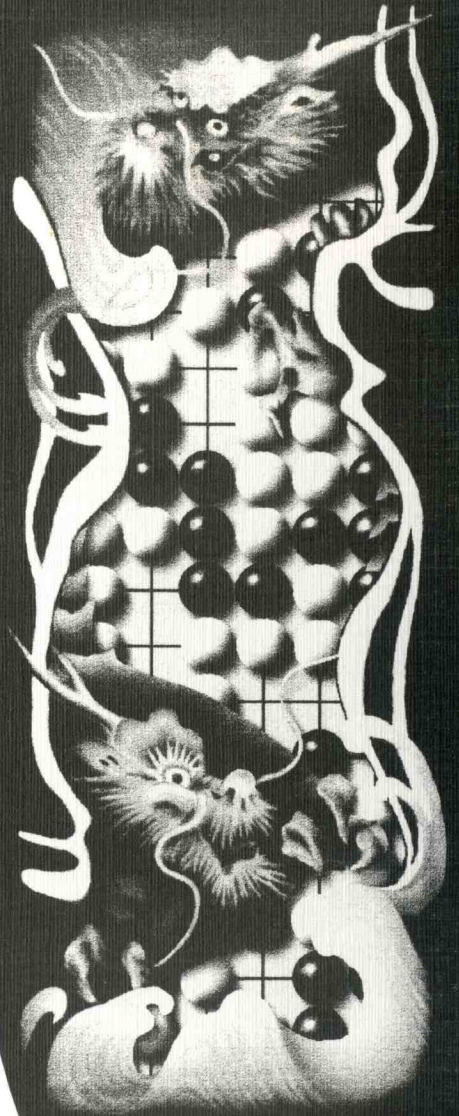


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British Go Journal

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Number 105

Winter 1996

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Front cover: The Year of the Rat gives way to the Year of the Cow. Drawing by Giri Keller.

Tournament Calendar

Anglo-Japanese: 14 December. By invitation only. David Ward, 0171-3543285.

London Open: 29 December—1st January. Harold Lee, 0181-440 1001.

London Youth: January.

Furze Platt: 18 January. Anna Griffiths, 01628-38847.

School Teams: 19 January.

Wanstead: 1 February. Alison Jones, 0181-5279846.

Oxford: 16 February. Nick Wedd, 01865-247403.

Trigantius: Cambridge, 2 March. Charles Matthews, 01223-350096.

International Teams: March. David Ward, 0171-3543285.

Irish Open: March.

South London: March.

Coventry: 23 March. M. Lynn, 01675-442753.

British Go Congress: Egham? (See *Notices*)

Anglo-Japanese 'B': April.

Candidates': May. By invitation only.

Bracknell: May.

Scottish Open: May.

Challenger's: June.

Pair Go: June.

British Small Board Championships: June.

Leicester: 14 June.

Anglo-Japanese: June. By invitation.

Barmouth: 28-29 June.

Devon: 12 July?

Isle of Man: 17-22 August. Leo & David Phillips, 01624-612294.

Northern Go Congress: Manchester, September.

Milton Keynes: September.

Bank of China Cup: September.

Shrewsbury: 5 October.

International Teams Trophy: October. By invitation only.

Wessex: Marlborough, October.

Three Peaks: Thornton in Lonsdale, November.

Swindon: November.

West Surrey Teach-in: December.

West Surrey Handicap: December.

Tournament Organisers: Please supply information to the editors of the Journal and the Newsletter as early as possible

Notices

British Go Congress

It is now 'highly probable' that the venue for this event will be the Royal Holloway College, Egham.

Left at Marlborough

Found after the Wessex Tournament:

A St. Michael woollen sweater, Fair Isle type pattern.

A melodica and apples in a Harrods bag.

More notices on page 50

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Four Hundred Years of Japanese Go

by Andrew Grant

Part 21: Go Seigen and Kitani

Chinese go had not matched the progress of the Japanese over the past three centuries; there had been no official support for the game in China, and the top Chinese players were by now forced to take three stones from their counterparts in Japan. Despite this, in 1926 Iwamoto Kaoru, then 6 dan, visited China and discovered a boy who was to become arguably the greatest go player of the twentieth century.

Wu Ching-yuan, who is better known by the Japanese reading of his name, Go Seigen, was luckier than most Chinese go players. His father had visited Japan in his youth, and had spent several years there studying at the Hoensha. On returning to China he brought back a number of Japanese go books including a collection of Shusaku's games, which were not available in China. With this help the young Go became the strongest player in China by the age of thirteen. However, it was clear that his fortunate circumstances alone could not explain his progress; Go was a genius in his own right, one with few equals in history.

In 1928, after some financial and political problems had been overcome, Go was brought to Japan, where his talent could be fully developed. He was allowed to play at 3 dan straight away, without having to pass through the lower grades. Even so he was undergraded - he swept all before him, reaching 5

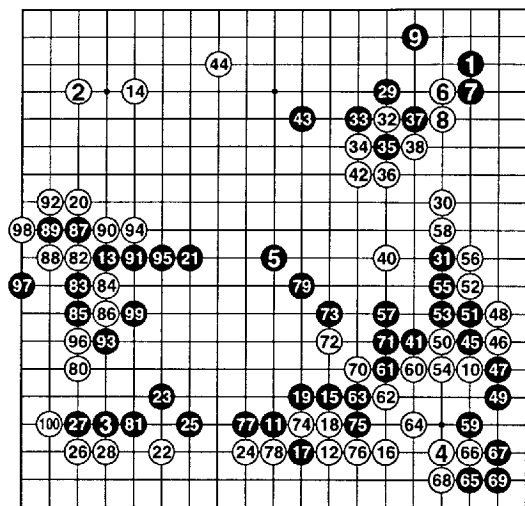


Figure 1 (1—100)
39 at 32

White: Honinbo Shusai, Meijin
Black: Go Seigen, 5 dan
October 1933
White wins by 2 points

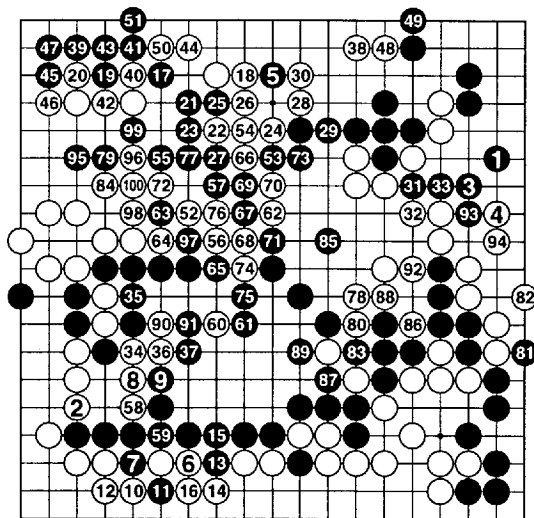


Figure 2 (101—200)

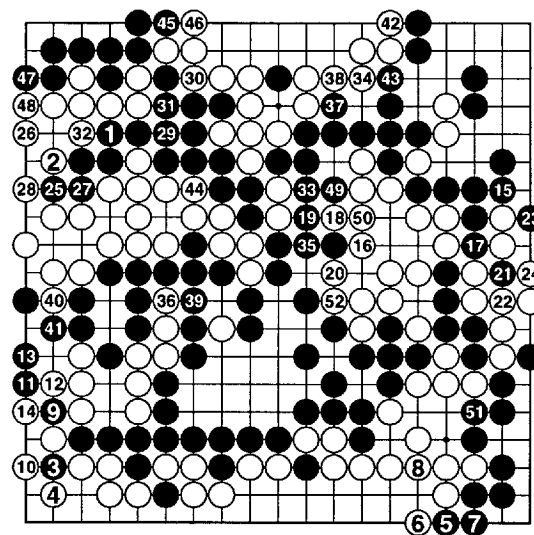


Figure 3 (201—252)

dan by 1932. Only one player was able to hold his own against Go - Kitani Minoru, another of the greats of the twentieth century, who had been the Nihon Kiin's most successful player in the match against the Kiseisha. The two became close friends, and in 1933 went on holiday together and spent much time discussing fuseki theory. The result of these discussions was what became known as New Fuseki.

Until then, fuseki had been very much oriented towards territory, with players generally starting from the 3-4 point and continuing with extensions or pincers on the third line because of its territorial value. Only when the edge territory was divided up would there be any attempt to make territory in the centre. New Fuseki emphasised a rapid development, controlling the centre with high moves and only making territory indirectly by forcing the opponent

to play within one's sphere of influence.

Kitani and Go started to play moves such as the 3-3 and 4-4 points, and openings like the sanrensei which had never been seen before. When Go and Kitani took the top two places in the autumn 1933 Oteai, New Fuseki suddenly caught on like wildfire. The younger players, who were inevitably the keenest proponents of New Fuseki, experimented with ever more bizarre ideas such as the 5-5 and 4-6 points; an extreme example was set by one Tanaka Fujio, who often played his first stone on the tengen point. One of Tanaka's weirder openings was to play his first four moves on the 5-10 points.

The most famous game of the New Fuseki period was a game sponsored by the Yomiuri newspaper between Go and Shusai. The game was seen by many as an international match; it was certainly a clash

of the old and new fuseki theories. Go played his first three moves on the 3-3 point, the opposite 4-4 point, and tengen, allowing Shusai to make two shimaris (which was considered unthinkable by the old school). Shusai won by two points, but despite this, New Fuseki continued to be popular.

By 1937, the novelty value of New Fuseki was starting to wear off. The more extreme ideas were abandoned, and slowly the old style made a comeback. However, New Fuseki did not die - rather, fuseki became a blend of the best of both styles, as it has remained to this day. The New Fuseki changed fuseki theory forever.

In 1937 Shusai announced that he was going to retire. He would play one last 'retirement game' and then bequeath the title of Honinbo to the Nihon Kiin, to be competed for in a tournament to be held every two years. It was decided to hold a tournament to choose Shusai's opponent, and it was Kitani who won the right to challenge the Meijin. The game began in June 1938, and has become famous as the subject of Kawabata's novel *The Master of Go*. (Kawabata wrote the newspaper reports on the game.) As Shusai's health was deteriorating, it was not really a fair contest - at one point the game had to be suspended for three months after Shusai's doctor ordered him to take a rest. Kitani eventually won by five points. Shusai died a year later, in January 1940.

After Shusai retired, Kitani and Go Seigen became the two leading players in Japan; it was inevitable that someone would ask them to play a match to settle the question of who was the stronger. The Yomiuri newspaper organised a jubango [ten game match] between the two in 1939; Go won 6-4, but more embarrassing for Kitani was the fact that at one point he fell four

games behind and was forced to the handicap of sen'aisen (playing Black in two games out of three).

The Yomiuri, flushed with the success of the Go-Kitani match, promptly arranged another jubango in which Go played the veteran Karigane Jun'ichi, the head of the Kiseisha. However, before this match could take place, the opposition of the Nihon Kiin had to be overcome - they still regarded the Kiseisha as the enemy. Karigane was no longer hostile to the Nihon Kiin, but there were problems with his re-joining it, since he had by now acquired a number of disciples, whose Kiseisha grades were not recognised by the Kiin. He solved the problem by dissolving the Kiseisha, instead founding a new organisation, the Keiinsha, consisting of him and his disciples - that way the Nihon Kiin could say they weren't playing the Kiseisha.

Unfortunately, Karigane was out of practice, as well as being thirty-five years older than Go; the match was suspended when Go took a 4-1 lead, since another loss would have forced Karigane to a handicap and the Yomiuri did not want to see Karigane humiliated. Actually, given the circumstances, Karigane did very well to win even one game. As for the Keiinsha, it has remained in existence to this day, with its membership confined to Karigane's three surviving disciples, who have effectively sacrificed their careers out of loyalty to Karigane and are, with rare exceptions, ineligible to play in professional tournaments.

Fast Forward with Jiang

by Charles Matthews

Part 1

Alex Selby brought back from the USA some videos of Jiang, a Chinese 9 dan, teaching amateurs in a small group, and giving game commentaries. While the production values of these tapes might be described euphemistically as 'spartan', Jiang's teaching style is lucid, and perhaps less hesitant than that of Japanese pros.

Three positions which came up struck me as of particular interest. Each seemed to be worth a short article.

The first was a variation from a game between top American amateurs, both 6 dan.

How about this choice of joseki for White (Diagram 1),

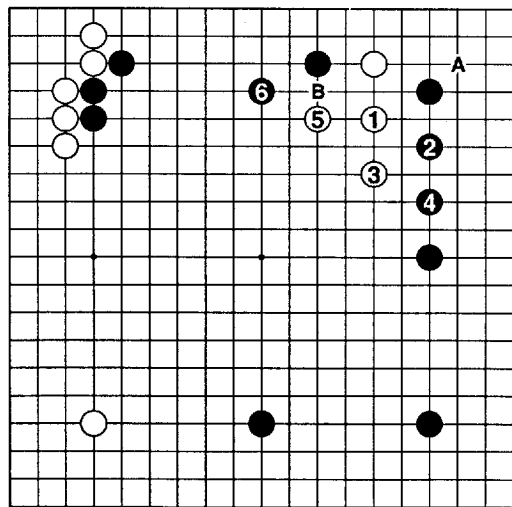


Diagram 1

Black moyo based on yonrensei (four star points)? The other options which are normal are: at A to take the corner, or at B.

Jiang says that this is a poor choice. Now I can imagine playing that way myself — if Black's strategy is the big framework, break it up and invade further later on. What are his reasons? Surely the 3-3 invasion just helps Black to build more influence. Well, firstly White's group is nothing much yet: it is still very weak. Secondly a moyo is nice, but for a professional territory is attractive too. Black has areas on the right *and* at the top.

To understand this judgment better, one should refer back to how the top left came to be the way it is. Looking at the order of moves up to this point (Diagram 2), both 11 and 12 bear some discussion (Jiang thought both of these were good). But with 11 Black makes a sanrensei before playing on with the onadore (large

avalanche joseki) in the top left. The thick move 12, which Jiang said was in his style, stops that possibility. After that, one can say, Black hopes to show that 5, 7, 9 were good forcing moves on the edge of a massive moyo, while White tries to make them look like bad moves creating a heavy group.

Now looking again at Diagram 1, the problem with the joseki choice made there comes into focus. Black is actually taking some territory at the top with 6 — White can hardly invade here with the weak stones to the right. That makes it appear that Black has won the argument. White will be able to play endgame moves from 12 in Diagram 2, but that isn't sufficient; calling 12 a thick move implies that an attack can be based on it.

Similar criticism can presumably be aimed at B in Diagram 1. In the actual game White did invade the corner. The sequence in Diagram 3 resulted.

While the 6 dan got that one correct, Jiang comments that the choice made for 24 was not right. White actually answered at C in the bottom left; but he says that the top side is the urgent area. From what has been discussed already, one can see the point — a question of playing consistently. An invasion by White at the top at A (exactly which point to choose is thrashed out elsewhere in the tapes, in a classroom session) does two things: threatens the cut at B, and weakens the black stones to the left, making White 12 more vibrant.

It is interesting to see professional judgement at work here, overriding the normal feeling that allowing the double kakari with 23 and C is bad. Presumably the utility of the strong marked White stone in preventing Black from developing much on the left is an important factor.

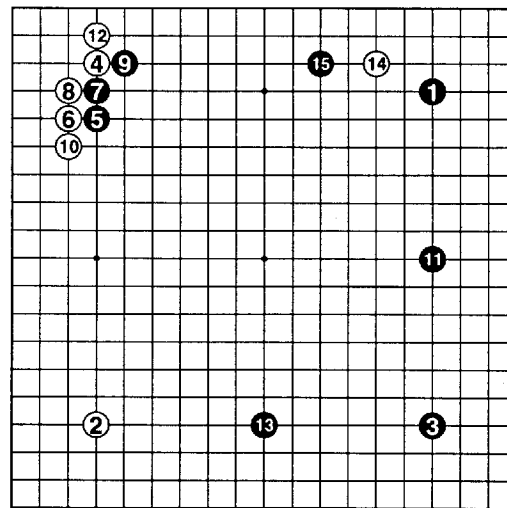


Diagram 2

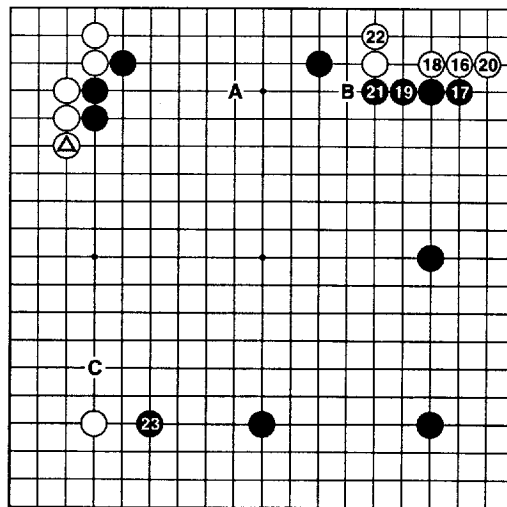


Diagram 3

● For a more extensive history of go *The Go Player's Almanac* is recommended.

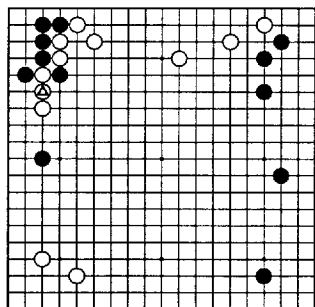
Charting a Course in the Middle Game

by Cho Chikun, Honinbo

Translated by Bob Terry
from Kido, September 1983

Part 3

In go, one must ask to what extent overlooking a vital point leads to disaster. Once a vital point is overlooked, what one tries to do and what one accomplishes are completely out of synch. In no sense do matters proceed satisfactorily. If one misses the vital point and the opponent also misses the vital point, what then? If both sides veer in an unexpected direction, equilibrium is restored and a close game results.



Model Diagram

In the Model Diagram, an exceedingly strange order of moves has occurred in the upper left corner, and White has just connected with the marked stone. Well then, a critical position in the game has been reached.

Black was concerned with White's territory on the upper side. It was distasteful to imagine White's territory expanding on a large scale, I suppose. So Black invaded at 1 in Diagram

1. White attacked at 2. Up to Black 7, good shape has resulted, viewed in the local context, but both sides missed the vital point.

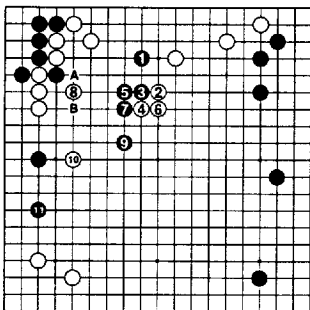


Diagram 1

Playing at White 8 is unavoidable. That's because having Black extend at A would be unbearable. Gripping the stone with 8 at A was disagreeable, since Black could peep at B. With the jump to Black 9, the fight started spreading downward.

For now it seems to be an even game. White has worked up something of an attack, but it cannot be said that the situation favours either side. What does the reader think about this course of events?

Actually, White could not expect to achieve more than this, and has been sailing in treacherous waters. Black, on the other hand, had some opportunities here. Considering this, White has sailed through treacherous waters and barely escaped, it cannot be said that White has bettered his lot. This kind of situation is the most unpleasant to undergo.

It's a stupid example, but imagine a six-shooter with one bullet loaded; it is pointed at your temple and the trigger is pulled. There is a sound — click — and one escapes by the

skin of one's teeth. Sweat trickles down copiously. Since one has barely escaped with one's life, it cannot be said that one has gained anything.

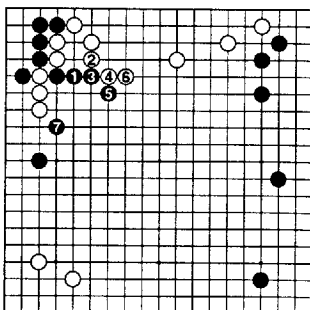


Diagram 2

Anyway, where do you think the vital point is here?

Leaving aside everything else, Black should extend at 1 in Diagram 2. This is the vital point. Since it would be awful to have Black next make the diagonal attachment at 2, White is forced to make the bamboo connection here. Black presses at 3. If White hanes at 4 and extends at 6, Black fences White in with 7, and the three stones cannot move. Black found it distasteful to have White's territory on the upper side expand, but this is of no importance. Rather than this, the question of the disposition of these three stones is of much greater importance.

Diagram 3 shows a variation of the previous diagram. Having these stones captured is awful, so instead of the hane at 4 in Diagram 2 White would probably move out with 1. Black makes a forcing move with 2 and starts a fight by pressing up at 4. Black has a position that offers adequate resources in this fight.

In this situation, the marked invasion stone in Diagram 4 strays fairly wide of the target. White must lose no time in capturing with 1. This stabilises

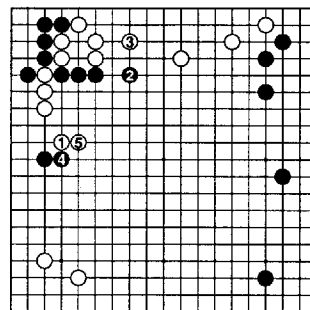


Diagram 3

White's position. When Black jumps to 2, White jumps once to 3 and then turns to the checking extension at 5. This would be a leisurely development, and, generally speaking, represent an equal stake for both sides in the position. This is better for White than Diagram 3.

When the marked black and white stones have been added, as in Diagram 5, now, again, Black has the opportunity to extend at 1. In fact, the marked black stone will work more effectively and 1 and 3 become even more severe moves. White has no choice but to defensively cut off the stone up to 8, and then Black can fence White in to good effect with 9. As in Diagram 3, in this diagram White has no scope to move out with the three stones. It may seem that White's territory becomes big when the marked black stone is swallowed up, but the increase in Black's territory is far superior.

Diagram 6 shows a variation

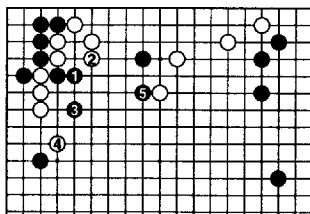


Diagram 6

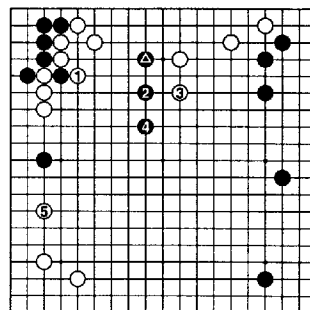


Diagram 4

of the previous diagram. If one wishes to try to play in a more complex manner, there is the jump to 3 and the attachment at 5. This is also possible. While pressing against White here (motare), Black sets his sights on the white stones above and below. Well, the way in Diagram 5 is simpler, but both are acceptable. An easy-going person would choose Diagram 5 while someone who likes to fight would rather choose Diagram 6.

Black missed this opportunity.

In the actual game, Black turned at A in Diagram 7. This is what is known as a 'Thousand Dollar Turning Move' [Sen-ryo Magari, so called because the thickness gained is invaluable — Translator] and without doubt is a good point, but at this time, again, the extension at 1 is the vital point. If the groups above and below can be separated and attacked, White has a big prob-

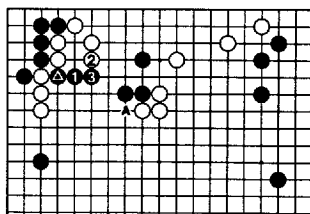


Diagram 7

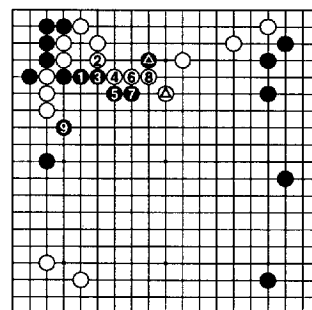


Diagram 5

lem. Playing at 1 is always the vital point. In so saying, the implication is that the marked black stone is extremely important.

In this game, Black viewed the marked stone as being small and White's upper side territory as being large. actually, the reverse was true; as we have seen, if Black had moved out with the marked stone, expansion of the upper side was not to be feared.

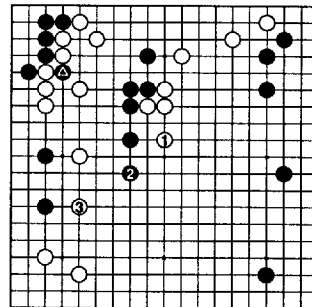


Diagram 8

White finally captured the important marked black stone. With this captured, the game assumes a leisurely pace. After this, the continuation with White 1 and 3 in Diagram 8 may be imagined, but now Black is psychologically faced with the burden of a large unstable group of stones.

The Rotted Axe Handle Classic

by Marnix Wells

● *Although this is a translation from Chinese, the game is referred to as 'go' as this is the name most familiar to readers.*

Chapter Ten of the traditional novel-epic *Monkey*, or *Journey to the West*, recounts how Premier Wèi Zheng played go with Emperor Tàì Zong, founder of the Táng dynasty. Wèi Zheng dozes off and, in a dream, tries and sentences to death a rebellious dragon. The magnanimous Emperor, unaware of these goings on in the astral plane, ignores this lèse-majesté, merely remarking on his prime minister's unscheduled siesta as evidence of hard work. An ideal boss.

The anecdote is rounded off by a quotation from a genuine go classic of the Sòng dynasty, by the name of *The Rotted Axe Handle* (Lánke Jìng). It recalls another slumber tale, this one lasting for centuries, in the style of Rip Van Winkle. A wood cutter in the mountains chanced upon some old men playing go on a rock under some pine trees. He stopped to watch the game, but when he got up to leave, behold! his axe handle had turned to dust.

Here is the excerpt from *The Rotted Axe Handle*. Let's hope it will not encourage protracted plays, grid hypnosis or joseki block syndrome. Students of *The Art of War* will find stray echoes of Sun Zi.

The Way of Go values strict attention. High class players play in the 'belly' of the board; middling players on the sides; low class players in the corners.

These are go's constant Laws. The Laws say:

Better to lose one stone than lose one initiative (sente).

If you strike left, look right;

When you attack behind, glance ahead.

When both groups are alive, don't cut;

If all are living, don't connect.

There are initiatives that become reactive (gote).

There are reactions that take the initiative.

Spread out, but not too sparsely,

Knit tight, but not too pressingly.

Rather than cherish your stones and seek to live,

Better is it to give them up and take victory.

Rather than, unforced, to proceed alone,

Better is it to consolidate and reinforce yourself.

**If he is numerous and I am few,
first plan for survival.**

**If he is few and I am numerous,
strive to expand your posture.**

He who is good at winning does not struggle,

He who is good at deployment does not fight.

He who is good at fighting is not defeated,

He who is good in defeat is not disordered.

Go begins with symmetrical joining,

It ends in asymmetrical victory.

Overall:

The enemy who, unforced, reinforces himself,

Has aggressive intentions.

He who gives up the small and does not rescue it,

Has a mind set on bigger schemes.

He whose hands play automatically is a schemeless man.

He who responds unthinkingly takes the Way to Defeat.

Poetry says:

Feel it out, small-heartedly, as if approaching a ravine.

This is what it means.

Translation by Marnix Wells © 1996

Reviews

Books

Tesuji and Anti-Suji of Go

reviewed by Jo Hampton

Most of the new go books available today fulfil a useful function. Perhaps, like *The 36 Stratagems Applied to Go*, they are presenting new material in an interesting way. Or, like *Get Strong at Joseki*, they are presenting material largely available elsewhere in a new and, for some, more accessible format.

Tesuji and Anti-Suji of Go, by Sakata Eio, to my mind fulfils no useful function whatsoever. The material is presented in a disorganised and occasionally repetitive fashion, and the commentary seems unsure for what strength of reader it ought to be pitched.

Probably, with good editing and translation, the book could have been tidied up into a serviceable work. Unfortunately the translation in this case is appalling. The translator has managed to fall into virtually every trap that the Japanese language can set for the unwary, with the result that the text abounds with waffle, repetition, and, at times, plain incoherence.

If you want a book on tesuji buy, or re-read, the one by James Davies; if you want a new doorstop, get a brick.

...and reviewed by Nick Wedd

When people who are no longer beginners at go ask me to recommend a book, I do not

hesitate. I tell them to read *Tesuji* by James Davies (now published by Kiseido). I believe that this book can do more to improve one's go than any three other books.

Tesuji and Anti-Suji of Go by Sakata Eio, recently published by Yutopian, is not as good as *Tesuji*, but I would put it second on my reading-list. It covers similar material, with fewer examples treated more thoroughly.

The thing that I like most about it is that the author seems to understand the thought processes of a kyu-player like myself. After looking at a diagram of recommended moves, I often think, "But why doesn't White play there?" — and in this book, on the next page, there is an explanation of why it is wrong for White to play there.

Often the move I have thought of is what the author calls an 'anti-suji' — one that looks tempting to players like me, but actually incurs a loss. This understanding of where mortals go wrong is something that professionals seem to find difficult — e.g. *Graded Go Problems for Beginners*, in which the 'wrong answer' in the back is usually a move so obviously stupid that I had never even considered it. But Sakata Eio (or his ghost-writer) evidently has a good understanding of how people like me think, and has used this to write a most instructive book.

Software

reviewed by Nick Wedd

Nemesis

This review describes four software products: Nemesis Go Master, Nemesis Go Master Deluxe (a superior version of

Nemesis Go Master, with extra features), Nemesis News, and Test Your Go Strength. They were written by Bruce Wilcox, but he is no longer associated with them. They are now supplied by Nemesis Enterprises, a company controlled by his ex-wife, Leslie Bianchi.

Nemesis Go Master

This (and Go Master Deluxe) has separate versions for Dos, Macintosh, and Windows. I have tested only the Windows version, but I have no reason to think that the other versions are much different.

It is primarily a go-playing program, but has a number of features which add to its value for go teaching. Installation is easy.

It has options of 19x19, 13x13, and 9x9 boards; all four combinations of human and program playing Black and White; up to nine handicap stones; three skill levels; and 'wisdom' — the random generation of irrelevant remarks. It can record partly-played games for re-loading later, but it does this in a format of its own, incompatible with other go programs. It uses Japanese scoring and handicap stone placements.

I found it easy to beat. It is very optimistic about the status of its groups, which means that you can carry on attacking its groups after they are dead, building up strength for your next attack, while it makes 'defensive' moves inside the dead groups. Once it knows it has lost, it offers to resign. If you play on to the end of the game, it calculates the score. When I did this, it calculated correctly; but if it mis-judges the status of a group, you can alter the group's status manually, and ask it to count again.

Perhaps more valuable than its playing strength are the eval-

uations of the position which you can ask it to make. There are seven of these. It will show the number of liberties of each string of stones; who controls, as territory or as influence, each area of the board; the score; any "shape" moves that are available; the "aliveness" of each group, on a scale from 0 to 10, with the sector lines that enclose them; what it thinks are good moves, with its explanations of what they might achieve; and which strings of stones it thinks can be killed.

It is a fairly old program, and therefore plays fast on a modern PC. It has a clock which it uses to show the time used by each side. On my 66MHz 486, it completed a game using less than five minutes of its time.

Nemesis Go Master Deluxe

This is the same program as Nemesis Go Master, with three extra features: Tactical Wizard, Joseki Genius and Scribbler. Any of these can be used during the course of a game, as well as for positions which you set up.

Tactical Wizard investigates the life-and-death status of the group that you specify. It shows the sequence which establishes this status. It is fast, but not particularly reliable. It does not distinguish between 'alive because it is your move and you can play here' and 'alive even if you pass'. This is unfortunate, because the difference between 'unsettled' and 'unconditionally alive' is one which needs to be emphasised to players who might benefit from this feature.

Joseki Genius is the feature of Nemesis which I find much the most useful. You ask it to show the joseki continuation in a specified corner; and (unless the position is already outside its joseki book) it shows all the possible next moves. You can then step back and forth through

the various lines of the joseki. It seems to know a very large number of lines: if a 3-4 stone is approached on the 5-3 point, it knows of nine continuations, one of them on the 8-8 point. It even knows six follow-ups to this surprising move. But unlike Many Faces of Go, it does not know how to answer the non-joseki moves which tempt kyu players.

Scribbler is a tool for producing annotated Go diagrams. You can add extra stones, put smily and sad faces on stones, add lettering, draw points, lines and arrows on the board, and shade areas of it. You can select any rectangular region of the board as your diagram. You can output the result to your printer (I was testing the Windows version, and it used the printer-driver installed by Windows), or create a PostScript output file.

Nemesis News

This is a data disk, and needs Nemesis Go Master (either version) to run it. There is only one version, which is suitable for DOS, Windows and Macintosh. It is misleadingly titled: it has nothing to do with news, but is a computer version of Bruce Wilcox's book *Instant Go Volume 1*. That book (which is not volume 1 of anything; 'Volume 1' is part of its title) is also available from Nemesis Enterprises.

The book and the 'News' disk both teach various principles of go that are rather different from those usually taught. In particular they explain Wilcox's idea of 'sector lines', which many players have found instructive. The book and disk complement each other, explaining the same things but using different examples.

Test Your Go Strength

This is also a data disk which needs Nemesis Go Master (either version) to run it. It is a selection of fifty problems. In each problem, you are given a position to study, and when you think you have found the best move, you click on that point. If you get the right answer, it explains why the move is good. If you get it wrong, but choose what it thinks is a plausible guess, it explains what is wrong with it, and shows you the selection of other moves which you might try. If you make an implausible guess, it helps you by showing you what it thinks are plausible moves.

The evaluations of the moves are full and clear, in both respects better than most problem books. The handling of the wrong answers is much fuller than is usual in problem books. Sequences of play are given that follow from the various moves, and you can step back and forth along these. The explanations sometimes use the concept of sector lines.

Nemesis Go Master costs \$39, Nemesis Go Master Deluxe \$89, Nemesis News \$19, and Test Your Go Strength \$???. These prices exclude p&p and import duty/VAT. They are available from:

Nemesis Enterprises,
P.O.Box 8292,
North Brattleboro,
VT 05304, USA
Tel: +1 800 869 6469
email: nemesis@sover.net

Go Professional

Go Professional is a go-playing program. It is the commercial version of Mick Reiss's Go4++ program, which did very well in the FOST World Com-

puter Go Championship last September. It took second place, having lost to only the eventual winner, HandTalk.

To run Go Professional, you will need a PC running Windows 95, with a CDrom drive and a graphics card that supports a 256-colour mode (or better).

Installing it is easy, but you must run it directly from the CD. It is not possible to copy it to your hard disk. It has options for English or French settings.

Considerable care has been taken to make it pleasant to use. The view of the board is attractive, and has a background of a blue sky with a few clouds. If you like, you can swap the standard overhead view of the board for a '3D' view, of the board seen from the angle at which one normally sees a Go ban. This is well done, but probably more of a distraction than a help. There is an option to have music playing as you play against it, with seven classical composers to choose from. You need a midi interface installed to hear this.

It has options of 19x19, 13x13, and 9x9 boards; all four combinations of human and program playing Black and White; up to nine handicap stones; twelve skill levels; Chinese or Japanese scoring (though the handicap stones are always placed in the Japanese way); and of having it show the move that it is currently thinking about, together with the best one that it has considered so far. It allows you to take back moves. It can record partly-played games for reloading later, but it does this in a format of its own, incompatible with other go programs.

Assessing the strengths of computer programs by playing against them is not easy. The more you play against a particular program, the more you learn its weaknesses; and it never re-

alises that it is being repeatedly swindled by the same sequence. Different programs have different weaknesses and different styles. When I installed Go Professional, I set it to its maximum strength of 12, gave it nine handicap stones, and beat it comfortably (I am 1 kyu). However, I have never yet beaten HandTalk on eight stones, whereas Go4++ (a more recent version) can beat HandTalk.

This is partly because HandTalk places its handicap stones where it likes, in the Chinese manner. It may also be because of the different styles of the two programs, and my own style.

I did not notice any particular weakness when I played it, apart from a strong tendency to chicken out of ko-fights (which is not unusual for players of around 10-kyu). However, when it concludes that it is losing, and a better-mannered program might resign, it starts to play rubbish. Eventually, it passes, and after three consecu-

tive passes it reckons up the score. If the scoring is set to "Japanese" it does this correctly (I did not test it with sekis, bent fours, etc.), and if to 'Chinese' it seems to do it wrongly, failing to assign the corners of the board to their owners. If you do not like its assessment of the score, you just have to count it yourself: there is no way of telling the program the status of things and then having it count, as there is with some programs.

It includes a clock, showing the time used so far by each player. It plays fast at its lower skill levels. At its maximum level, it averaged over 40 seconds per move on my 66MHz 486, taking over eighty minutes of its time to finish a full game.

Go professional is available for £39.99 + p&p from:

Oxford Software,
Stonefield House,
198 The Hill,
Burford, Oxford OX18 4HX
Tel: +44 1993 82 3463
Fax: +44 1993 82 2799
email:
contact@cpsft.demon.co.uk

HandTalk

The latest version of the world's strongest Go-playing program is now available. Version 96.09 of HandTalk, the winner of the 1996 FOST Computer Go Championship, has been awarded a Nihon Kiin 4-kyu certificate.

It is not only stronger than last year's version 95.08, it has a better user interface.

Written by Professor Chen Zhixing of Guangzhou, China, it plays much faster than other programs of comparable strength.

For PCs running Dos or Windows.

Available on 3½" disk from Nick Wedd, Sunnybrook, 37 North Hinksey Village, Oxford OX2 0NA

Price £35.00 inc. VAT.

San San Worries

by Charles Matthews

Part 3

This article and the next in the series will be devoted to the combination of 3-3 point and 4-4 point played on one side in the opening. First will be the common case of White taking up this formation.

It is relatively easy to understand why White might want to do this. In an opening such as Diagram 1, White develops in two corners rapidly, and gets on to the main business of limiting Black's framework at A, B, C or D. The sansan/star point combination aims for a balance, territory/influence.

The 'worry', such as it is, justifying the title in this case, is the question, "Where should White play next on the left side, if opportunity presents itself?"

If your first reaction is that there must be a big point somewhere in the middle of that side, then there are two subsidiary questions: "Which exact point?" and "Why in the practice of strong players does White rarely play such a point?", a fact which can be verified by going through enough professional games.

For example, Diagram 2 is the start of a game between Takemiya (Black) and Cho Chikun in the Meijin League in 1988 (page 68 of the 1989 *Kido Yearbook*). When given sente, White chose to defend the corner with 24. The enclosure of the other corner at A is also often given preference to a play on the side.

However, it would be misleading to try to make a rule about this. Diagram 3 is an example from a recent game in

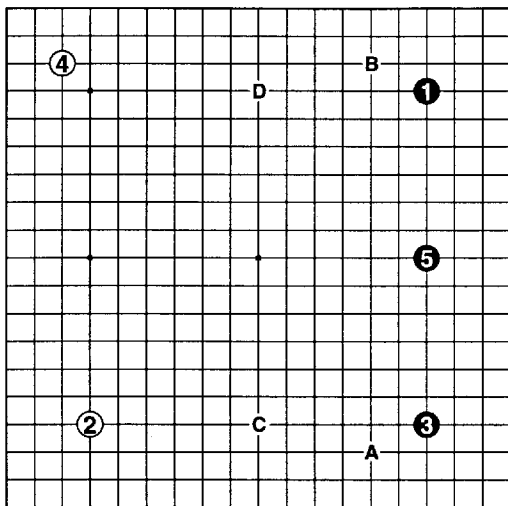


Diagram 1

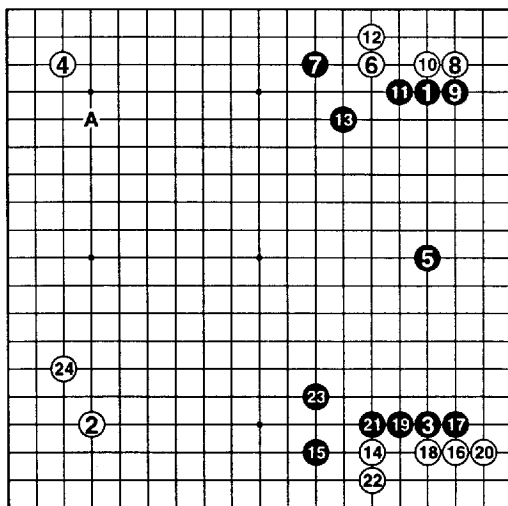


Diagram 2

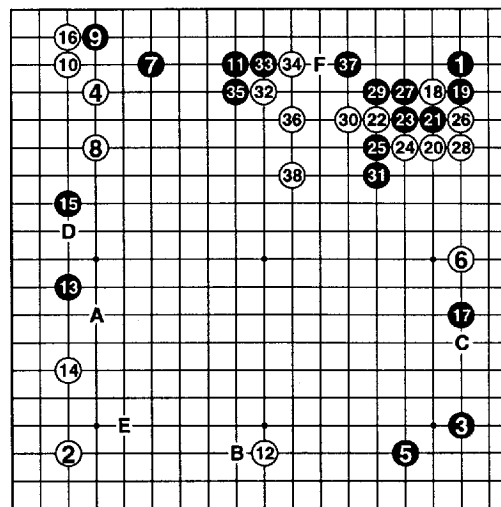


Diagram 3

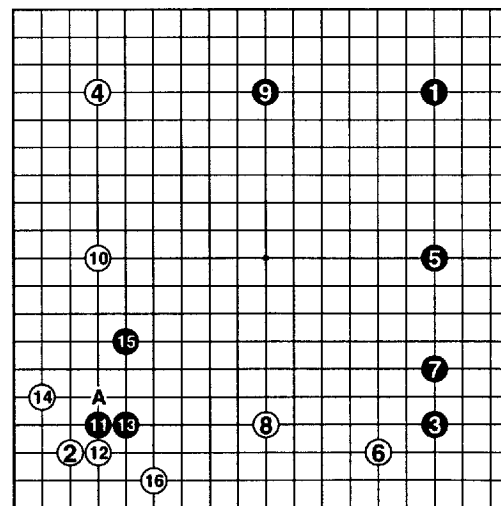


Diagram 4

which I had White against Matthew Macfadyen.

Quite a few comments are in order. Firstly 3 rather than the other 4-3 point in that corner is conventional (but see Part 5 of this series). With 11 Matthew was putting rather a lot of pieces on the third line, a deliberate strategy though. For 12 Matthew felt that a play on the left side was biggest, since the top left was settled. He suggested White A, then if Black B, White at C. He also felt that 12 might have usefully been one point to the right. And 14 was criticised too, better at D, Black at 14. After 16 the only way to get value for White's top left group is to play 18 directly at 34. In the rest of the moves shown, White was working to a plan: "Start a fight in the centre and Black will regret playing so low." However, 38 really had to be at F for consistency, keeping the top left Black stones in my sights. White lost.

Finally a diagram from the Ishi Press book, *The 3-3 Point - Modern Opening Strategy*, by Cho Chikun.

Here, 10 in Diagram 4 is poor, since the shoulder hit reduction up to the nice light play at 15 works well. Instead, 10 should have been the enclosure at A.

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Tony Atkins,
37 Courts Rd,
Earley,
Reading,
Berks RG6 7DJ.

Tel: 01734-268143.

Go Proverbs

by Francis Roads

Part 5

Most of this batch of goe* proverbs concern extensions — indeed, one particular extension. But first revision of the basic extensions, and their Japanese names, which you will frequently encounter in the literature. See Diagram 1.

1: The nobi. Arguing about whether this counts as an extension is rather like arguing about whether or not zero is a number. Extension or not, there are plenty of cases where you may be tempted to play another extension, but where nobi is the best shape.

2: The kosumi. It cannot be cut, as *A* and *B* are points of miai. That means that whichever of them that White plays, Black can always play the other.

3: The ikken tobi, or one-point jump. It is very difficult to cut. A move at *C* is the only one which does so, but then Black has the choice of ataris at *D* or *E*, followed by connection at *F*, *G*, *H*, or *I*. Only if White could usefully cut at any one of those four points is it worth starting at *C*. In most positions this is not the case.

4: The keima tobi, or just keima. Literally this means a knight's move, and I dislike using the term because it reminds me of an inferior game which I used to play before I discovered goe. I should add that the Japanese term refers to the knight in Shogi, a more worthwhile game. The keima tobi is the subject of many proverbs,

* Francis is for the time being adopting the spelling of 'goe' favoured by Mr Ing (see the article on this topic, BGJ 104, page 25). 'Go' retained in titles.—Ed.

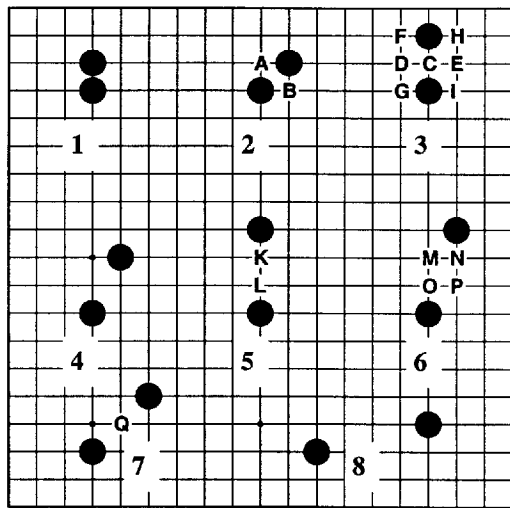


Diagram 1

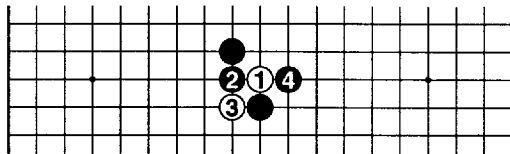


Diagram 2

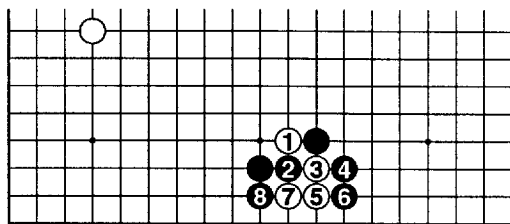


Diagram 3

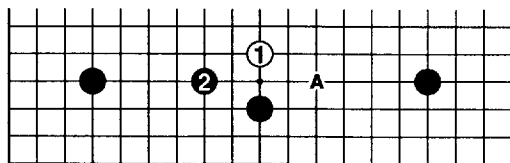


Diagram 4

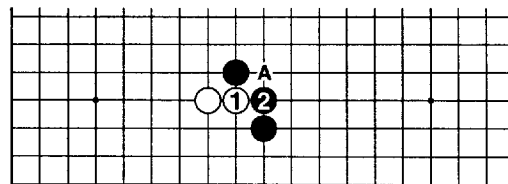


Diagram 5

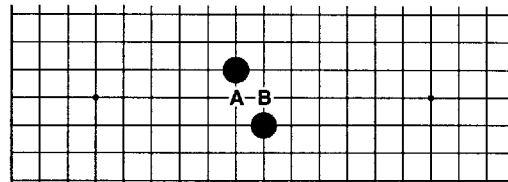


Diagram 6

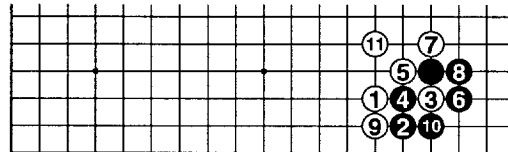


Diagram 7

probably because it lies on the borderline between the extensions which are difficult or impossible to cut, and those in which the cut, or at least its threat, is more or less expected at some stage.

5: The nikken tobi, or two-point jump. To cut through it, White has to play one of the contact plays at *K* or *L*, which immediately weaken the white stone just played. When conditions are right for cutting through the nikken tobi, it is usual to play in contact with the stone that you do not expect to cut off.

6: The ogeima tobi, or large knight's move. *M*, *N*, *O*, and *P* are all possible starting points when White wants to cut through.

7: The weakest of these extensions, the hazama tobi. Black won't play it without some specific means of coping with

White's natural play at *Q*, if and when it comes. It does however provide a ready-made eye-stealing tesuji (see Proverb 6). And you can invent names for wider extensions. For example, you can call Extension 8 the dai-daigeima tobi if you want to. But 1 to 7 complete the regular repertoire used in tactical encounters.

Proverb 41 Keima near the edge cannot be cut.

The keima contains a latent threat to capture any cutting stone in a ladder, as Diagram 2 shows. When one stone is on the third line, as in Diagram 3, then even if the ladder on the outside should be unavailable, the inner cutting stone can be run up against the edge of the board.

Proverb 42 Answer boshi with keima.

"Boshi" literally means "a hat" in Japanese. It refers to a capping move such as 1 in Diagram 4. Because of Proverb 41, the keima at 2 or *A* is often a good response, serving the triple purpose of leading the capped stone out towards the centre, beginning to defend territory against the edge, and starting a counterattack against the capping stone. This proverb also often works when the capped stone is on the fourth line.

Proverb 43 Don't push through keima

White 1 in Diagram 5 is often a bad move, coming under the general heading of aji keshi (see Proverb 31). It should not usually be played unless White can immediately continue at *A* and expect a good result from doing so.

Proverb 44 Strike at the waist of the keima

The two points *A* and *B* in Diagram 6 are the so called 'waist' of the knight's move, and are clearly where you are going to have to start if you want to cut through. So at first this looks like a contradiction of the previous proverb. But it often refers to a position where the right point is not next to the attacking stone, as in Diagram 5, but a one-point jump away, as in Diagram 7. Also, as in this case, the stone may end up as a sacrifice stone.

The sequence shown here is a standard one for when Black tries to use his hoshi stone to defend territory with the keima tobi at 2, instead of using it for its more usual function as an attacking stone.

Proverb 45
Attack with keima

This is the most fundamental of keima proverbs. Keima is most often used in attacking positions, so that the player is not afraid of being cut as shown in either of the last two proverbs, because the stones under attack are weaker than either of the keima stones even if those should become separated.

In Diagram 8, White has made an overplay by invading at 1. Black punishes this move by attacking with the keima at 2. Black is not afraid of White moves at A or B, because the White 1 and any other stones within the net of the keima and the other attacking stones will always be weaker than any of the black stones.

White 1 could conceivably wangle two eyes now. But it would be at the expense of giving Black huge thickness, and probably severe damage to the existing White corner position as well. White's correct attack against this Black framework was at B, not 1.

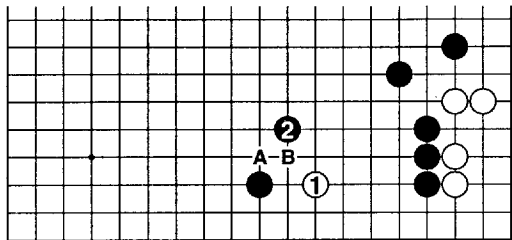


Diagram 8

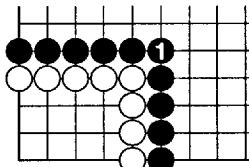


Diagram 9

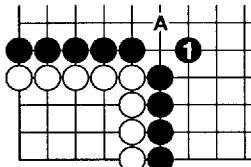


Diagram 10

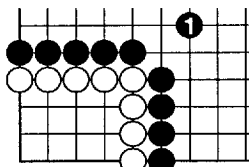


Diagram 11

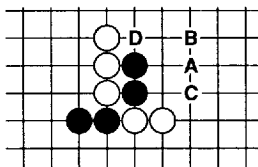


Diagram 12

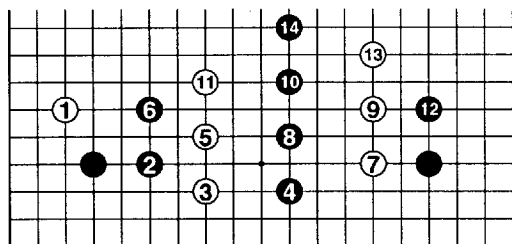


Diagram 13

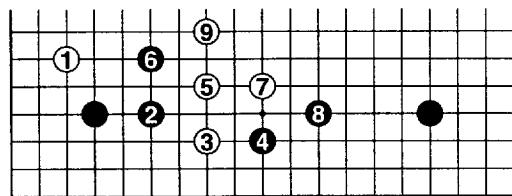


Diagram 14

Proverb 46
Shoulder connections, hanging connections, and knight's move connections.

I love this proverb. It is the only one I know with no main verb. It comes from Segoe's book. Diagrams 9, 10 and 11 show three ways of connecting stones. Move 1 in Diagram 9 is the solid shoulder connection. Move 1 in Diagram 10 is the hanging connection, or kake-tsugi. It makes better eye shape, and has slightly more influence, but leaves behind a nasty forcing move at A. And 1 in Diagram 11 is the knight's move connection, which depends on a ladder to make it work. In this case, the ladder is a rather short one, ending at the lower edge of

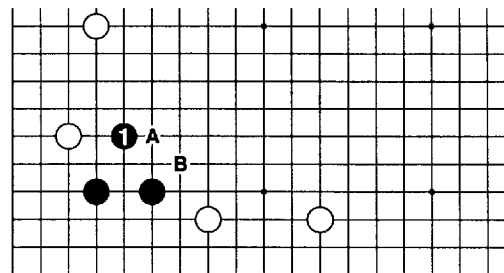


Diagram 15

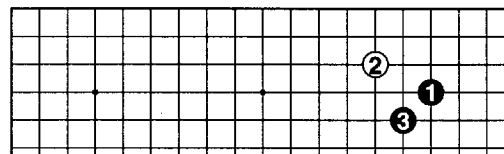


Diagram 16

the board after only a few moves.

This proverb does not tell you which of the three types of connection is best in any particular case; it simply makes you aware of the available alternatives. That is probably all a proverb can ever do.

Proverb 47
The keima from two stones makes good shape.

The idea for this proverb was given to me by Matthew Macfadyen. In a position like Diagram 12 the most obvious move to protect the two black stones from attack may look like A. But the keima at B is often the best shape, because it leaves miai of C and D, either of which makes good shape for Black.

Proverb 48
Ikken tobi is never bad play

There are fewer proverbs about ikken tobi than about

keima because it is a more secure connection than keima, for reasons already explained. But it is a good general purpose move for attack and defence. A particular strength of ikken tobi is that it supports further ikken tobis, both in straight lines, as in the typical handicap game sequence in Diagram 13, and turning at right angles, as in diagram 14, where the ikken tobis can protect each other or be made into eye shapes when required.

Proverb 49
The sake bottle is bad shape

Black 1 in Diagram 15 makes the sake bottle shape. But this is the wrong way to use keimas — they should be used in accordance with Proverb 45, in attacking positions. The three stones have no eye shape, and are only doing the work of about two and a half well placed stones. Either the ikken tobi at A or the kosumi at B make better shape for Black.

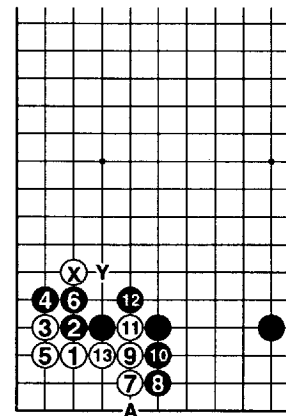
Proverb 50
Answer keima with kosumi

This proverb is a little different from the others. The keima referred to here is the attack a knight's move away from another stone, rather than the extension of keima tobi. The kosumi is often a good reply. The kosumi in Diagram 16 is the famous move invented by Shusaku, which remained the cornerstone of Japanese fuseki theory until the advent of goe played with komi.

• **ERRATA**

The Proverbs series has been bedevilled by inaccuracies, this time two, both of which are the fault of the Editor.

In Diagram 2 of the Proverbs in BGI 104 a stone is misplaced. It is given correctly below as stone X, and should not have been at Y. However, as this diagram followed on from Diagram 1, it is hoped that nobody was misled.



The other error? The last part published was Part 4, not Part 3 as stated.

Letters

Jo Hampton writes:

I think it is rather imaginative of Bob Terry to infer from the presence of a potted plant that the picture on the cover of BGI 103 was taken in England.

My copy of An English Dictionary of Japanese Culture defines the word 'tokonoma' as follows:

'An alcove in a Japanese-style room... It is a space used for hanging a scroll and displaying ornaments or arranged flowers.'

Andrew Grant writes:

Francis Roads is being rather naive if he really thinks that adding a silent e to go will stop journalists making puns on the name of the game. Puns depend for their effect on the *sound* of a word, not on its spelling.

In any case, why are puns on the word 'go' so dreadful? Maybe Francis will accuse me of being puerile, but if so I'll accuse him of having lost his sense of humour. Journalists need eye-catching headlines to get people to read their articles. For most people, a boring headline means a boring story, and they simply won't read it. Francis knows this — that's why he called his article *Gough, Gew or Geau?* He could, after all, have entitled it *A discussion on the merits of various orthographical conventions with specific reference to the game of go*, but he probably thought nobody would read it under that title. It's high time we stopped being so po-faced and realised that, far from being a nuisance, the name 'go' is a positive boon for English-speaking go players.

I certainly don't think there's any point in changing the name at this late stage. If we were to

do so, though, I could rather forget 'wei ch'i' and 'baduk' and instead invent an *English* name — something that will convey to beginners some flavour of what the game is about. Something to do with surrounding... I have it! If Francis succeeds in persuading people to call the game 'goe', I shall start calling it 'engulfo'.

Clive Martin-Ross writes:

Yes, Francis, what a brilliant letter, let's start to spell the name of our game (the world's greatest) differently — 'goe' will do for a start. However, that kind of effort will have nil effect on the current level of puerile jokes. I have acquainted many people with the delights of the game, but always achieve the same result: what a stupid name!

Goe will never be popular in this country with its current name. If we want to popularise the game we must change its name, if we want it to remain a backwater sport we'll keep it the same.

Change would present some publishing problems, but the advantages would surely outweigh them. Let's start a national debate now. For what it's worth, I reckon 'tenuki' would be a good change. It would have the added advantage of making our Japanese friends smile. Can you imagine this Japanese joke? "Those Brits are so strong they always play tenuki."

Categories of Go Players

by T. Mark Hall

Every so often magazines and newspapers run articles trying to divide the human race

into set categories and defining them in particular ways. In playing through many professional games, I often come across comments that this or that professional is an artist on the go board. I thought I would give my definitions of the go player types I know of, both professional and amateur, and perhaps you can see where you fit into the categories.

Analyst. He naturally wants to read out every possible move and probably takes all day and night to do so. Your one-game-only man; because he takes so long, they're closing the club before he's finished. Studies tsume-go.

Artist. He just loves the shapes and usually can't read for toffee. Plays through games or just looks at them for shapes he can recognise. Also studies tesuji problems but hasn't the patience for tsume-go.

Miser. Your real third-line player; when he's a dan player the most boring person to play in the club. When he's a pro, the best examples are Cho Chikun and Kobayashi Koichi. Studies old josekis.

Killer. He's only there for the thrill of the chase and the sound of his opponent's stones hitting his lid. When he fails, finds he has no territory. Can start winning if he sees how to make territory while he attacks. Studies Kato's early or Rin's later games.

Grand-strategist. Takemiya is everybody's favourite example, the guy who goes to build a moyo and sod this third-line stuff. Most amateurs try to imitate him and are hopeless when they fail. Studies Takemiya's games or, sometimes, Sonoda Yuichi because he thinks Takemiya is passé.

Hacker. Standard amateur; has no idea what he's doing, just keeps cutting until either all his groups or all his opponent's are dead. Doesn't study.

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See also <http://www.harrowgo.demon.co.uk> for further details

How I Started...

There is the story of someone who came across go in the *Radio Times* in 1967, where it was described because it was the pastime of an armchair detective in a series called *The Man in Room 17*.

Unfortunately the description of the rules was incomplete (the

writer did not seem to consider it important to indicate how groups were defined as alive or dead!).

Our friend, however, had spotted that here was a first rate game. He made a set of stones out of laboriously sawn up dowel rod with bits of black or white paper glued to the ends, and played himself many times before giving up hope of finding out which of his selves was winning.

It was seven years later that a colleague at work showed him the game, and enlightenment at around 30 kyu-power dawned. But seven lost years...

● If you discovered go in unusual or amusing circumstances, why not send in an article to the editor? It could be the beginning of a series.

Kyu Games Commented

by T. Mark Hall

Black: N. Wedd
White: W. Streeten
6 komi

4: Bill said he had never tried a 5-4 point before, but it seems to work out well for him. (NW)

7: But he shouldn't allow you to get two shimaris.

9: It may be better to play the sequence in Diagram 1 first rather than worry about a White move here. Black 1 in Diagram 1 induces White 2 which induces 3. This extends the territory from both your shimaris keeps the upper group under some pressure and threatens an invasion on the right side. A Black extension to A may well happen soon and Black is just taking more territory.

10: This is not a joseki move.

15: You should play at 1 in Diagram 2 to exploit the number of cutting points left in White's shape.

Dia 3: White 1 is an alternative to White 2 in Diagram 2, but since the triangled stone is a low move White will find it difficult to make a good extension on this side. There is also a weakness for White around A in Figure 1.

19: One of my favourite ideas is to play at 1 in Diagram 4. White's shape on the left is a bit overconcentrated.

If White plays 1 in Diagram 5 instead of 4 in Diagram 4 this usually gives Black live shape and again White is a bit overconcentrated.

21: A bit loose; I would prefer 1 in Diagram 6 etc.

25: I would prefer 1 in Diagram 7.

26: This is a bit deep.

27: It might be an idea to lob in a move at A or B in Figure 1

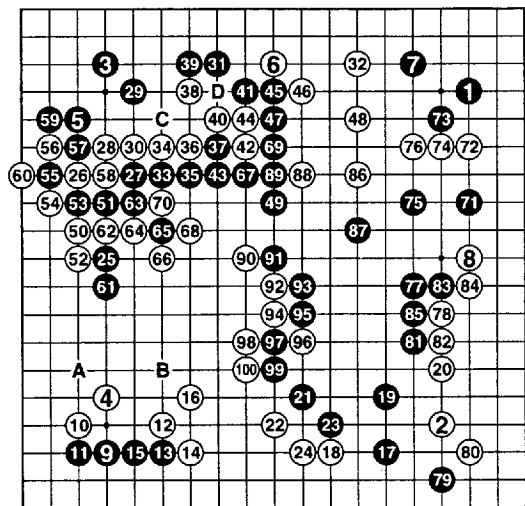


Figure 1 (1—100)

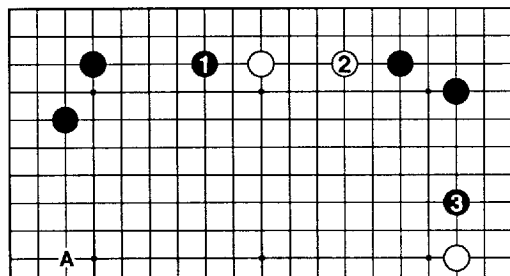


Diagram 1

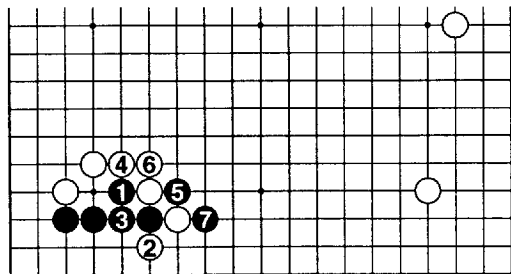


Diagram 2

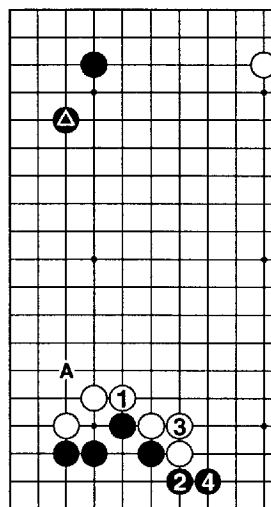


Diagram 3

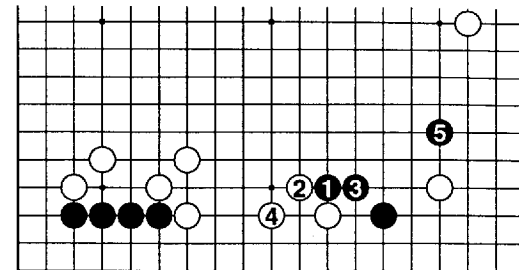


Diagram 4

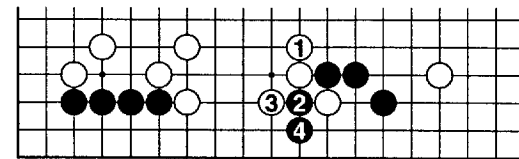


Diagram 5

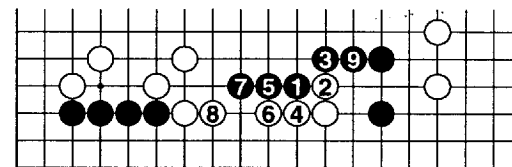


Diagram 6

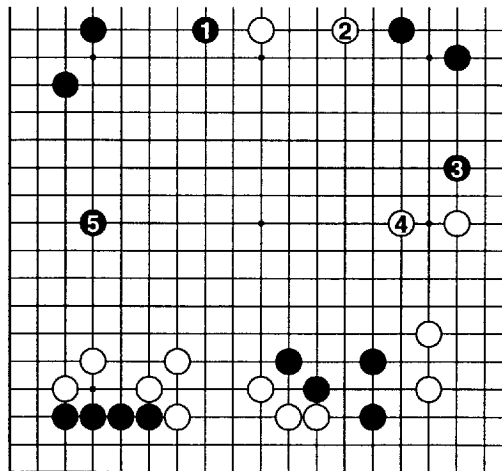


Diagram 7

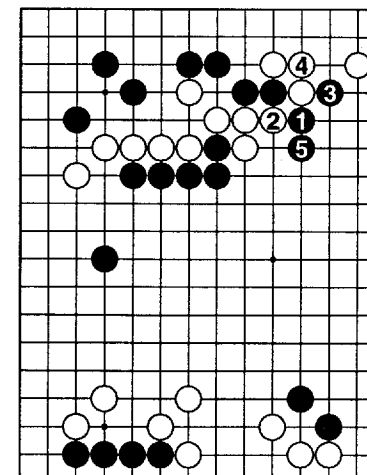


Diagram 8

before chasing 26 around. Once they are played you may then prefer to play at 30 rather than 27.

29: In retrospect this looks pretty stupid (NW). — Yes, C in Figure 1 would be better.

39: Should this be at D in Figure 1? (NW). — Yes.

47: A move at 1 in Diagram 8 would be terrible for White.

51: This should be at 52.

79: Bad; this gives up the invasion at the 3-3 point.

85: If played at 1 in Diagram 9 this threatens to connect the group of triangled stones to either group marked with X's and has some chance of independent life for the triangled stones by moves such as U, V and W.

119: I need to win something to make up lost ground. This looked like a good chance. (NW)

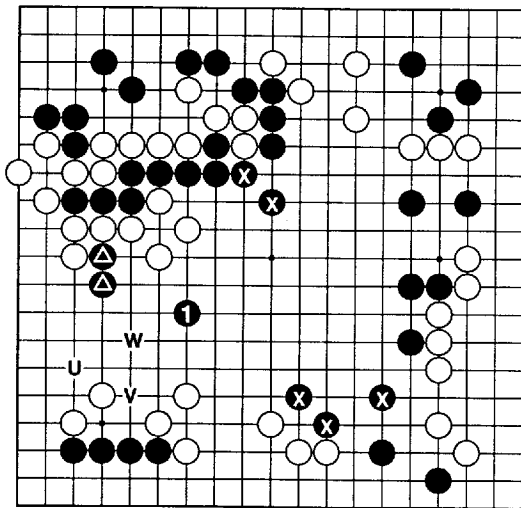


Diagram 9

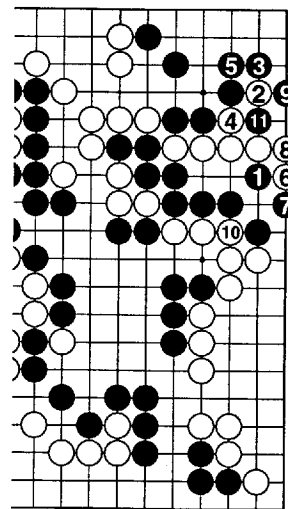


Diagram 12

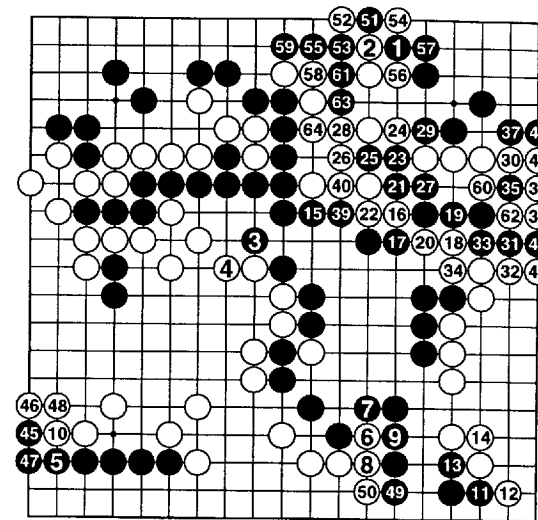


Figure 2 (101-164)

125: If played at 1 in Diagram 10 it seems like seki from here, but if White 2 is played at 1 in Diagram 11, no comment!

133: This loses a liberty I think. (NW). — It should be at 1 in Diagram 12.

145: Black seems to have

given up. He has certainly given up the triangled stones in Diagram 9, i.e. moves 25 and 61.

164: Black resigns.

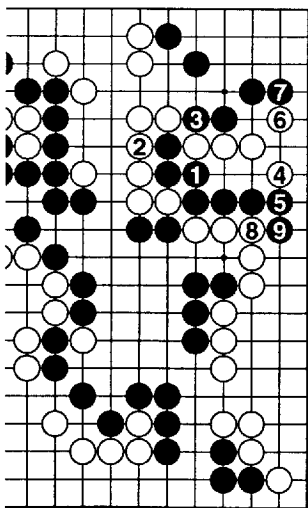


Diagram 10

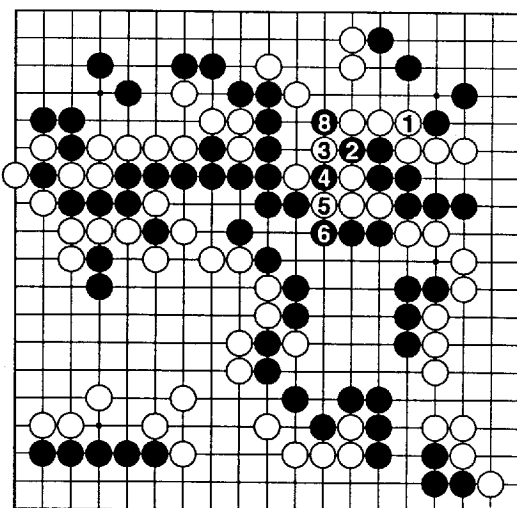


Diagram 11 (7 at 4)

I.O.M. 1997

by Leo Phillips

From feedback, it seems that the 1995 Go Congress was the most successful to date. Naturally those who enjoyed it may be disappointed that we are not returning to the Sefton Hotel.

Why not the Sefton?

We did try to book, but the Sefton is to undergo refurbishment, which will continue whilst the Congress is in progress. The Sefton could not be specific about terms, and gave the impression that facilities would be fewer and more expensive.

Why not another location in Douglas?

Extensive enquiries were made. We visited eight possible

locations. Three were too small, one was to be redeveloped, one had a very noisy bar, one was very down market, and the other two didn't reply to our letters.

Why the Cherry Orchard?

For some years now the Cherry Orchard, in Port Erin, has hosted a week-long international chess event which is significant enough to have games reported in the *Daily Telegraph* on a daily basis.

Our contacts tell us that players and organisers are well satisfied with the Orchard Room, which is a step up from the Sefton's Wallberry Suite. The lighting in particular is better, and the cost is similar.

Facilities include a play area for toddlers and a games room for older children. There are a swimming pool, jacuzzi, sauna and gymnasium. Non-residents

will be able to buy a leisure pass for the week to use these.

And Port Erin?

Whilst Port Erin cannot compete with Brighton etc. in terms of size, it is not just a few cottages clustered round a quay. There are plenty of hotels, boarding houses, restaurants and cafés, a supermarket, golf course and nightclub.

Port Erin has more charm than Douglas, with excellent coastal walking and a good, clean beach. It has the Island's Steam Railway Museum and Marine Interpretation Centre.

There are plenty of other attractions within reach. Please ring us on 01624-612294 if there is any further information you need to help you make up your mind.



* Indicates new information

Bath: Paul Christie, 8 Gordon Rd, Widcombe, Bath BA2 4NH. Tel: 01225-428995. Meets at The Rummer, near Pulteney Bridge, Wed 7.30pm.

Belfast: Contact member needed.

Birmingham: Kevin Roger, Flat 5, Nelson Court, 70 Trafalgar Rd, Moseley, Birmingham B13 8BU. Tel: 0121-4494181. Meets various places.

* **Bloxham School:** Hugh Alexander, 6 Greenhills Park, Bloxham, Oxfordshire OX15 4TA. Tel: 01295-721043.

Bolton: Stephen Gratton, 525 Tottington Rd, Bury BL8 1UB. Tel: 01617613465. Meets Mon 7.30pm.

Bournemouth: Marcus Bennett, 24 Cowper Rd, Moordown, Bournemouth BH9 2UJ. Tel: 01202-512655. Meets Tues 8pm.

Bracknell: Clive Hendrie, ICL, Lovelace Road, Bracknell, Berks RG12 4SN. Tel: 01344-472741.

Bradford: Steve Wright, 16 Daisy Hill Grove, Bradford BD9 6DR. Meets at The Prune Park Inn, Prune Park Lane, Allerton, Wed 7.30pm.

Brakenhale School: France Ellul, 35 Sunnycroft, Downley, High Wycombe HP13 5UQ. Tel: 01494-452047 (home).

Brighton: Steve Newport, 70 Northcourt Rd, Worthing BN14 7DT. Tel: 01903-237767. Meets at The Caxton Arms, near Brighton Central Station, Tues from 7pm.

Bristol: Antonio Moreno, 96 Beaulieu Rd, Southville BS3 1QJ. Tel: 0117-9637155. Meets in Seishinkan (Japan Arts Centre), 23-27 Jacob's Well Rd, Hotwells, Bristol, Tues 7.30pm.

Cambridge University & City: Charles Matthews, 60 Glisson Rd, Cambridge CB1 2HF. Tel: 01223-350096. Meets in Erasmus Room, Queens' College, Tues 7.30pm (term), and coffee lounge (cafeteria level), Univ Centre, Mill Ln, Thurs 8pm, the year round.

Cheltenham: David Killen, 33 Broad Oak Way, Up Hatherley, Cheltenham, Gloucestershire GL51 5LG. Tel: 01242-576524 (home). Meets various places Thurs 7.30pm.

Chester: Dave Kelly, Mount View, Knowle Lane, Buckley, Clwyd CH7 3JA. Tel: 01244-544770. Meets at Olde Custom House, Watergate St, Chester, Wed 8pm.

Culcheth High School: Bob Bagot, 54 Massey Brook Ln, Lymm, Ches WA13 0PH. Tel: 01925-753138.

Devon: Tom Widdicombe, Woodlands, Haytor Vale, Newton Abbot, TQ13 9XR. Tel: 01364 661470. Meets Thurs 8pm.

Durham University: Chris Cooper, Dept of Computer Science, Science Site, South Rd, Durham.

Edinburgh: Stephen Tweedie, 10 Upper Grove Place, Edinburgh EH3 8AU. Tel: 031-228-3170. Meets at Postgrad Students' Union, 22 Buccleugh Place, Wed 7pm, Sun 1.30 to 5.30pm.

Epsom Downs: Paul Margetts, 157 Ruden Way, Epsom Downs, Surrey KT17 3LW. Tel: 01737-362354. Meets various times.

Glasgow: John O'Donnell, Computing Science Dept, Glasgow University, Glasgow G12 8QQ.

Harwell: Charles Clement, 15 Witan Way, Wantage OX12 9EU. Tel:

01235-772262 (h). Meets at AERE Social Club, some lunchtimes.

Hazel Grove High School: John Kilmartin, Hazel Grove High School, Jackson's Lane, Hazel Grove, Stockport SK6 8JR. Tel: 0161-456-4888 (w).

Hereford School: Chris Spencer, 2 Crossways, How Caple, Hereford HR1 4TE. Tel: 0198 986 625.

High Wycombe: Jim Edwards, 16 Strawberry Close, Prestwood, Gt. Missenden, Bucks. HP16 0SG. Tel: 01494-866107.

HP (Bristol): Andy Seabome, 17 Shipley Road, Westbury-on-Trym, Bristol BS9 3HR. Tel: 0117-9507390. Meets Wed. lunch times.

Huddersfield: Derek Giles, 83 Ashdene Drive, Crofton, Wakefield, WF4 1HF. Meets at the Huddersfield Sports Centre, Tues, 7pm.

Hull: Mark Collinson, 12 Fitzroy St, Beverley Rd, Hull HU5 1LL. Tel: 01482-341179.

Hursley: Mike Cobbett, 24 Hazel Close, Hiltingbury, Chandlers Ford, Hants SO53 5RF. Tel: 01703-266710 (h), 01962-816770 (w). Meets various places, Wed.

Isle of Man: David Phillips, 4 Ivydene Ave, Onchan IM3 3HD. Tel: 01624-612294. Meets Thurs 8pm at "Banbury", Farmhill Gardens, Braddan.

Lancaster: Adrian Abrahams, 1 Ainsdale Close, Lancaster LA1 2SF. Tel: 01524-34656. Meets Wed. Gregson Community Centre, 33 Moorgate.

Leamington: Matthew Macfadyen, 29 Milverton Crescent, Leamington CV32 5NJ. Tel: 01926-337919. Meets Thurs 7.30pm.

Please pull out and pass on

Go Crazy

All you ever wanted to know about go
but were forced to find out!

Issue 1, Winter 1996

Editor's Spot

This is our first issue and we are fortunate to have many fine articles, drawings and reviews. Please keep sending them in to me at:

29 Crimsworth Road,
London SW8 4RJ
(tel: 0171-978-1764).

All entries will be acknowledged. Starred items receive a book, tokens, or a small prize.

Jonathan Chetwynd.

implements. I don't understand some of these words, so to improve the book I would make the words simpler, so a bigger range of ages would understand.

The rules and the diagrams are simply explained, but the amount of writing should be decreased, as the diagrams are quite self-explanatory without all of the writing.

Score: 8/10. Level: 30 kyu to 5 kyu, for secondary school students only.

Price: approx. £20. This book has only been available in the UK recently.

Book Reviews

"1612"

by Korean Baduk Association

* *Reviewed by Francis Weaver, aged 13 years (8 kyu)*

The First Book of Go by Milton N. Bradley

* *Reviewed by Laura Coe, aged 13 years (13 kyu)*

The language in this book is quite advanced for young children. It uses words like integrates, feasible and

The problems in this book are especially good for beginners. As you go through the book, the questions become more challenging. The only problem is, it is written in Korean, but I can tell you that in every problem Black is first to play.

Counting Liberties

Part 4

by Richard Hunter
(email: hunter@gol.com)

A fight in which each side has a single big eye of the same size is very similar to one where neither side has an eye, which we looked at in parts one and two. However, there are two important differences.

Type 4 fights: Big eye versus same-size big eye

In diagram 1, Black and White each have a five-point eye. Black is clearly the favourite because he has more outside liberties. Can Black kill White? Let's investigate.

In diagram 2, Black fills White's outside liberties and then proceeds to fill the eye liberties. But he can't fill the last eye liberty while White still has other liberties on his group; that's illegal. So if Black wants to continue trying to kill White, his only option is to fill the inside liberties with 11 to 17 in diagram 3. Black 17 puts White in atari, so White captures at 18. With 19 in diagram 4, Black must play in the center of White's eye space to prevent White from getting two eyes. Then White 20 puts Black in atari, so he must capture with 21. Now, as diagram 5 shows, when White plays inside Black's eye with 22, Black 23 puts Black ahead in the fight. Both sides have a four-point eye and there are no inside or outside liberties. Black clearly wins the race. Thus the answer to the original question is that in diagram 1, if Black plays first he can kill White.

What happens if White plays

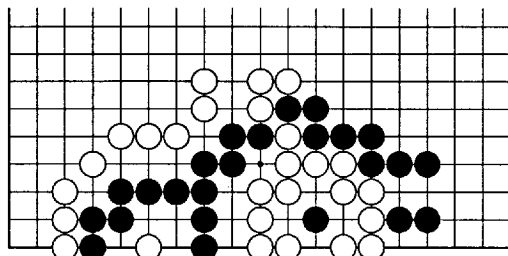


Diagram 1

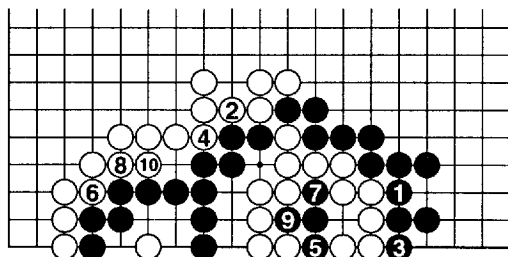


Diagram 2

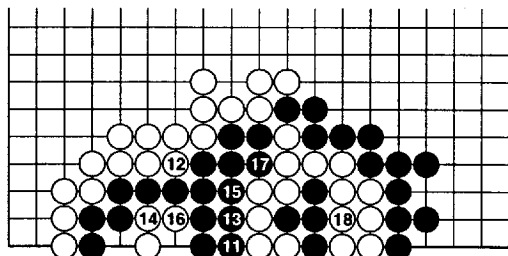


Diagram 3

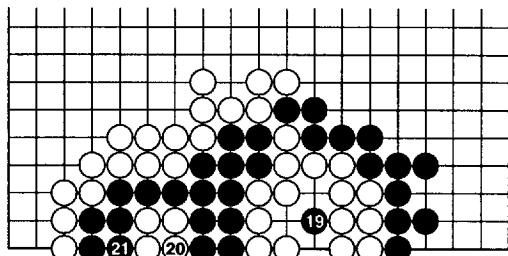


Diagram 4

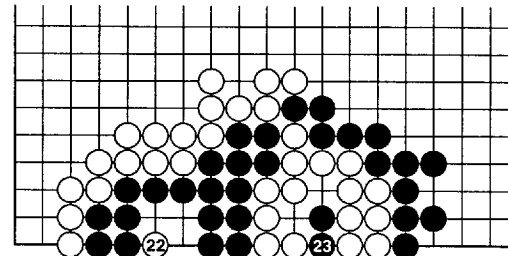


Diagram 5

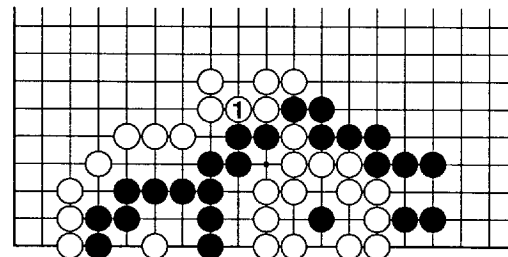


Diagram 6

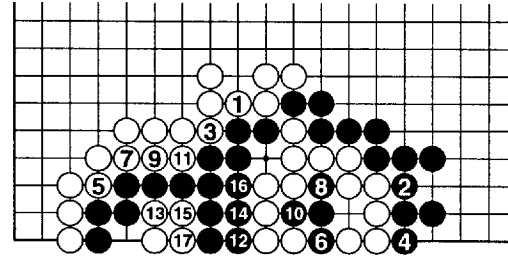


Diagram 7

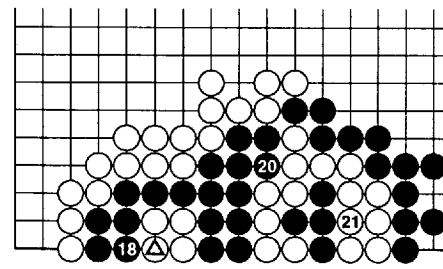


Diagram 8 (19 at triangled stone)

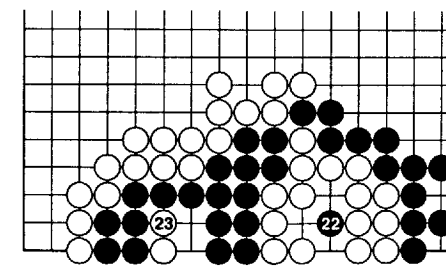


Diagram 9

first? White 1 in diagram 6 makes a seki. Black should play elsewhere, but let's see what happens if he continues to try and kill White. After White 17 in diagram 7, it would be suicidal for Black to play the final inside liberty; he would be putting himself into atari and White would just capture him. But it would be illegal for Black to play inside White's eye. So his only possible move is to play inside his own eye capturing the White stones with 18 in diagram 8. Then Black has enough liberties to play the final inside liberty with 20. White captures with 21, Black takes the central point of White's eye with 22 in diagram 9, and White plays 23. Now the position is easy to read. It's like diagram 5, except this time White is a move ahead. In striving to kill White, Black has ended up killing himself. He shouldn't have tried to fill the final inside liberty at 20. In fact, he should have stopped after White 1 in diagram 6.

Thus the final evaluation of diagram 1 is that the favourite (Black) can kill and the underdog (White) can make a seki. In order to kill, the favourite has to play on all the inside liberties, so they all count for the underdog. This is one of the differences from a type two fight

(where neither side has an eye), where the favourite counts one inside liberty. In diagram 10, when Black plays the final inside liberty, he captures the White stones. This last inside liberty is thus a liberty for the Black stones. However, in a type four fight, Black must fill all the inside liberties before he can play the final liberty in White's eye. So none of the inside liberties count as Black liberties. They all count for White.

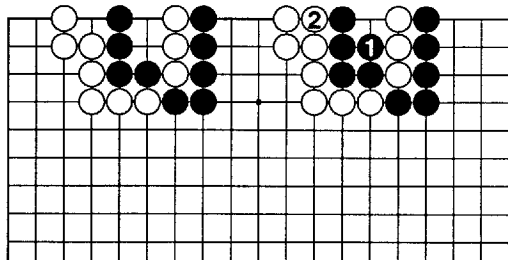


Diagram 10

Now we can return to diagram 1 and formulate guidelines for counting the liberties. The favourite is the side with more outside liberties (here Black). Black has six outside liberties. White has two outside liberties and four inside liberties. Both sides have the same number of liberties in their eyes (it's eight minus one; check part 3 if you are not sure). Therefore the numbers of liberties are equal, so the position is unsettled. The favourite is unconditionally alive and can kill if he plays first. The underdog can make a seki if he plays first.

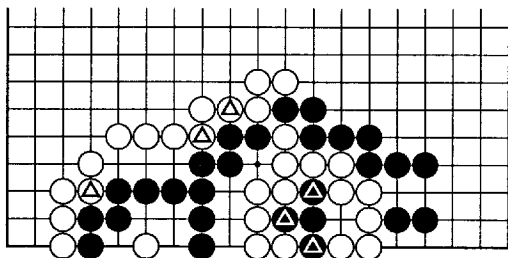


Diagram 11

Diagram 11 shows a similar position to diagram 1. Here there are three extra stones inside White's eye and Black has three fewer outside liberties. The situation is exactly equivalent to diagram 1. The number of stones in the eye only affects the liberty count, so both sides have the same number of liberties, just like in diagram 1. Diagrams 12-14 show what happens when Black plays first. He proceeds to fill in White's liberties and arrives at exactly the same result as in diagram 5.

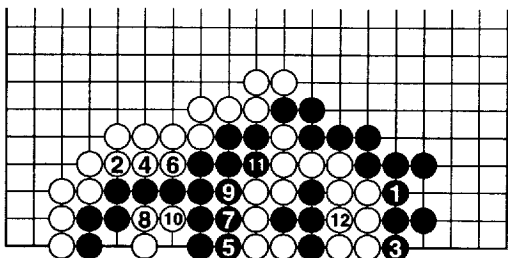


Diagram 12

In diagram 11, Black has three outside liberties plus seven (8-1) eye liberties, making a total of ten. White has two outside liberties, four eye liberties (8-4), and four inside liberties, making a total of ten. If Black plays first he can kill White. If White plays first, he can make a seki.

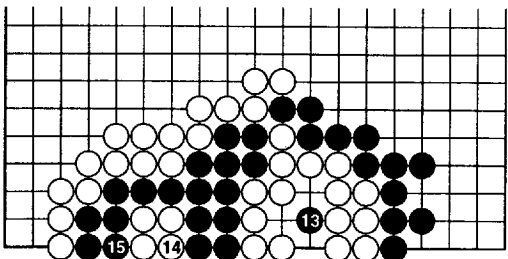


Diagram 13

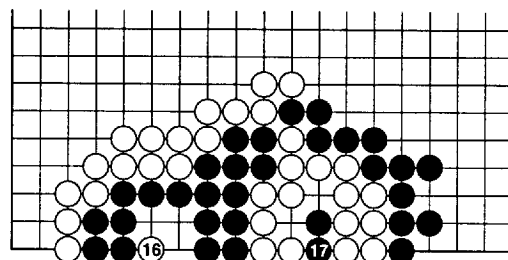


Diagram 14

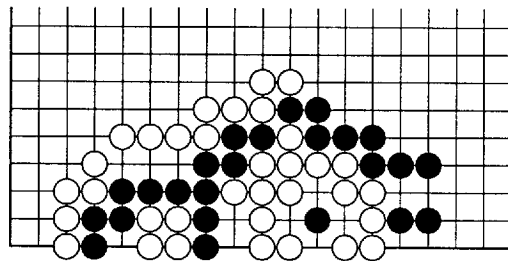


Diagram 15

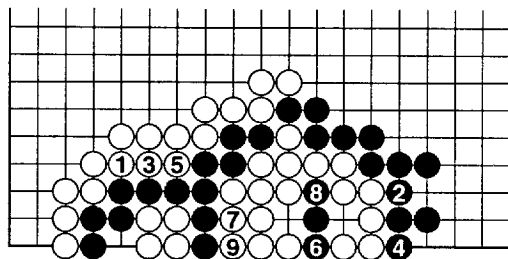


Diagram 16

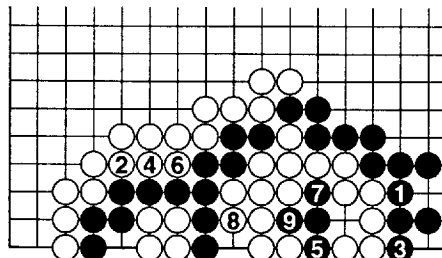


Diagram 17

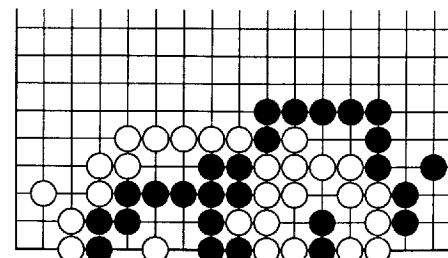


Diagram 18

In diagram 15, Black has more outside liberties than White (3:2), but that does not make him the favourite. The favourite is determined by the side with more outside plus eye liberties, or in other words more non-mutual ones). In this case, Black's eye is full of White stones so his exclusive liberty count is three outside plus four (8-4) eye liberties. White's exclusive liberty count is two plus seven. Therefore in diagram 15, White is the favourite and is unconditionally alive. The inside liberties count for the underdog. Thus Black can count three plus four plus two liberties, making nine. White also has nine liberties, so the position is unsettled. White can kill if he plays first and Black can make a seki if he plays first. Diagrams 16 and 17 should be sufficient to make this clear. After 9 in diagram 17, it would be suicidal for either side to play inside his own eye to make way for playing the last inside liberty. So both sides leave the position and it's seki.

If there are no inside liberties, as in diagram 18, it's a straight fight to the death with no possibility of seki. The side with more liberties wins. In diagram 18, both sides have the same number of liberties, so the position is unsettled. Whoever plays first, wins.

