

# GO WINDS

Volume 6 Number 3

2002 Fall

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## NEW YUTOPIAN BOOKS

### HANDBOOK OF STAR POINT JOSEKI

A complete foundation course for essential Star and 3-3 Point Joseki, that presents basic handicap and even game opening strategies. Sanno Hirota 9 dan and Aiba Kazuhiro collaborated and produced a set of easily read and understood basic joseki. The book is perfectly suited for lower kyu players, but upper kyu players can also hone their basic skills.

By playing at either the star or 3-3 point, a corner is disposed of with a single play by not anticipating a corner enclosure. This is a strategy for developing one's game rapidly.

We hope the reader will have fun getting strong. Enjoy! Price: \$19.50 - 20% s/h: \$1.50

### HANDBOOK OF HANDICAP GO

This book is an essence of nine through three stone handicap games with selected patterns that are most likely to arise. Instruction is geared to the significance of the placement of the handicap stones and the correct way to assess the opening of the game. Therefore, the motto followed here is the iron-clad rule for black in handicap to: "Strike in the opening." The policy is an unwavering adherence to thick and strong tactics, discarding the negative strategy of defending the corner with a knight.

But while encouraging aggressive tactics when conditions merit them and presenting examples to back them up, this is not everything. The point is that there are many options available, including a diagonal attachment, a one point jump and a pincer, depending upon the handicap stones at one's disposal. The whole board diagrams presented are refined examples from instructional games, with positions elaborated upon to the end result. The purpose has been to explain the key to each pattern so that the reader might use them to fight effectively. As far as possible, the intent has been to make this the bible of handicap go. **Price:** \$17.50 + \$1.50 s/h

# GO WINDS

## HI!

Welcome to Yutopian Enterprise's *Go Winds*, designed to add spark to the winds of your Go studies. If you have any suggestions for improvement please let us know. We are providing a series of translated articles from the Chinese and Japanese Go scene and a series of articles on an application of Go shapes. Enjoy!

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Volume 6, Number 3  
Fall 2002

Published by Yutopian Enterprises  
2255 29<sup>th</sup> Street, Suite #3  
Santa Monica, Ca 90405

Tel: 800-YUTOGO-3; FAX 310-578-7381  
e-mail: sales@yutopian.com  
web-site: www.yutopian.com

Published Quarterly

Price: \$3/Issue Subscription: \$10/Year  
(U.S. customers with a \$50 order or more per year receive the magazine free.)

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Diagram Creation Software - Go Write  
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Printed in America

## Promoting A True Understanding of Go

By Robert Terry

The opening scene of "From Russia With Love," considered by many to be the best James Bond movie, features the closing moments of a chess game during which a brilliant attack defeats the Russian player, "Kronstein." Brilliant is certainly the word to describe it. The original game, which the actors in the movie reenacted, was played by Boris Spassky against David Bronstein in the 27<sup>th</sup> USSR Championship in 1960. Spassky daringly essayed the King's Gambit to devastating effect.

"Night Plays" shows Gene Hackman, one of our times great actors, pondering a chess position in which successive knight moves would lead to a mate. Again, a real game, Emmerich-Morritz, 1922. "The Seventh Seal" is perhaps the great Ingmar Bergman's finest film. In it a knight, played by the inimitable Max von Sydow, challenges the Devil to a game of chess. The struggle that ensues is related to all sorts of profound philosophical questions.

Do you detect a trend here? "Searching for Bobby Fischer" is another movie in which chess is depicted seriously and accurately. Many other examples exist.

But what is offered to the public in regards to go? Nonsense (to employ a euphemism). "A Beautiful Mind," starring Oscar-winner Russell Crowe, is the latest example of go used as a "prop" in the media, without any finesse, sophistication or understanding of its nature. The stones are haphazardly thrown on the board with no rhyme or reason to its appearance in the storyline, except as something "exotic" and vaguely "Oriental," and context or significance are signally lacking. Since major motion pictures that depict go being played are few and far between, aficionados tend to be content for small favors. Hey, it's better than nothing...

This kind of mind set is false and self-defeating. Go deserves better. Instead of passively accepting nonsense like this, we should adopt an active stance in regards to the game.

Think of how you learned about chess: seeing a chess set in a library or a study, playing with a variety of board games including chess in a toy box or travel kit, being exposed to Bobby Fischer's exploits related in the media, encounters with friends, relatives, in school, etc.

Now how did you learn about go. "A friend taught me." Isn't that it? Ever see it anywhere else?

A proactive stance will effectively promote go. Do you see chess in a library? Put go there. Toy boxes and travel kits? The same. Talk to people in the media. And don't forget to keep in close touch with friends, relatives and schools in your area.

Go has finally permeated into the consciousness of the Western World. Now it's time for it to take root and hold. Let's all plant the seeds of understanding and watch them grow.

## A Sure-Fire Way to Boost Your Strength

By Robert Terry

Consider the following true story. In 1978 I had been studying Japanese for several years, had translated articles from *Kido* magazine which were published in the *American Go Journal* and I was a strong dan level player. As the librarian of the UCLA Go Club, I ordered books from Japan and distributed them to the other members. So I was in the pleasant position of seeing the best of the new go books before most other players in America. And the most exciting books that were published around that time was the "Modern Stars" series from the Nihon Kiin. I jumped at the chance to order them.

This series covered the careers up to that time of the younger generation of players. Ishida Yoshio, Takemiya Masaki, Otake Hideo, Kato Masao and Rin Kaiho were those featured. Later, supplementary volumes on Kobayashi Koichi and Cho Chikun were added. I ordered all seven volumes.

When the books arrived, I was overjoyed. They were all that I expected and more. It was wonderful plunging into the set and reading all about these fantastic professional players in their own words. The only problem was that I had told other people in the club about these books and they also wanted to see them. One player was particularly insistent and I ended up asking him to wait two weeks and I would give him one of the books to look over.

What was I to do? I had to relinquish one of the books, and knowing that particular member of the club well, I knew he might keep the book for a long time. So I decided to pick out what I thought would be the least interesting book of the series to give to him. I chose the volume of Kobayashi Koichi's.

At that time, Kobayashi had won the Tengen title, but besides a number of minor titles, he had not won a major tournaments. Although he was regarded as an up-and-coming player, his games were also criticized as being somewhat colorless. Nevertheless, before surrendering the book to the other member, I determined to first read it cover to cover.

The book was actually more interesting than I had imagined. Kobayashi related that he had entered the Kitani *dojo* as an amateur 5 dan player, but within a year had gained three stones in strength. Later on, he stated that as a weak professional player, he just started to understand the true nature of the game. And he passed along other pieces of trivia, such as

how Takemiya Masaki, another student in the Kitani *dojo*, often denigrated his play. After losing a game, Takemiya would wonder, "How can a weakling like you beat me?!"

So I found myself enjoying the book much more than I had expected. But what was more startling was when I met the other player of the UCLA Go Club to give him the book. We sat down to play and I found myself defeating him without any trouble. And the same thing happened when I played others in the club. And again a few days later when I went to play at the Japanese club in Little Tokyo. As a matter of fact, I had gained a stone in strength over the course of two weeks! And it was due solely to reading that single book. I had done nothing else to boost my strength, and in fact, I had not deliberately been trying to improve at that time, nor did I read Kobayashi's book with the expectation of getting stronger. It had simply happened without my being aware of it. In that case, what was it about Kobayashi's book that produced that effect?

I should emphasize how unusual this is. A beginner gains a stone or two in strength over a short period. But I was already a strong dan player, at least 2 or 3 dan in strength. At that level, it is very difficult to get stronger quickly. For the average amateur dan player, it takes months of concentrated study to gain a stone in strength. To leapfrog over that process is practically unheard of. Especially in isolation, without personal instruction from a strong teacher.

Again, the question must be asked: What was in Kobayashi's book that produced a profound effect?

In my opinion, it Kobayashi's simple approach to the game. He puts in down-to-earth language complex matters that would otherwise be incomprehensible to amateurs. I eventually read all of the other six volumes in the series, giving me a balanced perspective. The next book that I read was the one featuring Kato Masao.

"Killer Kato!" What is more interesting than studying his masterpieces of attacking prowess?! But imitating that style is impossible. In fact, at several points in that volume it is remarked that killing stones is harder than making life for stones under attack. Then I read Takemiya's "Cosmic Style" that excites the imagination of all go players. But again, just understanding his analysis, or imitating it, is very difficult. Cho Chikun? The depth of his reading is remarkable, but out of amateurs' league. Otake Hideo? A master of aesthetics in go that few can equal. Rin Kaiho? Incomparable tenacity. Ishida Yoshio? Try to imitate a computer? No way!

But Kobayashi is different. He breaks down the art of analysis to a level that is accessible to anyone. On the following pages, you can see this for yourself. It is practically impossible to read his words and not gain invaluable insights into the game. And don't be surprised if you get stronger in the process...

# 1984 Honinbo League

(Translated by Robert Terry from 1984 Kido Mag)

40th Annual Honinbo League, White: Kataoka Satoshi 7 dan, Black: Kobayashi Koichi, 10 Dan. Played on December 27, 1984 at the Nihon Kiin. 189 plays. Black wins by resignation.

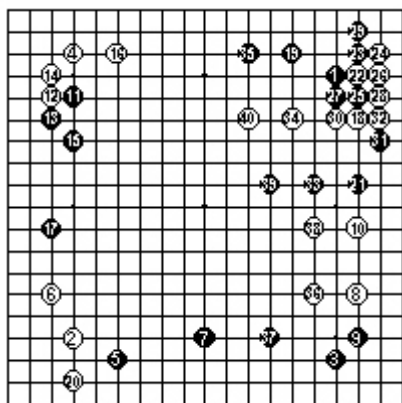


Figure 1 (1-40)

**Figure 1** - This is a game that I played against Kataoka Satoshi 7 dan in the Honinbo League. For the first time in a while I played black 5 and black 7, the "Kobayashi-style opening." Since I had not used it for more than a year, at times like this when I do play it, I do so with a fresh and open mind. White attacks black's corner with 18, and after exchanging this play for black 19, white encloses the corner with 20, but what is one to make of this course of action? Black next invades at black 21, making the play at 18 something of a burden for white. Isn't it usual for white to make the corner enclosure without first exchanging 18 for 19? When white plays at 22 and

white 24 black makes white's group heavy by playing 27 and black 29. The extension of black 35 is a slack play.

**Diagram 1** - Playing at the vital point of black 1 takes priority here. In reply to white 6, black defends at 7 and is not badly off. Actually, black might worry about white playing at A, black B and white C, but play continues with the sequence through black

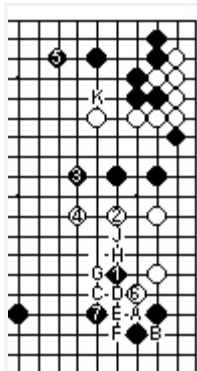


Diagram 1

J and cannot be captured. If white uses the play at 4 to attack with the checking extension at 5, black can fight back effectively with K.

White develops comfortable shape by playing at the vital point of 36 and then makes robust shape with white 38. Since black played the slack extension of 35, white was allowed to make the box-like shape on the right side, getting a comfortable position. Neglecting to play the vital point has put black right back at the starting block in this game.

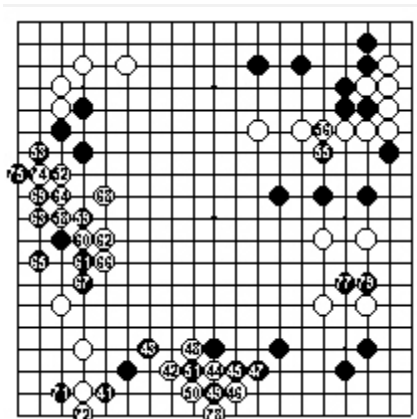


Figure 2 (41-79) (54, 70, 76 @44; 57, 73@51)

**Figure 2** - Black plays the diagonal attachment of 41 in order to encroach on white's corner. Since the game appears to be quite close, black cannot play at 43 here, a tactic that, when played, would be tantamount to a declaration of victory. White 42 is a spirited invasion. In response to white 44 and white 46 black draws back to 47, fully aware that white will play at 48 and 50 to start a ko fight. Playing black 47 at 51 would be slack.

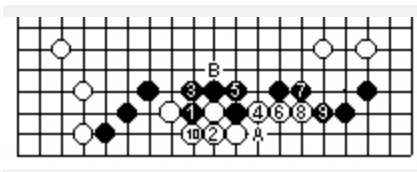


Diagram 2

**Diagram 2** - If black plays atari at 1 and connects at 3, white answers with 4 through 10, taking real profit and leaving black without compensation. Black 1 at 2, followed by white 1 and the atari of black A, would let white deal with the situation [make sabaki] by playing white 5, black 4 and the atari of white B.

White 48 and white 50 are the only plays at white's disposal to make shape for this group. Naturally, this precipitates a ko fight. However, finding effective ko

threats will be difficult for both sides.

When white invades at 52 black has no choice but to oppose this with 53. Connecting the ko and allowing white to connect underneath to the corner would be no good.

Peeping at black 55 is something of a bad play, but one cannot concern oneself with that at this point. From now on finding ko threats and determining how to answer them will become more and more difficult.

Attaching at white 58 and playing the crosscut of white 60 is proper in this situation. White 60 at 44 instead would be questionable.

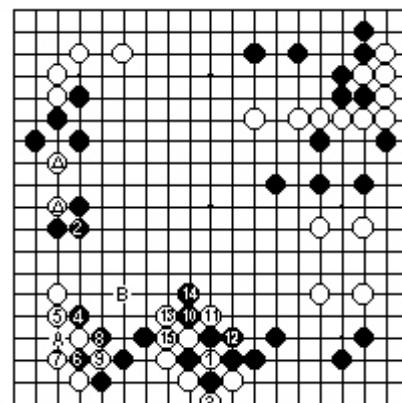


Diagram 3

**Diagram 3** - If, instead of playing the crosscut of 60 [at 2], white takes the ko at 1, black will probably connect on the left side at 2, and white's Δ stones end up as a terrible out-and-out loss. After white captures at 3, black plays 4 and the plays through the hane at 10. Then, when white plays 15, black takes the ko at 6, white connects at A and black gets a good result with B. White is apprehensive as to how black resolves the ko fight.

I was uncertain as to how to play in this position since there are a number of plausible continuations, but black 61 and the plays that follow make good shape, so I opted for that course.

Black connects underneath with 69 since letting white cut black's position in half here would be disagreeable.

The play at 71 is one that black desires to make as a ko threat. In this situation it becomes an effective probe of white's response. White 72 is a natural reply.

**Diagram 4** - If white connects at 1, difficulties might arise. Should black end up connecting the ko with the ▲, the connection underneath of black 2 deprives white's group as a whole of eye shape.

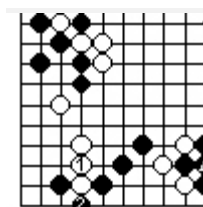


Diagram 4

Coming under a large scale attack like this would be disagreeable for white.

When black plays the ko threat of 77 white resolves the ko with 78, allowing black to play 79. What would have happened if white had responded at 79 instead?

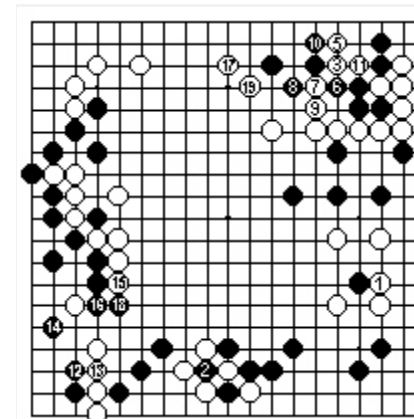


Diagram 5 (4 right of 2)

**Diagram 5** - If white had decided to continue fighting the ko, defending at 1 would be the first thing to do. Then white plays 3 as a ko threat. Black connects the ko, and then an exchange takes place with the plays through white 19. At this point the score in the game would be quite close, so this continuation could be considered.

The upshot of the ko fight is that the game is still to be decided.

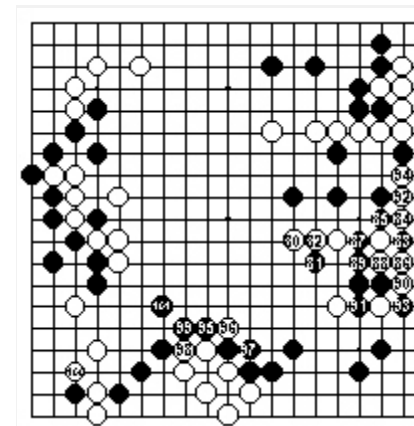
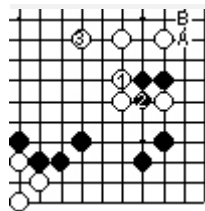


Figure 3 (80-101)

**Figure 3** - Since the right side has been sliced apart, white must deal with that situation [sabaki] first. But I didn't expect the simple jump to white 80.

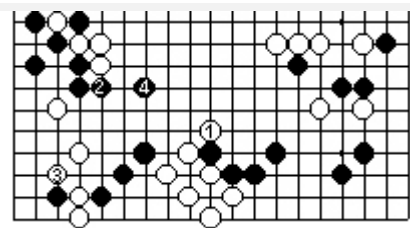


**Diagram 6**

**Diagram 6** - I thought that white 80 should exchange 1 for black 2 and then play 3. Kataoka felt that by playing this way black could make the attachment at A and it would be difficult for white to hane over black's stone at B. But I still think that this way

was best. I would play this way myself.

Black peeps at 81, avoiding the variation just given with white playing 89. Then black connects to the group above with black 83. The Immediate hane over black's stone with white 84 is the losing play. This is still a small play. A white hane at 96 is urgently needed here.



**Diagram 7**

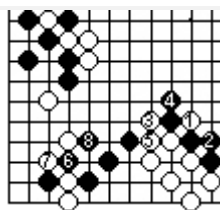
White 1 is the only play in this board position. If black answers at 2, white stabilizes the corner with 3. Black then jumps to 4, and the play to come will be difficult for both sides. White 84 must be deferred to later on.

When white plays at 84, black cuts at 85, leading to the continuation through white connecting underneath at 94. This is not very big in terms of territory, while white's three stones in the center are now cut adrift, a minus on white's side. Furthermore, if white omits playing 94, black A is possible.

Black 95 is a magnificent hane, the key point on the board. With this play black's fortunes suddenly become very bright.

Perhaps white should have played 98 at 99 instead.

**Diagram 8** - The usual continuation would be for white to play out into the center with the plays from 1 to 5. White might have been troubled by the thought that after this it becomes easy for black to start a ko fight with 6 and 8. [White has played twice as many stones in this area as black has, and risks a big loss in the corner or an equivalent loss elsewhere from the ko fight.]



Following white 152, let's once again analyze the position on the board. White territory: upper left, 21 pts.; lower left, 7 pts.; lower side, 6 pts.; right side, 16 pts.; TOTAL: 50 pts. Black territory: left side, 22 pts.; upper right, 10 pts.; lower right, 19 pts.; TOTAL: 51 pts. Now, if black can secure enough pts. in the center to cover the komi, then from a theoretical standpoint the game is won.

If black blocks at A, the lower right area expands to 26 pts., so even if black's territory in the center is only 5 pts., black's TOTAL is 63 pts. Black is solidly ahead by 10 pts. on the board. One can safely say that this is a certain win for black.

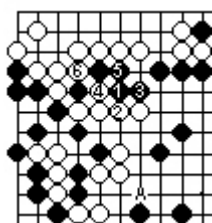


Diagram 12

**Diagram 12** - Playing the sequence from the diagonal play of black 1 through white 6, pulling out the stone, is big for black. In addition, a play-in-a-row at black A deprives the white group below 6 of eyes [meaning that white ends up with no pts. at all in this area].

When black plays at 153, white plays at 154, hoping that black will answer at 172 and white can then play at 170.

However, black ignores this to surround the lower center with 155. Playing this play is what gives rise to the exchange that follows.

After black 163, white makes a series of do-or-die plays, starting with 166. This leads to white cutting at 176. A large scale exchange results. In reply to white 176 black 177 is a calm and collected play.

White cannot prevail in the fight that would ensue following a white connection at 81.

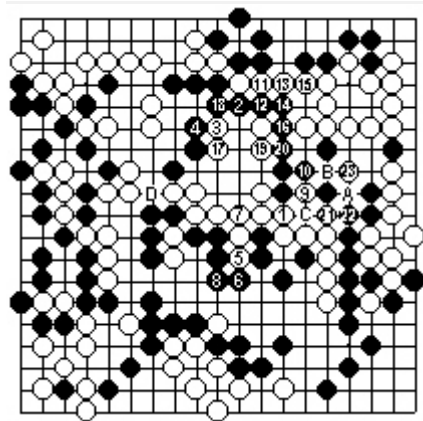


Diagram 13

**Diagram 13** - If white connects at 1, black can handle the situation with 2. White 3 through 9 can be

effectively parried by black 4 through 10, and after white 23, black A, white B and black C a ko fight results. However, black has ko threats to make eyes to live in the center, and can also play at black D. It is no good for white to initiate this ko fight.

In the exchange through black 181, white gains 31 pts., while black's profit is 25 pts. But white started the sequence with 166, etc., a loss of 5 pts., so the result is equal.

After black 189 there is a 13 pt. difference on the board. Therefore, white resigns. This game was played at the very end of the year, when Kataoka had lost his Tengen Title and I had lost my chance to challenge for the Kisei Title, so it was a trying year for both of us. Each of us tried to take out our frustrations in this game.

189 plays. Black wins by resignation.

## NEW KISEIDO BOOK 501 OPENING PROBLEMS

By Richard Bozulich and Rob van Zeijst

This book provides a vast number and a large variety of opening problems for the inexperienced player. Explanations are brief, with emphasis being placed on principles to give the reader a feeling of what a good opening move is. To this end each problem is presented by stating an opening principle that can be used to solve the problem. By seeing how these opening principles are used in games, your intuition in the opening will become highly developed. K36 Opening Theory Made Easy - reprint. Price: \$15, \$1.5 s/h

## Go World

Special - \$28 for 5 issues instead of 4  
Current issue #96 (Autumn 2002)

## 1st Kisei Tournament Semi-Final

(Translated by Robert Terry from Jan 77 Kido Mag)

White: Takemiya Masaki, Honinbo, Black: Fujisawa Shuko, Tengen, Played Nov 11, 1976 at the Nihon Kiin. 248 plays. Black wins by 1/2 pt. Commentary by Rin Kaiho 9 dan in KIDO, Jan. 1977.

### A Stunning Half Point Loss for Takemiya

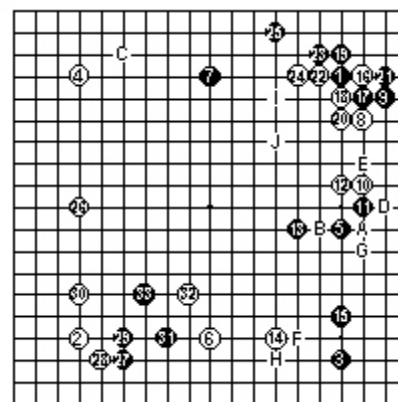


Figure 1 (1-33)

### White 16: A Painstaking Play for Sabaki

If black 5 plays the low Chinese Opening at A, white can cap at B. If white 6 at 7, then black 7 at 6 or black 27, white 30 and then black 6. Plays at 6 and 7 are equivalent options. If black 7 approaches at C, then white will pincer at 7. If white 8 takes the big point at 26 then black defends the right at 20. If black 9 at 17 then white 20, black 24, white 10, black D, is another maneuver. If black pincers white 8 at E white will invade at the 3-3 point. Black chose the 11 through 13 maneuver instead of 11 at D. In the Chinese Fuseki if white 14 at 15 then black F and white is under pressure with black 5. White 10 is aiming to invade the lower right side. If white invades at G then black double attacks up and down with D. White 14 and black 15 is the normal follow up. If white 14 at H and black 15, white is favored. Thus, if white 14 at H black will approach at F.

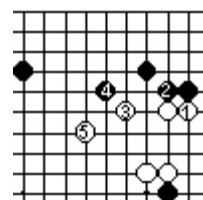


Diagram 1

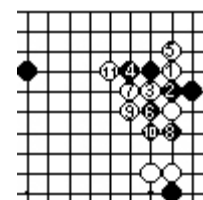


Diagram 2

Takemiya took great pains over white 16, an interesting play. If white does not stabilize the group here, it will be a bit difficult to play freely elsewhere.

**Diagram 1** - White 1 is the usual maneuver.

**Diagram 2** - If black extends at 4 with 19, the maneuver does not favor black.

If white 22 at I, then black attacks with J.

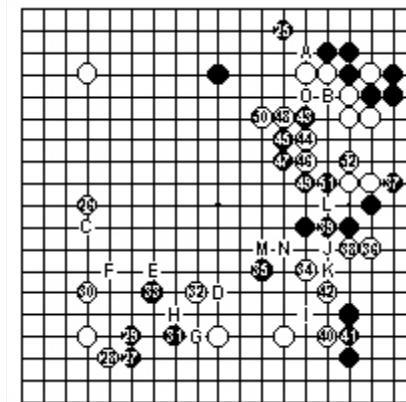


Figure 2 (25-52)

### Aiming to Attack at the Waist

Black 25 is secure but if 25 at 43 and white blocks at A, then black cuts at B and white is in danger.

White 26 at C is also possible, and after black 27 through 31, white can jump with 32 at D and if the game proceeds with a black big knight at E, with white 26 and 30 in place, white gets a good attack at F. However white 26 is in good relationship with the upper left corner and white 26 at C would not be. White 32 is a knight attack that leaves black an aim to attack at the waist of, where white 32 at D is more stable. Again if black 33 at E, then white gets a strong attack at F. Black 33 gives black a stable shape. Also if white strikes at G, then black would have to extend at H to get a stable shape if black 33 were at E.

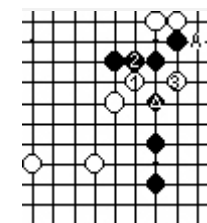


Diagram 3

**Diagram 3** - Black is reluctant to reply to white 34 with A since after white 1 and black 2, white can connect to 3 via A.

White 34 gives black a big knight's waist to attack.

Black's counterattack at 35 indicates a roused

fighting spirit. Shuko Sensei called it "the only play." Indeed, this is a vital point that makes it difficult for white to come up with a good continuation. Black threatens to cut white's knight at 32 and big knight at 34.

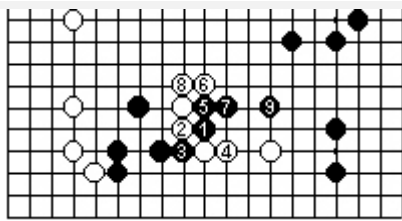


Diagram 4

**Diagram 4** - Black 1 illustrates a favorable cut. Black 39 is a secure peg. Taking the offense at J is bad since white can force at L and K. J aims at attaching at M but white's peep at L strengthens white's upper right position. White 40 and 42 eliminate black's potential for poking at I and attaching at K if white pokes at N. Black 43 takes white's vital eye point. If white 44 at O black 50 leaves white with an unstable shape.

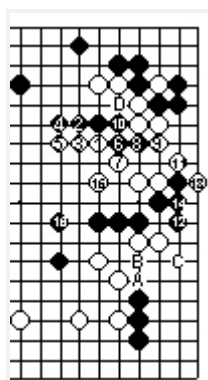


Diagram 5

**Diagram 5** - Black 45 at 2 is better since black can poke with the sequence 6 through 10. Then after 11 and 12, black A, white B, and black C gives black a stable position. White cannot play elsewhere since black can cut at D.

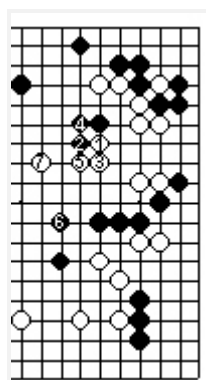


Diagram 6

**Diagram 6** - After 45, black must extend at 47. If black pegs at 4 white gets a flexible position after 7.

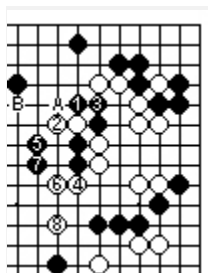


Diagram 7

**Diagram 7** - White's cut at 48 is able to waste black 43. If black defends at 1, after 7, white has good potential at A and B for attacking black. However, after black 47 and 49, black can aim to cut at B. Black 51 is boasting attack.

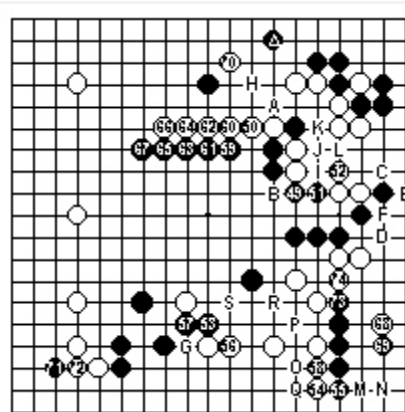


Figure 3 (49-74)

**Extending on Neutral Points**  
If black 49 at 50, then white A, black 49, white 51, black B, white C, black D, white E, and black F gives white a settled 10 point position on the upper right, and white can extend at G on the lower side. Black is dissatisfied.

Black 51 forcing white to make an unsettled shape with 52 is gratifying for black. If black gets a stone at H, black can aim at taking away white's eyes with black I, white J, black K, white L, and black A.

Black has been aiming at 53 for some time. White 54 is a forcing play. If black neglects to answer, white 55, black M, and the clamp at white N destabilizes black's corner.

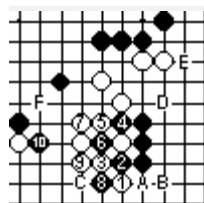


Diagram 8

**Diagram 8** - Black could probe white's response by poking at 2 and 4. After black 10, play might continue with white A, black B, white C and black D. Considering that white E threatens to cut two lines above and invade below, black D is unavoidable. Next, white can attack with F. The result is difficult to evaluate. Black 55 is sufficient.

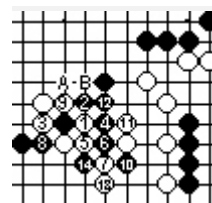


Diagram 9

**Diagram 9** - White 56 at 1 does not work out well since black's block at 2 is severe. If black 2 extends at 9, after white 2, black A, white pokes through at B, leaving black stymied for a reply.

With white 58 there comes a lull in the fight. If white omits 58, the group is thin and weak. For instance, black 58, white O can be followed up with a black peep at P and atari at Q with black aiming to cut white's group in half with a play below P.

Black 59 is the only play here. A white diagonal at 59 would be good for white. Since black can force at R, white is hindered from penetrating at S. Black 59 attacks white, makes shape for black's group, and, according to circumstances, can be used to develop a large framework. So, it is a play with three aims. In response to black 59, white pushes at 60 and the following plays. Takemiya seems to find expending a play to make life for white's group here disagreeable.

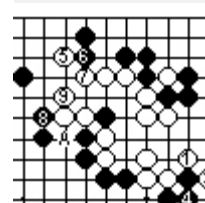


Diagram 10

**Diagram 10** - It seems to me that after playing at 1 and 3, and then making life with 5 through 9, white can look forward to taking advantage of poking at A and cutting. The profit white consolidates here and on the lower side should not be disparaged. Black must invade the left side, so it will be difficult to make territory in the center at the same time.

Starting with 60, white pressing continuously through white 66 in lieu of making life in the upper right is not favorable. Black ▲ occupies an ideal point resulting in white just occupying worthless points. Capturing black's stone on the star point with 70 is a small play. The whole value in playing through white 66 was in avoiding adding a play to make life for the group here.

**Diagram 11** - White 72 answering black 1 with 2 and the following would have avoided potential problems in this area. White 4 at 5 would leave black free to create difficulties with an attachment at A. White descending at 3 would not endanger black.

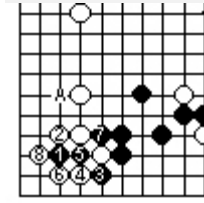


Diagram 11

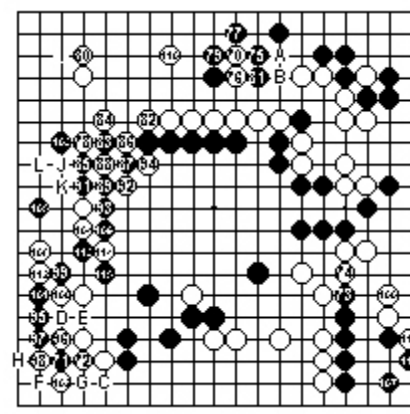


Figure 4 (70-116) (90@83)

## Missed Opportunities for White

If white 70 at 75, black exchanges A for white 81, leaving the jump at black 77 for later. If white answers black A with white B, black plays the diagonal attachment at 70. White 70 occupying the point at 78 would be more usual, black would be free to invade the left side at several points.

White 72 abandons all hope of attacking black by descending at C. After black D, white E and black 101, white has no good continuation to follow.

Replying to white 72 with black 97 would not be good. When white plays 96, immediately making small scale corner life in gote with the diagonal F, white 95, Black G, white C, black H is no good. Instead, later on, black 95 becomes the proper line to follow in this position.

Black is inclined to settle the shape with 75 and 77. If white answers 77 at 79, black benefits.

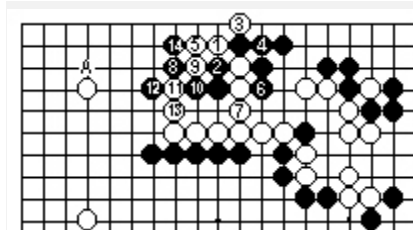


Diagram 12

**Diagram 12** - With 78 white aims at 1 later on. If white plays right away, black anticipates the continuation from fencing-in at 8 through 14 to be inevitable, and attacks at A or some other tactic. This is bad for white. So white keeps 1 in reserve.

Black 79 prevents the maneuver in **Diagram 12**. However, it was bigger for black to invade at I. Black 79 and 81 are a result of the position's impetus. But since they aim at attacking white, white defends at 82.

Black 83 and white 84 trigger a brilliant maneuver. However, instead of white 84...

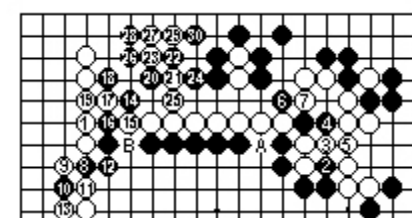


Diagram 13

**Diagram 13** - It seems that white 1 is possible. Black responds with 2 through 6, and then adopts the standard tactic of 8 and 10. The plays through black 30 result in a ko, but white has the ko threats of A and B available, so I do not think that black could successfully pull this off.

Black 85 and black 87 results in a skillful finesse through white 94. If black 87 connects at 88, white extends at 87, neutralizing the effectiveness of black's position. White 94 lays waste to black's large territorial framework in the center, but in exchange black bursts into the left side.

White's capture at 102 is the only play here. If white quickly plays at 104, then black F, white 102 and black H, sharply confining white's options.

Black 103 at 104 is solid but not advantageous since white J, black K, and white L is big for white.

White played 106 to gain time on the clock, but it is a bad play. It is not necessary to rush to play here.

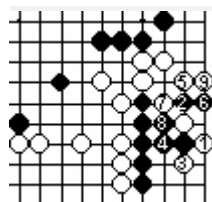


Diagram 14

**Diagram 14** - Simply playing the hane of white 1 can lead to a ko with white 9 if black replies at 2.

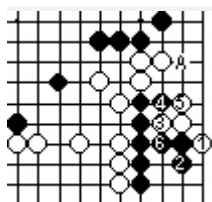


Diagram 15

**Diagram 15** - If black answers at 2, white butts up against black's position with 3. Then black makes life with 4 and 6. However, white can force with the an extension a A threatening to kill the corner or to cut two lines above A.

White's severe peep at 108 is what Takemiya had been aiming at. Eventually white manages to cut at 112, capturing three of black's stones.

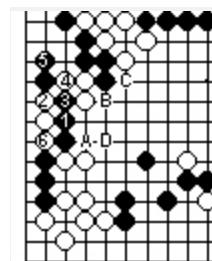


Diagram 16

**Diagram 16** - Playing 109 by pressing at 1 results in white's playing 2 through 6, which is no good for black. If black uses 1 to connect at 6, white plays 2, and after black A, white turns at B, giving white the choice of blocking at either C or D.

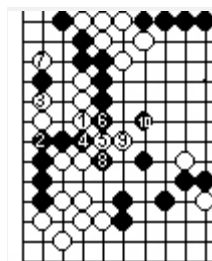


Diagram 17

**Diagram 17** - In response to black 109, as might be expected extending at white 11 is no good. Black connects at 2, and then pokes at 4 and cuts at 6. In the end, black traps white's stones with 8 and 10.

White plays 110 to gain time on the clock.

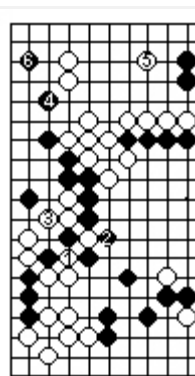


Diagram 18

White 116 is a mistake. After the skillful finesse of 114 white should play at 1. Following this deployment, in **Figure 5** white will probably play A, black B and white C, erasing black's territory in the center. This is terrible, so black might play differently at 4.

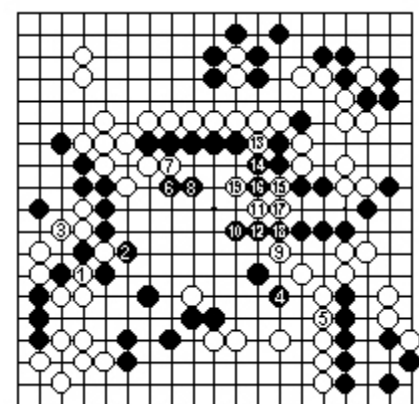


Diagram 19

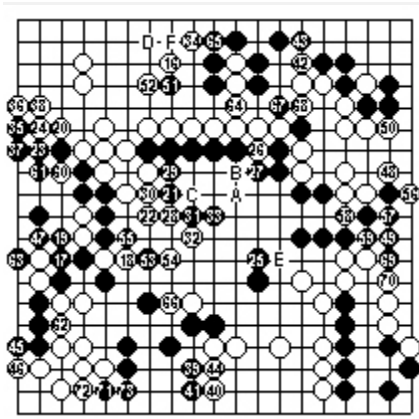


Figure 5 (116-173)

**Diagram 18** - White 116 is a mistake. After the skillful finesse of 114 white should play at 1. Following this deployment, in **Figure 5** white will probably play A, black B and white C, erasing black's territory in the center. This is terrible, so black might play differently at 4.

**Diagram 19** - After white 3, it is difficult for black to try to consolidate the center with 6. White can link into that area with 9 and 11. If black replies at 12, white has the skillful finesse of 13 and 15 to cut and capture with 19. This would give white a comfortable advantage in the game.

## Chased by Time Trouble

At this play, white was in severe time trouble and this is why the previous variations were overlooked. Black capturing with 117 and 119 is worth close to 30 pts. If black were to play on the upper side first instead of white 116 it would be worth 20 points.

At 122, white should push out at 129, exchanging that play for black C. In that case, white is left with the potential to play at E.

As might be expected, black 125 is the only play in this position.

At 126, too, white should push out at 129, and after black C, play at 132.

Playing white 134 at 39 would give black the endgame maneuver of black 51, white 52 and black clamp at F.

Black 145 is a mistake. The biggest play is to extend at 48.

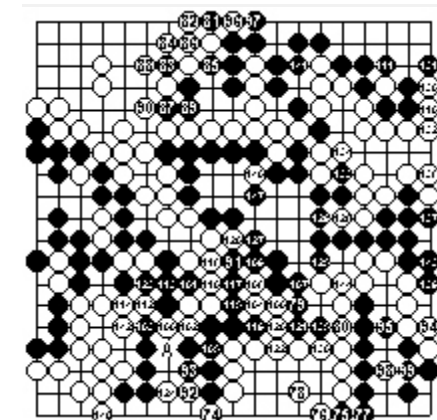


Figure 6 (174-248) (145@81, 148@96, white wins and connects Ko)

## One Upset Chance After Another

The skillful finesse initiated by black 181 finishes here at 189. At this point, black is ahead by 8 pts. on the board. This should give black a comfortable win, but white is afforded one upset chance after another until the end of the game.

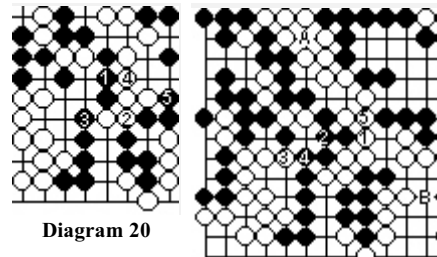


Diagram 20

Black 201 is dangerous.

**Diagram 20** - Black plays 1 and 3, and then black 5 insures the win.

Since black wedges between white's stones with

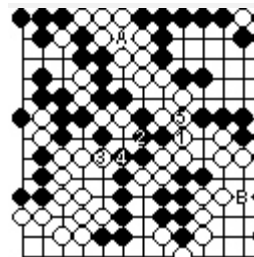


Diagram 21

201, white is able to employ the fencing-in tactic of white 204. This forces black to connect on a neutral point at 205, which is inefficient.

However, next it is white's turn to make a bad play with 212. Black is able to employ the sequence 215 through 219.

**Diagram 21** - White 1 here makes extra profit at A and B, most likely insuring a 1/2 pt. win.

If white fails to play at 224, black plays atari at 224, and then after black A, black 226 forces gaining an extra point.

This was a thrilling game right to the finish.

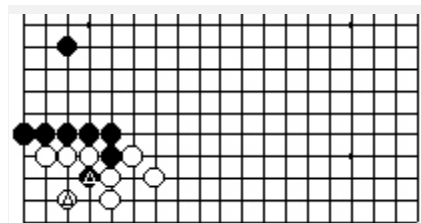
248 plays. Black wins by 1/2 pt.

# LEE CHANG-HO'S ENDGAME TECHNIQUES -2

(A translation of a Korean book, scheduled to be published by Yutopian Enterprises.)

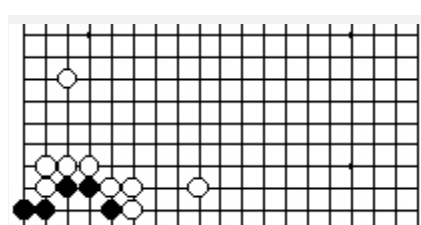
## Chapter 1 50 Elementary Problems

Continued



Pattern 12

**Pattern 12 - Black to play** What's the best play to reduce white's corner territory? Both Δ and ▲ stones are involved.



Pattern 13

**Pattern 13 - Black to play** This may look like a corner life and death problem, but the question is, how much territory can black get in this corner?

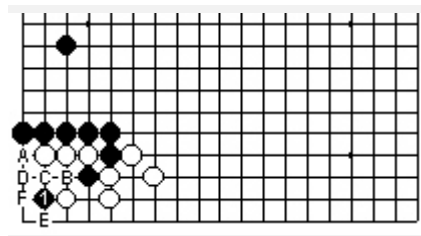


Diagram 1

**Diagram 1 – Correct answer** Black's attachment at 1 is a sharp *tesuji*. White A against black 1 is not good because of black B. After black 1, we can assume the sequence white C to black F.

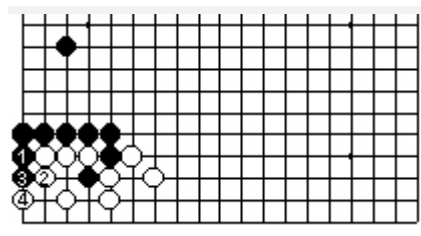


Diagram 2

**Diagram 2 – Failure 1** Black 1 and 3 are commonly seen poor style. After white 4, comparing with **Diagram 1**, white's territory is five points larger.

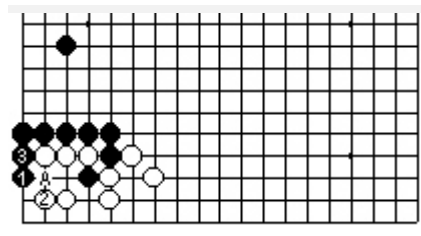


Diagram 3

**Diagram 3 – Failure 2** Black 1 looks like a *tesuji*. But after white 2, black 3 is forced. This is the worst result. White 2 at A is wrong. If black plays at 2, this is exactly the same as **Diagram 1**.

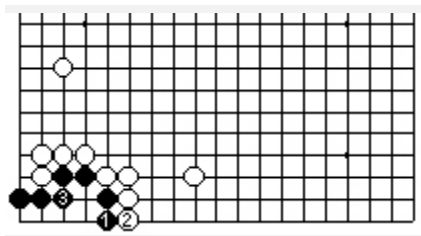


Diagram 1

**Diagram 1 – Correct answer** black 1 is the most effective move to live. After black 3, black's territory is five points.

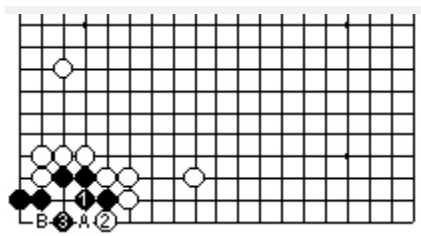


Diagram 2

**Diagram 2 – Failure 1** Black 1 is wrong. After the exchange of white 2 and black 3, black's territory is three points. Black 3 at A is wrong, as white kills black's group with B.

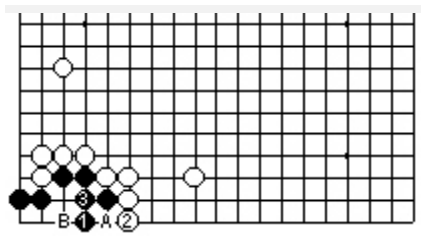


Diagram 3

**Diagram 3 – Failure 2** Black 1 and 3 are poor style since they don't reduce white's territory. After black 3, this is the same as **Diagram 2**. White at A later means black must defend at B.

## SANGIT'S COLUMN

### Part 14

We are back in the study of three stone games where white still plays 3-4 point and black still approaches with a low kakari.

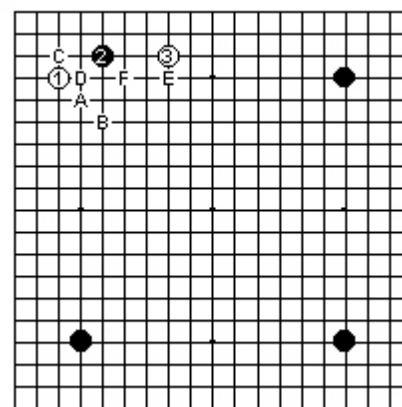


Diagram 1

**Diagram - 1** White 3 was a popular play in ancient times. Black's answers range from A-F, including tenuki and others. B, F and A are common. E is classical. D can lead to complications. C is rarely seen.

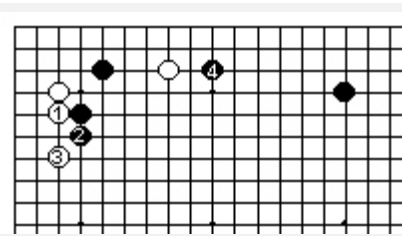


Diagram 1.1

**Diagram - 1.1 Joseki Analysis I.** The white submission White 1, and 3 are submissive. The pincer of 4 gives black an easy opening.

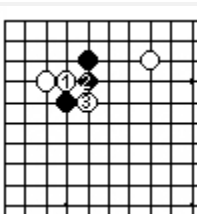


Diagram 1.2

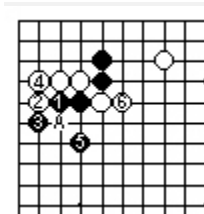


Diagram 1.3

**Diagram - 1.2 Joseki Analysis II Difficult** The push through with 1 and cut of 3 is an excellent sequence for amateurs to learn. After white cuts with 3, the position becomes tense.

**Diagram - 1.2 Problem 1** What is black's joseki play?

**Diagram - 1.3 Wrong Answer** The block of black 1 is bad. The sequence to 6 is inevitable. Black is cut apart. White has secured life in the corner since he has A. Black 1 is wrong.

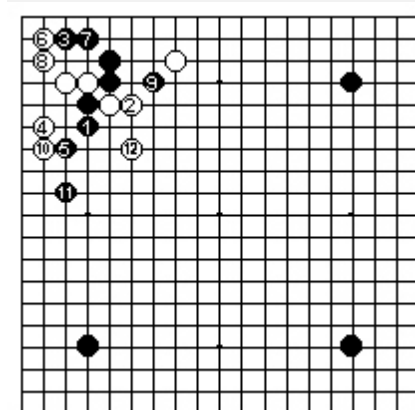


Diagram 1.4

**Diagram -1.4 Correct Answer Game Sequence.** Standing up at 1 is joseki. White also stands at 2, and then the sequence to white 12 is played. Both sides have erred which will be discussed later.

**Diagram - 1.4 Problem 2** What should black do now?

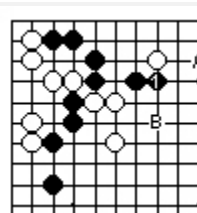


Diagram 2.1

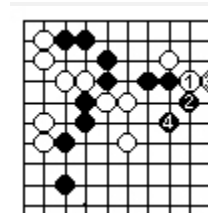


Diagram 2.2

**Diagram - 2.1 Answer** Black 1 may be the easiest way to play. (Black A may be very difficult for both players.) In response, if white jumps to A, black jumps at B.

**Diagram - 2.2 Continuation** If white hanes at 1, black gets a nice position on the outside when he tiger links at 4.

Black is well on his way to a reasonable game. However, White has tricked black without black knowing it. White 2 in **Diagram - 1.4** is wrong but black has failed to take advantage of it and has thus tricked himself.



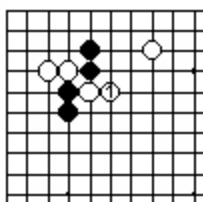


Diagram 3

**Diagram - 3.** How should Black play when White stands up?

**Diagram - 3.1** Black has to play this kosumi with 1, forcing white to slide with 2 and then come out with 3 precipitating a fight that is good for black.

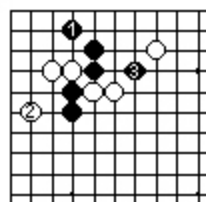


Diagram 3.1

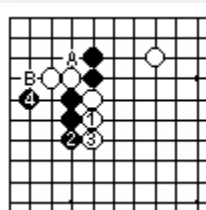


Diagram 3.2

**Diagram - 3.2** The correct way for white is to press with 1, though this play looks weak. The plays up to black 4 are forced. Anything else is submissive. White has A and B (and nothing else) and both are difficult.

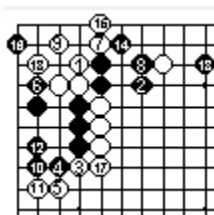


Diagram 4

**Diagram - 4 White A** White 1 is the power vulgar play. The sequence to 15 is fixed. Black 16 is stylish. After white 17, black 18 continues the fuseki. This is a very complicated sequence.

**Diagram - 4.1 White B** White 1 is the other alternative. From black's turn at 2, to the white connection of 29 is a forced sequence. This is a complicated sequence and probably takes two professionals to play it. Play it out on the board and choose black's next play before looking at the next diagram.

**Diagram - 4.2** Here is how the board looks like. Where would you play as black? Black 1 is feels about right.

**Conclusion:** This article has an important advice for all of us. First, though black misplayed white's error he still could get a decent game. Second, the push through and cut josekis are incredibly complex. You should study them whenever you get a chance to do so. You can write to me with comments on [sangit@chatterjee.com](mailto:sangit@chatterjee.com)

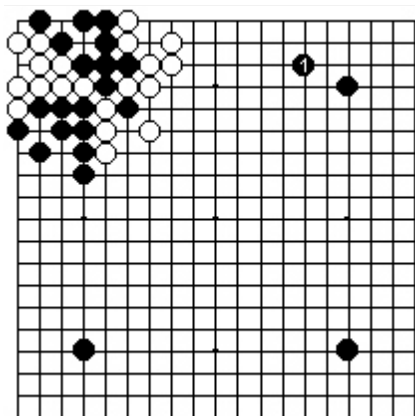


Diagram 4.2

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# GO STORIES

## Part 13

### The Humbleness of a Gentleman is Like the Warmth of a Piece of Jade

#### Playing Go and Moving Manure

When it comes to the description of go players and drunkards in history, ancient writers often like to exaggerate. For example, the capacity of drinking a pint of wine is often described as a gallon, and drinking a gallon of wine is naturally compared to the capacity of the ocean. The same applies to go. Good players are often hailed as 'the best in the world', or 'no match in the world'. If this were the case, then the world must be a really small place. There were quite a few scholars in history who were good in go, and they are often referred to as having 'unusual skill'. Most of these players were probably proud of their games. Only Lin Hejing and Su Dongbo of the North Song Dynasty humbly referred to themselves as 'not knowing' go, although both of them seemed to have a profound knowledge of the game. Su often told people that there were three things that he was not good at, 'playing go', 'drinking' and 'singing'. Lin, on the other hand said that there were two things he couldn't do; moving manure (in ancient societies, manure had to be manually moved out of the house) and playing go.

Lin was a poet in the North Song Dynasty, who lived in Gu Shan of Hangzhou. He was never married and had no interest in becoming a civil servant (the goal of most people in China at the time). Lin often referred to plum trees as his wife and cranes as his sons. Most ancient poets liked to play go, which was a favorite pastime. Why Lin compared playing go to moving manure is not clear. Long Ying of the Ming Dynasty mentioned in Qi Xiu Lei Gao, 'Most scholars are good in go. Although not every one thinks that go is profitable, it is certainly not as disgusting as what Lin Hejing described. It's puzzling'. This is indeed puzzling for go was a common theme in Lin's poems, like Ti Shi Bi and Chun Mu Ji Huai Cao Nan Tong. From his poems, one sees that Lin not only knew go, but he also appreciated go. The issue is what Lin meant by 'couldn't do'. Moving manure and playing go are two entirely different things. The former is probably something that Lin would not want to do, and the latter is something that he admitted he could not do (well), due to his humbleness. There are two distinctive styles of playing go, one emphasizing on theory and the other on fighting. Most ancient scholars were good in go theory and not in fighting. Therefore the former was known as the 'scholar's style' and the latter was known as the 'common

people style'. Thus, it is also possible that Lin was referring to his fighting style when he said he 'couldn't play' go.

Likewise, Su Dongbo also appreciated go in his poems (e.g., Guan Qi Shi Xu) and appeared to have a profound knowledge in go. Su liked to use go theory as analogies to our daily life. For example, Su noticed that most scholars passed the entrance examination and became civil servants at old age, much like a good go player prevailing at the end of the game with profound strategy. Although go is only a game, it can give us great insights in our daily life...

## NEW KISEIDO BOOK One Thousand and One Life-and-Death Problems

Edited by Richard Bozulich

It is the purpose of this book to provide a vast number and a large variety of life-and-death problems for the inexperienced player. The problems here are not hard; they range from very easy to moderately difficult. A dan player should be able to solve them within a minute, sometimes on sight, but it may take a bit longer for kyu-level players. If you have just learned the rules and played only a few games, you will certainly benefit from studying these problems. Price: \$15, \$1 s/h

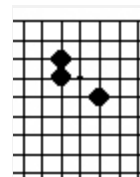
# GO SHAPES

## Part 5

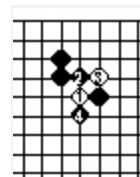
Excerpts from Go Notes By Craig R. Hutchinson

Understanding and being able to visualize the key link points in the basic three stones shapes will help develop your skill for analyzing a board situation.

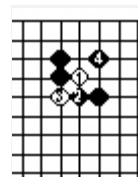
Let's now look at the key link points in the Panda shape near the edge of the board in **Panda**. As it stands can white purge the link in the shape?



Panda

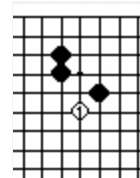


Panda Poke 1

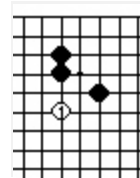


Panda Poke 2

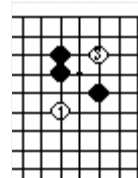
In **Panda Poke 1**, white pokes at 1, and tries to cut with the poke at 3. But black is able to capture 1 in a ladder so white may not be able to purge the link in this position. In **Panda Poke 2**, white pokes at 1, and tries to cut with the poke at 3. But black can trap 1 in a net at 4 so white can not purge the link in poke 2.



Panda Peep 1

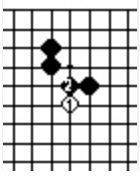


Panda Peep 2

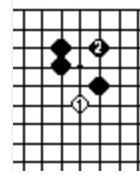


Panda Peep 3

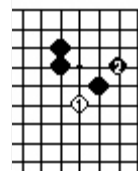
In **Panda Peep 1** white peeps at 1. Should black protect the link with a peg or a pin?



Panda Peg 1



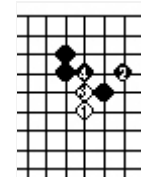
Panda Pin 1



Panda Pin 2

In **Panda Peg 1** black pegs the link with 2. Is there another tactic to preserve the link? In **Panda Pin 1** black pins the link with 2. Black 2 is also providing power over more points than in **Panda Peg 1**. Is there another tactic to protect the link? In **Panda Pin 2** black can also pin the link with 2 and again black 2 is gaining more power over more points than in **Panda Pin 1**.

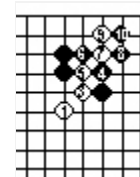
In **Panda Poke 3** if white tries to purge the link with the poke at 3, black again is able to defend the link with the block at 4. In **Panda Poke 4**, black pins



Panda Poke 3



Panda Poke 4



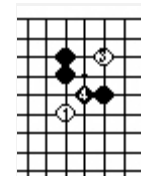
Panda Poke 5

the link with 2 gaining power over more points than in **Panda Pin 2**. On the edge of the grid in this position white cannot poke and purge the link with 3 and 5, but in the middle of the grid white can.

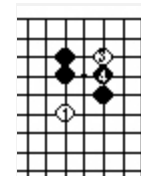
In **Panda Peep 2** white peeps at the link at 1. How should black protect the link.

In **Panda Poke 5** black ignored the peep and played 2 elsewhere. White then poked with 3 and was not able to purge the link on the edge of the grid but in the middle of the grid white can.

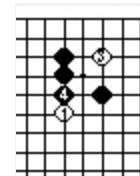
In **Panda Peep 3**, black ignored white's peep at 1 and white peeped again at 3. Now how should black protect the link?



Panda Peg 2



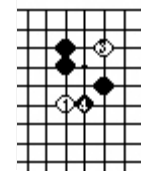
Panda Pin 3



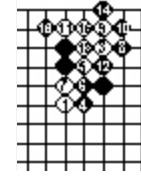
Panda Pin 4

In **Panda Peg 2** black pegs the link with 4 and the link can no longer be assaulted with a peep, however black 4 has not gained power over any more points.

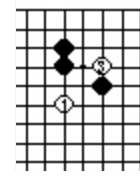
In **Panda Pins 3, 4 and 5** black is able to preserve the link and gain power over more points.



Panda Pin 5



Panda Poke 6

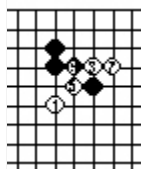


Panda Peep 4

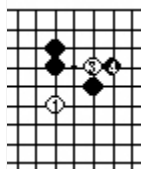
In **Panda Poke 6** white tries to cut the link however black is able to preserve the link with the capture race through 16.

In **Panda Peep 4** white is again assaulting the link with two peeps at 1 and 3. What happens if black ignores the peeps? In **Panda Poke 7** white is able to purge the link with 5 and 7. How should black preserve the link against the peeps in **Panda Peep 4**?

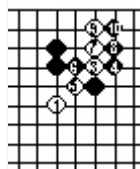
In **Panda Pin 6** black pins the link with 4 and also gains some power over more points.



Panda Poke 7

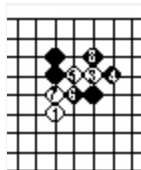


Panda Pin 6

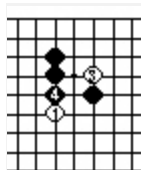


Panda Poke 8

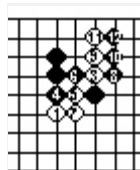
In **Panda Poke 8** on the edge of the grid in this position white cannot poke and purge the link with 3 and 5, but in the middle of the grid white can.



Panda Poke 9



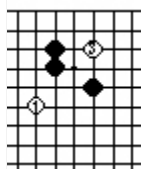
Panda Pin 7



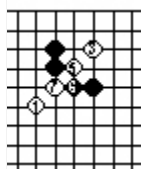
Panda Poke 10

In **Panda Poke 9** white pokes with 5 and black is able to peg the link with 8.

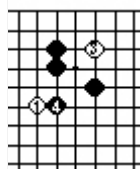
In **Panda Pin 7** black pins the link with 4 also gaining power over more points and **Panda Poke 10** again shows how on the edge of the grid in this position white cannot poke and purge the link with 3 and 5, but in the middle of the grid white can.



Panda Peep 5

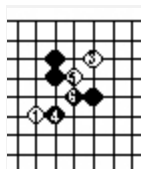


Panda Poke 11

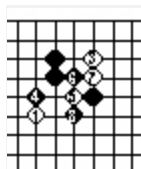


Panda Pin 8

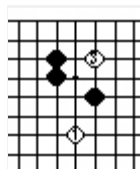
How should black preserve the link in **Panda Peep 5**? If black ignores the link, **Panda Poke 11** shows how white can purge the link with the pokes of 5 and 7. How can black prevent white's poke at 7?



Panda Poke 12

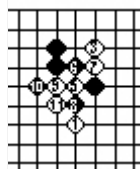


Panda Poke 13

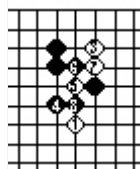


Panda Peep 6

**Panda Pin 8** shows one tactic for pinning the link at 4, again gaining power over more points. **Panda Poke 12** shows how black 4 protects link if white pokes. **Panda Poke 13** shows another black pin at 4 and how it protects the link.



Panda Poke 14

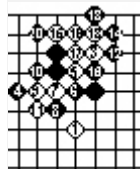


Panda Poke 15

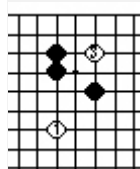


Panda Poke 16

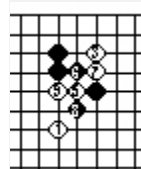
How should black preserve the link in **Panda Peep 6**? **Panda Poke 14** shows one maneuver that can happen if black does not pin the link. **Panda Poke 15** shows how a black pin at 4 can preserve the link. **Panda Poke 16** shows how a black pin at 4 can preserve the link if white pokes at 5 and black can capture white 11 in a ladder. However, if the black ladder is not good, black can protect the link as shown in **Panda Poke 17** on the edge of the grid in this position, but cannot in the middle of the grid.



Panda Poke 17

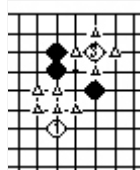


Panda Peep 7



Panda Poke 18

**Panda Peep 7** provides another double peep formation. **Panda Poke 18** shows how white 1 provides a ladder break for white. Again what are the pin points that black can consider for preserving the link in **Panda Peep 7**?



Panda Pin 9

**Panda Pin 9** shows some pin points that black can use. The objective is to find which  $\Delta$  for pinning the link works best with the rest of the board. Here, in depth reading is required with respect to the whole board strategy as well as local tactics.

The objective of a brief analysis of the Panda link is to give you an idea of some of the possible peeping and pinning tactics. Knowing the peeps and pins that can occur for assaulting and protecting the basic links is one of the foundations for analyzing a grid position. The objective in go is to find the plays that have more than one aim, e.g. a peep and/or pin at more than one link.

I will continue to review some more of the shapes for their peeps and pins in future notes. Analyze some of the shapes your self to become familiar with their key points for producing (creating), pinning (protecting), pegging (fixing/connecting), peeping (assaulting), poking (imperiling), and purging (destroying/cutting) their links.

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## IN PREPARATION FROM YUTOPIAN

## HANDBOOK OF EVEN GAME JOSEKI

This book is a complete foundation course for essential 3-4, 3-5, and 4-5 Point Joseki. Sanno Hirotaka 9 dan and Aiba Kazuhiro collaborated to produce a compilation of basic joseki that is easily read and understood. Naturally, this book is perfectly suited for lower kyu players, but upper kyu players who want to hone their basic skills will find it a valuable work to keep at hand. The purpose of this book is to help a Go player study and learn the basic 3-4, 3-5, and 4-5 Point Joseki that divides a corner section of the board. By playing at either the 3-4, 3-5 and 4-5 point, a corner enclosure is anticipated. The basic joseki covered here offer maneuvers on how to counter the formation of a corner enclosure. Many times the book mentions how a particular joseki works well in a certain board position.

We hope the reader will have fun getting strong. Enjoy! Price: \$19.50 s/h: \$1.50

## NEW FROM YUTOPIAN ENTERPRISES

### GO GAMES ON DISK (GOGOD) SOFTWARE

Play over 1000 professional games to reach 1-dan, it is said. How about 6-dan? Games of Go on Disk now offers over 6000 professional games on disk, games that span the gamut of go history - featuring players that helped define the history.

All game collections come with DOS or Windows 95 viewing software, and most collections include the celebrated Go Scorer in which you can guess the pros' plays as you play (with hints if necessary) and check your score.

The star of the collection may well be "Go Seigen" - the lifetime games (over 800) of perhaps the century's greatest player, with more than 10% commented. "Kitani" 1000 makes an ideal matching set - most of the lifetime games of his legendary rival, Kitani Minoru.

Stars of the past feature in a monster collection covering Japanese go throughout the Edo period up to modern times - 1250 games "Sansa to Shusai". 300 games (out of just over 400 known) of Honinbo Shusaku form the "Shusaku" set. All the games in *Invincible* are there, but this disk includes corrected or extended versions of many of those games, using the latest discoveries.

Modern masters are not neglected. Two of the West's favorites appear in sets of over 300 games each - "Yi Ch'ang-ho" (Lee Changho) of Korea and "Takemiya Masaki" of Japan. Both sets include their earliest and latest games.

Recent sets have focused on "How the pros play the ...". So far there are sets covering the "Chinese Fuseki" Volume I (a second volume is in preparation), and "Nirensai", Volumes I and II. A "Sanrensei" volume is also in preparation. All these disks typically contain 300 games.

The latest addition to this series is a "specialty" item - so special GoGoD invented a new term for it. It is the "Sideways Chinese" fuseki, which incorporates the Mini-Chinese pattern. Very rarely seen in western publications yet played by most of the top pros, this opening is illustrated by over 130 games from Japan, China and Korea. Over half have brief comments. The next specialty item in preparation is a set of games featuring unusual fusekis - this will include rare New Fuseki games.

The more serious student who wants to see "everything" is also catered for. Between 200 and 400 games covering the tournaments for various years in Japan and Korea are provided on disk.

The above files are in GO or Ishi format. GoGoD also has special collections in a GMX format. Volume1 offers the complete games of Huang Longshi, the "Chinese Dosaku", plus 50 games (about 40 per cent of those known) of Honinbo Dosaku. Volume 2 offers the complete games of Honinbo Shuho. GMX games come with a viewing program containing proverbs that you can call up - a unique and valuable study aid.

Available on Disk in GO or Ishi Format for Windows, DOS or Mac

Go Seigen - \$ 45	Huang Longshi - \$30	Yearbooks	Fuseki
Lee Changho - \$20	Chinese Fuseki - \$ 20	Kido 91-92 - \$39 ea	Mini Chinese - \$20
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Shuho - \$20	Shusaku - \$20		

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