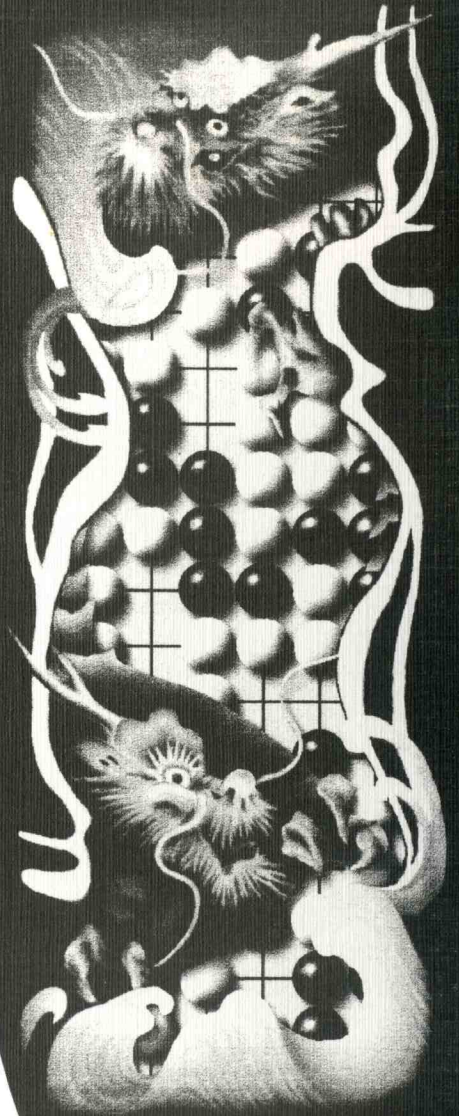


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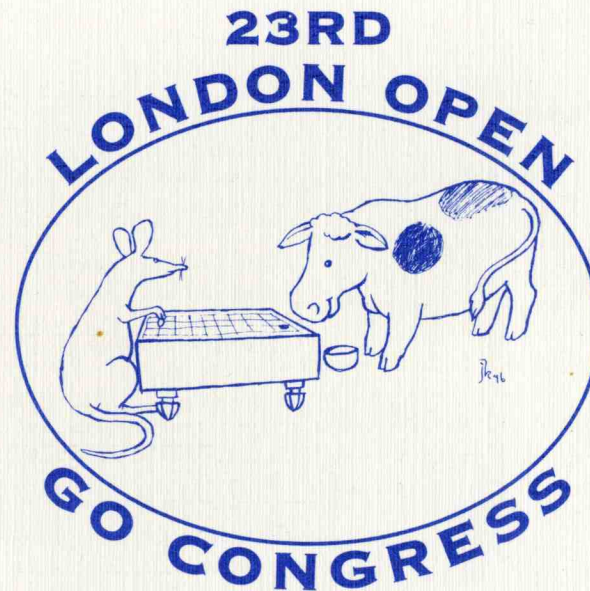
British Go Journal

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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

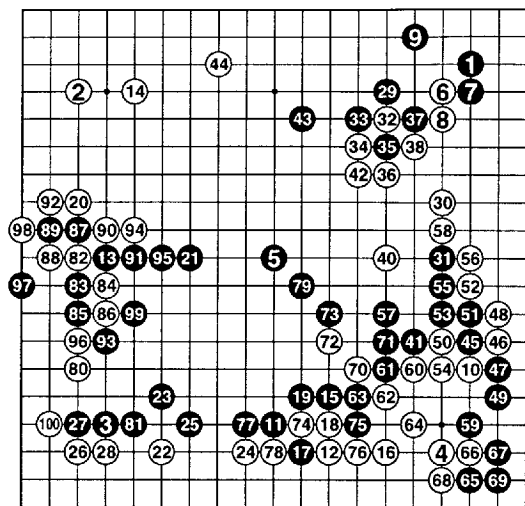


Figure 1 (1—100)
39 at 32

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

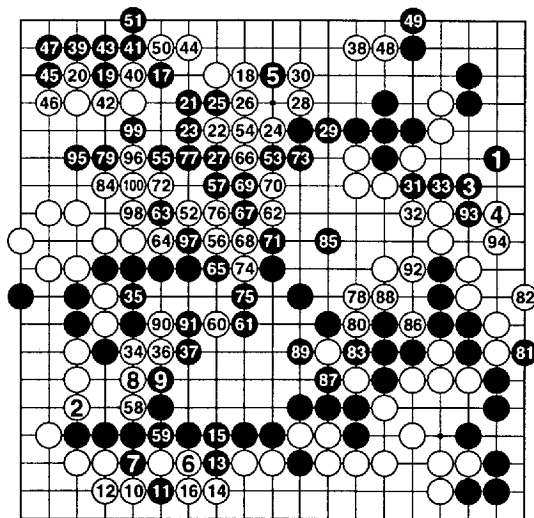


Figure 2 (101—200)

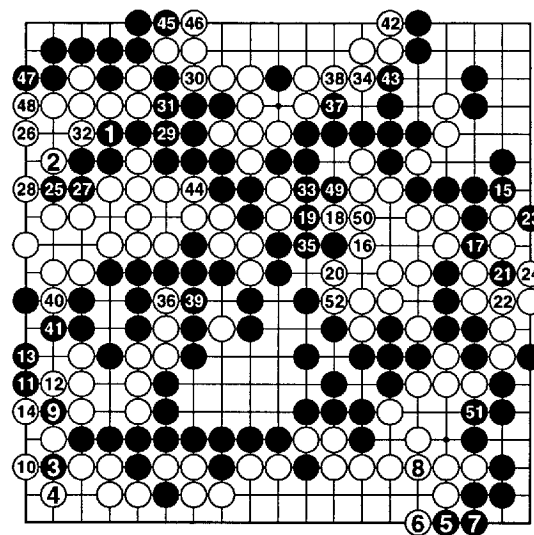


Figure 3 (201—252)

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),

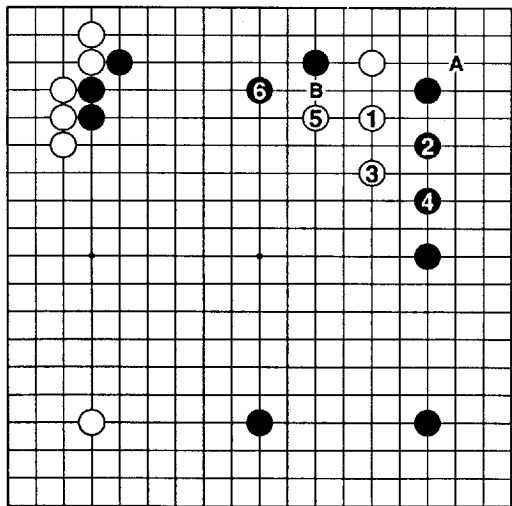


Diagram 1

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

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.

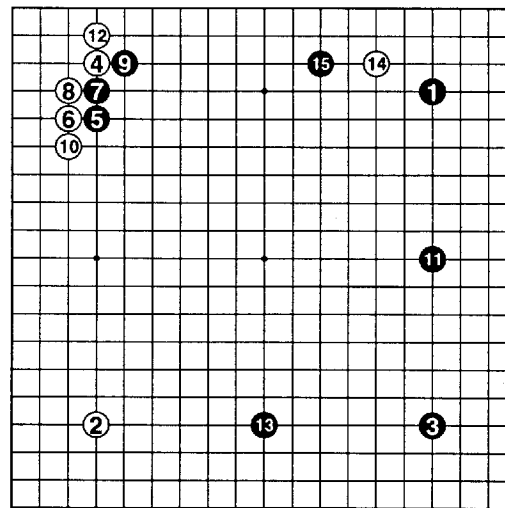


Diagram 2

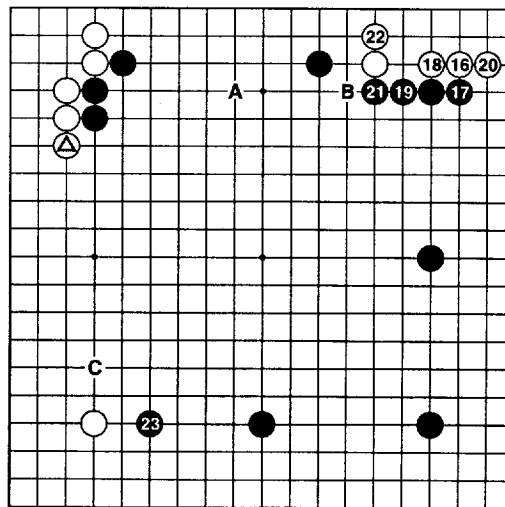


Diagram 3

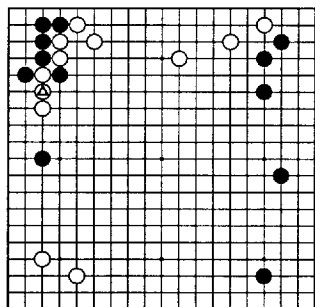
Charting a Course in the Middle Game

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.

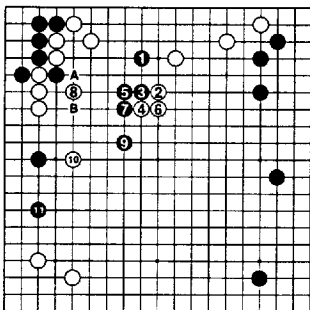


Diagram 1

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.

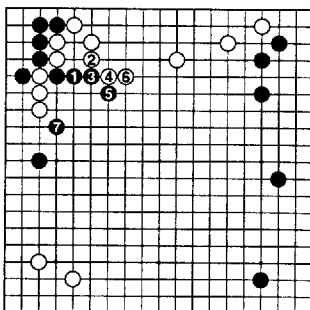


Diagram 2

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

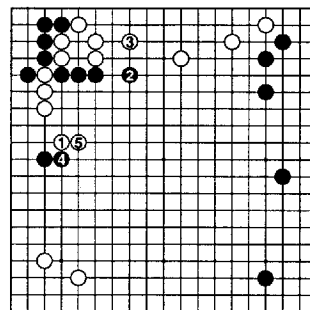


Diagram 3

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

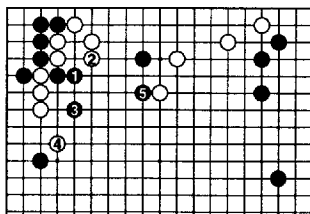


Diagram 6

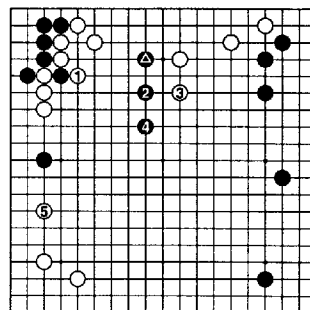


Diagram 4

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-

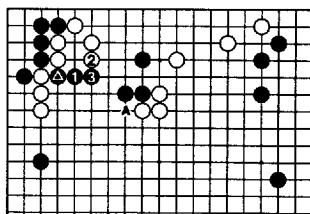


Diagram 7

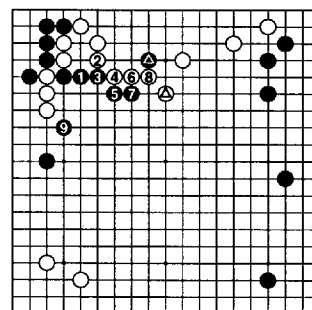


Diagram 5

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.

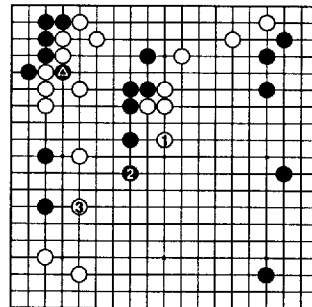


Diagram 8

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.

