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Volume 7 Number 3

Fall 2003

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GO WINDS

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CONTENTS

4th Annual Tengen Title Match, Game 2	1
33rd Annual Oza Tournament, Challenger Final 9	
Sangit's Column Part 17	15
Go Shapes Part 8	18

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4th Annual Tengen Title Match, Game 2

(Comments by Kobayashi Koichi, 8 Dan,
Cho Hunhyun, 5Dan, Kato Masao, and Akiyama
Kenji, in Kido Jan 1979)

(Translated by Robert Terry from Kido Mag)
White Kato Masao, Black Fujisawa Shuko, Played
Nov 22, 1978

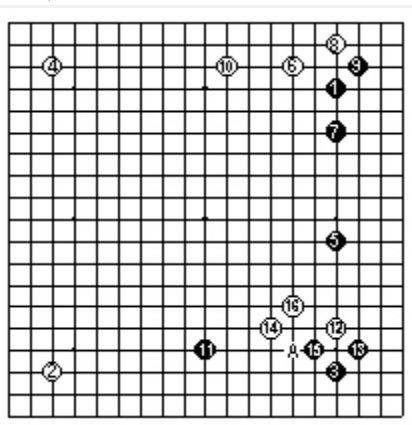


Figure 1 (1-16)

For this month's installment of "Frankly Speaking: The Big Game" we welcome a guest whom we rarely meet. He is Cho Hunhyun 5 dan (Korean Meijin) who, after an absence of six years, has returned to pay his respects at the grave of his teacher, Segoe Kensaku, Honorary 9 dan, upon the occasion of the 7th year commemoration of his death. Kobayashi Koichi 8 dan has always been a keen rival, all the more so given the warm friendship that has grown between the two, so it may be expected that they would pour themselves into the analysis of the game at hand, the second game of the Tengen Title Match. [Akiyama Kenji is the go writer who moderates.]

Kobayashi: Hunhyun and I advanced through the ranks neck and neck, no? When you returned to Korea you were 5 dan, right? Cho: Yes. At that time Kato was 7 dan, no? I felt that he was a step or two ahead of me. Akiyama: Did you follow Kato and Kobayashi's careers after you left? Cho: I know all about it! They've gotten very strong, especially in terms of raw fighting strength. They have a huge ability to summon up all sorts of tricks and reserves of power in desperate situations. (Laughs) Kato: What?! I'm weaker now in that respect! (Laughs)

Kobayashi: If I remember correctly, I advanced to 5 dan about 6 months before Hunhyun did. At that

time, I gleefully watched Hunhyun's envy at my success. Cho: The Kitani students [including Kato and Kobayashi] had it easy since they didn't have to play against each other [i.e., by regulation students from the same school could not be matched with each other] in the Oteai Ranking Tournament. That made it easy for you guys. For me, [as a student of Segoe] I was matched with Kitani students two out of three games. My gosh, the torment I had to endure! Akiyama: I've heard that of the eight Korean titles you hold seven. Kato: That's great! You've sewed up all the purses. I imagine that no competitor meets you without walking away with a black eye. Kobayashi: It's the same in Japan. Meeting this fellow here, Kato, is a guarantee of a black eye! Akiyama: What is the difference between Japanese go and Korean go? Cho: They are completely the same! In respect, say, to the opening, similar schemes are tried. But Korean players are a little lax in their treatment of those positions. On the other hand, the fighting strength of Korean players when the position gets complicated has to be seen to be believed. The reserves of strength they bring to the game can be overwhelming.

Kato: What is the level of amateur play in Korea? Cho: The best are 6 dan. I give them two stones. Kato: That's pretty strong. Cho: Compared to the best ten amateurs in Japan, the best ten in Korea may perhaps leave something to be desired, but overall in terms of rank Japan suffers inflation, so Korea has the edge, rank to rank. Akiyama: May we begin the analysis of the game?

Cho: This was a strange game, no? From the start Fujisawa seemed to have the advantage, one that carried through with a momentum towards a win. But somehow Kato pulled out the game in the end, and that will be the subject of our discussion today.

Let's "Speak Frankly!" Kobayashi: I wonder which of us will be the boldest to say, "here is a stupid mistake"! Cho: As for "Speaking Frankly," by the time this article appears I will be well on my way back to Korea, so I don't have to worry about that! (Laughs) Kato: Then it seems that instead of "Frankly Speaking" we should call this article "Frankly Speaking About Kato." (Laughs)

Figure 1 Once Again, the Chinese Opening Kato: I realize that I play this opening often, but Shuko Sensei likes the Chinese Opening a lot. Cho: That's because there are many unresolved questions about it. One wants to play it until one is satisfied about those questions. Kato: All the same, the opening is one that he likes, no?

Diagram 1 - Cho: In Korea we also play the Chinese Opening a lot. In the past, black 13 used to be played as in 1, right? Kobayashi: Sakata Sensei suggested that black 13 be played as the attachment at 1 here, followed by drawing back to black 3. Cho: In this position the shoulder hit of white 4 is

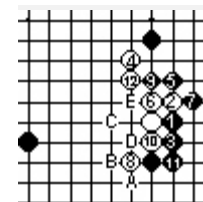


Diagram 1

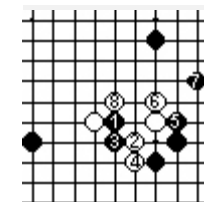


Diagram 2

perfect. It seems to me that white is well off.

Kato: I wonder. Black connects up the position with 5 & 7. White has nothing better than the attachment at 8. Kobayashi: Black would want to push up at 9 now. Then white 10 & 12 follow. This would be difficult for white. In my opinion, black has a good game here. (After white 12, black A forces white B and then black will play at the vital point of C. Or else, black B and white A lets black cut at D. The group also analyzed what would happen if black cut at E, but we will omit all of that analysis here.) It's not clear what the outcome would be. I guess that both plays are possible. Cho: If we keep on analyzing the position in depth as we are doing here, we'll never get finished! Let's get on with the game!

Diagram 2 - Kobayashi: At 15, couldn't black attach at 1? Kato: I think that black 15 itself is a strong play that is hard to answer. Cho: I myself thought that was the most severe play. White's only response is the diagonal play at 2. Any other play would result in white's position being cut in two. Kato: It doesn't seem that black is doing too well here. White pushes down at 4, and black will have to play at 5 & 7, no? Then white blocks black off with 8, and white has gotten good shape here. Kobayashi: You're right. This is no good for black.

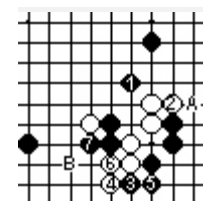


Diagram 3

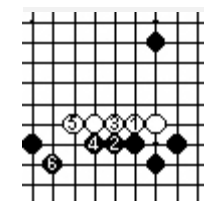


Diagram 4

Diagram 3 - Cho: Instead of black 7 in the main variation given, what if black plays at 1 here, taking control of the center? White will then block at 2. Is this no good for black? Kato: I think so. White A is a forcing play and white can also jump to B, so there will be no difficulty in living. In that case, black's play has been lax. Kobayashi: In both this Sub-variation and in the main line variation, one gets the feeling that the attachment is a drastic measure. That kind of play rarely works out well.

Diagram 4 - Akiyama: For white 16, is it no good to just push at 1? Kato: I would say so. Dodging with white 16 makes the best shape. However, as it turned out, white wound up in difficulties right after this. Even now I don't understand exactly where I went wrong. Cho: Kobayashi and I will set you straight! (Laughs) Kato: I was afraid that black would hane into my position at 3, the only play here in my opinion, but Shuko Sensei said that just extending at black 2 was fine. Cho: I would also consider the hane into white's position at 3 to be the only play. Kobayashi: If black extends at 4, after playing at 2 white must then extend at 5. Then black makes the diagonal play at 6... Kato: This result is no good for white. One has the feeling that all that white has done is create an eyeless line of stones. Kobayashi: White is just pushing on the fifth line, no? That's hard to accept.

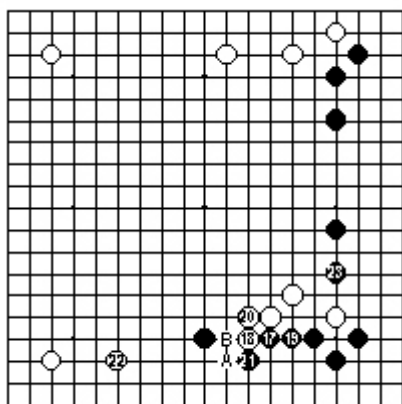


Figure 2 (17-23)

Figure 2 - A Universally Disparaged Play, White 20. Cho: Kato, connecting at white 20 is a terrible play, isn't it?

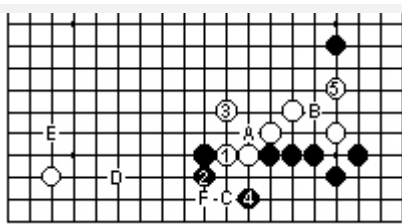
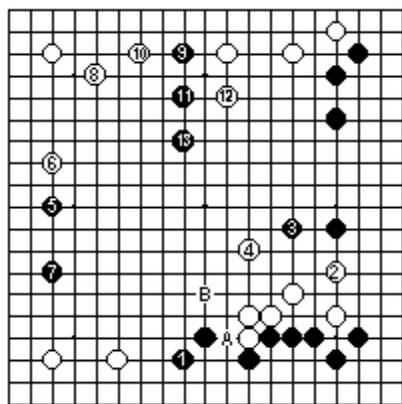


Diagram 5

Diagram 5 - Cho: In this position, white must butt up against black's stone with the play at 1. Now, if black cuts at A white can hane at 2. Therefore, since white does not have to worry about the cut, butting into black's stone with white 1 is the only play. Kato: Naturally, I thought about butting up against

black's stone, but I wasn't sure if it was good to provoke black into playing at 2. Cho: If black plays at 2, white jumps to 3, making good shape. Well then, I guess that the normal result would be for black to connect underneath at 4, right? Then white makes good shape by playing at 5. Had this taken place, white would be in practically no danger of coming under attack. Kobayashi: Shuko Sensei said that instead of connecting underneath at 4, he would have attached with black B. Kato: What? Attach at B? Then white would jump to 4, or perhaps to C, and get a good game. Kobayashi: If black B, white plays C and then black D, white E and black F. Kato: Regardless, white gets a good game. The connection of white 20 in the game was terrible. Kobayashi: You're right. Butting against black with white 1 here was the only play.

Cho: When black hanes at 21, white is stuck for a response. If white now tries to hane at A, black cuts at B and white is left without a continuation. That would be unreasonable for white. I wondered why in the world anyone, much less the great Kato, would want to play a heavy play like the connection of white 20.



Black could also consider playing 10 as the attachment at **B**, which is something of a tesuji. If white responds in some way on the lower side, black could play as far as **C** in the center. Kobayashi: How is one to evaluate this position? I guess that black has a playable game here, but it is still difficult. Kato: One would have to play out the position to really determine the truth. But this was the only chance to counterattack. After this white is purely on the defensive. Kobayashi: I guess that it really is over. But in go, games that are "over" seem to often drag out endlessly! (Laughs) Cho: Shuko Sensei had it too easy, and so he had to make complications for himself. I'm sure that's what happened.

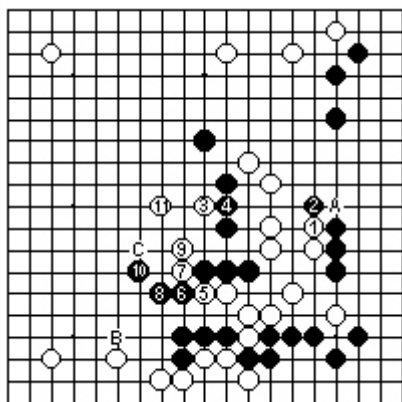


Diagram 9

Kato: When black turns at 47, the prospects for white in this game are bleak. Kobayashi: It is a tremendously good vital point. Black can aim at wedging in at **A** and black **B** becomes a forcing play. What a dilemma.

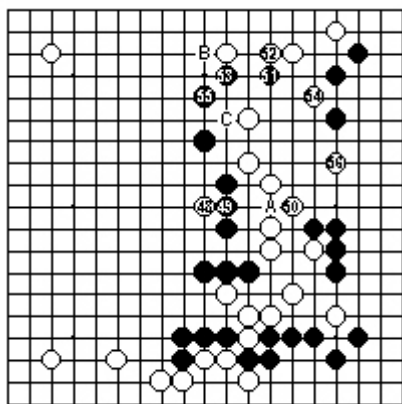


Figure 4 (48-56)

Kato: This is painful, but white has no choice but to play 50. If white neglects to play this, black **A** would end the game at a single stroke. Cho: Then black 51 and black 53 are severe plays. Kato: White's prospects are getting more and more bleak. Kato: I found it unbearable to keep responding to black's forcing plays, so when black played 53, I answered at white 54. However, upon calm reconsideration, white should play 54 at 1 in **Diagram 10**.

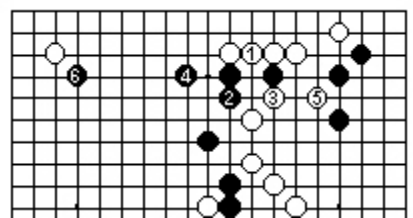


Diagram 10

Diagram 10 - Kato: Calmly examining the matter, one sees that connecting with white 1 here is best in this position. Kobayashi: There is no reason for black to go all out here to try to cut white's group off. Kato: That's right. Shuko Sensei said that he would have played at black 2. Then, after white 3, black simply makes the forcing play at 4. Cho: White has to play at 5 or suffer getting cut. Then I guess that black would play at 6. Here too, black would have the better game. Kato: But this would in some degree be better for white than what happened in the game.

Akiyama: Black spent a lot of time thinking about 55. Kato: Black thought too much here, and that turned out to be the cause of defeat. (Laughs) I thought that my opponent was reading the situation out completely. My position was hopeless, so I just waited to see what he would come up with and then I would consider my play. I was glad for any chance to start a fight.

Akiyama: Wouldn't playing at 1 in **Diagram 11** be black's best chance to destroy white, no? Or how about the simple hane with black **B**?

Kato: After the game, when we both analyzed the position, we determined that the diagonal play of black **C** here was best.

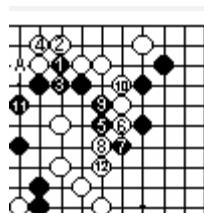


Diagram 11

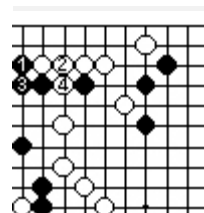


Diagram 12

Diagram 11 - Akiyama: Black could destroy white

here by wedging in at 1 and connecting at black 3. Then black splits white's position with the play at 5. Kato: After the game Shuko Sensei said that he had thought about this and was just about to play it. Kobayashi: Black 5 would send shivers down white's spine. White has no alternative but to push through with 6 & 8. Black plays 9 and then seals white in with 11. Now what? Kato: White has to draw back at 12. White will probably live here but nothing else. Cho: Yes, this white group will undoubtedly live. In that case, one would wonder what black has been trying to accomplish. This is a scary prospect for black. With 1 & 3, black is playing in the wrong direction. Black would rather hane on the other side as in **Diagram 12**.

Diagram 12 - Akiyama: How about the simple hane of black 1 here? Kato: White plays 2 & 4, getting very strong shape. Shuko Sensei also disliked this result. Nonetheless, black would still have a good game here. Kobayashi: Black has a good game, but it would be difficult all the same. One slack play and things would get drawn out. Trying to force things would enable white to counterattack. The diagonal play of black 55 in the game is par for this situation.

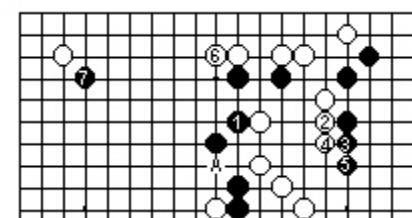


Diagram 13

Diagram 13 - Cho: Answering black 1 by extending to white 6 would be dangerous. Kato: Pushing with white 2 & 4 is par for this situation. White uses this expedient to gain sente to play 6. Cho: Then black will make the shoulder hit of 7. Kato: Black appears to have a solid lead like this. Black has no need to fear white slicing into the knight's play with **A**. Kobayashi: Black has also expanded his territory. This would have settled the game. The diagonal attachment of black 1 is the best play here, I guess. Kato: The only thing is, when visualizing the hane of black 6, having a stone at 55 makes better shape. It seems that Shuko Sensei was perplexed by that factor.

Cho: Then the invasion of white 56? Is this good or bad? Kato: I'm not sure myself. White has a bad game, so I was desperate to try something. I was at my wits end.

Figure 5 - A GLIMMER OF HOPE Akiyama: Hunhyun said during the game that if black had blocked at 68 here, black would win easily. Cho: That's right. Black 57 and black 59 are acceptable

plays, but then black 61 is a bad play. If black had blocked at 68 the game would have been over.

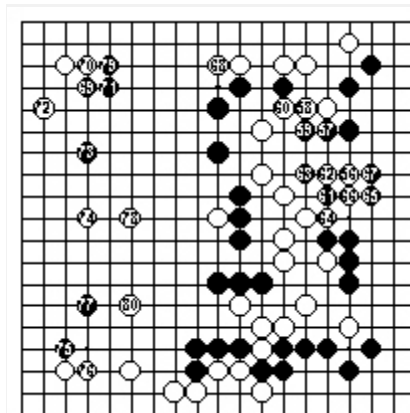


Figure 5 (56-80)

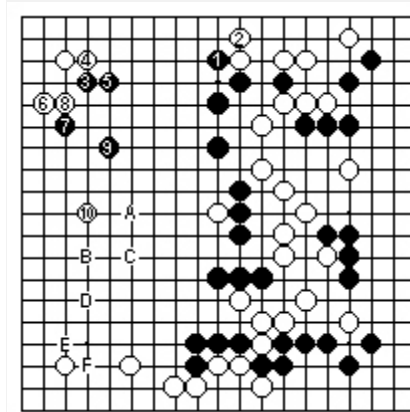


Diagram 14

Diagram 14 - Kobayashi: This is an awesome blocking play. It would be fine if white responds with 2, but can white counterattack in some way in the upper right? Cho: White has no good play there. All that black has to do is manage to live and that wouldn't be difficult. Kato: Even so, I don't think that white has anything better to do but to respond at 2. This exchange is in black's favor. Cho: I thought that black 61 & 67 connecting underneath, were bad plays. All that black does is make a little bit of territory. I thought that after the exchange of black 1 for white 2, black should make the shoulder hit of 3 immediately. After white 6 & 8, 7 & 9 give black a good game. Kato: Shuko Sensei thought that this was good, too, isn't that right? Kobayashi: Actually, I came up with this variation myself. (Laughs) Kato: I see. In this position black 7 & 9 are strong plays, I suppose. Then white will make the checking

extension at 10. Cho: Black will make even more territory in the center and have an easy win. Kobayashi: But it would be slack for black to play A, white B, black C and white D, no? Cho: Black should boldly start a fight here with E, white F and black D. That would give black an easy win.

Kato: White makes fine shape with 68, and then the plays through white 78 flow naturally. Kato: Shuko Sensei regretted playing the block of black 79.

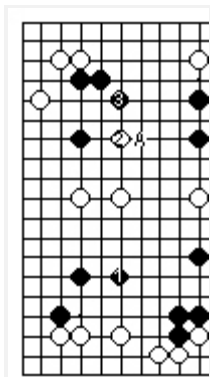


Diagram 15

points in the area. Kato: Black would have a big lead territorially. Without an attack to play, white would have a hopeless game.

Kobayashi: Getting fenced in with white 80 gives black an uneasy feeling. Kato: That's right. I felt that I had some glimmer of hope here.

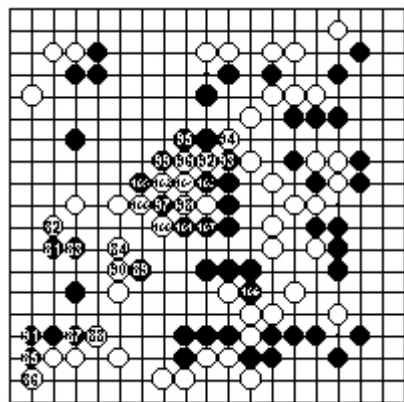


Figure 6 (81-109) (108@97)

Figure 6 - An Upset? Kobayashi: Before making life with 91, black should peep at 1 in **Diagram 16**.

Diagram 16 - Kobayashi: By peeping at 1 here, black makes it easier to survive in the center [shinogi].

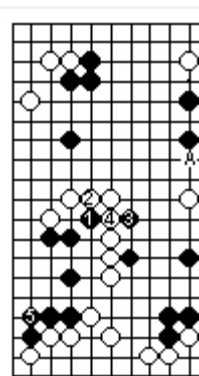


Diagram 16

play than one comes up with in the analysis session after the game. Black cannot aim at pushing through at 4, which is the normal play to consider here, so one overlooks the alternative. Over and above that, Shuko Sensei is the last one to play like this. Kobayashi: But at the very least, black has no reason to refrain from peeping once at 1.

Akiyama: It looks like with white 92, Kato finally has lost his temper. Kobayashi: After this cut there is no telling what will happen. The funny thing is that at any point prior to white playing 92, black could have played at 94 as a forcing play. Kato: That would have been the prudent thing to do. Kato: But black also wants to retain the option of playing up against white's position with 93. Therefore, black avoided playing the poke at 94. Cho: Black ends up with terrible shape here. Black manages to get a squeeze here, but it is not a very satisfying one. Shouldn't black push through at 1 in **Diagram 17** here?

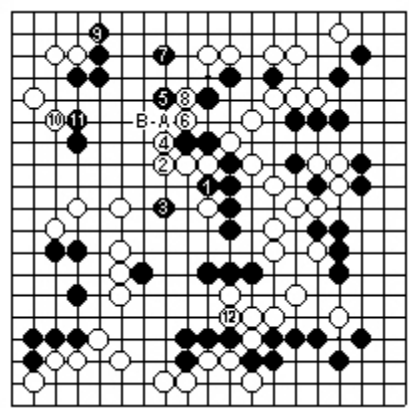


Diagram 17

Diagram 17 - Cho: What happens if black pushes through at 1 and then plays 3? Kato: White turns at 4, I guess. Cho: Then black jumps to 5. If black

Kato: Next black plays the forcing play at 3. If black does this, white will not be able to aim at playing A. Cho: Since this establishes the win, there is no reason for black not to play this. Kobayashi: I myself would let the group die rather than playing like this. It's an ugly play. Akiyama: Some would say that you lack the killer instinct if you have such little desire to win! (Laughs) Kato: It's a

hanes at A, white hanes in turn at B and the question is whether black's group in the upper left will survive. Now if white 6, black jumps to 7. Kobayashi: Black descends to 9, par for the situation here. Kato: White turns to play 12 and territorially black's game is suspect. It has already become difficult for black to win. Kato: Black gets a squeeze here, but it is not a very satisfying one.

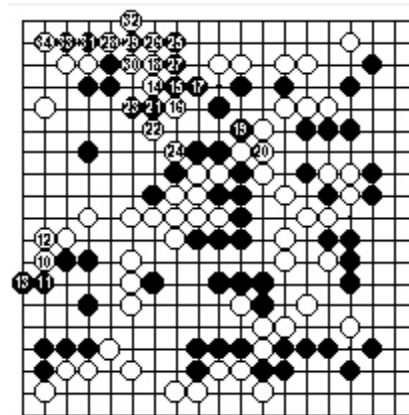


Figure 7 (110-134)

Figure 7 - AN UNSATISFYING END Cho: In the end, black's group died surprisingly easily. But Kato, isn't white 114 a bad play? Isn't there a more severe tactic to cut black's group in half? Kato: Isn't it unreasonable for white to try to cut the group in half? Cho: Black's group died surprisingly easy here. Isn't there a play to secure life for the black group?

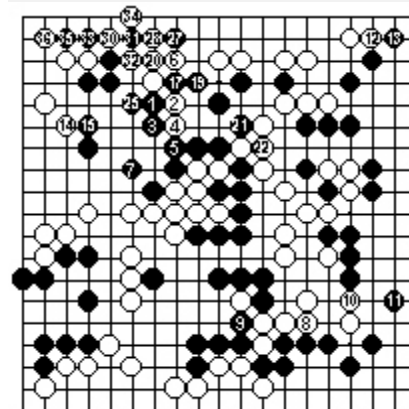


Diagram 18

Diagram 18 - Akiyama: The consensus in the analysis room was that black could have secured life [shinogi] by making the attachment at 1. Kobayashi: No matter how you look at it, it doesn't seem like black's group here can be killed. If black attaches at 1, I guess that white will hane at 2. Kato: That's

right. If white just draws back at 17, black presses at 2 and lives easily. So I guess that white forces with 2 & 4, and then makes the tiger connection of 6. Cho: Black also makes a tiger connection at 7, and is practically alive. If this happens, black is well off. White 8 and the following plays are par for this position. On the right side, black has 42 or 43 points. That's all that white has all over the board. The lower left covers the komi. Black will win by the amount of territory he lives with in the center. Kato: That's no good. Therefore, white would have to play at shown in **Diagram 19**.

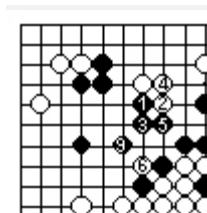


Diagram 19

is trying to force things. Kato: I guess that white must just connect at 4 here. Kobayashi: This is similar to the main variation. The line here proceeds to black 9, and if worse comes to worse, black has the play at A at his disposal, so the group will have no problem living. In that case, black seems to be comfortably ahead on the board.

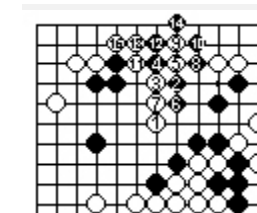


Diagram 20

the cross-cut at 5. Kato: If black then plays atari at 7, white makes the counter-atari at 6. Then white could hang tough by playing ko. Getting a ko here would be good for white. Cho: Therefore, black would make the forcing play of 6 and then play atari at 8. The plays following white 9 form a straight unbranched variation. Kobayashi: This is terrible for black. The whole left side gets swallowed up. Kato: What a tremendous play. I didn't even consider playing there. Let's backtrack to Diagram 21 in this sequence.

Diagram 19 -

Akiyama: The consensus in the analysis room was that attaching with black 115 at 1 would have secured life for the black group. Kobayashi: Regardless of the variations given at 1 here, black 115 in itself shows a lack of patience. Black

Diagram 20 - Cho:

It may be unreasonable, but can't white cut black's group in half with 1 here? Kato: Hunhyun style, huh? And if black answers at 2? Cho: White attaches at 3, and if black 4, white plays

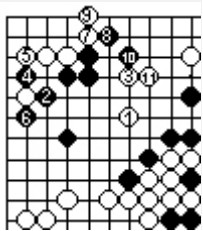


Diagram 21

Diagram 21 - Cho: How about playing 114 at 1? Kato: When white plays at 1, what if black makes the diagonal attachment at 2? If white responds to black 2 in some way, black will then be able to play in the center and make a go of it. Cho: Responding is no

good, so white will have to go for the capture of the right side of the group by playing 3. There is a ko left in the corner. If a ko develops it would be good for white. Kato: I see. Playing for complications in the Hunhyun style is the only hope here. Kobayashi: Regardless, Shuko Sensei lost the game in a very unsatisfying way. That is unusual for him. Sensei is one player who does not usually give up easily. Kato: He must have gotten disgusted with his mistakes in the center. That blackened his mood and I think that it was that blackened mood that was the cause of defeat.

134 plays. White wins by resignation.

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33rd Annual Oza Tournament, Challenger Final

(Comments by Kobayashi Koichi, 10 Dan
in Kido Dec 1985)

(Translated by Robert Terry from Kido Mag)

White: O Rissei, 7 dan; Black: Kobayashi Koichi, 10 Dan; Played on September 5, 1985 at the Nihon Kiin. 281 plays. Black wins by 5 1/2 pts.

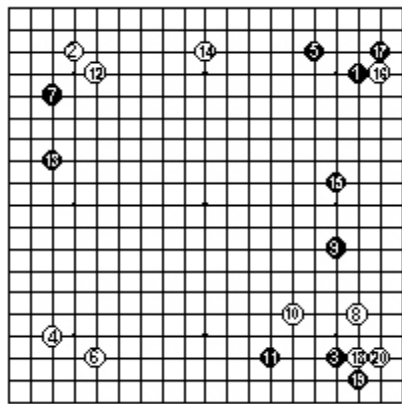


Figure 1 (1-20)

Figure 1 - If black uses 7 to make the corner enclosure at 8, white plays at 7 and the it becomes and "all corner enclosure" opening. Black dislikes that prospect and so attacks the corner with 7. This way black's plays work with maximum efficiency in the opening.

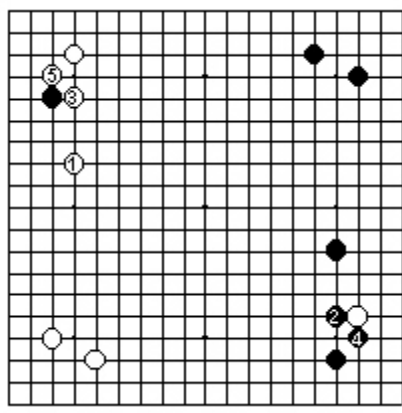


Diagram 1

Diagram 1 - Playing white 10 at 1 in order to mimic black's play [mane-go] would result in game

that would be easy for black to play. If white plays the pincer at 1, continuing to imitate black's plays, play might proceed with black 2 through white 5. In this case, settling the shape in the corner makes the game an easy one for black to play, and to my mind this is better for black than the "all corner enclosure" opening.

In evaluating this opening, attention should be paid to the fact that by jumping to 10, white temporizes while with 13, black stakes out real territory. To that extent black may be said to have profited in conformance with go theory. White probes black's response with 16, a play that can affect the development of the game in subtle ways. At this point in the game, it is best to play white 18 and white 20 to settle the group in this corner.

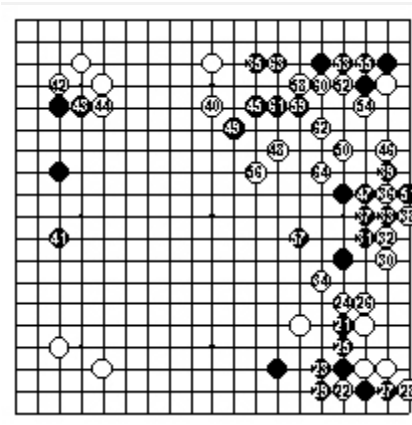


Figure 2 (21-64)

Figure 2 - When black attaches at 21 the cut of white 22, followed by the plays through black 29 is regarded as joseki. However, since white next plays white 30 and 32, white is forced into a distressingly low posture in my opinion. If white omits playing 34, black hanes over white 24, cutting off white's access to the center, which would be a big play. With the checking extension of 35, black's opening develops in fine form. The clamp attachment of white 36 is typical of O Rissei's style. I was somewhat confused as to how to reply, and ended up playing the connection of black 37, a slack play.

Diagram 2 Black should play at 1 to separate white's stones and attack. Black should decisively descend at 1 here. This is the only play in this position. If white answers with 2 through 8, black can fight on with these stones as an object of attack. As for white's group in the lower right, black A, white B, black C, white D and black E deprives the stones of two eyes on the side of the board. Consequently, the capping play of black F is severe. Black should have exploited this to fight.

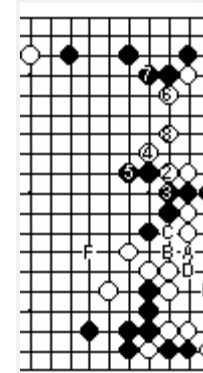


Diagram 2

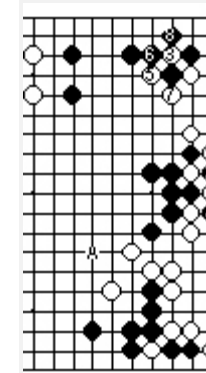


Diagram 3

White connects underneath at 38. In this important tournament final one can perceive O Rissei's intense determination. When black expands the upper right with 45 the clamp attachment of white 46 is an interesting play. In response to black's atari at 47 white does not connect underneath by means of ko with 1 in **Diagram 3**. It would be unreasonable to start a ko fight at this stage of the game. Instead, white cleverly interferes with the black group's freedom of play and tries to throw off black's timing.

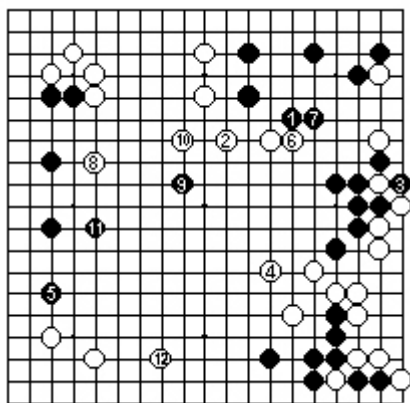
Diagram 3 - If white obligingly connects underneath right away with 1, black takes the ko with 2, then ignores white 3 to capture at 4. When white plays atari at 5, black replies at 6 and 8, aiming to forcefully attack white's stones here. Black can also play severely at A, so this fight is to black's advantage.

White realizes that things will not go well by playing at 1 in **Diagram 3**, and so dodges to 48. Once again, black gets confused and plays. at black 49 in order to separate white's stones. This seems like a natural play, but considering the matter coolly and calmly, black should have played at 1 in **Reference Diagram 1**.

Reference Diagram 1 - If black plays 49 defensively at 1, the sequence through white 12 may be expected. Let's analyze the position at this point.

Positional Judgment Kobayashi Style - White territory: upper left, 34 pts.; lower right, 5 pts.; lower left, 21 pts.; TOTAL: 60 pts. Black territory: upper right, 46 pts.; lower right, 5 pts.; left side, 16 pts.; TOTAL: 67 pts. Black has consolidated enough territory at this point to give komi, and in addition has sente. Black has the game well in hand.

With white 50 through 56, white manages to play out into the center with the other stones in tow. This makes the game difficult for black. The diagonal play of white 64 is a fine play that makes thickness here. The outlook for the game at this point is unclear.



Reference Diagram 1

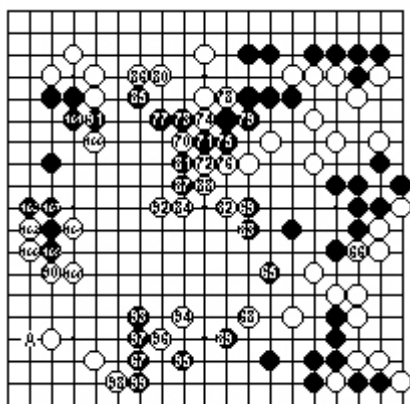


Figure 3 (65-108)

Figure 3 - When black plays the knight's play of 65; making life for this group with the single play at 66 gives white great satisfaction. With the result up to this point, black cannot anticipate being able to attack white very severely in the upper right. Since playing 46, white has deftly controlled the situation, making the outlook in the game more and more unclear.

In reply to black's attack at 69 white doggedly plays to expand the upper side territory with the knight's play at 70. One may consider this an exhibition of fighting spirit. Black counters this with 71 and the hane over white's stone with black 73, attempting to put up the strongest resistance.

Diagram 4 - When black extends to 77, white has no choice but to defend at 80. If white connects in the center at 1, black captures three stones with 2 through 6, and is also left with the vital point at A to aim at. This is a failure for white.

I thought that by cutting at black 81 and capturing

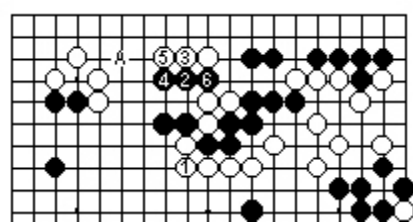


Diagram 4

white 70, black is well off, but in reality this is not the case. Defending the lower side territory with black 89 is a slack play. It is better to play the checking extension on the left side at 1 in **Diagram 5** and meet a fight on the lower side head on.

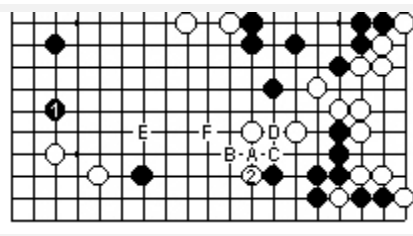


Diagram 5

Diagram 5 - Black should make the checking extension at 1 here. If white then plays 2, black has adequate resources to fight after A, white B, black C, white D, black E and white F.

On the other hand, the checking extension of white 90 is a big play. White may be considered to have taken the lead with this play. Extending to white 92 is thick and strong. With 94 and the following plays, white plays to erase or reduce black's territory on the lower side. And next the pincer attachment of white 100 is a skillful play.

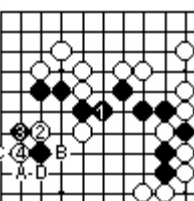


Diagram 6

Diagram 6 - Using 101 to extend at 1 would be bad for black. If black extends to 1, white attaches at 2 and cuts at 4. Now, black A is answered by white B, black C and the atari of white D, leaving black with a painfully constricted position.

White 102 and the following plays are a ploy to defend against a black attachment at A, and after white plays at 108, white clearly has the lead.

Figure 4 - Black captures white's stones with 113, making profit on the lower side, but this leaves black's group on the right side in a somewhat precarious position. Black reinforces the group on

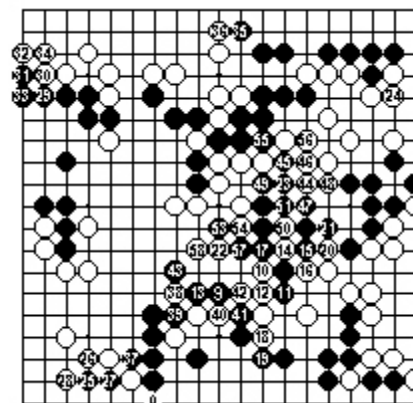


Figure 4 (109-158) (52@14)

the right side with the diagonal play at 123, which also aims at slicing through white's knight's play at 56. In response to this the connection of white 124 is a strong play.

Black cannot kill white by playing 125 at 1 in **Diagram 7**. Before white hanes on the lower side at A and connects, the placement of black 125 is a skillful finesse to exploit weaknesses here.

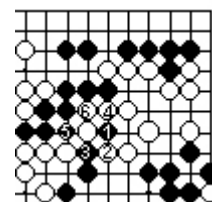


Diagram 7

Diagram 7 - If black tries to slice through white's knight's play with 1, white captures a stone with 2 and 4. White's position on the side is strong, so establishing an eye there will be easy. Therefore, even if black cuts with 5, white's group is alive after 6.

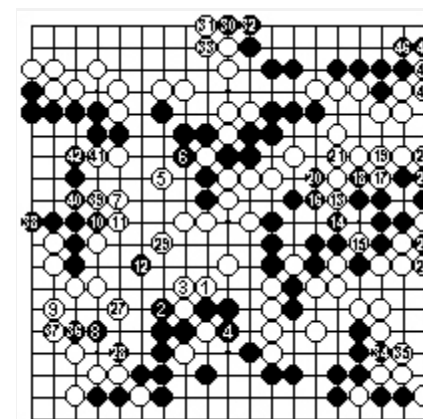
Since there are various weaknesses in the corner, playing white 126 is unavoidable. Up to 128, white has been forced to answer passively. While I was playing the game I thought that at this point black was not badly off, but this was a misapprehension. A casual glance at the black group on the right side gave me an uneasy feeling when I realized that it did not have two clearly established eyes. But I mistakenly just left the situation as it was. The truth is that this group is in extreme danger.

With 140, white ends up sacrificing an additional stone here. Playing at 1 in **Reference Diagram 2** would have established the advantage for white.

Reference Diagram 2 - If white forces at 1, then takes territory in the center with 5 and 7, white has a territorial edge. Let's analyze the situation after the endgame plays through black 46.

Positional Judgment Kobayashi Style White territory: lower left, 13 pts.; lower right, 7 pts.; upper right, 5 pts.; center, 6 pts.; upper left, 22pts.; TOTAL: 53 pts. Black territory: lower side, 28 pts.;

right side, 6 pts.; upper right, 13 pts.; left side, 9 pts.; TOTAL: 56 pts. At this stage there is nowhere left to play, so the result is that at best black is behind by 2 1/2 pts with 5.5 komi. I trust that this is obvious.



Reference Diagram 2 (26 above 22)

However, the fact is that white had no time left on the clock and could not be expected to play precisely at this point. In fact, white misses an opportunity here.

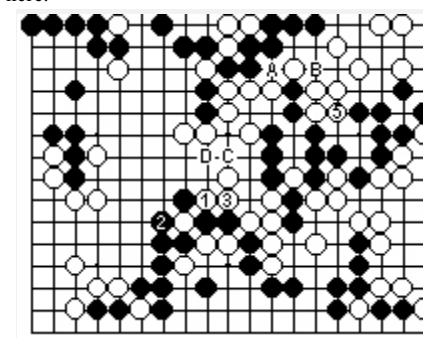


Diagram 8 (4 Connects)

Diagram 8 - Playing white 148 at 1 would have led to black's defeat. If white fixes the shape by squeezing with 1 and 3, and then plays 5, the black group here cannot live. Black A, white B and black C is stymied by white D. White's group in the upper right has weaknesses that can be exploited, so the situation will probably end up in a ko fight, but that would end in black's defeat as well.

Diagram 9 - White has no choice but to draw back at 158. It would be dangerous for white to play at 1 instead. After the sequence from white 1 through the connection at 5, black 6 leaves white frustrated. Not only does black connect to the lower side with A through F, but after white G, black captures white in the center with the hane at H.

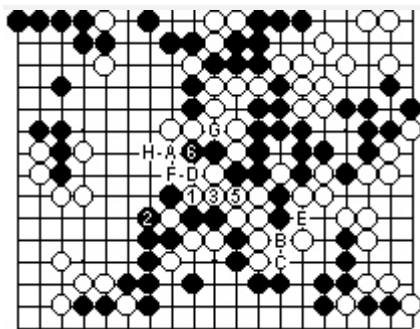


Diagram 9 (4 right of 2)

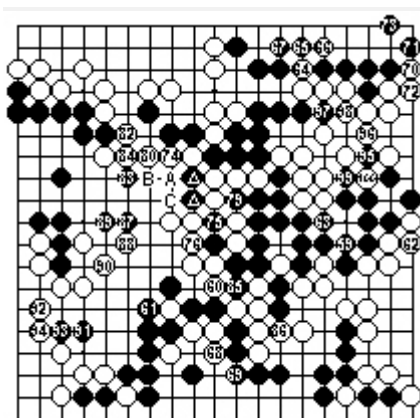


Figure 5 (159-200)
(77 @75, 78 below 75, 81@75)

Figure 5 - At this critical point, white connects at 162 in order to deprive black's group of two eyes, but this is the losing play. There is an exceptionally complex capturing race that one must be mindful of here, and under the pressure of the clock, white misreads the position. The result is an upset.

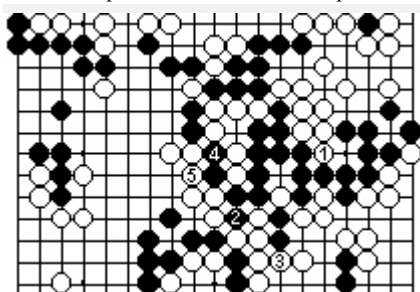
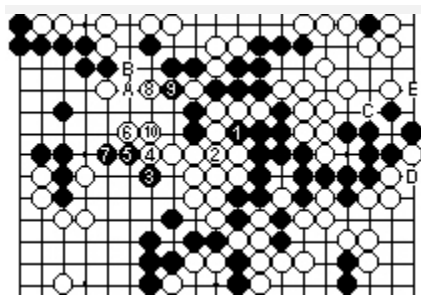


Diagram 10 (6@4, 7 below 4)

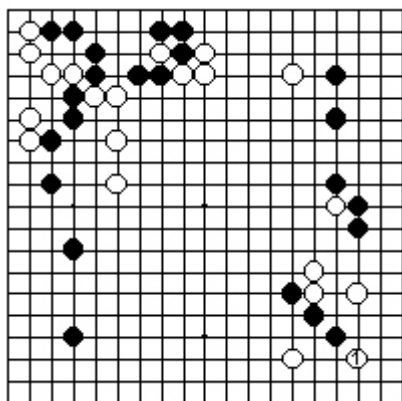
Diagram 10 - White should play at 1 to take away black's eye in the center. This is deadly. Black cuts off white's group in the center with 2, then squeezes with 4 and 6.



SANGIT'S COLUMN

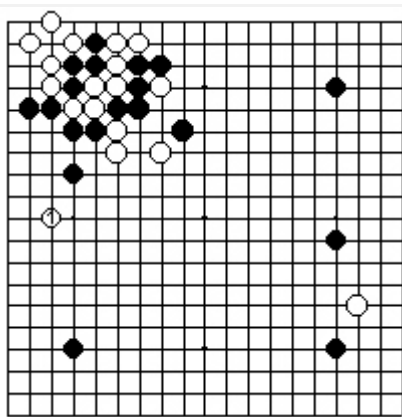
Part 17

Let us continue studying more tesuji that have appeared either in my games or in reviewing games of my students. These problems are excerpted from my book: *Whole Board Tesujis: Problems from Real Life Games* coauthored with my teacher, the professional player Yang Huiren. Incidentally, an errata sheet for our books *Cosmic Go* and *Galactic Go*, Volume I is now available from Brooklyn Go Club Web site in their guest book section. Soon I will put up the errata sheet for *Galactic Go*, Volume II. In the mean time, if you find other errors, please send them at SangitChatterjee@attbi.com. Thanks!



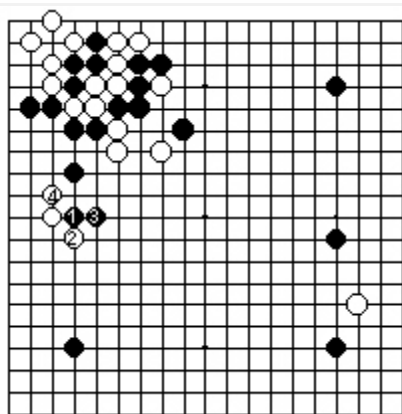
Problem 7

Problem 7 - White has just come in to the 3-3 point. How should black play?



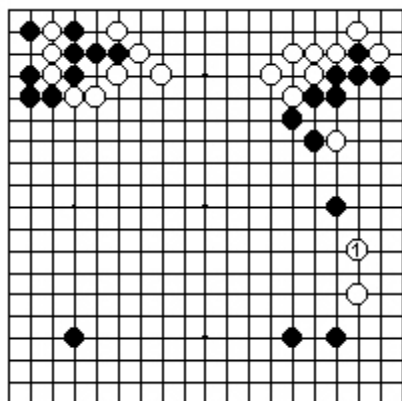
Problem 8

Problem 8 - White 1 attacks the black group on the left side. What is black's skillful play to settle the situation?



Problem 9

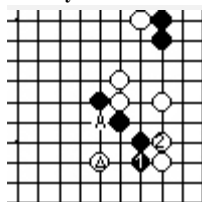
Problem 9 - Related to problem 8. This problem is a follow-up to the previous problem. Suppose Black mistakenly attaches with 1 leading to the attach-and-extend *joseki* on the left-hand side. Taking the whole board into account, where is Black's *tesuji* to rescue him from his erroneous play?



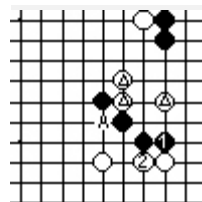
Problem 10

Problem 10 - White has just played 1 trying to stabilize her group. What is black's *tesuji* here to hinder that aim?

Here are the answers:
Analysis of Problem 7



Wrong Answer 7.1

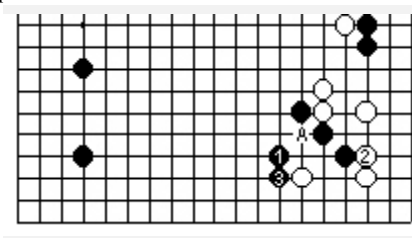


Wrong Answer 7.2

Wrong Answer 7.1 - Black 1 is poor since after

white 2, it will be difficult to attack the Δ white stone effectively. Black still has a cut at A to deal with.

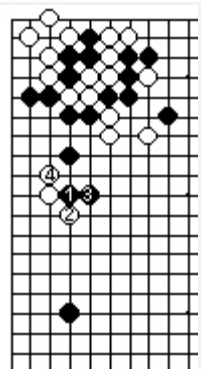
Wrong Answer 7.2 - Blocking at 1 here does not work either. After white 2, black still has the cut at A. Attacking the Δ White stones is out of the question.



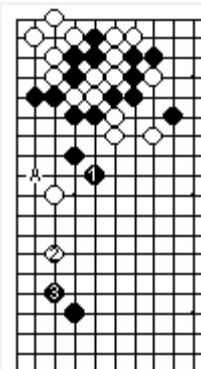
Correct Solution 7.3

Correct Solution 7.3 - When neither block works, do not play either! Playing the cover at 1, indirectly protecting the cut at A, is an exquisite play. White 2 is the best response, but then black 3 works perfectly. Now look at the whole board and appreciate the power of finding *living tesujis*.

Analysis of Problem 8



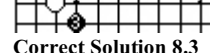
Wrong Answer 8.1



Correct Solution 8.2

Wrong Answer 8.1 - Attaching at 1 will not help black settle easily. After white 4, black is still under attack. This is not an acceptable development for black.

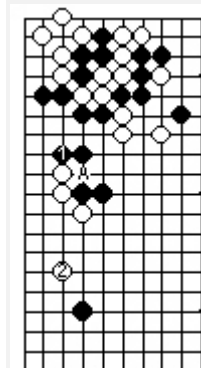
Correct Solution 8.2 - The diagonal at black 1 is a nice play. If white 2, black 3 earns profit. Black is aiming at A to take territory while robbing white of her base.



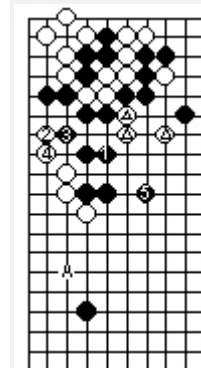
Correct Solution 8.3

Correct Solution 8.3 - If white slides with 2, black will be happy to play the cover of 3 for a great result.

Analysis of Problem 9



Wrong Answer 9.1

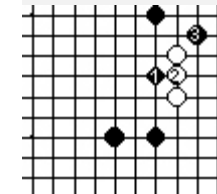


Correct Solution 9.2

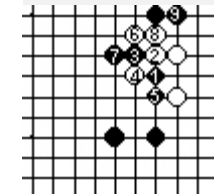
Wrong Answer 9.1 - The usual *joseki* response is to block at 1 but in this case after white 2, the white push at A will remain a thorn in black's side for a long time. This is not a pleasant feeling.

Correct Solution 9.2 In this situation black must make the bamboo joint, no matter how submissive it feels. White takes black's base with the plays to white 4, but then black plays out in style with 5. The Δ white stones come under attack; black is also aiming at the large territorial point of A.

Analysis of Problem 10



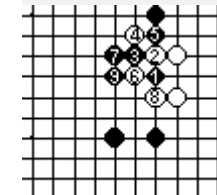
Correct Solution 10.1



Correct Solution 10.2

Correct Solution Variation 10.1 - Black should peep at 1 and if white connects with 2, black continues the attack with 3 while expanding his territory.

Correct Solution Variation 10.2 - If white resists with 2, black *hanes* at 3. White 4 is answered by drawing back with 5 and when white connects with 8, black 9 is the key to keeping white unstable.



Correct Solution 10.3

Correct Solution Variation 10.3 - If white *hanes* with 4, black cuts at 5. The plays to black 9 then accomplish the task magnificently.

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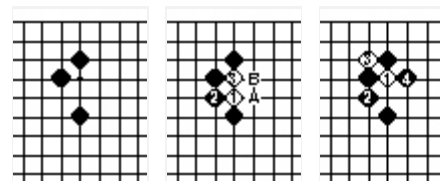
GO SHAPES

Part 8

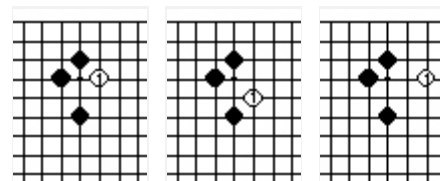
Excerpts from Go Notes By Craig R. Hutchinson

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.

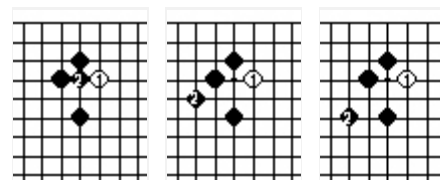
Let's now look at the key link points in the Panther shape near the edge of the board in **Panther**. This shape has two links that can be peeped at. As it stands can white purge the shape's links?



Panther **Panther Poke 1** **Panther Poke 2**
In **Panther Poke 1**, white pokes at 1, but black is able to preserve the link with a ladder at A or B. In **Panther Poke 2**, black preserves the link with 4. So white is not able to purge the link in this position.

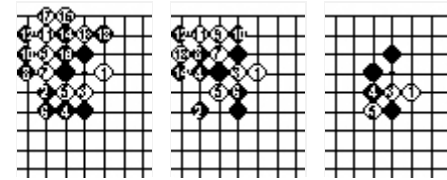


Panther Peep 1 **Panther Peep 2** **Panther Peep 3**
In **Panther Peep 1** white peeps at 1. Should black protect the link with a peg or a pin?



Panther Peg 1 **Panther Pin 1** **Panther Pin 2**
In **Panther Peg 1** black pegs the link with 2. Is there another tactic to preserve the link? In **Panther Pin 1** black pins the link with 2. Black 2 also provides power over more points than in **Panther Peg 1**. Is there another tactic to protect the link? In **Panther Pin 2** black 2 also pins the link and gains power over more points than in **Panther Pin 1**.

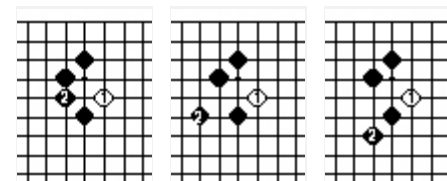
In **Panther Poke 3** if white pokes the **Panther Pin 1** with 3, one maneuver for black 6, is to defend the link with the capture race to 18. In **Panther Poke 4**, black pins the link with 2 gaining power over more points than in **Panther Pin 1**. In this position white cannot poke and purge the link with 3 and 5.



Panther Poke 3 **Panther Poke 4** **Panther Poke 5**

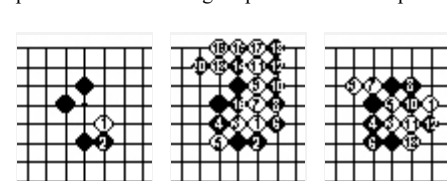
In **Panther Peep 2** white peeps at the link at 1. How should black protect the link.

In **Panther Poke 5** black ignored the peep and played 2 elsewhere. White then poked with 3 and is able to cut the link with 5.



Panther Peg 2 **Panther Pin 3** **Panther Pin 4**
In **Panther Peg 2** black pegs the link with 4, however black 4 has not gained much power over more points.

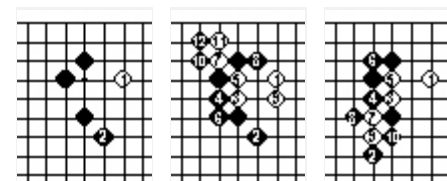
In **Panther Pins 3, 4 and 5** black is able to preserve the link and gain power over more points.



Panther Pin 5 **Panther Poke 6** **Panther Poke 7**

In **Panther Poke 6** white tries to cut the link, however, black is able to preserve the link with a capture race through 20.

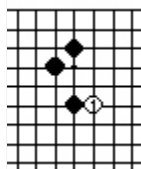
In **Panther Peep 3** white is assaulting the link with a peep at 1. What happens if black ignores the peep? In **Panther Poke 7** white is able to purge the link with the sequence through 13. How should black preserve the link in **Panther Peep 3**?



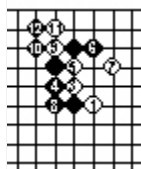
Panther Pin 6 **Panther Poke 8** **Panther Poke 9**

In **Panther Pin 6** black pins the link with 2 and also gains some power over more points.

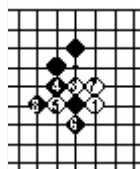
In **Panther Poke 8** in this position white cannot poke and purge the link with 3 and 5, but in the middle of the grid white can purge the link.



Panther Peep 4



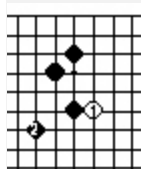
Panther Poke 10



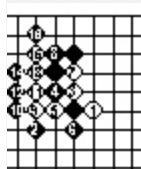
Panther Poke 11

Panther Poke 9 shows another black pin at 2 gaining power over more points that preserves the link if the ladder favors black.

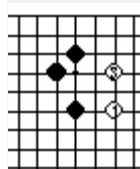
What happens if black ignores white's peep in **Panther Peep 4**? Black can preserve the link on the edge of the board in **Panther Poke 10**, but can be separated in the middle of the grid. If white employs the tactics in **Panther Poke 11**, white separating black again depends on a ladder.



Panther Pin 7



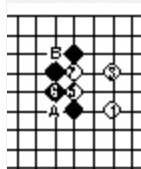
Panther Poke 12



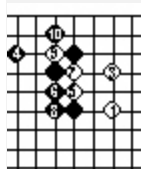
Panther Peep 5

In **Panther Pin 7** black pins the link with 2 gaining power over more points and **Panther Poke 12** shows how black pegs the link with a loose ladder on the edge of the grid.

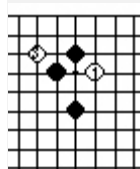
Panther Peep 5 shows a double peep by white.



Panther Poke 13

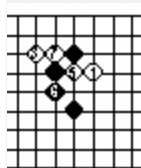


Panther Poke 14

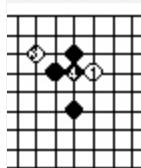


Panther Peep 6

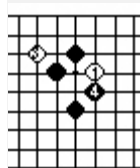
If black ignores the double peep, Panther Poke 13 shows how white is aiming to separate black's Panther with purges at A and B. **Panther Poke 14** shows how black's pin at 4 gains power over more points protecting the link with a ladder.



Panther Poke 15

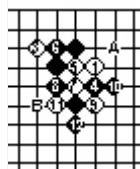


Panther Peg 3

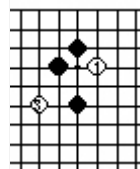


Panther Pin 8

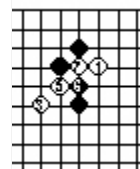
How should black preserve the link in **Panther Peep 6**? If black ignores the link, **Panther Poke 15** shows how white can purge the link with the pokes



Panther Poke 16



Panther Peep 7

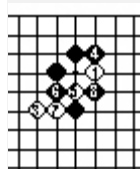


Panther Poke 17

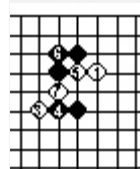
of 5 and 7. How can black prevent white's poke at 5?

Panther Peg 3 shows one tactic for pegging the link at 4, but gaining small power over more points. **Panther Pin 8** shows how black 4 can protect the link with ladders. **Panther Poke 16** shows a choice between a net at A and a ladder at B.

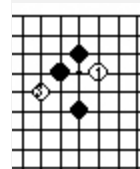
How should black preserve the link in **Panther Peep 7**? **Panther Poke 17** shows one maneuver that can happen if black does not pin the link.



Panther Poke 18

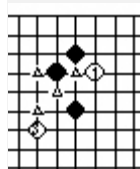


Panther Poke 19



Panther Peep 8

Panther Poke 18 shows how black's pin at 4 preserves the link. **Panther Poke 19** shows how a black pin at 4 does not preserve the link if white pokes at 5. **Panther Peep 8** provides another peep formation. What are the pin points that black can consider for preserving the link in **Panther Peep 8**?



Panther Pin 9

Panther Pin 9 shows some pin points that black can use. The objective is to find which Δ 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 Panther 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 board 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 more of the basic shapes for their peeps and pins in future notes. Analyze some of the shapes yourself 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.

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.

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 Hirohisa 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: \$2.00

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