform with what professional printers practise.

After that, it is a matter of maintaining a reasonable degree of uniformity, rather than correctness, for example where there are alternative spellings or punctuation permissible. *Chambers's 20th Century Dictionary* and *Fowler's Modern English Usage* are used.

In order to have no blank pages, the total layout has to be planned in multiples of four. People who send items after the deadline for an issue therefore need to think in terms of a brief filler for which there may be a gap, or else send exactly four pages!

Eurogo Centre

May saw the opening of the European Go Cultural Centre in Amsterdam. This took place a mere nine months after the decision of the Nihon Ki-in to erect the Go Centre in the Netherlands, thanks to the tremendous effort and participation of Obayashi Europe B.V. in this project.

The responsibilities of the management board of the foundation Nihon Ki-in European Go Cultural Centre are to realise the aims of Iwamoto sensei, and to take care of the daily management of the centre.

The Centre has spacious playing halls, administration offices, a canteen, bar, terrace and plenty of parking space. It is easily accessible from the Amsterdam Central Station, and is fifteen minutes from the international airport at Schifol.

The foundation Nihon Ki-in European Go Cultural Centre hopes to see you there soon!

British Championship 1991

Commentary by Matthew Macfadyen

Game Two

Black: Edmund Shaw (5 dan)

White: Matthew Macfadyen (6 dan)

13th February 1992 in Leamington Spa

Black goes for the centre directly with 17 and 19. An alternative is shown in diagram 1 which was played by Rin Kaiho. White 2 there nullifies much of Black's central influence, but Black 1 and 3 both take territory. Compared with our game up to 23 the difference in the bal-

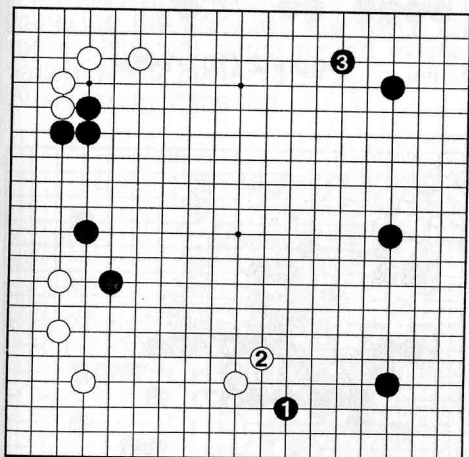


Diagram 1

ance of territory and influence is enormous, though it is not clear which variation is better.

25: Odd. It would seem more consistent with Black's previous play to re-

place this with 26 or 31. Up to 34 White is not being given any difficult choices. He was going to want to put a weak group somewhere in Black's sphere of influence anyway, and this group, which has opportunities to counter-attack both black cutting groups (19 and 31) will do nicely.

42: Probably too soon. This weak point was not likely to disappear, and White ends up having to abandon the attack in order to settle the side group with 48 and 50. It would be much better to play 48 and 50 first, keeping the option of making side territory around 47 as well as the cut at 42.

Black lives easily enough on the side up to 77, but White 78 is very large in territory as well as indirectly helping the white centre group.

93: Took me completely by sur-

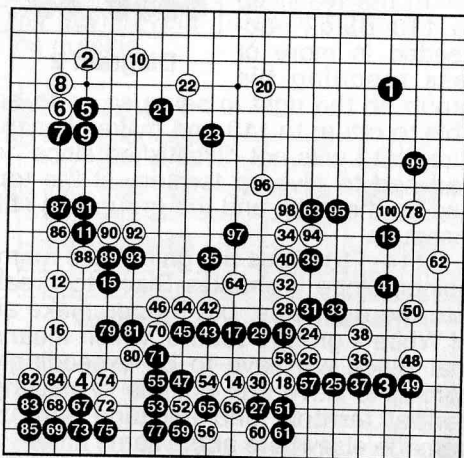


Figure 1 (1-100) 76 takes ko at 52

prise. I had not seen anything better for Black than diagram 2, in which the Black cutting stones get killed, and had supposed that 87 must be at 91. After 93 White can fight directly, but there are

hundreds of variations and the result is unclear. Diagram 3 shows the sort of thing which might happen: there White builds a group on the left and then exchanges it for one on the right. This is not a particularly wonderful result for White and it could easily backfire. I decided that the potential in the two stones 90, 92 was not worth more than one move, and was best left as a problem for Black – once a third stone is added to these they become a group worth capturing.

In the result up to 113 Black succeeded in more or less rescuing his

group on the right in sente so as to be able to return to 113 and make his capture, but I was not dissatisfied since he had had to give up territory at the top and on the right, and the group was still insecure.

114–118: Does not gain White many points, since it enables Black to break into the right side, but it does make all of White's groups secure, which means that Black will have to be exceedingly careful to have any chance of making central territory and avoiding serious damage elsewhere at the same time.

126: Starts the process of probing for weaknesses. Black replies by hanging grimly on to his two stones 123 and 127 (136 threatens to play A), but this leaves the centre group very thin.

141: Wrong. Black must play at B, and for the moment 142 will not work

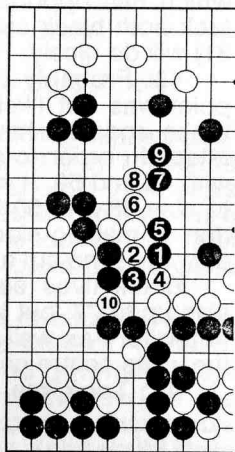


Diagram 2

(exercise for the reader). White will then use the thinness of Black's connection either to secure the upper side or to break into the centre (or both) and the game will depend on the success of

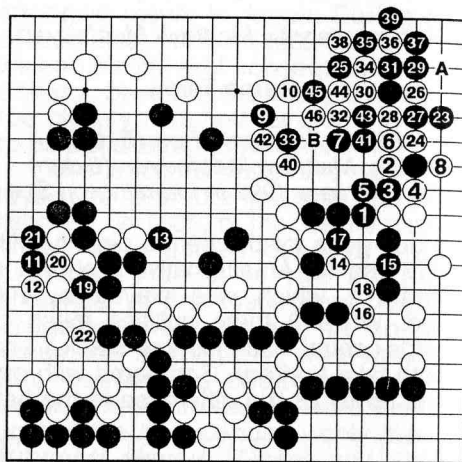


Figure 2 (101-146)

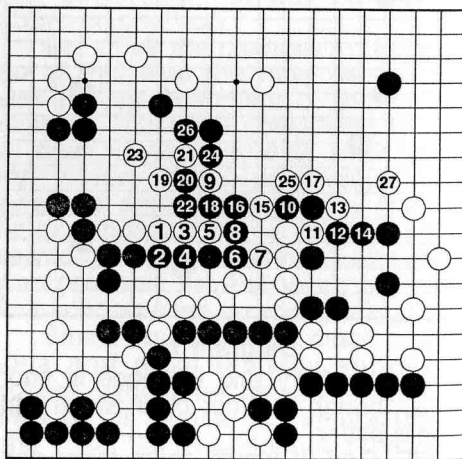


Diagram 3

this operation. After 142 the game is over – Black cannot rescue his group. Black resigns after 146.

Game Three

Black: Matthew Macfadyen

White: Edmund Shaw

February 22nd, 1992 in London

18: White would like to invade Black's position at the bottom, but first he tries to claim some of the top side in ten.

Edmund also considered playing 20

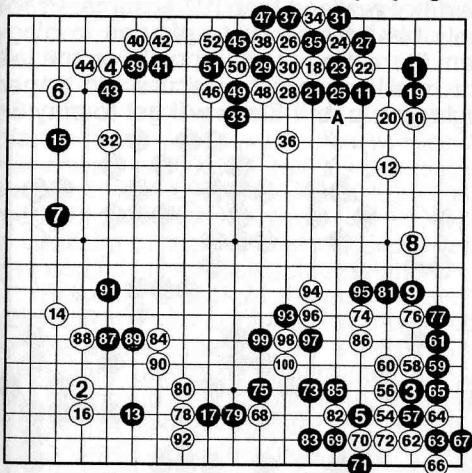


Figure 1 (1–100) 53 at 59, 55 at 50

at A, treating the corner lightly in order to develop the upper side.

26: Might be better at 27 as in diagram 1. Here Black has to connect at 2 immediately (if he tries to force at 3 first, White will play 2 and kill the corner). I would then have played 4, aiming to get an attack going with A or B later but letting White invade at C for the moment. Edmund preferred 4 at D, which more or less secures a large Black territory.

32: Seems a bit of an overplay: after 33 it is not clear who is being attacked.

Up to 56 a large exchange takes place. Black does not need to complete the capture of six stones because they are not worth saving for the moment.

68: An overplay. This stone gets swallowed up in the sequence to 75, while White's group to the right becomes dangerously weak. 68 at 70 would be better.

79: Is completely stupid. There was no need to finish capturing 68 at this stage. Diagram 2 shows what might

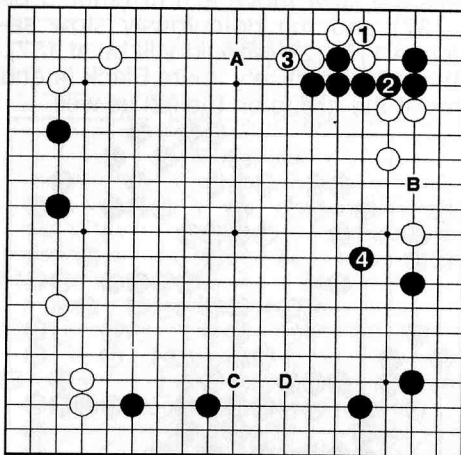


Diagram 1

happen if White tried to rescue it after Black's normal reply at 1 – White gets two eyeless groups in the same area which should prove fatal. Since White cannot realistically rescue the stone there was no need to capture it. In the game sequence to 84 White recoups most of the loss on the upper side.

With 87 Black hopes either to reduce White's territory or to make 94 work (to kill the corner group). White 90 and 92 are good: now Black is too

weak on the lower side to hope to kill anything yet.

98-112: White seems to give up a lot of points for little apparent gain, but it becomes highly effective when Black

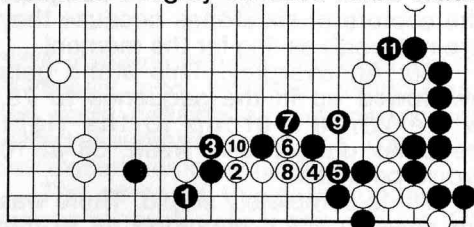


Diagram 2

plays the slow move at 113 (should be at 137) and the ridiculously slow sequence 115-121 (should still be at 137). White 122 effectively shuts Black in and aims at the group on the left as well.

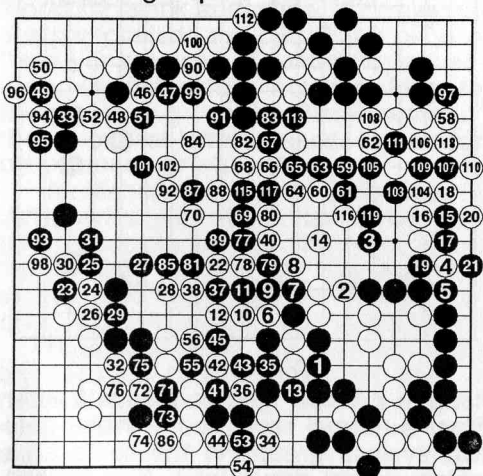


Figure 2 (101-219) 139 at 98, 157 at 142, 214 at 12

134: A severe attack. Black was lucky that 135 threatens to capture this stone, but White getting to play 140 in sente almost settles his centre group.

153-157 look slow, but White could have taken several points in sente fol-

lowing 156, and Black can gain several more points later by squeezing after 171.

158: Almost settles White's side group, but it might have been wiser to play around 159, connecting things up and hoping to rescue six stones with 167 later.

170: Looks about the best White can do, but Black captures two stones up to 189 (actually 187 should be omitted) and makes all his groups rock solid. This means that White had better play very accurately.

194: Is smaller than 198, but White had not realised that 197 is sente. Probably his best bet is to play as in diagram 3, treating the two points on the left as miai in order to secure his upper right group, but Black will get to play 8-

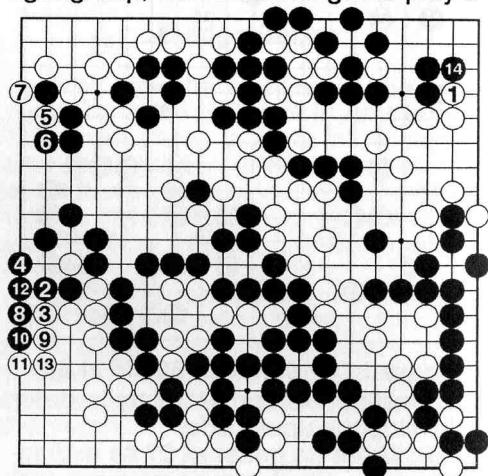


Diagram 3

13 before answering at 14 and seems to be a few points ahead. White cannot play 9 at 10 here since Black is way ahead in ko threats. Edmund disagrees, and thinks he should win after 1 in diagram 3.

In the game, White realises far too late that his upper right group is only alive in ko, and collapses.

What A Liberty!

Part One: Eyeless Groups

by Andy Finch

Advice: "Don't keep trying to save a dead group." Yes, very good, thank you and goodnight. But how do we know that it's dead?

While watching a game that had become a large central fight, I asked a friend: "Who will win the liberty race?" His answer surprised me: "At this point we can't say." Oh, good, so it's not just me being stupid. But when can we say, in order to be able to jettison the group and use its full aji for ko threats etc?

Reading another Korean "Basic" book left me still confused, so I've tried to put some ideas down which have been very useful in confirming to me that my group was in fact dead! If these things are self-evident to you, please move on. If, like me, you need some clarification, a way of working these things out, read on. Even better, if you know of a better, easier, correcter (!) way, please tell me.

In this part we will look at eyeless groups. (OL = outside liberties, SL = shared liberties, ES = eye space).

Diagram A: Black OL = White OL = 3; SL = 1; ES = 0. - Sente wins.

Diagram B: Black OL = White OL = 3; SL = 2. - Seki for both.

Diagram C: Black OL = 3; White OL = 4; SL = 2. - White can kill. Black can get seki.

Diagram D: White OL = 5; Black OL = 4; SL = 3. - Seki for both.

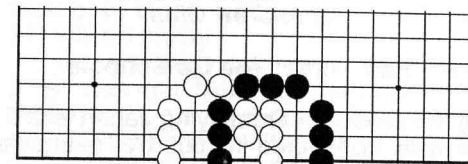


Diagram A

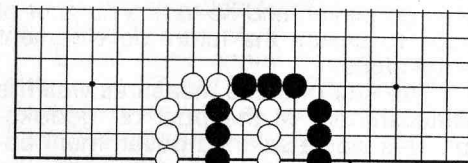


Diagram B

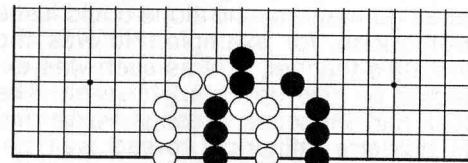


Diagram C

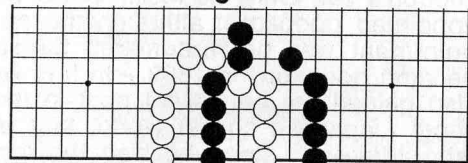


Diagram D

SL has significance. In fact, (SL-1) is the key number. In order for White to kill, $WOL = BOL + (SL-1)$, and the same for Black: $BOL = WOL + (SL-1)$.

Between these two extremes, everything is seki, and even when $WOL = BOL + (SL-1)$, Black can get seki if he has sente.

Four Hundred Years Of Japanese Go

by Andrew Grant

Part Three: The Go Schools

The process of reunifying Japan was finally completed in 1600 by Tokugawa Ieyasu, who became shogun three years later. Like his predecessors, Ieyasu was a keen go player, and he took a number of steps to ensure the future development of the game.

The first of these measures was the establishment of the post of "godokoro". This was a salaried government appointment which was awarded to the Meijin. The godokoro was responsible for all go matters – he alone could issue promotions, for example. He was the shogun's teacher, and as such was expected to give up competitive go. The post had immense prestige value and its holder's influence spread well beyond the go world, since he had the shogun's ear. Only the Meijin could be appointed godokoro, although the appointment was not automatic. Sansa became godokoro in 1603 – in fact he also gained the equivalent post in the shogi (Japanese chess) world, that of "shogidokoro", since he was the top shogi player of the day also. However, he soon resigned the shogi post in order to concentrate on go.

The title of Meijin needs some clarification here. As has been mentioned, the word "meijin" means "expert" and originally had no particular significance, but under the newly devised system of dan grades, Meijin became equivalent to 9-dan. This, however, should not be

confused with the modern professional 9-dan grade, since in those days only one person could be 9-dan at a time. This meant that to become Meijin one had to be generally recognised as the strongest player in Japan. During most of the Edo period (1600–1868) there was no Meijin, and consequently no godokoro, because the top players were too closely matched for any one player to be considered preeminent.

The second measure taken by Ieyasu to promote go was the establishment, in 1605, of the "castle games". These were games between the top players, played in the shogun's presence. At first these were played at irregular intervals, and at no fixed venue, but in 1628 they were moved to Edo Castle and became an annual event. The castle games were the highlight of the go calendar – only the very strongest players (7-dans and 8-dans) were allowed to take part, although this rule was not always strictly enforced. The Meijin never took part, since, as has been said, he was considered above competition.

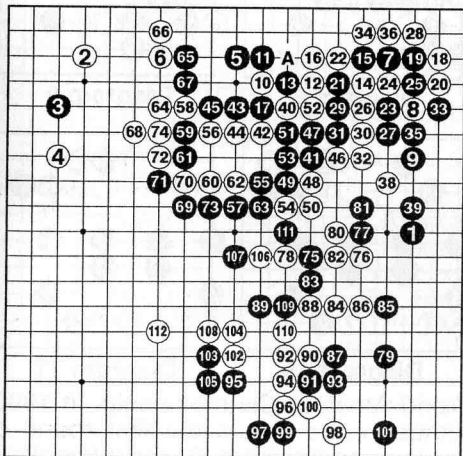
But of all the changes in Japanese go at this time the most far-reaching was the establishment of the four go schools. These are considered to have all been founded in 1612, when all the top players (7-dan or stronger) were awarded annual salaries for the first time. (Previously only Sansa had received government money.) Actually, it was probably several years before all four schools were up and running.

Sansa founded the most prestigious and most lavishly supported school, which he named "Honinbo". Two of his pupils, Nakamura Doseki and Yasui Santetsu, founded the Inoue and Yasui schools respectively. The fourth school, the Hayashi, was

founded by Monnyusai, a pupil of Sansa's old rival Kashio Rigen. All four schools set up shop in Edo (modern Tokyo) and the next 250 years of Japanese go history is the story of how these schools competed fiercely for supremacy, usually over the go board, but often by unashamed political skulduggery.

The Honinbo school was by far the most successful of the four, although it did have its bad times, particularly the early eighteenth century. However, the Honinbo record speaks for itself – of the ten players who became Meijin before it became the name of the modern annual tournament, no less than seven were Honinbos. (There were also two Inoues and a Yasui.)

The game shown is a famous one from the period because of Black's first move on the side. An alternative (and more plausible) game record exists in which White plays 78 at A to kill the Black group at the top.



White: Nakamura Doseki, Black: Yasui Santetsu. 1625/6. Moves 1–112. 37 at 8. White wins.

Professional 9x9 Go

Part Six

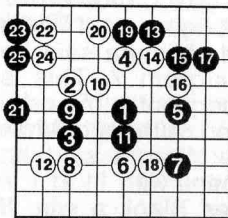
by Richard Hunter

Game Three

Black: Mimura
White: Aoki
Komi: 5.5 points

White thinks over move 6. There are several choices: 6, 7 and 18.

10: White uses up the rest of her thinking time on this move. White 1 in diagram 1 is a standard tesuji for maximising the eyeshape (worth learning), but White will live very small and Black will gain several threatening moves on the outside.



Game 3

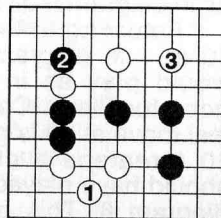


Diagram 1

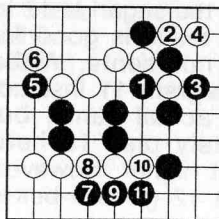


Diagram 2

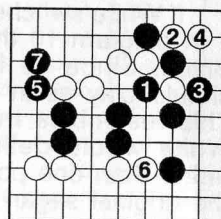


Diagram 3

16: Looks dangerous. After White 6 in diagram 2, Black's placement at 7

works. However, Black 5 may not be sente. White may follow diagram 3 instead. Black decides to give way.

20: The corner is alive. White seems to be winning; she has territory in two places.

21: Mimura exclaims "maita" which means "I'm in trouble", but which more often than not heralds a counterpunch. Black 21 is a sharp move right out of the tesuji books. Hane suggests that White should answer at 22 or 24.

23: A stunning tesuji right out of the blue. White blocks, Black cuts as in diagram 4. The continuation is difficult.

24: Whoops! White fails to make two eyes and resigns after Black 25.

Since the game was rather brief, the post-game discussion was fairly detailed. After 23 White can live by playing 1 in diagram 5, but White will lose. White should have answered 21 at 24 (1 in diagram 6). Mimura said he expected to lose like this. Dropping back further as in diagram 5 gives up too much.

Returning to the beginning, if White 10 at 1 in diagram 1, Mimura said he would play as in diagram 7. This is good for Black. Consequently, the original move at 10 is good. Although White 10 threatens a cut, Mimura said he should have played hane with 11 at 1 in diagram 8. This gives Black a win. If White answers at 1 in diagram 9 instead, the result looks painful.

If White switches the sagari at 12 to 1 in diagram 10 the result is good for Black. Since 13 is not sente, White should play as in diagram 11 instead. This resembles the actual game, but White would definitely play 13 here rather than one point higher. However, the original sagari at 12 gives a better position.

Incidentally, Tsutsumi Kayoko, who we met in Part 4, played in the Second

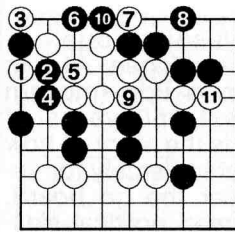


Diagram 4

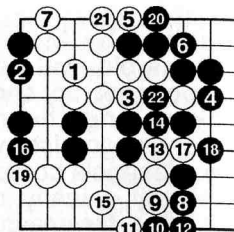


Diagram 5

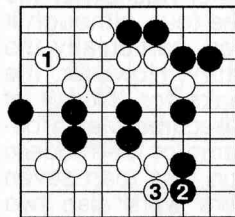


Diagram 6

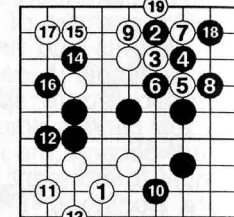


Diagram 7

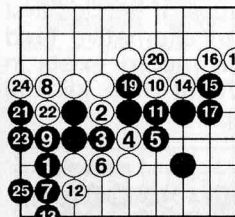


Diagram 8

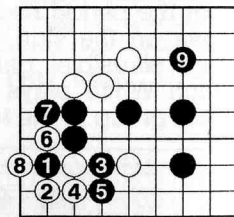


Diagram 9

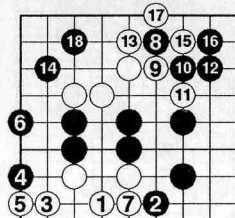


Diagram 10

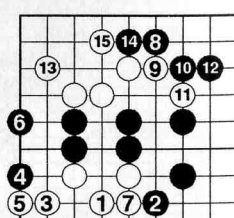


Diagram 11

World Amateur Championship, in 1980. Although she lost in the first round of the main tournament (it was a knockout in those days) she beat Matthew Macfadyen in the losers' tournament.

The Susan Barnes Trust

Susan Barnes, a BGA member, died tragically in a road accident in Zimbabwe in 1983. As a 2-kyu player, she would have become a strong contender for our Ladies' Championship had she lived.

The Trust which bears her name financially supports go activity by players under the age of 18 years. Recent payments have sponsored travel expenses to tournaments and prizes at youth events.

The Trust now wishes to make bursaries available to assist young players to attend the European Go Congress in Canterbury.

Unless further funds are forthcoming, this will entail substantial reduction of the Trust's capital reserves.

The trustees are David Barnes, Francis Roads and Nick Webber. If you wish to contribute to the Trust, or wish to apply for its support, please contact the managing trustee:

Francis Roads,
61 Malmesbury Road,
London E18 2NL.
(Tel: 081-505-4381.)

Jubango

Part Six

by Terry Barker

Game 7

Black: Tamura (4 dan)

White: Ishii (5 dan)

The second stone played shows the move that Tamura (later and better known as Shusai) was to make his own to great effect.

10: Looks dubious. Perhaps 12 or 13 is better. White is trying to take the initiative.

17: The game is already looking promising for Black. Although Black has twice ignored White in the lower left to keep the initiative in the upper left, White is unable to bring any pressure to bear in the lower left.

22: A crude-looking move. White would usually play the hane at 32. The ponnuki Black gains is more powerful than White's because it is central.

33: Playable because the ladder (W67, B66, W83) is broken.

34: So White plays to set up the ladder...

35: which Black promptly ignores. The black stone at 1 is surprisingly resilient, as White finds out.

44: Although White has a lot of territory, there is a lot of bad aji.

45: The first ko.

55,57: Good enough as a ko threat.

58: White in his turn seeks to exploit the aji in the opposite corner.

66,68: Not at 69. White would be hard pressed to live out in the centre.

81: Black is quite happy to give up a couple of stones (55, 73) in exchange

for four white ones – if White can find the time to actually capture them.

86: This is the important point for expanding both moyos.

90: Clearly a big move...

91: so Black sets up a second ko.

97: Again, good enough compensation as a ko threat. Note that once Black walls off White with 101–103, the White group along the bottom is not certain of living.

105: The "Shusai tesuji" again (see Game 6, move 131).

108: Forcing Black to extend at 109, making the connection at 110 natural. A common technique.

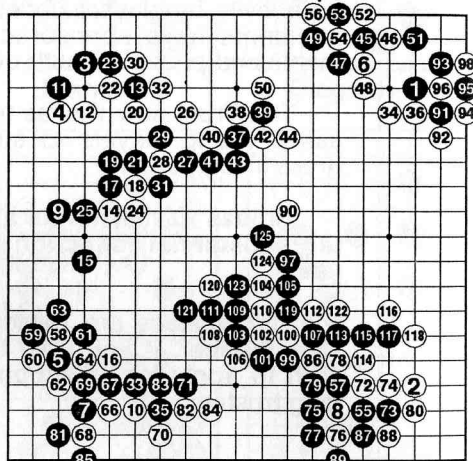


Figure 1 (1–125) 65 at 58

112: Again, forcing Black to extend at 113, making the connection at 114 natural.

115: White must have overlooked something here, perhaps assuming that 116 was a valid reply. However...

120: the standard ladder-breaking tesuji. However... 125 captures White. Black is back on peak form. He wins by resignation.

LOTTERY RESULTS!!!

by Sue Gardner

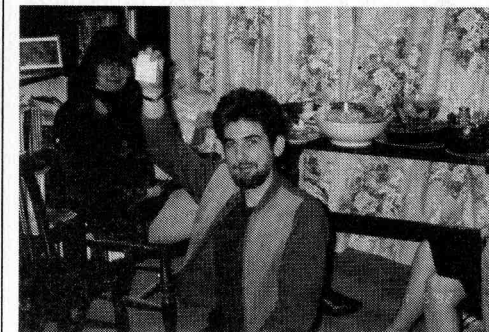
As every keen International Go Player in Britain (and America) knows there has been a lottery in progress for the past six months. This was the first ever Go Lottery and was designed to raise money to bring Bruce Wilcox – the American go lecturer, programmer and inventor of Instant Go – to England for the Canterbury European Go Congress. Bruce had generously donated prizes of his *Go Master* software, promotional *Nemesis* T-shirts and above all the hand-held Igo Dojo Go Computer. The draw for the lottery was held at what may one day be the revived Epsom Go Club but meanwhile is the building site inhabited by Paul Margetts and Sue Gardner!



Eyes on the draw basket while it is given a final stir by Andrew Jones. (S.G.)

In order to ensure fair play, and a memorable evening, a select coterie of London area go players was assembled. Tasks were allotted varying from

checking that each ticket stub had a name and address, making sure the money added up and that all the returns were in from the various clubs selling tickets (not forgetting the notable contribution from American sales), getting the staples out of the books, to finally mixing all the tickets up in the draw basket. Francis Roads was, as usual, doing the stirring, Tony Atkins was keeping tabs on the tickets, Alison & Andrew Jones were making sure everyone's blood sugar was kept up by the supply of a giant chocolate Easter egg and Sue Patterson was helping by fielding flying tickets and bits of chocolate.



Francis Roads draws the winning ticket – watched by Sue Paterson. (S.G.)

The draw was finally made by Francis and documented with a series of photographs, and even more of the paperwork necessary when carrying out an official fund raising. The draw had to be registered (with Wandsworth Council) to obtain a licence to print official tickets: the result of the fund raising effort has to be reported back to the council. The end result of all this effort was not only to raise £304 and \$US250 (thanks to Bob High) but also to raise

Bruce's profile in the UK and – hopefully – encourage more people to attend his lectures at Canterbury. The money raised will be added to by the BGA to help Bruce with his travel expenses from Hawaii, as agreed at the AGM.

The winner of the lottery was Peter Yim (Manchester) with ticket 1219.

The five runners up were: Brian Timmins (Shrewsbury) with ticket 0010; Eva Casey (Summerville, MA, USA) with ticket 0642; Ezra Cooper (Rochester, NY, USA) with ticket 0646; Alex Eve (Brackley) with ticket 1152; Andrew Jones (Wanstead) with ticket 1106.

Prizes will be awarded at Canterbury or posted on to winners afterwards if they do not attend. We would like to thank all those who supported the lottery and hope you enjoy Bruce's lectures as much as we did when we saw him in America.

Beginners' Corner

Part Four

by Bob Terry

It seems that an off-beat go problem of mine which appeared in these pages under the title "New Joseki" provoked a storm of controversy among the readership. I did not anticipate such a reaction and responded to a question about it in a somewhat flippant way in a subsequent issue (Journal 84). However, if such debate can be sparked over this matter, it might be useful to clarify for beginners just what a "joseki" is and is not. In order

to avoid accusations of "rigging-up" another phony situation, I will use as subject matter game 1 of the 1991 Meijin title match, Otake 9 dan (Black) v. Kobayashi Koichi, Meijin.

When Black attacks the upper left corner with 5, the first joseki of the game is initiated. With the moves from White 6 to Black 11 one of the most common positions is created, one that fulfils the classical definition of joseki: a reasonable division of profit and influence is achieved. White builds a corner position while Black creates one on the left side of the board. In the simplest terms, this kind of balance is what players strive for when they follow joseki and it is no wonder that this order of moves comprises one of the most popular.

But in other situations the question of where joseki begins and ends is not so clear-cut. When White attacks the upper right corner with 12, Black switches to attack the lower left corner with 13. This is the standard follow-up move to the joseki that has been played in the upper left and it makes sense to exchange this move for White 14. But in itself, does the Black 13, White 14 exchange comprise a joseki? After all, it does constitute a reasonable division of the corner sector.

Then there is the diagonal move in the upper right corner of Black 15. This is generally described as "joseki". But there is no continuation here for White. After playing the solid and steady move at 10, the upper side is for all intents and purposes played out for White, at least in the opening. So the White 12, Black 15 exchange in itself may be said to finish the joseki in the corner.

This leaves only the lower right corner vulnerable to an attack by White. But here White eschews playing joseki

altogether, slipping instead into the side with 16 and, after Black encloses the corner with 17, extending to 18. If White had attacked Black's corner with 16, Black would have responded with some kind of pincer on the right side, making the diagonal move of 15 work efficiently. The two space extension of White's maintains the overall balance on the board. Is this not the primary concern in playing "joseki", that is, maintaining balance? The question here is not what the best joseki is, but what the best move is.

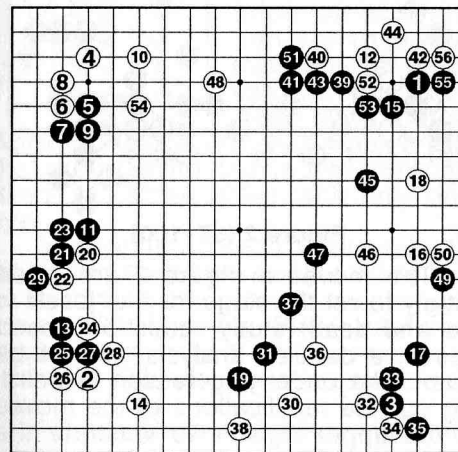


Figure 1 (1-56)

Black 19 completes the play in the opening. All of the principal strategic points have been staked out and the game will now move on to the next stage, i.e., the middlegame.

White now sets to work limiting the scope of activity of Black's stones with 20 to 28. These moves are quite reasonable and comprise, particularly in the case of White 20 and 22, a standard pattern. This conception, that of a

"standard pattern", is one that is often ascribed to joseki. However here, the pattern is not in the corner, but on the side. Nevertheless, one often hears the term "middlegame joseki"; White 20 and 22 may be regarded as models of the type.

Next White invades Black's lower side position with 30 through 38 in order to reduce this territory. Can the exchange of White 30 for Black 31 be considered "joseki"? After all, both moves maintain a kind of balance, and together a "standard pattern" is achieved. White 32 and 34 are standard forcing moves against Black's corner designed to build the rudiments of a position for eye space for White. Then White stabilises the group with 36 and 38.

The initiative passes to Black and he plays 39 in the upper right. Ask a strong player about this move and the likely reply is that "it is joseki". It is the conventional follow-up move in this situation, it makes good shape, working in conjunction with Black's other two stones in the corner and a "standard pattern" typically emerges during the play that ensues. The same may be said for Black 41 and 43. One can find all of this catalogued and analysed in the *Dictionary of Basic Joseki* (Vol. 1, pp. 9-12) published by the Ishi Press. One can hardly hope to find a better example of joseki.

But if the definition of "joseki" has otherwise been found to be somewhat blurred in this discussion, with a wide range of "standard" moves seeming to qualify for the label, one now finds that at this stage of the game one has reached the limit of its functionality. It is conceivable to describe White 44 as a "joseki" move (although it is not analysed in the dictionary referred to

above), but playing at 56 would have been just as effective in securing life, and may have been more useful in providing potential support to White's group on the right side. However, this is a moot question. The point here is that after this the joseki is finished.

Or is it? And this is the crux of the matter. Although everything that has been said up to now is perfectly true and in fact conveys fundamental truths concerning the nature of joseki, there remains a question of how valuable such knowledge will be for the reader. "Learn joseki and become two stones weaker!" is a satirical maxim that has been passed down over time. The point is that merely learning joseki by rote will not make one stronger and may in fact impede progress. I remember Michael Redmond, professional 7 dan, telling me that he was lucky that when he went to Japan to begin training for his career, he did not know joseki well but had devoted a great deal of effort to studying life and death problems. That way he had fewer bad habits picked up through rote memorisation to overcome, but the life and death study always kept him in good stead. It will be seen shortly how such an insight applies in a game situation.

Black 45 and White 46 comprise another "standard" exchange, but after this the players are on their own, with only their innate positional judgement to guide them.

However, regarding the upper right hand corner, a few things should be pointed out. Black 51 is a thick, strong move which augments Black's control of the centre. Although it does not directly threaten the life of White's group in the corner, it makes the subsequent forcing moves of 55, 79 and 81 sente, sharply circumscribing its boundaries.

In addition, White is practically compelled to respond to the growing Black control of the centre by jumping to 54, so Black 51 itself becomes something of a forcing move.

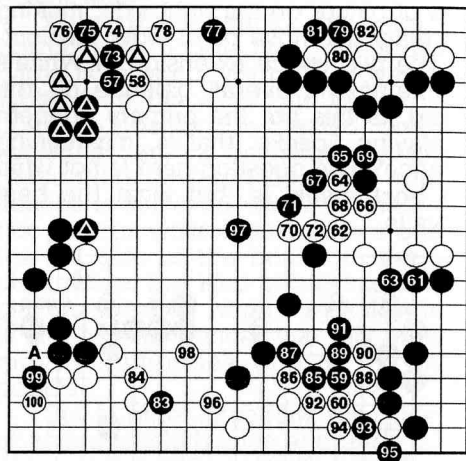


Figure 2 (57-100)

The moves in figure 2 are given simply to set the stage for the "joseki v. life and death study" question posed above; a detailed analysis will not be given. The underlying reason in pointing out the ramifications of the moves in the upper right is to illustrate the proper way to learn about joseki: in a real game situation. Whether one plays the moves in one's own game, or studies the moves of strong players, one needs to see joseki develop in the context of the whole board and over different stages of a game. Just memorising sequences of moves is a lazy and ineffective way to learn joseki.

After White 100, Black connected at A, but he should have taken the opportunity to attack White on the right side.

Although White's upper right corner is definitely alive, Black can play 1 and

3 in diagram 1 (threatening to throw a stone in at A, creating a ko for the life of White's group) and force White to respond at 4. Life and death problems often feature related themes. But Black 3 also has another aim.

Black can now take advantage of the added stone to attack White's group below as in diagram 2. The calm and solid move of Black 1 sets up a classic life and death situation. The reader may want to recreate this situation on a board and try to determine whether White can live. Note that if White plays 2 at A,

Black 9, White 2 and then Black 3 kills the group. With the moves through Black 11, White is left with only one eye.

In diagram 3 (1=11 in diagram 2), White 2 to 6 set up a ko, but White has no ko threats, other than to escape with 8 and 10. However, Black captures three stones up to 9 and can continue attacking White's eyeless group with 11.

For a beginner, this kind of analysis might seem daunting, but if one examines the matter calmly, it is not all that difficult. Truthfully speaking, compared to most life and death problems, this situation is a fairly simple one.

Actually, all of the concepts taken up in this article have been simple ones, but as the board becomes crowded with stones, it is easy to lose sight of the essential points. So let's try to cut through the clutter and recap the main ideas.

The game started with a very common joseki (White 4 to Black 11), with

both sides following a standard series of moves leading to a reasonable division of profit and influence. One of the most attractive features of this joseki is the stable positions that are created, anchoring the strategic play. Refer back to figure 2. It may be seen that despite

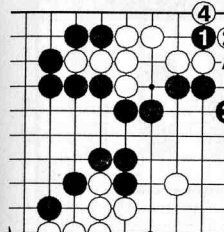


Diagram 1

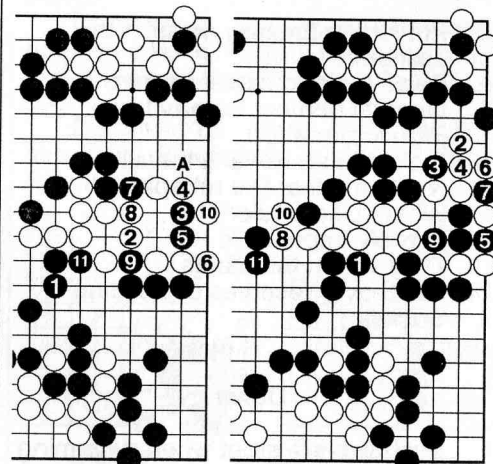


Diagram 2

Diagram 3

the vicissitudes of the game, the four black and four white marked stones which made up the original joseki constitute a solid foundation for both sides.

It was seen that the term "joseki" can be applied to a single move and has other ambiguous connotations.

And finally, it was seen that joseki are best learned in a real game situation, rather than memorizing abstract sequences of moves. Study of life and death problems has greater direct, practical applications. Keeping all of these points in mind when examining a joseki can help a beginner avoid some painful pitfalls.

Crossword 14

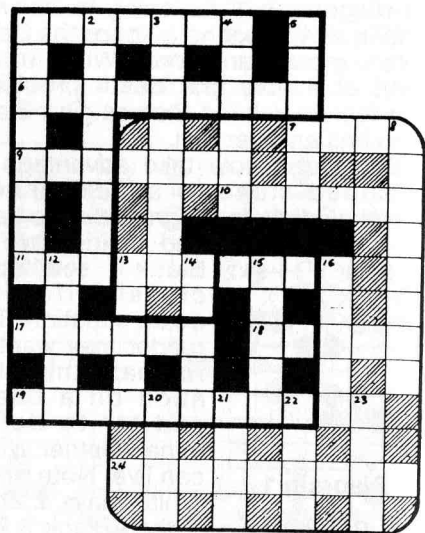
by Derek Williams

Across

- Put him in Eastern dress in the corner.
- Peels a pip to make dessert.
- Oriental defunct railway trees.
- Free information.
- Sicken in so Royal a traveller.
- Next time tear the ref apart!
- What? Like a ruler!
- Terribly impressive.
- They watch the hands.
- Hand over reserves of Building Society.

Down

- Such fish are stout when swimming around.
- Rude little devil, kindled in Old English.
- Responsive but slow walk round a girl.
- Annoys! Is in bloomers.
- The beginning of America, in loud General's return.
- Starter found in foreign throttle.
- Change his small house before the start.
- Could be in her German runner.
- View fish.
- To walk on public transport, one penny!
- Allude to it in the more fertile mind.
- Hammer hill.
- Move without effort.
- Break a bone in the dark.
- Nobody wins in these killing conditions.



Solution to Crossword 13



Beyond Life & Death

The Carpenter's Square under the Microscope, Part 2

by Richard Hunter

Please see Part 1 for the diagrams referred to in parentheses as Results 1 to 6.

Problem 1: Black to answer White's hane (the stone left of 1 in diagram 10).

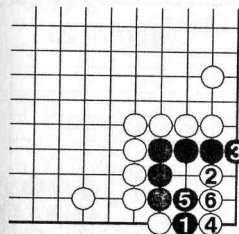


Diagram 10

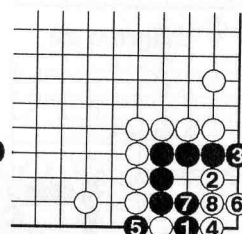


Diagram 11

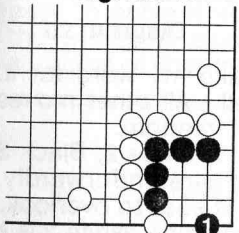


Diagram 12

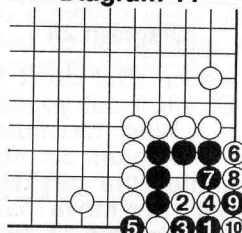


Diagram 13

Diagram 10. Black dies. Blocking at 1 gives White too much freedom. White 2 threatens to connect out and 4 is atari. If Black 5, White 6 produces Result 2 (or 1). Playing 1 at 5 gives the same result; White plays 2 and 4.

Diagram 11. Capturing at 5 is even worse. White 6 is the vital point. (See Result 1)

Diagram 12. Correct, Black makes a ko. Black 1 is the only move.

Diagram 13. If White 2, Black cuts at 3. This is a transposition of W4, B1, W2, B3 (Dia. 9 in Part 1).

Diagram 14. Black dies. Black cannot block at 7 (as shown in Dia. 7 in Part 1).

Diagram 15. Black dies. Black must not play 3 here. White 4 is a good move and Black is caught in a shortage of liberties.

Diagram 16. Black lives. White 2 here fails. Black lives in seki. (Refer to Result 3.)

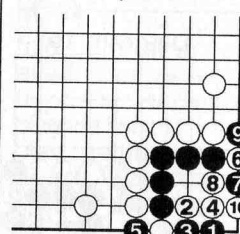


Diagram 14

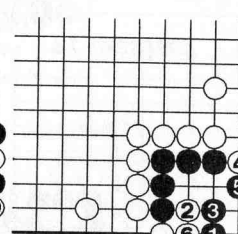


Diagram 15

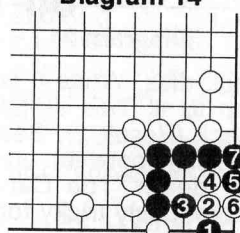


Diagram 16

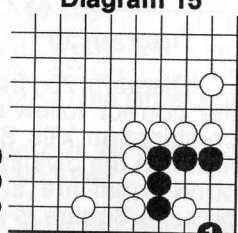


Diagram 17

Problem 2: Black to play.

Diagram 17. Black dies. When White starts with the hane as in Problem 1, then this move is the vital point. However, against the attachment in Problem 2, it fails.

Diagram 18. Ko. This was the answer given in BGJ 70. Note the simi-

larity to Diagram 13 above. However, White has a stronger attack.

Diagram 19. Black lives. White 4 looks like a tesuji, but it seems to fail. After Black 7, the result is seki, so Black is alive.

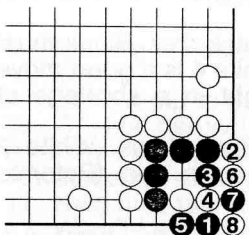


Diagram 18

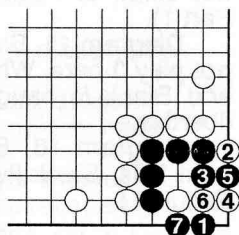


Diagram 19

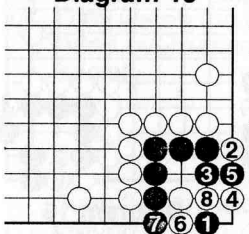


Diagram 20

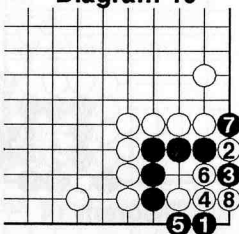


Diagram 21

Diagram 20. Black dies. White 6 is the correct follow-up to 4. This skilful combination kills Black (Result 2). See how thin the dividing line is between unconditional life and death. The Carpenter's Square is notoriously tricky for a good reason.

I must admit that I read BGJ 70 at the time without spotting anything amiss, but I recently had a second look at it and in the light of my experience preparing this series, I knew the suggested move had to be wrong. Knowing the outcome makes it easier to find the correct sequence. However, if you "know" that it should be ko, it's easy to find one. Always try and find the best moves for your opponent as well as for yourself. I was able to find Diagram 20

by myself before checking Cho, which gives it too.

Diagram 21. As usual, Black cannot block at 3 (Result 5).

Diagram 22. Correct, Black makes a ko. Black 1 is the only move that

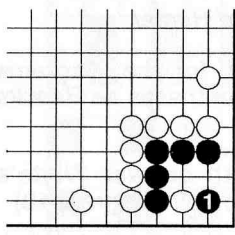


Diagram 22

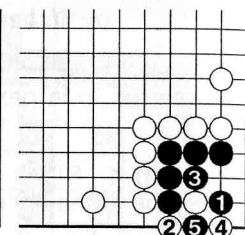


Diagram 23

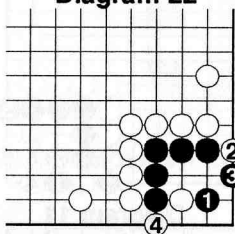


Diagram 24

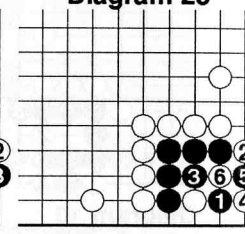


Diagram 25

works. (But don't take my word for it. Check it out yourself.) All other moves give White too much freedom.

Diagram 23. Ko. If White 2, Black 3 settles the position straightforwardly, but it is a move that is easy to overlook.

Diagram 24. Black dies. White 2 is a good move. Black 3 is a careless mistake that leaves Black in a shortage of liberties after White 4.

Diagram 25. Ko. Black 3 is a calm move.

Diagram 26. Ko. After Black 1 and 3, the result is ko whatever White tries.

Diagram 27. Black dies. For reference, other moves such as Black 1 all fail to put enough pressure on White. White 2 takes the vital point, threatening to connect out.

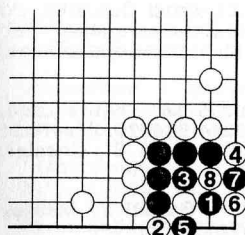


Diagram 26

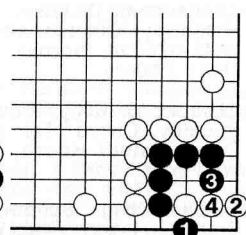
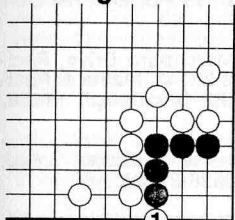
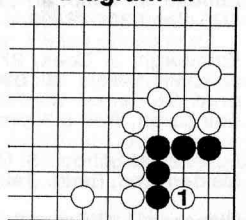


Diagram 27



Problem 3



Problem 4

Problems 3 and 4 are almost the same as the positions in Problems 1 and 2. The difference is that Black has one external liberty. They should be easy to solve if you consider which of the variations studied so far require a shortage of liberties in order to work.

Letters

William Connolley writes:

I am distressed to see the BGA journal running adverts for go boards made from unsustainably-produced forest timber, viz. the Korean-made agathis boards. No Indonesian hardwood comes from properly managed sources. I would urge all go players to avoid these boards and be content with perfectly serviceable and much more eco-friendly softwoods.

West Surrey Go Club writes:

This letter started life written by one member of our club. However, the experiences and sentiments have been felt by most (all?) club members. Hence this letter from West Surrey Go Club written in the first person.

I play both go and bridge. At a recent go tournament, I enquired about the tournament rules (as distinct from the rules of the game) and received surprising and woolly answers. Even at the local club level, bridge has definite rules of play and behaviour, and mostly they are well complied with. In go, I am told there aren't any unless the tournament director makes them, which rarely happens. Recently I have encountered players who (1) eat sandwiches during play, getting crumbs and grease on the board; (2) keep moving their stone around the board before finally making up their minds; (3) indulge in irritating habits such as stone tapping, table shaking etc.; (4) persistently talk to passers by; (5) talk loudly once our game is over, before others have finished; (6) etc., etc., etc. – the list is endless.

Does the BGA have a list of standard tournament conventions?

PS. – What do I do if my opponent doesn't press his clock?

New price list: please note that there are many changes. There is also one major addition, a set of Korean problem books. Each contains about 100 problems (about 60 pages) covering fuseki, tesuji and life & death. Volume 1 is beginners' level, volume 16 is dan level. A translation guide is being prepared.

Club List

(* Indicates recent change in information)

Aberdeen: R. Jones, 69 North Deeside Rd, Peterculter, Aberdeen AB1 0QL. Tel: 0224-732106.

Bath: P. Christie, 8 Gordon Rd, Widcombe, Bath. Tel: 0225-428995. Meets at The Rummer (downstairs) near Pultney Bridge, Wed 7.30pm.

Birmingham: R. Moore, 101 Nethercote Gardens, Solihull B90 1BH. Tel: 021-4305938. Meets in The Triangle (coffee bar), Holt Street, Gosta Green, Wed 7.15pm.

Bolton: S. Gratton, 525 Tottington Rd, Bury BL8 1UB. Tel: 061-761-3465. Meets Mon 7.30pm.

Bournemouth: N. Cleverly, 6 Swift Close, Creekmoor, Poole, Dorset BH17 7UZ. Tel: 0202-782553 (work). Meets at Parkstone Hotel, Station Rd, Parkstone, Tues 8pm.

* Bracknell: C. Hendrie, ICL, LoveLace Road, Bracknell, Berks.

Bradford: G. Telfer, 29 Quaker Lane, Little Horton, Bradford BD5 9JL. Tel: 0274-573221. Meets at The Star, Westgate, Bradford 1, Wed 7.30pm.

Brakenhale School: F. Ellul, Brakenhale School, Rectory Lane, Bracknell, Berks RG12 4BA.

Bretby: M. Willett, British Coal, Technical Services & Research Executive, Ashby Rd, Burton-on-Trent, DE15 0QD. Tel: 0283-550500 (work). Meets Mon to Fri lunch-times.

Bristol: S. Flucker, 14 Hawthorn Way, Stoke Gifford BS12 6UP. Tel: 0272-693917. Meets in Seishinkan (Japan Arts Centre), 23-27 Jacob's Well Rd, Hotwells, Bristol, Tues 7.30pm.

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.

Central London: S. Barthropp, 1, The Crescent, Weybridge, Surrey KT13 8EL. Tel: 0932-844572. Meets at IVC, 1-4 The Piazza, Covent Garden, Fri 6.30pm, Sat 3pm-7pm.

Cheltenham: D. Killen, 33 Broad Oak Way, Up Hatherley, Cheltenham, Gloucestershire. Tel: 0242-576524 (home). Meets various places, Thurs 7.30pm.

Chester: D. Kelly, Mount View, Knowle Lane, Buckley, Clwyd. Tel: 0244-544770. Meets at Olde Custom House, Watergate St, Chester, Wed 8pm.

Culcheth High School: R. Bagot, 54 Massey Brook Ln, Lymm, Ches WA13 0PH.

Dundee: R. Philp, 26 Seafield Rd, Dundee DD1 4NS. Tel: 0382-23839.

Edinburgh: J. Cook, 27 Marchburn Drive, Penicuik, Midlothian. Tel: 0968-73148. Meets at Postgrad Students' Union, 22 Buccleugh Place, Edinburgh, Wed 6.30pm.

Furze Platt School: S. Beaton, 36 Oaken Grove, Maidenhead, Berks. Tel: 0628-32295.

Glasgow: J. O'Donnell, Computing Science Department, Glasgow University, Glasgow G12 8QQ.

Harwell: C. Clement, 15 Witan Way, Wantage, Oxon OX12 9EU. Tel: 0235-772262 (home), 0235-433917 (work). Meets at AERE Social Club, Tues noon till 2pm.

Hereford School: C. Spencer, 2 Crossways, How Caple, Hereford HR1 4TE. Tel: 098 986 625.

High Wycombe: F. Ellul, The Gables, High Street, Downley, High Wycombe, Bucks. HP13 5XJ. Tel: 0494-449081.

HP (Bristol): A. Seaborne, 11 Kimberley Cres, Bristol BS16 5AF. Tel: 0272-568758. Meets Wed.

Huddersfield: D. Giles, 83 Ashdene Drive, Crofton, Wakefield, Yorkshire WF4 1HF. Meets at the Huddersfield Sports Centre, on Tuesdays, 7pm.

Ipswich: V. Baldwin, 52 Heathfield, Martlesham Heath, Ipswich, Suffolk. IP5 7UB. Tel: 0473-623974. Meets at 1 Church Lane, Sproughton, Thurs 7.30pm

Isle of Man: D. Phillips, c/o 1 Bemahague Ave, Onchan. Tel: 0624-620386. Meets 8pm, Mon: 116 Ballabrooie Dr, Douglas. Juniors: Mon 6.30pm, 16 Falkland Drive, Onchan.

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

Leicester: E. Smithers (see p.2). Meets at Sixty-Six Club, Albion House, South Albion St, Leicester, Tues 7.30pm.

Maidenhead: I. Attwell, Norhurst, Westmorland Rd, Maidenhead, Berks. Tel: 0628-76792. Meets various places, Fri 8pm.

* Manchester: T. Barker, 7 Brocklehurst Ave, Bury, Lancs. BL9 9AQ. Tel: 061-705-2040 (home). Meets at The King's Arms, Bloom Street, Salford, Thurs 7.30pm.

Melior: A. Rix, 11 Brent Way, Finchley, London N3 1AJ. Tel: 081-346-3303. Meets some Sundays. Non-smokers only. Please phone first.

Moreton Say School: Mrs. K. Timmins, address as for Shrewsbury Club.

Newcastle: J. Hall, 10 Avondale Court, Rectory Rd, Gosforth, Newcastle NE3 1XQ. Tel: 091-285-6786. Meets various places, Wed.

* North London: D. Williams, 102 Regal Way, Harrow. 081-907-7252. Meets at Parish Church (rear), Church Row, Hampstead, Tues from 7.30pm.

North West London: K. Rapley, Lisheen, Wynnswick Rd, Sear Green, Bucks. Tel: 0494-675066 (home), 081-562-6614 (work). Meets at Greenford Community Centre, Oldfield Lane (south of A40), Greenford, Thurs 7pm.

Norwich: A. Boddy, 2 Lime Tree Rd, Norwich NR2 2NF. Tel: 0603-58611 or 0603-505029. Meets Wed 7.30pm.

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

Open University: F. Holroyd, 10 Stacey Ave, Wolverton, Milton Keynes. Tel: 0908-315342. Meets in Common Room, Thurs 7.30pm.

Oxford City: N. Wedd, 4 Bartlemas Rd, Oxford OX4 1XX. Tel: 0865-247403. Meets Mon 8pm.

Oxford University: H. Huggett, Merton College. Meets in St. Edmund's Hall, Wed 7.30pm, and King's Arms, Sun 8pm (in term time).

Preston: Colin Adams. Tel: 0772-204388. Meets frequently.

Ravenscroft School (Bath): H. Alexander, Flat 2, Bathford Manor, Manor Drive, Bathford, Avon.

Reading: J. Clare, 32-28 Granville Rd, Reading, Berks. RG3 3QE. Tel: 0734-507319 (home), 693131 (work). Meets at ICL (Reading) Club, 53 Blagrove St, Reading, Tues 6.30pm.

Saltcoats: D. Tomelty, 43 Barrie Tce, Ardrossan, Ayrshire KA22 8AZ. Tel: 0294-601816. Meets at Argyle Community Centre, Campbell Ave, Saltcoats, Mon & Wed 7pm.

Sheffield: M. Buckland, Flat 1, Ranmoor View, 410 Fulwood Rd, S10 3GG. Tel: 0742-307760. Meets at The Jolly Buffer, Ecclesall Rd, Tues 8.30pm.

Shrewsbury: B. Timmins, The Hollies, Wollerton, Market Drayton, Shrops. TF9 3LY. Tel: 0630-84292. Meets at above address Thurs 7pm.

South Cotswold: M. Lock, 37 High Street, Wickwar GL12 8NP. Tel: 0454-294461. Meets at Buthay Inn, Wickwar, Mon 7.30pm.

Stevenage: J. Allen, 5 Greenways, Stevenage, Herts SG1 3TE. Tel: 0438-729100 (home), -726161 x 8203 (work). Meets at Marquis of Lorne, High St, Stevenage Old Town, Wed 7pm.

Stowe School: A. Eve, 17 St Peter's Rd, Brackley, Northants. NN13 5DB. Tel: 0280-704561.

Swindon: P. Barnard, 16 Braemar Close, Swindon SN3 1HY. Tel: 0793-432856. Meets at Prince of Wales, Coped Hall Roundabout, Wootton Bassett, Tues 7.30pm.

Wanstead & East London: Alison Jones, 11 Briarview Ct, Handsworth Ave, Highams Park, London E4 9PQ. Tel: 081-527-9846. Meets at Wanstead House, 21 The Green, Wanstead E11, Thurs 7.15pm.

West Cornwall: P. Hunt, 1 St Mary's Place, Penzance TR18 4EE.

West Surrey: C. Williams, 70 Greenhill Way, Farnham, Surrey. Tel: 0252-727306. Meets various places, Mon.

Worcester & Malvern: E. Blockley, 27 Laugherne Rd, Worcester WR2 5LP. Tel: 0905-420908. Wed 7.30pm.

This space is waiting for a new club!
For information and help on starting a club, contact the Membership Secretary (address on page 2).