

GO WINDS

Volume 3 Number 1

Spring 1999

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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' moves 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 80-84 - \$39 ea	Mini Chinese - \$20
Sansa to Shusai - \$35	Takemiya - \$20	Kido 90-95 - \$39 ea	Nirensai - \$20
Shuho - \$20	Shusaku - \$20	Korean 92-93 - \$25 ea	

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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 the application of the principles of war to Go. Enjoy!

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GO WINDS
 Volume 3, Number 1
 Spring 1999

Published by Yutopian Enterprises
 2255 29th 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
 (Yutopian customers with a \$50 order or more per year receive the magazine free.)

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 Diagram Creation Software - Go Write
 Proof Assistance - Anthony Blagrove

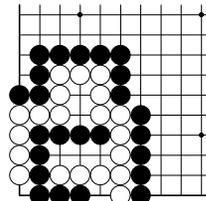
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Nie Weiping's Introduction to Go

Lesson 9 Capturing Races Involving Eye(s)

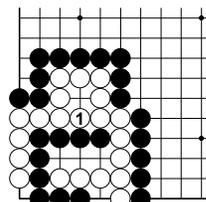
As the name WeiQi (Chinese name for Go) implies, Go is a game with both players attempting to surround each other, and the side that gets more territory wins. Thus it is unavoidable that players will get tangled up in capturing races. Capturing races involve eye space reduction and ko fights, etc. In this lesson, we will emphasize capturing races involving eyes. A capturing race involving eyes is an exciting case of liberty reduction – which often surfaces in actual games. In mastering this knowledge, the reader can greatly increase his or her ability in capturing races.



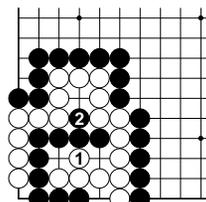
Example 1

Example 1 - White to play. This is a typical case of one eye kills no eye. White should consider carefully where to play the next move.

Generally speaking, in a capturing race where neither side can form two eyes and the liberties on each side is about the same, the side that has one eye will win the race over the side with no eye.



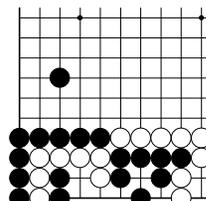
Correct Solution



Failure Diagram

Correct Solution - Forming an eye at 1 is correct. Black is dead because he has no eye.

Failure Diagram - White 1 is a hasty move with adverse effects. After black takes away white's eye space at 2, a seki results and white fails.

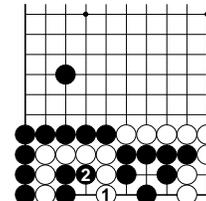


Example 2

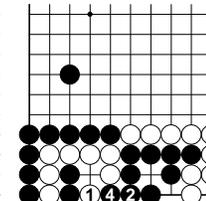
Example 2 - White to play. How can white capture black? This is a very simple example. Realizing that a big eye kills a small eye, one can easily locate the

key point.

This example shows that the side which forms a big eye in a capturing race will win over the side with a small eye due to more liberty counts. Thus forming a bigger eye than the opponent is a common tactic in capturing race.



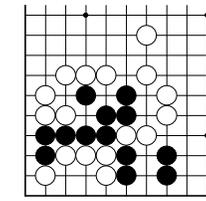
Correct Solution



Failure Diagram

Correct Solution - White 1 in forming a bigger eye is the correct solution. Black dies.

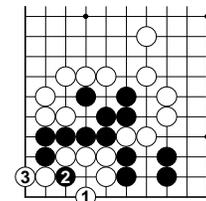
Failure Diagram - White 1 is no good. Not only did white fail to extend his liberties, he actually reduced his own liberties. White fails, with the sequence through black 4.



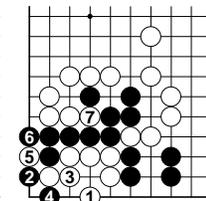
Example 3

Example 3 - White to play. Since black has more external liberties, he can kill white in a simple liberty reduction race. White must extend his liberties to win.

Since white is grossly short of liberties, he cannot win this capturing race without mastering the knowledge of capturing races involving eyes. So, what is the best tactic for white to kill black.



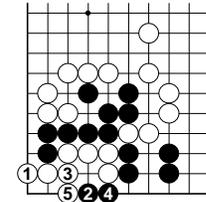
Correct Solution



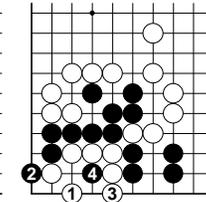
Variation Diagram

Correct Solution - The diagonal at white 1 is the crucial point. When black cuts at 2, white descends to 3 and makes life safely.

Variation Diagram - If black hanes at 2 in reply to white's diagonal at 1, white's connection at 3 is the key. White kills black with the sequence through 7. If white 3 descends to 4, black cuts at 3 and white lacks liberties.



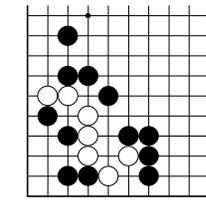
Failure Diagram 1



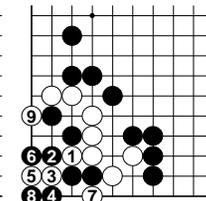
Failure Diagram 2

Failure Diagram 1 - The descent to 1 seems to extend white's liberties, but it lacks accurate reading. Black strikes at 2 and draws back to 4. After white blocks at 5, white is far behind in the capturing race and black can afford to tenuki.

Failure Diagram 2 - The hang at 1 actually reduces white's liberties. After black 2 and 4, white is short of liberties and fails.



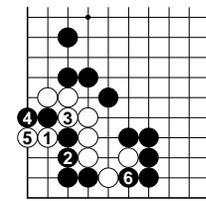
Example 4



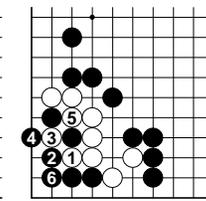
Correct Solution

Example 4 - White to play. What special characteristic of the corner should White utilize to kill black in this capturing race?

Correct Solution - When white thrusts to 1, the block at black 2 is inevitable. After the cut at 3 and descent to 5 black is forced to capture at 6 and 8. White then reduces liberties at 9, killing black.



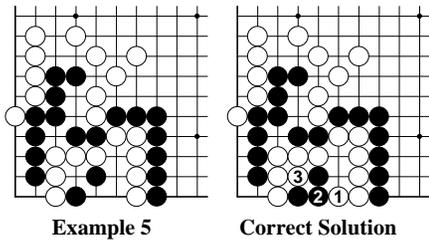
Failure Diagram 1



Failure Diagram 2

Failure Diagram 1 - White 1 looks like an exquisite attack. But white fails if black simply connects at 2. The sequence through 6 kills white.

Failure Diagram 2 - If white throws in at 3, the result after 6 is a ko fight and white fails. If 6 connects at 3, white cuts at 6 and black fails.

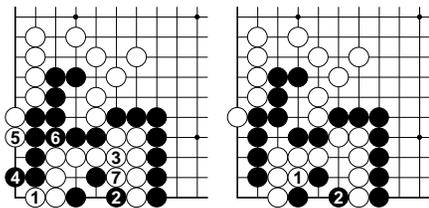


Example 5

Correct Solution

Example 5 - White to play. How can white win the capturing race?

Correct Solution - White 1 is a brilliant turn that can easily be overlooked. Black connects at 2 and white ataris at 3. White makes life and black dies.



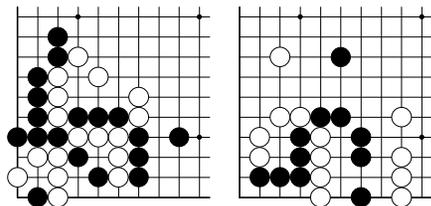
Failure Diagram 1

Failure Diagram 2

Failure Diagram 1 - White's turn at 1 is reckless. This kind of failure is similar in nature to that in **Example 1**. Black diagonals at 2 to destroy white's eye shape. Although white forms a big eye, he still ends up being captured, due to the abundant liberties black has on the outside.

Failure Diagram 2 - White 1 is a hasty atari. Black simply forms a ko fight at 2 and white fails.

EXERCISES

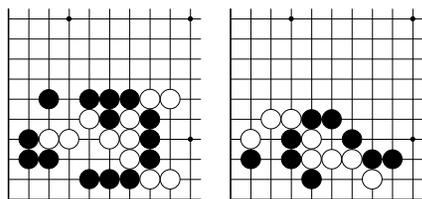


Problem 1

Problem 2

Problem 1 - White to play. This is a simple example. How can white rescue his stones?

Problem 2 - White to play. How can white win this capturing race by rescuing his four stones?

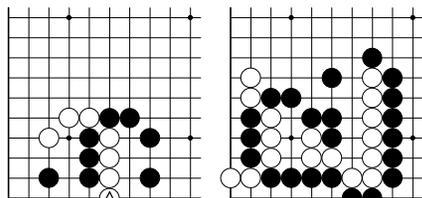


Problem 3

Problem 4

Problem 3 - Black to play. What is the correct sequence for capturing the middle white stones?

Problem 4 - White to play. This looks like a tough problem. It's not difficult to come up with the correct solution if white uses sacrifice tactics.



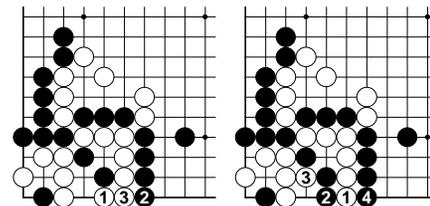
Problem 5

Problem 6

Problem 5 - White to play. How can white use his footage at) to win this capturing race?

Problem 6 - Black to play. The three black stones on the second line on the left have only three liberties. Therefore, whatever tactics black adopts to kill the white dragon must be in upbeat tempo.

SOLUTIONS

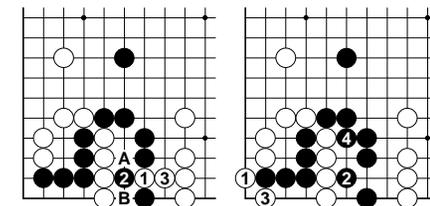


Correct Solution 1

Failure Diagram

Correct Solution 1 - The hane at white 1 is correct. White captures two stones and is safe.

Failure Diagram - The descent to white 1 is a mistake. Black reduces white's liberties by descending to 2. After white 3 the black 4 atari creates a snapback.

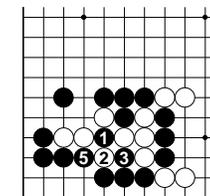


Correct Solution 2

Failure Diagram

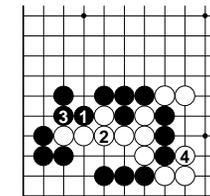
Correct Solution 2 - The wedge at 1 is correct. After black ataris at 2 and white connects at 3, there are two cutting points at A and B. The black corner is dead. Black 2 at 3 also creates two cutting points.

Failure Diagram - The hane at white 1 lacks consideration. After the black 2 liberty reduction white is one liberty short after black 4.

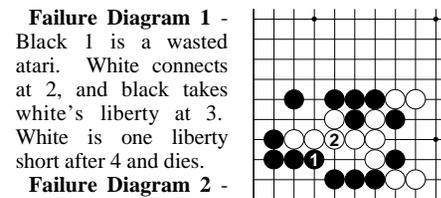


Correct Solution 3
4@1

Correct Solution 3 - The throw-in at black 1 is an excellent tactic for reducing liberties. White captures at 2 and black ataris at 3. After white connects at 4, black further reduces white's liberties at 5. White is dead.



Failure Diagram 1

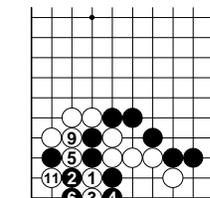


Failure Diagram 1 - Black 1 is a wasted atari. White connects at 2, and black takes white's liberty at 3. White is one liberty short after 4 and dies.

Failure Diagram 2 - Black's attachment at 1 is too loose. White calmly connects at 2. White has 4 liberties versus black's three liberties. Black fails.

Failure Diagram 2

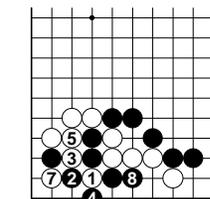
versus black's three liberties. Black fails.



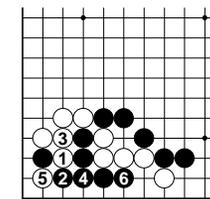
Correct Solution 4
7@1, 8@3, 10@1

stone edge squeeze.

Correct Solution 4 - White cuts at 1 and black ataris at 2. White sacrifices one more stone by descending to 3. After black captures at 6, white throws-in at 7. White captures black with the sequence through 11. This tactic is also known as a two-



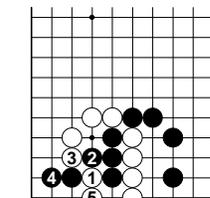
Failure Diagram 1
6@1



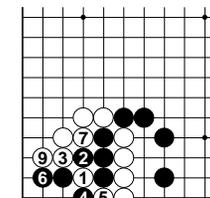
Failure Diagram 2

Failure Diagram 1 - The throw-in at 3 in response to black's atari at 2 is bad. Black captures cleanly at 4. After 8, five white stones are captured.

Failure Diagram 2 - The wedge at white 1 is crude. After black ataris at 2 and connects at 4, white can only atari a single white stone at 5. Black 6 wins the capturing race.



Correct Solution 5

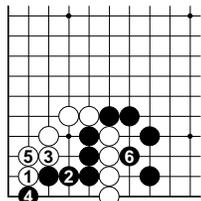


Variation Diagram
8@1

Correct Solution 5 - White's throw-in at 1

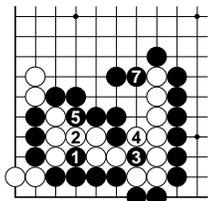
is the only tactic. Regardless of what black does, he cannot escape the fate of being captured. If black ataris at 2, white cuts at 3. After black extends to 4, white's descent to 5 wins the race.

Variation Diagram - If black 4 in the previous diagram captures, white uses wrapping tactics with 5 and 7, and beats black by one liberty in the capturing race after white 9.

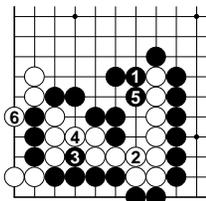


Failure Diagram

Failure Diagram - The attachment at white 1 is slack. The black 2 connection is often correct for extending liberties. After black 6, white loses the capturing race with four liberties to five.



Correct Solution 6
6@3



Failure Diagram

Correct Solution 6 - After black thrusts to 1 and white connects at 2, black's throw-in at 3 is the correct answer. White captures at 4, black ataris at 5, white connects at 6, and black reduces white's liberties at 7. With this upbeat tempo, white loses by one liberty.

Failure Diagram - Directly taking white's liberty at 1 lacks careful reading. White's connection at 2 maximizes white's liberties. White now has four liberties and black has three. As a result, the three black stones are captured.

Go World

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MA XIAOCHUN'S GO LECTURE 2

The Sixth Game of the Nie and Ma's Seven Game Tournament with Ma XiaoChun 9 dan (Black) vs. Nie WeiPing 9 dan (White), played in Beijing, on 10-5-94

Ma was 0:3 entering the fourth game of this seven game tournament, thus every game became a key game for him. When Ma took two consecutive games from Nie, everyone (including Nie) heard Ma's footsteps closing in. From the point of view of a seven game tournament, a Nie victory would be a little disappointing; on the other hand, if Ma won this game, then it would stage a climatic seventh and the final game, which everyone anticipated.

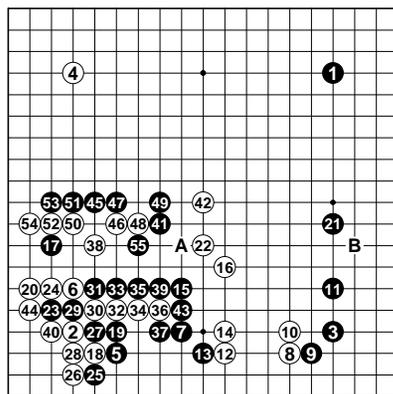


Figure 1 (1-55)

The game began with two-consecutive star point openings. The sequence through 16 created a familiar position which appeared in a number of games between Nie and Ma. If black 21 jumps to A, white is likely to approach the right side at B. This would have created a symmetrical position between the left and right, and thus an even game. In the actual game, white seized the high point at 22, putting black in a slightly difficult position.

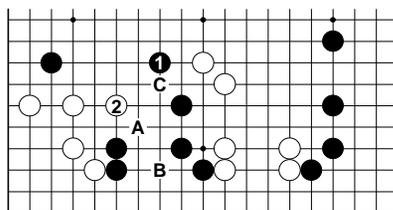


Diagram 1

Diagram 1 - If black 23 jumps out to 1, the one-space jump of white 2 is what black worried about. If black ignores, white diagonals at A, threatening cuts at B and C. Black 1 at 2 is slow paced.

Therefore black decided to peep at 23, probing white. If white 24 connects at 29, black simply jumps to 33.

Black thrusts at 29 and white cuts at 30. The use of wrapping tactics following black 31 is inevitable. Here, it looks as if black has the upper hand, but actually, black is not that profitable.

White 42 is the key point in the center. However, considering the correlation with white 38, white 42 should have jumped to 45.

Ma was proud of the cap at 45. White was forced to respond, however, black did not have an effective counter attack after 48.

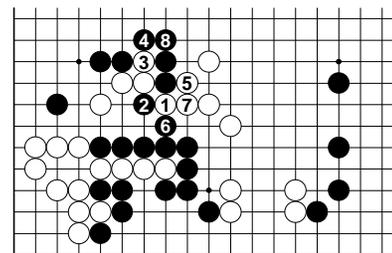


Diagram 2

Diagram 2 - Although the hane at white 1 separates black, black counter-cuts at 2. White's shape looks overdeveloped. Since the black group on the bottom is alive, and the top group has a lot of open space, it's okay if the black groups are separated. Therefore, white gets practically nothing.

White is forced to diagonal at 50. Black connects at 55. The wrapping tactics will resurface again in another phase of the game.

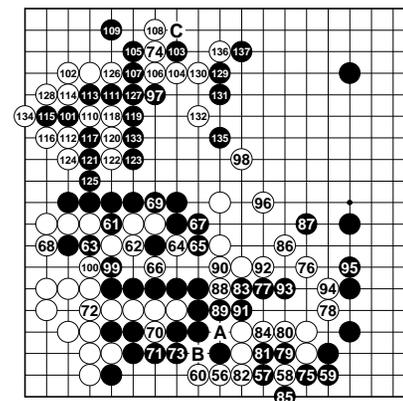


Figure 2 (56-137)

White hanes on the second line with 56. Generally black will block at 60. Following the atari at white A, black connects at B with sente to reap up profit. White then reinforces at 76. This shows how meticulous Nie is. However, Ma seized the opportunity and struck at 57, making white 56 a losing play in this game.

The diagonal at white 58 is unavoidable. Black takes the opportunity to reinforce the lower right corner. This forces white to extend to 60.

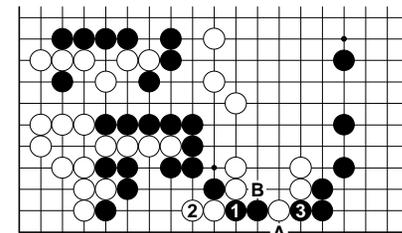


Diagram 3

Diagram 3 - If white plays elsewhere, black cuts at 1 and squeezes at 3. White cannot reinforce both cuts at A and B.

White ended with gote on the bottom. On the other hand black completed his defense on the lower right corner and he beat white in settling his shape in the center. From this one can see the consequence of the bad play at 56.

The squeeze at black 61 and the cut at 63 are pre-calculated moves, forcing white 64 and 66, or white will end up in Gote. After black connects at 69, the black groups are completely connected forming a continuous thick piece.

White 70 and 72, try to eliminate black's eye space. White's jump to 74 is a vital point for attack and defense, neutralizing and restraining black's thickness.

When black squeezes at 75, white still cannot descend to 85 (because black can peep at 77 and extend to 81). White diagonals at 78, and black settles his shape from black 79 to white 96. The position favors Black. The profit and potential of black's right side far outweighs white's on the left.

Black 97 steadfastly strengthens the center. In reply, white leisurely jumps to 98. Because of Nie's calm and stubborn attitude, the second half of the game was packed with climaxes making the game interesting again.

If white 104 hanes at C in reply to black's attachment at 103, black will certainly cut at 108, aiming to play sabaki. In the actual game, white counterattacks by a hane at 104. Black clamps at 105, resulting in position that is a little chaotic.

Diagram 4 - If black 111 hangs at 1, white should hane at 2. Black then jumps to 3 in the center. This is a clear cut and simple approach.

Ma, who prides himself in making beautiful plays, tried to stage a third wrapping tactic on the board with 111 and 113 to settle his shape. When black extended to 121, white recklessly answered at 122, allowing black to use wrapping tactics with 123.

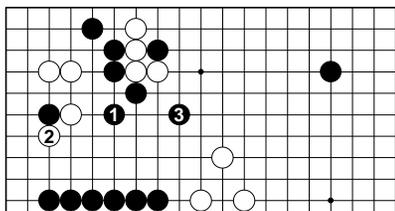


Diagram 4

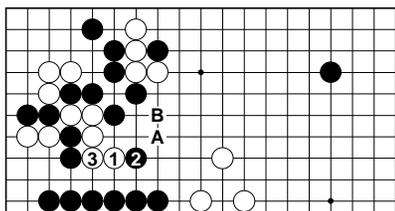


Diagram 5

Diagram 5 - White 122 should diagonal at 1 towards the outside. Black attaches at 2 and white connects at 3. In the future, white can peep at A or B. The difference in black's thickness between the outcome here and the actual game is substantial.

Black's success led him to attack boldly on the top with 129, which resulted in the unexpected exquisite counter-attack of white 130 and 132.

Ma was deeply baffled and played at 135 after a long consideration. The game instantly became chaotic again.

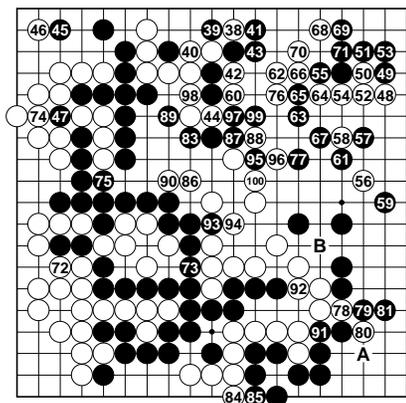


Figure 3 (138-200) (82@47)

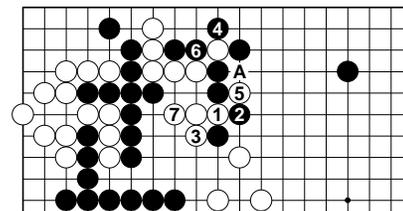


Diagram 6

Diagram 6 - When white thrusts at 1, if black blocks at 2, white turns at 3. Black's atari at 4 is tough for white, but white can cut at 5. Regardless whether black captures at 6, or connects at A, white reinforces at 7, endangering the big black dragon.

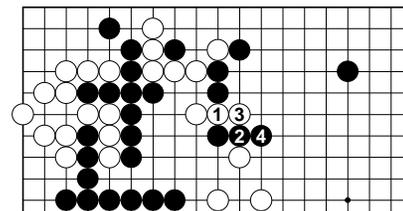


Diagram 7

Diagram 7 - Therefore, when white thrusts to 1, black can only thrust to 2. But even so, the game is up in the air.

White double hanes at 38, trying to put a closure to the local exchange. This helped to release black's pressure, who then rescues the dragon with black 47 and retakes control of the game.

Both sides further settle their shapes on the upper right corner with the sequence from white 48 to black 59. A rough positional judgment shows that black is slightly ahead.

Black begins to wrap up the game with 61, but white tenukis at 62. Unexpectedly, black makes a mistake with 63, which should be an atari at 67. If white press at 64, black goes with the flow and hits at 66.

White thrusts to 64 and the sequence following black 65 results in an exchange. Now the difference in the game becomes much smaller.

Although black gets some profit in the center with the endgame double tiger at 77, it's more clear cut to capture four white stones.

The cut at white 80 is exquisite. If black 81 at A, white attacks black's weakness with a diagonal at B. White descends to 84 with sente, securing eye space, before applying pressure to the big black dragon. After black cuts at 95, the well-being of the white group in the center is questionable, and white cannot afford to continue attacking black. However, white is satisfied by capturing a stone at 96. White's

success in the endgame is admirable.

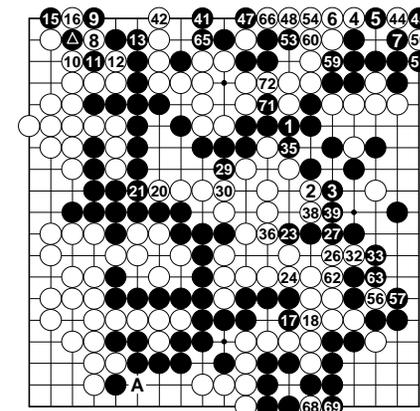


Figure 4 (201-273) (14@8)

19, 25, 31, 33, 37, 43, 49, 55, 61, 67, 73 @
22, 28, 34, 40, 46, 52, 58, 64, 70 @ 16

When white takes the ko at 14, black hanes stubbornly at 15, trying to increase the value of this ko fight and gamble on the outcome of the game. Actually, instead of black playing the ko fight, an atari at 38 (to reduce white's eye space) is also big. Black can then make the endgame play at A. This way Black might still win by a narrow margin.

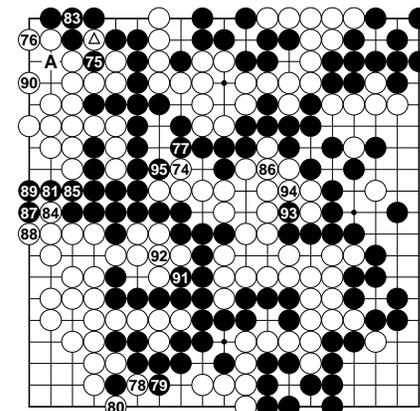


Figure 5 (274-295) 82 @)

After black takes the ko at 73, it looks like white has run out of ko threats. White carefully inspected the board, and extended at 74. Black ignores and takes the ko at 75. Next, black can atari at A with sente, thus white has to reinforce at 76. Black finally secures his victory.

On move 74, did white have any ko threat

left?

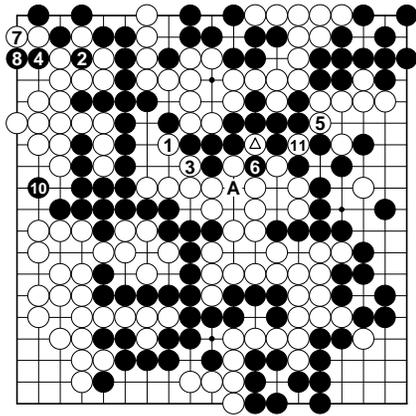


Diagram 8 9@)

Diagram 8 - White cuts at 1 and black captures at 2. White goes all out by reducing black's liberties at 3. Black ataris at 4, and white forces a ko fight in the center, making use of the upper left corner as ko threats. A huge exchange results after white 11. If this happened, the game is still not decided. However, there might be other variations (e.g., black 8 at A) which can further complicate the issue.

Black wins by 1 and 1/2 points, after 295 moves.

By winning this game, Ma staged the unavoidable 7th game to decide the Nie-Ma Seven Game Tournament

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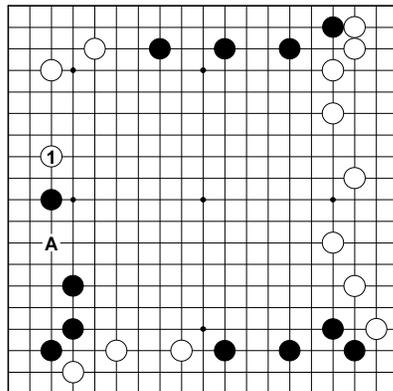
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CHO HUNHYUN'S RIGHT WAY TO GO

Part 9

Instead of trying to win every game, I think one should try his best to make good plays and thus create game records that one can be proud of. In our lives, we are constantly faced with the opportunity of going the right way. Likewise, in the game of Go, the opportunity of making the right play appears at every turn. Life is beautiful and so is Go.

Cho Hunhyun



Problem

Problem - Black to play. The jump to white 1 defends the upper left corner and slowly expands white's influence outward. Moreover, with white 1, white can invade at A. How can black defend the invasion at A and expand his influence?

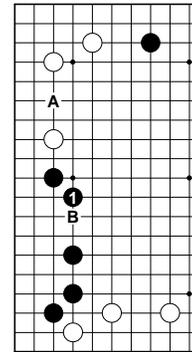


Diagram 1

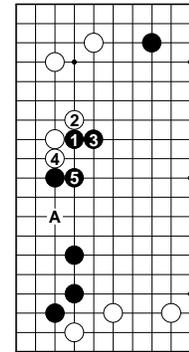


Diagram 2

Diagram 1 - A pessimistic approach. Although black 1 is a solid defensive diagonal, it's too pessimistic. The shortcoming of black 1 is that its development towards the center is weak. Moreover, a black invasion at A does not work. The effect of playing black 1 at B is more or less the same.

Diagram 2 - Helping the opponent. Black's attachment at 1 is a powerful tactic to strengthen oneself. The sequence from white 2 to black 5 is easy to envision. After 5, black is strong, and he also protected the invading point at A. However, helping white to get thick outweighs blacks profit and black cannot be satisfied.

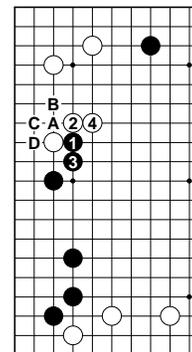


Diagram 3

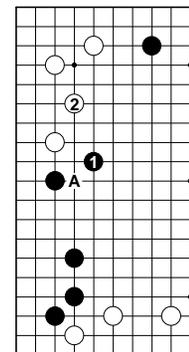


Diagram 4

Diagram 3 - Similar Result. The hane at white 2 and the drawback to 3 are also tactics that one can easily envision. White 4 in

developing towards the center is the correct tactic. From the cut at A to white D, black fails. Although black 1 is a reinforcement, it helps strengthening the opponent, and is not good for black.

Diagram 4 - A cut in black's shape. Black's jump to 1 can be considered. It helps black to develop towards the center and reinforce his weakness. However, white strengthens his corner with a jump to 2 and waits for an opportunity to cut at A. Therefore, 1 is not a good defensive deployment.

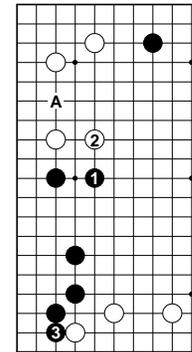


Diagram 5

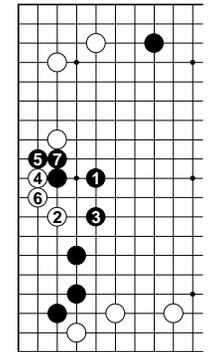


Diagram 6

Diagram 5 - Correct Solution. The best deployment is to jump to 1. Black 1 strengthens his territory and develops toward the center at the same time. Moreover, black can invade white's territory at A. Therefore white's jump to 2 is a key defense for white. After black descends and blocks at 3, black completely occupies the lower left side.

Diagram 6 - White is unreasonable. When black jumps to 1, an invasion at white 2 is extremely unreasonable. Black prevents white from jumping out with a cap at 3. After 4, white has to make life. Even if white can make life, his life will be small and give black large center influence. This is not good for white.

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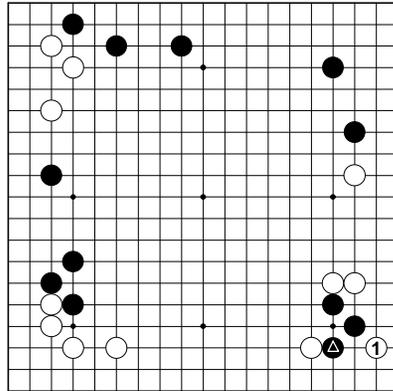
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LEE CHANGHO'S NOVEL PLAYS and SHAPES Part 9



A Losing Play

A Losing Play - This game is taken from the fourth game of a five game tournament in the 32nd Highest Ranking Tournament. Lee had white against Cho HunHyun. The Highest Ranking Tournament means a lot to either player, because it was the first championship where both players captured their first title. Entering this game, Lee was behind in the tournament 1 to 2, and was in a disadvantageous position. White 1 is a novel play in this game, adopted by Lee in reply to Cho's diagonal at •. Because of this novel play, Lee lost the game and also his Highest Ranking Tournament title. Now, let us analyze this novel play.

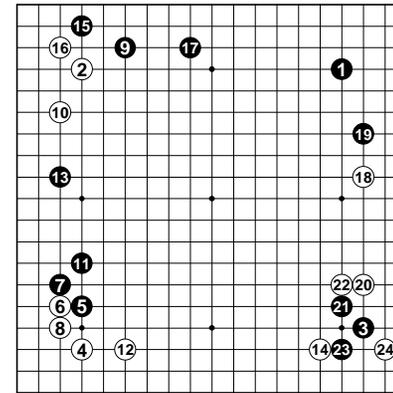


Diagram 1

Diagram 1 - Actual Game Diagram. Black 1 to 19 is the actual sequence which took place in the game. The pincer attack at 20 maintains connection with white 18. Black tries to settle his shape quickly with 21 and 23. The attack at 24 is the novel play.

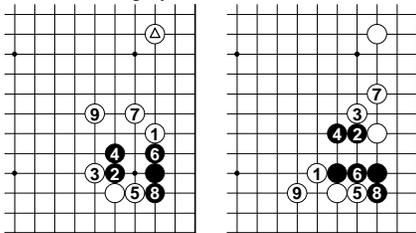


Diagram 2

Diagram 2 - White's Intention. White 1 is a pincer which correlates with). After black settles his group from 2 to 8, white jumps out to 9 to expand his territory on the right. The spacing between white's thickness and) is perfect. White's position is very flexible here.

Diagram 3 - A Common Sequence. In response to white 1, black's press at 2 is a brilliant play which probes white. White settles his groups on both sides with the sequence through 9, and can be satisfied. On the other hand, black gets to play at 8, and can be satisfied with his shape also.

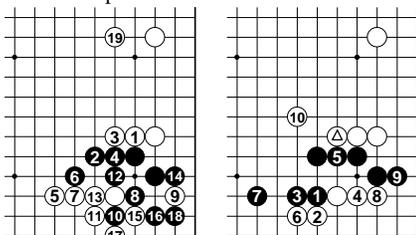


Diagram 4

Diagram 4 - White flows smoothly. When white extends to 1 (white 22 in Diagram 1), a jump to black 2 instead of a diagonal at 8 (black 23 in Diagram 1) is also very common. The intention of black 2 is to get to the center. The sequence through black 18 is a basic joseki. However, white obtains the initiative this way. White jumps out to 19 and cultivates his territory on the right. This way, white's sequence flows smoothly.

Diagram 5 - Black's profit is small. If black 4 in Diagram 4 attaches at 1, the sequence from white 2 to 10 divides white into two groups. However, this way, black's profit is small.



Diagram 3

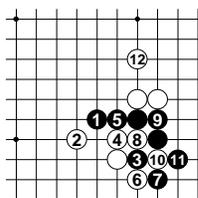


Diagram 6

Diagram 6 - An unpredictable outcome. When black jumps to 1, white can also jump to 2. After black hits at 3, white should be careful how he handles the situation. The 4 to 10 sequence leaves aji in the corner. After white reinforces at 12, the battle in the corner ends. Because of the timing of the ko and the presence of potential ko threats, the outcome of this exchange is difficult to predict.

Diagram 7 - Black's Intention. Black's intention with the diagonal at 1 is to settle his shape with 3 and 5, and allow white to reinforce at 2 and 4. The resulting position is very solid for black. On the other hand, white still needs to reinforce before getting enough eye space.

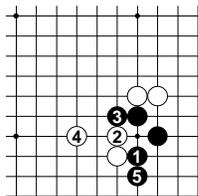


Diagram 8

Diagram 8 - Black is successful. If white extends to 2 in reply to 1, black extends to 3 and white jumps to 4. Black 5 protects his diagonal links and secures territory at the same time. Black is successful. On the contrary, white seems to be under attack.

Diagram 9 - The intention of the novel play. The shape attack at white 1 is the novel play. Its intention is to secure territory with white 3 to 11, if black blocks at 2. Due to the lack of black ko threats in the beginning of the game, the outcome should favor white.

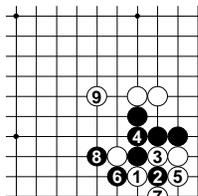


Diagram 10

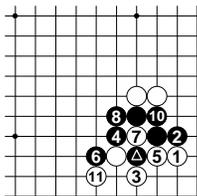


Diagram 9 (9 @ •)

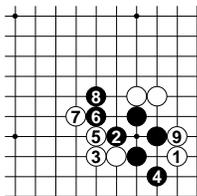


Diagram 11

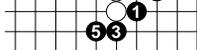


Diagram 7

Diagram 10 - White successfully settles his groups on both sides. If black 4 in the previous diagram hanes at 2, white captures a stone with 3 and 5. When black tries to capture a white stone with 6 and 8, white jumps out to 9. White is better off successfully settling his groups on both sides.

Diagram 11 - Black floats without a base. If black hangs at 2 instead, in reply to the peep at 1, then an extension to white 3 is firm. Black blocks white from connecting with 4. However white obtains sente with 5 and 7, before connecting to the other side with 9. The black stones are floating without a base.

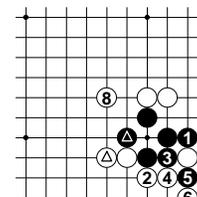


Diagram 12

Diagram 12 - Black is not settled. If black 4 in the previous diagram blocks at 1 instead, black captures one stone with 3 and 5. However, white takes advantage with 4 and 6 before jumping to 8. The black dragon is not settled yet. In considering this novel play white envisioned that the exchange of • and) will turn black's • into a bad play.

Diagram 13 - White has the Upper Hand. The hane at black 1 is a basic defense. When white counter hanes at 2, black reaps up profit with 3 and 5. Actually, black's loss here outweighs his gain. Although black gets some territory with the sequence through 9, white jumps to 10 and is in a far superior position. Black is not satisfied

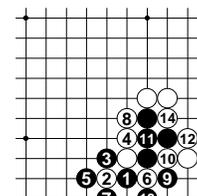


Diagram 14 (15 @ 6)

Diagram 14 - Black is slightly better. If black ataris from the other side and captures a stone with 5 and 7, white ataris at 6 and blocks at 8. The sequence from black 9 to 15 represents the best outcome for either side in this situation. Although it looks like white's sacrifice tactics are successful, this is not the case, as black is slightly better off.

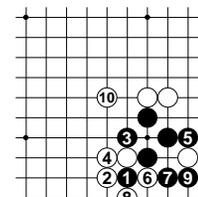


Diagram 13

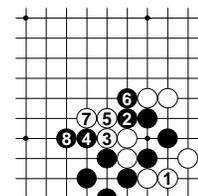


Diagram 15

Diagram 15 - Difficult for white. It is unreasonable for white to extend to 1 instead of blocking at 2. Black obtains sente with 2 and 4, before turning to 6 to attack white. After white extends to 7, black calmly draws back to 8. This outcome is difficult for white.

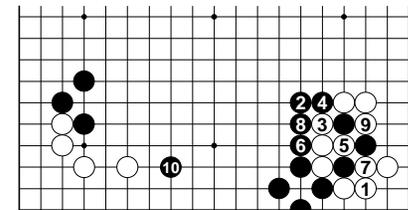


Diagram 16

Diagram 16 - An exquisite tesuji. When white extends to 1, black 2 is an exquisite tesuji, forcing white to atari at 3 and 5. With the sequence to 8, black creates a thick wall with sente. Black then makes use of the outward influence by extending to 10, and is successful.

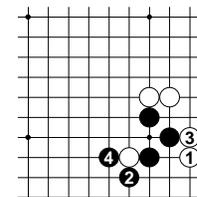


Diagram 17

stone.

Diagram 17 - The result of a sente. When white attacks black's corner at 1, the hane at black 2, connection at 3, and atari at 4 are the best replies to the novel play of white 1. Black's position is strengthened after capturing a white

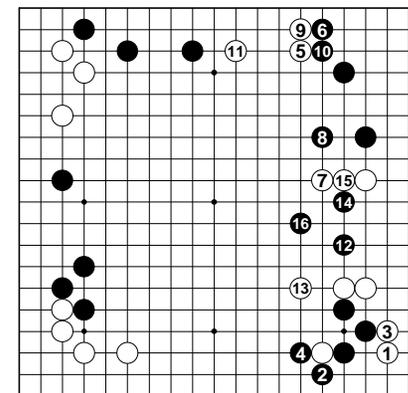


Diagram 18

Diagram 18 - The actual game. As mentioned before, the sequence from white 1 to black 4 is the best outcome for either side.

After white 5 to 11, black invades at 12. The sequence through 16 favors black. As a result, black won the game by resignation after 105 plays.

Kobayashi Koichi's Fuseki Charisma

Part 1 A Ladder Breaker

Kobayashi's plays a Fuseki probably just as good as the Chinese Fuseki. Nowadays, the "Kobayashi Style" seems to be more popular than the Chinese Style. Every new fuseki tends to become popular for a period of time. Let's look at the charisma of the Kobayashi Style through detailed analyses.

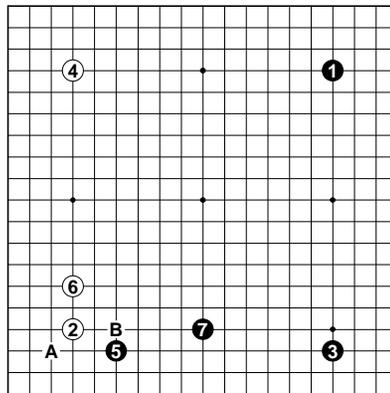


Diagram 1

Diagram 1 - The deployment of 1, 3, 5 and 7 is known as the Kobayashi Style. White 2 at A and black 5 at B, followed by white 6 and black 7 is also considered as Kobayashi Style.

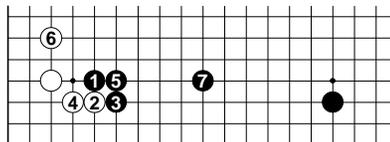


Diagram 2

Diagram 2 - If white occupies the 3-4 point and black approaches the corner at 1 and white attaches at 2, then the sequence through 7 forms another example of the Kobayashi Style.

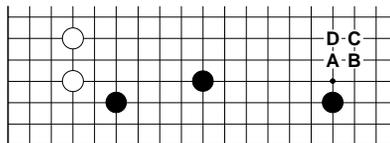


Diagram 3

Diagram 3 - A black defense at black A would be excellent. Therefore, it is important for white to approach the lower right corner.

Generally, white can approach at A, B, C, and D. Since D is not common, we will not discuss it here.

One Space High Approach

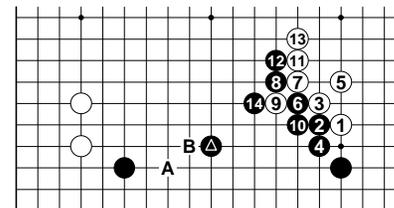


Diagram 4

Diagram 4 - How should black respond to the one-space approach of white 1? First, one should not be tempted by the potential territory on the bottom and decide to attach at 2. The sequence through 14 results in an overdeveloped shape for black (with • too close to the center of the framework) and the aji at A. It would be satisfactory with • at B.

Diagram 5 - A Pincer Attack Since Kobayashi Style facilitates attacks, black must pincer at 2. After white 3 and 5, black peeps at 6 before defending at 8. Black can also deploy 8 at A. I prefer 8 because Black can attack white with B in the future.

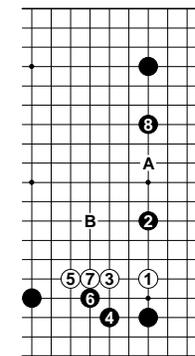


Diagram 5

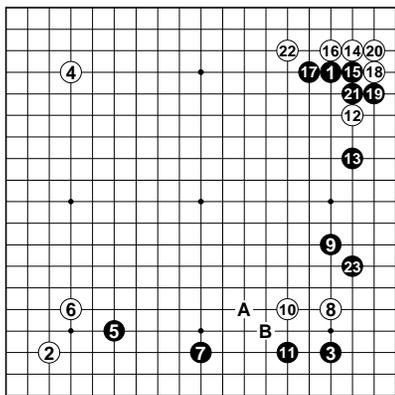


Diagram 6

Diagram 6 - Actual Game: Ishida Akira 8 dan (Black) vs. Fujisawa Hosai 9 dan (White) White jumps to 10 and plays elsewhere, may be realizing the consequence of white A and black B. When white approaches at 12, black replies at 13. Black 23 expands his territory on the right by attacking the two white stones. This accomplishes the purpose of playing Kobayashi Style.

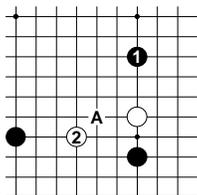


Diagram 7

Diagram 7 - If jumping to A helps black to accomplish his purpose, then white must look for alternative tactics. How about a big knight's jump to 2? Although this is a basic joseki, white should pay attention to •, which makes the choice of this joseki unreasonable. Black must analyse carefully.

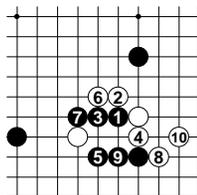


Diagram 8

Diagram 8 - Black must attach at 1. Black 5 in response to white 4 has been a popular joseki recently. The sequence through 10 is a typical representative of the Muramasa Magic Sword joseki. This result is acceptable to white, because white was able to easily stabilize his group. Although, black gets good territory on the bottom, it's not entirely satisfactory for black.

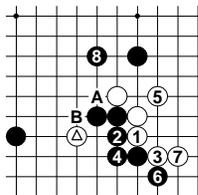


Diagram 9

Diagram 9 - Should black block at 2 in response to white 1? This is the best way to capture •. Locally, the sequence to 7 is a joseki. The jump to black 8 is a vital point. The exchange of white A for black B helps to strengthen black, but without that, the turn at black A is unacceptable to white. This result can be considered as an even exchange.

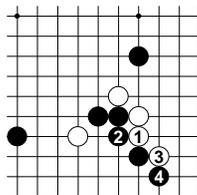


Diagram 10

Diagram 10 - Does black have more severe tactics? Our perception tells us that black can hane at 4 in reply to white 3. The variations in this position will be a future topic for discussion.

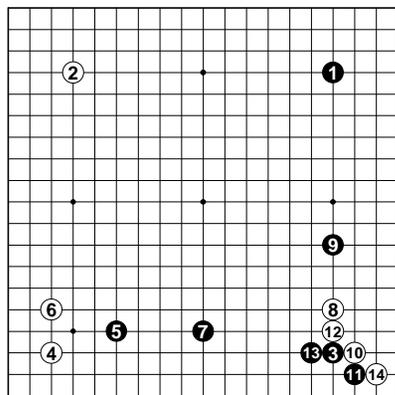


Diagram 11

Diagram 11 - This was a game played between Kobayashi Koichi 9 dan (Black) and Awaji Shuzo 8 dan (White). Although it's a 3-3 corner enclosure on the lower left, one can still counter with the Kobayashi style with black 5 and 7.

White approaches at 8 and black plays a pincer at 9. Awaji played the novel plays of white 10 and 12, in preparation for a hane at 14 in reply to the drawback of black 13.

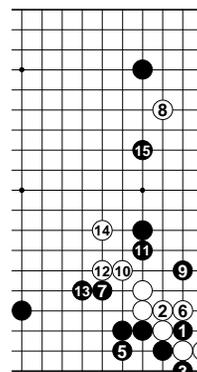


Diagram 12

Diagram 12 - In the actual game, black ataris at 1 and 3. When white descends to 4, black is forced to reinforce at 5. In capturing a black stone with 6, white can be satisfied. Following that, white's approach at 8 on the upper right corner is questionable. White 8 should attach at 12 and when black extends to 13, white draws back to 10. Allowing black to seize white's base with 9 and 11 is bad for white.

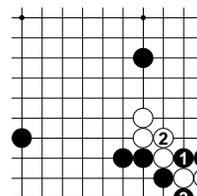


Diagram 13

Diagram 13 - Can black 5 in the previous diagram descend to capture two white stones?

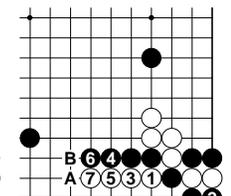


Diagram 14

Diagram 14 - The cut at 1 and the crawl at 3 work here. Black is forced to extend to 4 and 6. When white crawls again at 7, should black block at A or extend to B?

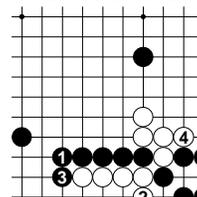


Diagram 15

Diagram 15 - First, let's look at the extension of black 1. White simply plays 2 and 4 and beats black by one liberty in the capturing race.

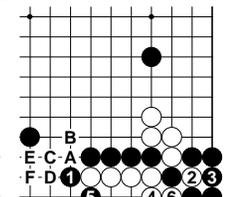


Diagram 16

Diagram 16 - How about blocking at 1? White cuts at A, black ataris at B, both sides exchange extensions to white C, black D, white E and black resists stubbornly at F. Black pulls out all the tricks not to let white succeed. However, all white needs to do is to throw in at 2 and descend to 4. When black hanes at 5, white 6 forces a ko. This ko favors white because white starts the ko first and according to the proverb, "there are no ko threats in the

beginning of the game."

From this, we can see that black 5 in **Diagram 13** was unacceptable. However, there is one more variation to this basic shape.

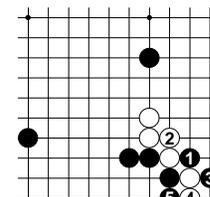


Diagram 17

Diagram 17 - After the exchange of 1 and 2, black can atari from the other side. When white descends to 4, black 5 captures two white stones.

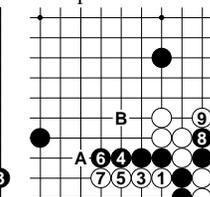


Diagram 18

Diagram 18 - What if white cuts at 1? The shape here is different than that of **Diagrams 13-16**. When white crawls along at 7, black can make life with 8 and 10. Following that, a white hane at A and a black jump to B does not favor white, because white's heavy shape on the right is under attack.

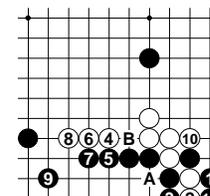


Diagram 19

Diagram 19 - In reply to black 1 and 3, a jump to white 4 is necessary. Because white can cut at A, black cannot thrust at B. Therefore, black can only answer with the sequence from 5 to 11.

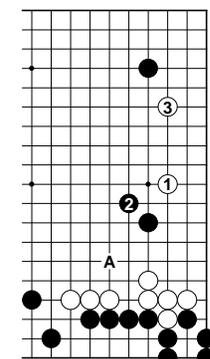


Diagram 20

Diagram 20 - Of course, one should also look at the whole-board position. Continuing from the previous diagram, white pincers at 1, followed by the exchange of black 2 and white 3. Although black is slightly worse off on the bottom, black can attack white with a peep at A in the future. This result is not bad for black. Maybe the result in this diagram is better than that of **Diagram 13**.

Now, let's look at other variations besides black's two space pincer attack at 9 in **Diagrams 6 & 11**.

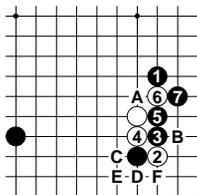


Diagram 21

Diagram 21 - What if black counters with a one-space low pincer attack at 1? White attaches at 3-3 with 2. Black cuts at 3 and extends to 5. When white wedges in at 6, the atari at black 7 is correct. Following the sequence from white A to black F, black forms an excellent framework on the bottom.

Diagram 22 - Therefore white elects to diagonal at 1 instead. The exchange of black 2 for white 3 results in a pancake shape territory which does not favor black. If black 2 attaches at A instead, the end result is up in the air after white B, black C, white D, and black E.

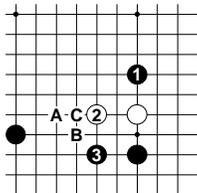


Diagram 23

Diagram 23 - A one-space high pincer is a severe response. After black 3, if white jumps to A, black peeps at B. After white connects at C, black extends on the right side. This result is quite similar to the two-space pincer attack in Diagram 5.

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We hope the reader will have fun getting strong. Enjoy! Price: \$14.95 s/h: \$1

Go Stories

Part 1

Don't Feel Sorry for him Who Gave Up his Life Over a Hobby

Go is a game with the longest history. Once addicted, most people cannot shake the hobby. It's addicting power is not less than that of alcohol and sex. Thus Go has a nick name which passed on for generations, known as the "Wooden Fox". There is a saying that, "the game of 19 lines subdued countless people."

According to the legend, the second Emperor of Bei Song Dynasty, Guang Yi (976-997 A.D.) loved the game of Go, as mentioned in many unofficial historical events. A monk called Wen Ying of the Song Dynasty wrote in "Xiang Shan Ye Lu", that Emperor Guang Yi had a Go Servant called Jia Xuan who was known to supply the Emperor with exquisite Go game records to please him. Because of this, most of the high ranking officials were unhappy. Some even suggested to impeach Jia Xuan for leading the Emperor astray by indulging the Emperor in Go. The officials urged the Emperor to give up Go and pay more attention to the administration. The Emperor knew that he could not ignore these officials, and found an excuse saying, "I know exactly what you mean, I was simply using Go as an excuse to stay away from my concubines of the six palaces. There is no need to discuss this further. Sex is worse than Go; and indeed only Go can help to resist the temptation of three thousand concubines from the six palaces." After hearing this, the officials weighed the pros and cons between sex and Go, and decided that Go was indeed better than sex and thus put the issue to rest.

Actually, Emperor Guang Yi did not lie entirely. He was so busy with Go that he hardly had any time left for his concubines of the six palaces. Throughout history, there were countless examples of people indulging in Go to the extent that they neglected their daily affairs. For example, Zheng Xia of the Song Dynasty loved Go so much that he would force any visitor of his to play Go with him. In case the visitor did not know how to play Go, he would still insist that the visitor stay behind so that he could put up a show of his left hand playing Go against his right hand. Of course, a lot of stories about the addiction of Go have been exaggerated. The longer the history of the story, the less credible the story became. Some stories even made their way into the literature. For example, Pu SongLing wrote in "Liao Zhai Zhi Yi" that there was a ghost who loved Go so much that he lost his life over it. One day, the ghost couldn't find any body to play Go with in Hell, so he decided to look for a Go partner

among the living. As soon as he started the game, he couldn't stop playing. When the morning came, this ghost was arrested by the Hell guards and as a punishment, he was thrown into the 18th Hell, with no chance for reincarnation. This ghost loved Go so much that he lost his life. Po wrote a poem in "Liao Zhai Zhi Yi" to record this incident, "For him who spent all day on one game of Go. For him who neglected his daily job. Don't feel sorry for him who gave up his life over a hobby. His fate was decided before his game was."

And yet, there were those who thought Go was more important than money. They picked the world of black and white over gold and silver. The father of Fan Xi Ping, the top Go player in early Qing Dynasty (1644 - 1911 A.D.) was an example. Fan's father so indulged in Go that he overlooked the importance of making a living. As a result, the family was in poverty. This was reflected in Fan Xi Ping's biography as written by poet Yuan May on Fan's tombstone. Incidentally, the top player in the late Qing Dynasty, Chen ZiXian had an almost identical background. Both Fan and Chen were from Hai Ning. Chen's father was also crazy about Go and did a poor job in making a living. During later part of his life, he was homeless and had to live in a rundown temple. Yet Chen's father still indulged in Go, until the day he died.

Both Fan Xi Ping and Chen ZiXian brought honor to their fathers, and became rich. Go was very popular during the Qing Dynasty and good players had many ways of making money. Celebrities, high ranking officials, or wealthy merchants often paid hefty salaries for top players to stay at their houses to play Go. From this we can see that Go itself does not cause poverty, but it's the addition of Go that makes people poor. Not all top players are addicted to the game of Go, just as not all players can become top players. Fan's father remained a poor player regardless playing Go his entire life, as recorded by Yuan May. The differences between top players and amateur players are as follows. Amateur players play Go for fun, and can often get addicted to the game. Top players search for exquisite plays and perfect shapes, and pay more attention to winning than having fun.

In summary, amateur players have fun in playing Go, and top players get fame and profit.

SANGIT'S COLUMN

Part 1

In this column, I intend to write on various aspects of Go. I will cover various aspects of the game: from fuseki, tesuji, shape, fighting, life and death and other facets of the game. There will be some issues where I will talk about cultural aspects of Go and there will be issues where I might talk about some aspects of the contemporary Go scene and book review to name a few.

Much of the technical material that I will present here has most often arisen from my study with Mr. Yang Hui ren, a professional Go player and from my games with my friend Don Wiener, 6 dan. Mr. Yang resides in Boston and is the chief Go instructor at the Massachusetts Go club. Much of the material to appear here has been excerpted from our forthcoming book *Cosmic Go: A Guide to Four-stone handicap Go* (by Chatterjee and Yang, Kiseido Press). I am grateful to Sidney Yuan for letting me have the opportunity to share some of the Go secrets with the readers of *Go Winds*. Please write to me, with your comments about what you read here. I will adjust the contents of this column accordingly and I may be able to use your response as material for future issues of this column.

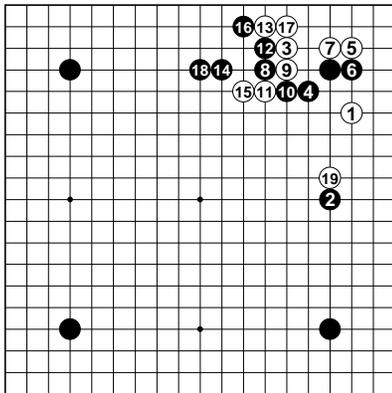


Diagram 1

Diagram - 1 This four-stone game begins with black's three-space high pincer in response to the knight's move at 1. The high pincer of black 2 is a very positive way to start a four-stone handicap game. The down side of this approach is that you must know how to receive the double attack by white as in white 3 in this diagram. Coming out diagonally may appear to be mild but it is actually a very violent play, and is a favorite of Rin Kai Ho, 9 dan who often employs it in his games when he plays *Sanrensei*

(three star points in a row) as black. White dives into the corner with 5, black blocks at 6 and white connects with 7. The next move is crucial. The black press of 8 is a must and is consistent with the diagonal move of 4.

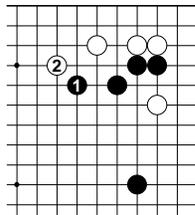


Diagram 2

Diagram 2 Instead of the press of the previous diagram, the black jump of 1, though advocated in joseki books is really quite mild and cannot be recommended. White makes territory with 2 and is happy. Black is playing a passive role in this opening.

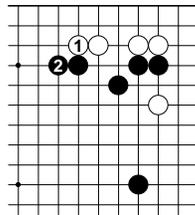


Diagram 3

Diagram 3 If white plays 1 in response to the black press at 8 in **Diagram 1**, black is happy to oblige and keep pushing at 2. With every clawl on the third line, white is falling further and further behind. Black is developing wonderfully and laying the foundation of a winning strategy.

Diagram 1 (again) White has no choice but to push at 9 and after black blocks at 10 to cut at 11. Black 12 and 14 are tesuji and is an excellent way to make shape. When white plays 15, black exchanges 16 for 17 and then plays the tight move of 18. This move makes black thick. White now plays the attachment of 19. How should black respond? Beside thinking about the actual response, think about this move from a strategic angle.

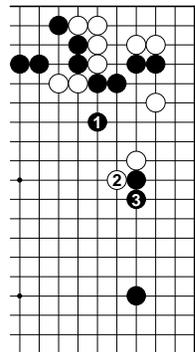


Diagram 4

Diagram 4 The simple jump of 1, keeping up an attack on the two white stones (11 and 15 of **Diagram 1**) is best. Black should not get entangled and fall prey to white's diversionary

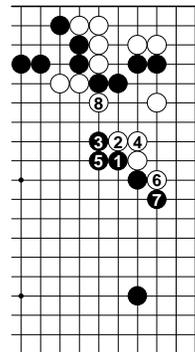


Diagram 5

tactics. If white hanes at 2, black patiently answers at 3. White's position is in tatters. White has two weak groups while black's groups are strong.

Diagram 5 If black answers white directly with 1, then white gets a good result. A straightforward sequence up to white 8 ends with white capturing the four vital black stones. This is obviously not the only possible result but it is a representative one. The conclusion is that black cannot get a good result from this direct engagement. If he does, he has fallen prey to the diversionary tactics of white. The moral of the story is that the true power of the diagonal move 4 in **Diagram 1** cannot be realized unless you are also aware of this diversionary tactic of white 19. I hope you employ this tactic in your next four-stone or an even *sanrensei* game.

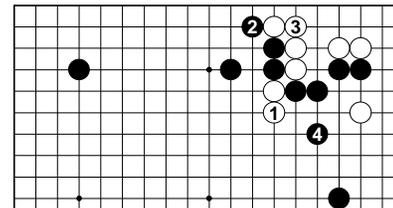


Diagram 6

Diagram 6 If white plays 15 in **Diagram 1** as 1 here, then black blocks at 2. After white connects at 3, black jumps out at 4. The extension of white 1 does not leave white the diversionary move of 19 of **Diagram 1**. Both **Diagram 1** (moves up to 16) and **Diagram 6** are joseki.

I hope that you incorporate this simple strategy in your four-stone or even games. The key is the 3-space high pincer and the lean of black 8 in **Diagram 1**.

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GO — AN APPLICATION OF THE PRINCIPLES OF WAR

Part 9

Excerpts from *Go Notes* By Craig R.
Hutchinson

THE SECURITY PRINCIPLE

Security is essential to the preservation of combat power. Security does not allow your opponent to acquire an unexpected advantage and with proper application your opponent will be prevented from interfering with your freedom of action.

A player seeks to prevent surprise in potential combat power (e.g. aji) and preserve freedom of action through security by maneuvering with multiple options and points of exchange. If your opponent occupies one point you can occupy the other (e.g. miai). The prevention of surprise and the retention of freedom of action are accomplished by calculated and continuous reading, use of essential combat power and multiple options, and suitable tactical formations and dispositions. Security is a condition that results from the establishment and maintenance of protective options and tactics that insure a state of inviolability from hostile plays or influences. Adequate security against surprise requires protection with effective reconnaissance, accurate reading, and multiple options against identifiable opponent capabilities.

The offense enhances security in that it keeps your opponent occupied and limits his freedom of action. This is accomplished by bold seizure and retention of the offense (e.g. sente) which reduces your opponent's capability to interfere.

Since the risk of inadequate reconnaissance and reading is inherent in Go, application of the security principle does not justify undue caution and the avoidance of a calculated finesse (e.g. hamete). Under the pressure of enemy influence when your opponent has the power to destroy a force of almost any size, forces must be dispersed lightly (e.g. sabaki) and their vulnerability to attack reduced. However, lightness, potential, and multiple options must be balanced with mobility to avoid defeat. Bold planning and execution founded on secure bases and walls provide the best formula for success in Go.

(To be continued with the Unity of Command Principle)

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