

BRITISH GO JOURNAL

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NOTICE TO ALL CLUB SECRETARIES AND UNATTACHED MEMBERS

Annual subscriptions for 1968 become due on 1st JANUARY. Please remit your subscription promptly to ensure receipt of all copies of the British Go Journal.

We regret that as a result of devaluation the annual subscription to the monthly magazine "GO REVIEW" has now been raised to 24 4s.

The ANNUAL GENERAL MEETING of the British Go Association will take place on Sunday 24th March 1968 at 6.30 pm in Jesus College, Oxford.

This meeting will be held at the FIRST BRITISH NATIONAL GO CONGRESS which will be held in Jesus College, Oxford from Friday 22nd March to Sunday 24th March (please note the change in date).

The principal event will be a Handicap Tournament with each competitor playing six games, and is open to all B.G.A. members. In addition, senior players will give simultaneous displays against four or more players and instructional lectures on all aspects of the game.

Accommodation in Jesus College for the Friday and Saturday nights, with all meals will be available at 24 10s. The tournament fee will be 10s. for each participant.

Send your deposit (10s. tournament fee, plus 30s. for College accommodation, if required) and any enquiries to:

'The Organiser', Go Congress, Trinity College, OXFORD

All entries must be in by 1st FEBRUARY.

XIth EUROPEAN GO CONGRESS

The 1968 EUROPEAN GO CONGRESS will be held in West Berlin from 28th JULY to 6th AUGUST.

Accommodation at the 'Jugendwastehaus Reinickendorf' will be available at the special daily rate of 10 DM for room and full board. The rooms have 2, 4 or 5 beds; the food is good and plentiful. Minimum rental period is 4 days.

Private boarding accommodation can be arranged at 10 to 12 DM and hotels at 18 to 40 DM, according to hotel classification.

Congress Fees

B.G.A. members	25 DM	Non-players over 18	10 DM
Non-B.G.A. members	35 DM	Children and non-players under 18	free
For stays up to one week	half rate		
For single days	4 DM		

Tournaments

- 1 EUROPEAN INDIVIDUAL CHAMPIONSHIP (Class 14 and stronger)
- 2 NATIONAL TEAM CHAMPIONSHIP

- 3 MASTER TOURNAMENT (Classes 15-17 and 18-20)
- 4 SECTION TOURNAMENTS (Classes 21 and weaker)
- 5 HANDICAP TOURNAMENT (for all players)

Send your registration with details of the accommodation required, and dates, together with your class, and tournaments to be entered, and a deposit of 40 DM to the following account:

H.G. Kanitz, 1-BERLIN-18, Heckerdam 287 i Girokonto Nr. 15861 bei der Sparkasse Berlin-West, Zweigstelle 23.

Bookings should be sent as soon as possible, and in any case not to arrive later than 31st March to ensure that accommodation is available in the Gastehaus.

Extensive prospects and a map of the city will be provided on arrival, and a tour of the city will take place after the Opening Ceremony at 10 am on the 23th.

If you will be attending the European Congress, please notify the S.G.A. and give details of the tournaments you have entered.

MORE JAPANESE TERMS

KEIMA	a small knight's play (e3-f5)	TESUJI	a good play in a local situation
OGEIMA	a large knight's play (e3-f6)		
KOSUMI	a diagonal play (e3-f4)	KATACHI	good shape or good form

CORRECTIONS TO No.2

- P.24 6 lines from the bottom should start k4.
- P.25 3 d17
Comment on move 55 should start p4.
- P.26 193 p12
- P.27 Comment on move 40 is obviously rubbish.

50 CLUBS affiliated to the S.G.A.

- BEECHAM RESEARCH LABORATORIES GO CLUB
Secretary: B.A. Love, 88 Wimborne Ave., REDHILL, Surrey
- BRISTOL GO CLUB A.E. Smith, 55 Heath Rd., Downend, BRISTOL
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THIS SERIES WILL NOT be especially systematic as a whole from now on, in comparison to the Handicap series, but will deal with the more popular non-handicap joseki and leave the reader with a sufficient working knowledge to go further.

In this issue we shall consider the most common joseki evolved over the last 15 - 20 years: 1 c4, 2 e3, 3 h4.

This last play is typical of the "pincer" or "squeeze" play often encountered in many differing positions and is aimed at preventing W expanding his position along the s side whilst at the same time pressing W into the centre or the corner and thus building territory or a sphere of influence along the w side.

I. 4 e6

This is designed to settle this region quickly and easily, but at the same time leaving behind a number of opportunities, mostly for B, because this extension can be cut or B can secure the corner and leave W floating without a proper base for forming eyes.

It also threatens to encircle the B stone at c4 with 6 c6 or to pressure h4 with 6 l4. This latter play is really not very effective though it has good uses because it leaves B able to strengthen this stone whilst threatening the W corner ones.

5 d7 is possible, and one of the correct replies but it is not to be advocated as it allows W too much leeway to make trouble. This also applies, though with less force, to 5 e4.

5 c7 safeguards c4 and expands along the w side. W will now usually play elsewhere. Later 7 g6 is good for B, aggressively attacking the W position, reducing it with sente, and strengthening his own stone by: 8 c3, 9 b3, 10 d4 AND 11 c5, 12 d6 (c2 would be bad as then B can shut W completely into the corner with e7), 13 c2, 14 d3, 15 b6, 16 d3, 17 b5, 18 e3, 19 f4, 20 e5 (leaving c9 behind as a good point for either side later) OR 11 c2, 12 c5, 13 d3x, 14 b4, 15 c3, 16 c6, 17 e4, 18 f4, 19 d5x, 20 d6, 21 f5, 22 c9.

After 6 l4, 7 g6 is again best for B but W should now play 8 f4 as there is the possibility of connecting at h3. B has two choices: 9 j6, 10 c3, 11 b3, 12 d4, 13 c5, 14 c2 AND 9 d4, 10 h5, 11 g5, 12 g4, 13 j5, 14 h3, 15 h6x, 16 j3; the choice of which one to play clearly depends on the situations around c10 and l4.

5 e5 cuts the two stones, and threatens a large potential on the w side, but is more complicated than 5 c7. Always played are 6 f3, 7 d3; occasionally W plays 8 g3, to prevent gaining the large potential, and this is best answered with 9 h3, 10 f6, 11 c7; but W usually plays 8 f4, 9 f6, 10 g6, 11 f7, 12 h5 AND 13 d7, 14 j4 OR (more complicated, and usually played to take up a position along the s side with h4) 13 k4, 14 c6, 15 d6, 16 e7, 17 d7, 18 e3, 19 c9, 20 e10. These are both even exchanges.

II. 4 c3

Played to take the corner or central influence, depending on which way B plays, and stabilising the position. 5 b3, 6 d4 are invariable and now: 7 c5, 3 c2, 9 d7 or c8 (leaving behind 11 b2, forcing 12 f4 or h2) OR c2, 8 c5, 9 d3x, 10 b4, 11 c3, 12 e5 (leaving B later with either 13 e2, 14 f3, 15 g2 or 13 f4, 14 e4, 15 d6, 16 d5).

III. 4 d4

This can transpose into II if B plays 5 c5, 6 c3. However B can play 5 c3, 6 c5, 7 d5 and cause great complications. If W nevertheless does not like the variation where he gets central influence above in II he can answer 5 c3 with: 6 d6, 7 c5, 8 f6 (leaving c7 for B and c6 for W as good plays for later on).

This is a very secure, and fairly advanced, play. It aims at taking away the corner with c2 or to pincer one of the stones at c4 and h4. It is the strongest and most important of the answers to 3 h4 as it secures a stable base. This is a very good example of a kosumi play, see No.1 P.7.

5 d3 is a very solid and easy play quite often seen. It secures the corner without any question at all but leaves W with a stable group and sente. The only joseki is: 6 d2, 7 c2, 8 d4, 9 c3, 10 d5, 11 c6. This last play is very important for otherwise W could play 12 c5 with sente and completely enclose the corner. (Being completely enclosed and having to form two eyes is very bad and should be avoided whenever possible by leaving an escape route out of the encircling stones.)

5 d6 plays to make an extension along the w side, to c9 or c10, but giving up the corner. B now threatens to play at d3 and take away W's base. W now has two alternatives: 6 c2, 7 c9 or c10 (the larger extension is usually played but it leaves an invasion point at c9) OR 6 c3, 7 b3, 8 d4, 9 c5, 10 c2, 11 c10 (in this case c9 is not good because the B corner has been strengthened, and hence the invasion at c8 is much easier to cope with and kill).

5 d7 is useful on some occasions when B wants to extend further than c10, but this extension is thus more open than after 5 d6. So W must not play the second variation above, but should play simply 6 c2, 7 c11 and wait for the appropriate time to invade at c6 or c9.

5 e5 can be very complicated, but is perfectly good. One variation often seen is: 6 d4, 7 c5, 8 c3, 9 b3, 10 d5, 11 c6, 12 d6, 13 d7, 14 c2. The order of 6 and 8 is very important, played in the reverse order would be a mistake. Later on e8 becomes an important point for both players.

There are a number of other plays that W could make, but these are either very rare or too complicated to be dealt with here.

HANDICAP JOSEKI (3)

I(b) BLACK EXTENDS ON THE WEST SIDE Continued (1 f3, 2 c7)

1. 3 c3

A highly popular, destroying B's corner and establishing a safe W group there. B must play to limit the size of this and, at the same time, establish a base for a territory on the w side or influence towards the centre with pressure on f3. B almost invariably plays 4 d3. Only in very exceptional circumstances can 4 c4 be considered an acceptable alternative. The joseki following 4 c4 is: 5 d3, 6 e4, 7 e3, 8 g5.

A. 5 c4

This is the strongest and usually best response, making sure of the destruction of the w side of the corner. However this leaves B with the opportunity of playing 6 c2 and severely pinching f3. But this should not be played by players weaker than about class 25.

6 d5. The easiest and hence usually best answer, and especially in handicap games, even the professionals use it most! This is because it leads to fewer complications immediately than the other variations.

W will almost certainly play 7 d2, followed by 8 e2, 9 c2, 10 e3, 11 c5 (necessary for life), 12 c6, 13 f5 (securing f3), 14 f6 (protecting the cutting point at d6) AND 15 g5 (1f e6; 16 e7, 17 e5, 18 d6, 19 g5, 20 c11 and B is better off, having got in the extra play at c11 for nothing), 16 e6 OR 15 g6, 16 f7, 17 g7, 18 g3 (g5 would not be so good as W can gain an advantage out of the complications which would ensue), 19 h5 (the cut at f3 now would lead to a countercut at g5, which should now be advantageous for B), 20 f6. If instead W plays 13 e6, B should not

answer 14 d3, for then 15 f5 is good for W, but should reply 14 f4, 15 d6, 16 d3, 17 g6, 18 h4 leaving W with a weak centre group and B with two secure ones.

Later on in the game the corner is easily reducible by B with sente: 1 b5, 2 b4, 3 b6, 4 a2. 4 is a standard technique, playing at the opponents best point; if B were to play here the corner would die, as you should be able to verify for yourselves.

Also occasionally played are 7 b6 and 7 b5, usually only by advanced players. There are two alternatives after 7 b6: building up a powerful wall along the w side with 8 c6, 9 b7, 10 b8. 11 c5 (c8 would only provoke b5 capturing the corner), 12 c8 13 d2, 14 e2, 15 c2, 16 e3, 17 f5 etc. as in 7 d2 above AND 8 b7, 9 c6, 10 d6, 11 d2, 12 e2, 13 c2, 14 e3, 15 d7; while this latter joseki is not wrong it leads to needless complications after the cut with 15 and hence is not for handicap games.

Slightly trickier is 7 b5, apparently inviting 8 b6, but this is what W wants as then 9 c5, 10 d6, 11 d2, 12 e2, 13 c2, 14 e3, 15 f5, 16 f6, 17 g6, 18 f7, 19 h5 favours W. So the best play is 8 d2, reducing the corner and the proper joseki is: 9 b7, 10 c3, 11 b3, 12 c9, 13 j3 (this standard safe extension protects f3 against a certain B pincer attack; 13 b9, 14 j3, 15 g5, 16 c10 is good for B). 14 b9, 15 c6, 16 d6, 17 c2 (otherwise B kills the corner with b2). Should W make the mistake of 9 c2; 10 b6, 11 c5, 12 d6, 13 f5, 14 f6, 15 g6, 16 f7, 17 h5 is good for B as the corner comes to seki after 1 b2, 2 b1, 3 b3, 4 a3, 5 a2, 6 a4.

6 c5. Much more complicated than 6 d5 because of the possibility of W cutting at d5. It aims to reduce the corner slightly more than 6 d5, but it should definitely not be played in large handicap games.

Almost invariably played are: 7 d2, 8 e2, 9 c2, 10 e3. Now W has three choices: simply and securely with 11 b5, saving f3 with 11 f2, and most difficult 11 d5. After 11 b5 the easiest course for B is 12 d3 AND 13 b6, 14 k3 OR 13 e5, 14 d5, 15 j3, 16 b6, 17 b4. 18 f4. It is also possible, and slightly better, for B to play 12 c6 but this is more difficult than 12 d3.

After 11 f2: 12 e5, 13 c1 leaving a good play behind at f4 for B. Also possible, but the outcome is again very involved and depends on various ladders working for B, is 12 f1.

The possibility of W playing 11 d5 is the reason for not advocating 6 c5. B's best response to this is: 12 f2, 13 e5, 14 b5, 15 g3, 16 g3, 17 h3, 18 h2, 19 j3, 20 b4, 21 e7, 22 d9, 23 j2 capturing the corner, but in fact there is only a slight advantage for B which is counter-balanced by the number of other possible variations in which he can make a mistake. If W were to play 1 b3 then 2 a2, 3 c3, 4 e1, 5 h1 6 d1 kills the corner finally.

6 d2. This will not be dealt with here.

B. 5 d2

Not often played as it lacks some of the punch of 5 c4.

6 e2. Building the usual wall of influence. Now 7 c2, 3 e3, 9 b5 and B can be perfectly happy with the result if he plays 10 c5, 11 b6, 12 c6, 13 b7, 14 k3. OR 7 b2, 3 d1 (it is very important to play this now as it may not be sente later), 9 c2, 10 e3, 11 c5, 12 d5, 13 c6, 14 d6, 15 b7, 16 b8 and B has built a very large wall.

6 c4. This is sometimes good, especially if there is a W stone near k3 which would partially nullify the influence of the B wall in the variation above. The joseki is: 7 b2, 3 b3 (preventing b4 being played with sente later), 9 c2, 10 c10.

2. 3 d3

This is played to enable W to secure f3 quickly, and to stop B gaining a powerful wall, as is usual with 5 c3. Invariably played are 4 c3, 5 c4. There are a number of complicated variations but a little study of the stronger replies will enable the weaker player to protect himself in this and other similar situations.

A. 6 d5

The strongest answer, and following the proverb 'extend from one of the stones in a cross-cut'. W now has two possibilities:

7 c2. Achieving W's usual objective of establishing a stable group, and the common play when f3 is already pincer'd. The joseki is: 8 b3, 9 e2, 10 b2, 11 b1, 12 c5. This is best for both players.

7 c5. Not so good, but occasionally played to trick B. B can take the outside influence and give up the corner by: 3 e3, 9 d2, 10 e2, 11 c2, 12 f4. W cannot cut at d6 now because c6 would threaten both b3 and e7. OR B can save the corner and capture two stones by: 3 e3, 9 d2, 10 c2, 11 c6 (12 b3, 13 b2, 14 b6, 15 b7 and 16 b4, 17 a2 or 16 b5, 17 e6 and the W stones die; notice that 17 a2 is the only play which will guarantee unconditional death for the W stones).

B. 6 c5

This is also possible, and almost as effective as A. The next moves are forced: 7 b4, 8 e3, 9 d2, 10 e4, 11 e2, 12 b3 AND 13 f4, 14 b5 OR 13 b5, 14 b6, 15 d5, 16 e5, 17 c6x, 18 d6, 19 b2, 20 c5, 21 c2 (provided that the ladder formed after 15 by 16 a4, 17 c6x, 18 a5, 19 c5, 20 e5 is alright for W; The second variation is still adequate for B because he gains sente and has a very strong formation).

3. 3 c9

This is generally played to prevent B gaining a position on the w side, and is usually combined with an extension from some stones in the nw as this approaches very closely the B corner. It allows B to form a large position with 4 d3, but this is not completely secure. 4 d3 threatens to pincer either stone and at the same time gains a stable group.

A. 5 j3

Securing f3, and hence seriously threatening the corner, 6 e7 prevents this and threatens c9 in return. Should W invade the corner with 7 c5; 8 c6, 9 b5, 10 c4 completely kills the invading stones.

B. 5 f5

Again attacking the corner indirectly and stabilising f3. Best this time is 6 e6 (6 e7 would still leave the corner open after 7 c5) as the potential attack is much stronger.

C. 5 f6

Similar to B., and best is 6 d6, waiting for an opportunity to cut W later.

D. 5 c5

W threatens to connect to c9, or to escape from the corner towards the centre. If he were to do the latter B would naturally be cut in two and hence B must avoid this if possible. The only play to do this is 6 d5, always answered with 7 c6.

8 d6. This is simpler than 8 d7, but involves a slight loss in comparison to that joseki. Nevertheless it can be recommended as a safe and easy line for play in large handicap games. The only line is: 9 b7, 10 d7, 11 b5, 12 b4 (this is vital to protect the corner) and if 13 c4, 14 b3 is best. B now threatens to play j3.

8 d7. After this play, separating the W groups the natural sequence is: 9 d6, 10 e6, 11 b7, 12 b8, 13 b6, 14 c8. Now W plays EITHER 15 b3 securing life in the corner, but giving B a very solid wall on the outside OR 15 e7 separating the B stones and challenging a fight in the centre.

Good for B after 15 b3 is: 16 f7, 17 c2, 18 d2, 19 f5, 20 e5, 21

e3, 22 e7 and now B has a strong position for attacking W on one or both sides. The corner is also not very large for B can reduce it to just two eyes by: 1 c1, 2 b4, 3 b2, 4 a5, 5 a3, 6 a7 (if 2 b1 then 3 b4, 4 c4, 5 c3, 6 b2, 7 a5, 8 b5, 9 a3, 10 a4x and the corner has become a ko; it comes to the same ko if instead of 6 b2, 6 d1x, 7 a3, 8 b2, 9 a5, 10 b5 is played).

If 15 e7 the strongest reply is 16 d10, 17 e8, 18 c11 weakening the W central stones and gaining territory. Now W will separate the B groups, but this can be safely countered with: 19 e5, 20 f6, 21 f5, 22 g6, 23 b3, 24 b2 AND 25 c3, 26 c2, 27 c4, 28 e2, 29 f2, 30 a2, 31 a3, 32 e3, 33 a5, 34 g5 (B now has the advantage) OR 25 b4, 26 f2, 27 g2, 28 g5, 29 f4, 30 e2, 31 h3, 32 c2, 33 a5, 34 g8 (also giving B a slight advantage).

E. 5 c6

Played to confuse B and is similar to D, the proper reply in this case being 6 d6, 7 b7, 8 c5, 9 b6, 10 d7, 11 b5, 12 b4, 13 e5, 14 d5. Should W play 7 c5 then 3 b7 will kill the W stones.

4. 3 d2

Not good in this case as it eliminates all possible attacks on B later if B replies properly with: 4 c3, 5 j3. Also B gains more secure territory than W.

There are a number of other possible plays such as 3 c4, 3 c5, 3 c8 etc. which are very occasionally seen, but it is not possible to deal with all these here.

HANDICAP JOSEKI INDEX (3)

	33	39	40	40a	41	41a	42	42a	42b	43	44	45	46	46a
1	f3												f3	
2	c7												c7	
3	c3												d3	
4	c4	d3	-		-		-			-	-	-	c3	
5	d3	c4	-		-		-			d2	-	-	c4	
6	e4	d5	-		-		c5			e2	-	c4	d5	
7	e3	d2	b6	-	b5		d2			c2	b2	b2	c2	c5?
8	<u>g5</u>	e2	c6	b7	d2		e2			e3	d1	b3	b3	e3
9		c2	b7	c6	b7	c2?	c2			b5	c2	c2	e2	d2
10		e3	b8	d6	c3	b6	e3			c5	e3	<u>c10</u>	b2	e2
11		c5	c5	d2	b8	c5	b5	f2	d5	b6	c5		b1	c2
12		c6	c8	e2	c9	d6	d6	e5	f2	c6	<u>d5</u>		<u>c5</u>	<u>f4</u>
	46b	47	43	49	49a	50	51	52	52a	53				
1	f3		f3							f3				
2	c7		c7							c7				
3	d3		c9							d2?				
4	c3		d3							c3				
5	c4		<u>j3</u>	f5	f6	c5		c6		<u>j3</u>				
6	d5	c5		<u>e6</u>	<u>d6</u>	d5		d6						
7	c5?	b4				c6		b7	c5?					
8	e3	e3				d6	d7	c5	b7					
9	d2	d2				b7	d6	b6						
10	c2	e4				d7	e6	d7						
11	<u>c6</u>	e2				b5	b7	b5						
12		b3				<u>b4</u>	b8	b4						

Bob Hitchens and Mo Hook, both members of the London Go Club, were married on 10th November. Congratulations from all of us!

RAISING YOUR STRENGTH (3)

STAYING OUT OF TROUBLE

IN YOUR CAMPAIGN to raise your strength as a Go player you must learn to win large handicap games against stronger players - and do this consistently. You will only be able to do this when you have learned to stay out of trouble.

The nine handicap stones are placed where they are the least help to you - taken by themselves, one at a time. They don't surround territory; they don't form walls. Black's aim must be to unite these stones into groups to form solid positions, and White will try to involve Black in hand to hand fighting before he can do this. In close fighting the over-all advantage of these handicap stones is lost and White can rely on his experience to win most of these smaller engagements.

No matter how much you enjoy these little struggles you should avoid them. Your main task is to hold your opponent at arm's length, and club him to death with your positional advantage. If you cannot enjoy a game based on this cold-blooded strategy, then this article is not for you.

Staying out of trouble with a clear-cut strategy is the royal road to raising you strength. Mistakes can be detected and analysed. But the other type of dog-eat-dog play can never be completely analysed, even by masters, and your opinion of where you made your error will prove to be an illusion in your next encounter.

The Use of Joseki

The first step towards staying out of trouble is to learn a few corner openings very well. This will do three things for you: first, you will begin with a sound base in each corner. Second, you will lead out towards the centre to connect with other groups, and prevent White from seizing large territories there. Third, you will learn standard forms of play that will be useful in tactics throughout the game.

The "tsuke-nobi" joseki (1 d4, 2 f3, 3 f4, 4 g4, 5 f5) is one of the most useful for this purpose: it confines White to certain well-known routes which you will find discussed in detail in issue No.1. Black leads out into the centre with 3 and 5, yet at the same time puts such firm pressure on White that White cannot leap to seize the corner. If he does it is only by sacrificing the 2-4 position. This sequence of moves occurs fairly often in master games, and not only in the corners.

The variation 6 e3, 7 d3, 3 e4, 9 e5, 10 d5, 11 d6, 12 c5, 13 d2 is the beginning of a close fight which Black will win if he knows all the details (13 is the key play). But the beginner should not play this line if he wants to stay out of trouble. Black can thwart the aggressive intent of 2 by the simpler line: 9 d5, 10 e5, 11 d6. Black builds a very large corner on the fourth line while White is left with a meager catch of two stones. The simplicity of 9 and 11 recommends this type of play as a prime resource for staying out of trouble.

The joseki of 1 c4, 2 e4, 3 e5, 4 f5, 5 d5, 6 g4 is very often useful in other parts of the board. It is common for Black or White to approach a hostile formation from a distance of one point (e.g. k3 to h3).

Approach from a Distance

One of the most important rules for staying out of trouble is to approach a White position from a distance of one point. From this beach-head you may then play directly against White, as in the above joseki, but seldom from a greater distance.

Even when this means a small extension for Black it is correct play. With B at d3-d4-n3-q4, W at f3-j3; 1 l3 is a very important play for Black which you may hesitate to make at the proper time. But the vital nature of this point becomes apparent if White plays 1 l3. His position is no longer insecure, he does not have to run into the centre and Black must guard against an invasion of the right hand corner.

Unfortunately, the beginner can't always restrain his adventurous

spirit - and feels compelled to play 1 k3 in: B at d4-c4-g4, W at j3; directly against the white stone. This is exactly what he should not do, as may be seen by examining some of the possible consequences.

White may choose to play on top of Black, for the sake of central influence with 2 k4, 3 l3, 4 l4, 5 m4, 6 m5, 7 n5, 8 j4. He can also play underneath Black with 2 k2, 3 l3, 4 l2, 5 n3 and now White can establish himself with f3 or j4, or push through with m2 or n2. Black may have anticipated either of these, but White has a more ingenious way of getting Black into trouble. 2 l3 is calculated to get Black into a sweat.

If we assume that Black is fairly adroit at this kind of in-fighting then a probable course is 3 k4, 4 k2, 5 j2, 6 h2, 7 l2, 3 jlx, 9 m3. By exchanging 5 for 2 he may feel that he has the best of it but the sequel: 10 m2, 11 l1, 12 n3, 13 m4, 14 n4, 15 n5, 16 o3, 17 p4, 18 q2 is what is likely to be played later in the game. Relying on the weakness at c5, White proceeds to establish himself in this corner with 19. It goes without saying that White does not make this kind of approach if the Black wall on the fourth line will be any kind of value.

This is exactly the kind of trap that you avoid by playing one point away, at l3, as a matter of course.

The Diagonal Fallacy

After Black has discovered that he should not play directly against White he is tempted to play diagonally against him. This appears much safer, and farther away. But is it?

With B at q3-q4-q6, W at h3-l4, Black plays 1 n3 and White illustrates the futility of this approach with 2 l3, 3 m4, 4 m5, 5 n5, 6 n6, 7 o5, 8 o6, 9 m3, 10 l5. Black is persecuted to the breaking point, and must still protect against p5. Black's own bad move is the stake on which he is pinned; how much better off he would have been to play 1 n3 instead.

The essential fault in this position is formed by the plays 1 to 4, where the two black stones are "hit on the head" with 4. Black's position is considered very weak in this situation.

The Cross-Cut

Yet despite all Black's precautions, there are times when White can force the issue, and involve Black in a cutting, slashing fight. In certain situations Black must fight or resign his territory and lose by default.

Here again a well-known joseki gives us help in this predicament: 1 d4, 2 f3, 3 c7, 4 d3, 5 c3, 6 c4 (discussed in this issue). White usually plays this to see if Black knows the answer; but if Black does make the correct response of 7 d5, White has only a fair position after 8 c2, 9 b3, 10 e2, 11 b2, 12 b1, 13 b5.

The rule in such situations is: when caught in a cross-cut be the first to double a stone.

In a typical opening to a nine stone game with: 2 c3, 3 q6, 4 f4, 5 d6 White may slip a stone under Black's handicap stone with 6 k3, in a bid to introduce complications. Black must play 7 j3, or vacate the field, and 8 j4 completes White's intentions. Yet if Black follows the rule with 9 h3 he has nothing to fear (j2, k5 and l4 are all possible alternatives).

White now must make the best of a bad situation. If he escapes with his upper stone, he sacrifices the lower one with 10 h4, 11 l3, 12 k2, 13 l2. If he plays 10 l3, the Black can capture a very large corner with 11 c4, 12 k5, 13 f5; and he can still play at h4 to divide the White stones into two groups.

What Black should not do is to attack one of the white stones e.g. 9 l3, 10 k2. Black thus divides his stones into three armies, which does him no good whatsoever. Moreover, he has created a terribly complex situation, and the odds are very much against him in such a struggle. Situations of this type seem very simple at first - but as you try one line and another, you will discover that the possibilities are inexhaustible - and most of them favour the player who is first to double a stone. The reader is challenged to try his hand.

PROFESSIONAL GAME No.2

Black: Akira HASEGAWA (7 dan)

White: Kazuo MUKAI (7 dan)

Receiving 5.5 points komi.

Most comments are by Shimpei AOKI, a commentator for the Go Review.

- 1 r15 2 r4
- 3 d3 4 c16
- 5 q17 6 c5

Playing at e16 or e17 would be too passive as then 6 c5 or 6 d5 secures two corners easily.

- 7 e17 3 h16
- 9 f16

The most common answer.

- 10 d17
- 11 d18 12 c18
- 13 d16 14 c17
- 15 d15 16 c14
- 17 l16

This is absolutely essential. Should B fail to play here W will most certainly support f16 with m17. Note how 17 effectively neutralises B's potential sphere of influence while at the same time protecting his own position. Having played this W could now play g17, attacking B's group and at the same time stabilising his own potential territory.

An alternative to l16 is 17 k17, 19 j15, 19 l15. Notice how 19 after 18 helps to form a symmetrically balanced, ideal position for B. The comparison of this position with the one if W plays at m17 attests the importance of this point.

- 18 h14

Let us examine what would be likely to happen should W, prior to extending with h14, decide to play 13 d14, 19 e14, 20 e13, 21 f14, 22 h14, 23 f13. At first sight it appears as if W has succeeded in enlarging his potential territory along the w side while at the same time maintaining an escape route for his isolated stone.

On the contrary, however, the sequence has helped weaken rather than strengthen W's positions, both along the w and n sides. B's sequence 19, 21 and 23 is not only a natural one, but a simple one. The wall thus built up can be used to bring pressure on W's position on the w side.

- 19 e13

Should W neglect to answer this with 20 and play elsewhere, his potential would be severely reduced by 21 c13. W must now answer with 22 b14 which, though normal under the circumstances, must be seen as a sign of considerable humility. In contrast to this,

B can now occupy d14 and after this solidification of his position exert a powerful on W's ? and 18.

Therefore you should take notice of the importance of 20.

Let us now see what would happen if W were to answer with b13. 23 c15, 24 b15, 25 d14, 26 b14, 27 c12 would follow, resulting in B constructing an even larger wall. If W were to resist with 22 d14, then 23 e14, 24 d13, 25 d12 and now W has to defend his weak point c15.

19 d13, 20 c12 would not be good as B places less pressure on the W stones on the n side.

- 20 c12

Generally speaking this is the correct answer to 19, inasmuch as it averts the attack at c12, shaping up his position on the w side better and also indirectly strengthening his upper stones.

- 21 p3 22 m4
- 23 o4 24 q3
- 25 q2 26 r2
- 27 q4 23 r3
- 29 q5 30 r6
- 31 q7

This is one point different from 19 and thus presses harder down on the W group. If he had used this play like 17 W would most certainly attack by driving a wedge, at g3, into B's sphere of influence, and for the moment no one can predict the outcome of this situation. Notice the great difference in the B positions in the ne and sw which has changed the B plays.

If it is in line with B's plan of strategy to forgo 31 and occupy a point along the s side, it would be to his benefit to be more moderate and play g3, this being more in balance with d3.

- 32 q3

Should W ignore 31; 33 r7, 34 s6, 35 c3 is very strong for B. The actual sequence up to 33 is quite normal and can be considered more or less obligatory after 31.

A possible alternative is 32 r7, 33 q3, 34 r3, 35 q9, 36 g3, 37 e4. Note, however, that W's position on the e side is still vulnerable. B can play at r9 and thereby prevent W's corner position from expanding while at the same time construct-

ing a huge wall of influence for himself.

38 p6 34 r5

Should W rashly cut at p7 then 35 r5 divides the W stones.

35 o7

This cannot be omitted if B wants to avoid W playing at p7. B could also naturally prevent this by simply playing p7. In this event also W must play at 36 to avoid being contained in the corner. There is not much difference between these two plays.

36 p8

37 p7 38 r3

After this B can continue to construct a strong wall of influence by 39 q8, 40 r9, 41 p10.

39 j4 40 m7

W could have driven a wedge into B's position, although the situation is not now the same as it was after move 31 inasmuch as the sequence 32-39 has taken place. As before no one can predict the outcome. Apparently W was satisfied, after having extended his isolated stone with 40, with 42 closing the gap in his line. It can be taken as a sort of compensation in exchange for giving B a favourable position on the s side.

41 c4 42 q3

The value of this wall in diminishing D's potential, and in increasing W's must not be minimized.

43 n5 44 k4

W dodges the brunt of the B attack. If he were to play 44 l5; 45 l6, 46 m6, 47 n5, 48 k5, 49 l7 would follow as W cannot capture the B stone by a ladder with 43 k6.

45 k3

If k5, then his entire original aim in pressuring W would be frustrated by 46 l5, 47 l6, 48 l4, 49 j5, 50 j3, 51 h3, 52 h2. (This last play is a "tesuji", a good move in a local fight.) For if 53 j2; 54 k3, 55 g2, 56 h4, 57 h1x, 58 m6, 59 n5, 60 k6, 61 l7, 62 k7, 63 l3, 64 h5 and W captures with the ladder.

46 l4

Should W be as thoughtless as to play 46 l3, then the potential size of his s territory would be severely curtailed by 47 k5, 48 l4, 49 l5, 50 j3, 51 h3, 52 k2x, 53 h2 and W must play again to secure a live group, as cutting with 54 j5, 55 h4, 56 n5, 57 n4 does not capture the three stones.

47 j5

This is a typical move made by strong players. The subsequent two B moves lean towards a strongly de-

fensive attitude as they are played with the primary idea of connecting his two groups. However, it may be said that his 'stand' at 47, by strengthening his point of anchor, more than adequately makes up for this somewhat passive manoeuvre.

We may thus conclude that the initial encounter between the two players has ended fairly equally.

52 q13

Most of you may wonder - and with good reason - what W had in mind by suddenly playing here. Briefly stated, W has put out a feeler to ascertain B's line of strategy. Feelers are constantly used among strong players and there would be no end of it should we attempt an exhaustive study of its techniques. Here let it suffice to say that 53 is the correct answer in this case. There are four other possible plays r13, p13, r17 and p17. The sequences resulting from whatever variation B should employ varies, of course, from move to move.

53 q16

54 p5

55 c5

56 p4

54 and 56, though appearing to be simple moves, are not to be made light of as they not only give W the right of first move at 58, but also another sente at p2.

Should B refuse to give up his two stones what then? 55 p4, 56 c5, 57 n8, 58 p2, 59 c3, 60 l2 and now if 61 l3; 62 m3, 63 n2, 64 k2, 65 j3, 66 o2 OR 63 c2, 64 k2, 65 j3, 66 q1x. So the only line is 61 k2, 62 l3, 63 c2, 64 q1x, 65 l1, 66 j3, 67 j2, 68 h3, 69 h2, 70 g3, 71 g2, 72 f3, 73 f2, 74 g5 with a large advantage for W. We may thus rightly conclude that B acted wisely in giving up his two stones and in using sente at 57, thus stabilising his position in the ne corner.

57 p13

58 n6

59 c6

60 d7

At this point of the game this can be regarded as being both well-balanced and well-timed. Should he ignore protecting his isolated stone, B would unsparingly bring direct pressure to bear on it with d8, which W can answer with c7 or c1.

The former is likely to subject W to further pressure by B and can result in providing W with only a narrow strip of territory along the w side. The latter, on the other hand, is destined to provide W with only a nominal territory in the corner while B will be able to construct a formidable wall of influence

towards the centre and on the w side.

The game now enters the middle stage.

61 j17

Securing his potential and attacking the W stones strongly.

62 h17
63 h18
64 g18
65 j18
66 g17
67 f18

Preventing a connection with the corner, and threatening his own connection and safety.

68 d19

69 f18

B cannot do without this, for if he should simply connect with 69 g19, 70 e18x, 71 f17, 72 f19 with a ko fight.

70 g18
71 j15
72 h15
73 g19

If he plays 71 here, 72 e14, 73 j15 and W will not answer and give up his four stones for another move elsewhere. That is to say, at this stage of the game it is more profitable for W to sacrifice four stones for a move elsewhere that will bring about greater gains.

74 e14

75 d9

You may wonder why B did not reply directly to 74. If 75 d14; 76 d13, 77 f14, 78 e12, 79 f13 merely helps W stabilise the w side. B resolutely invades with 75, an exciting and highly versatile play.

76 m14

77 m15

In contrast to 75 this is out of proportion. He should have taken this opportunity to strike a positive blow against W's sw stones by 77 c4, 78 d5, 79 f9. If W responds with 78 f8; 79 e7, 80 e3, 81 d3 cuts off the W stones.

The maximum W could do on the n side, were B not to play there, would be n16, answered by m17, not reducing this potential much.

78 f8

Attacking the B stone and strengthening his sw stones.

79 f9
80 g9
81 c7
82 j3

Should W resist with 82 c3; 83 d3, 84 b7, 85 e7, 86 c6x, 87 f7 and B is well satisfied with the results.

W, at this point, makes a surprise move. Most of you will question his intentions. The fact is that W made this play to feel out B's reaction.

83 k2

B is forced to make a compromising stand. Should he play k3 then 84 l2, 85 l3, 86 m3, 87 k2, 88 n2 OR 85 k2, 86 m3, 87 n2, 88 k1 disconnecting the B groups. Thus 83 is a must. Further the exchange 82-83 will be of service to W later.

84 d3
85 c8
86 f7
87 f11

85 and 87, following 84 is 'good shape', for even following the sequence which took place later B was able to tide over the situation.

88 f10

W has no alternative to 88 and 90.

89 c10
90 e9x
91 d14
92 f9

You may think that W could cut at d13 and go on with the ko fight, instead of immediately connecting. B, however, possesses two ways of threatening W should he do this. One is by making the cut with 89 f9x, 90 g10, 95 e7, 96 e6, 97 f8; the other by advancing into the centre with consecutive plays at e12 and h12.

W, for his part, therefore should be praised for his prudence in filling the ko with 92. This type of play is known as 'thick' and is much used by advanced players.

93 d11
94 r13

The last and most important strategic point at this stage of the game, making full use of his wall.

95 h11
96 k13

Essential for safety.

97 n14

B could have played k11 instead. It is very difficult to tell, at this point, which move is better.

98 h10

99 f12

This secures contact for his w groups and, therefore, allows him to take active measures later in the game. He no doubt wanted to extend to j11 and break through W's prospective cordon, but W's possible cutting at d13 throws a shadow of anxiety as it leaves the possibility of a do-or-die ko fight at g11.

100 j11

W is able to check B's outward move and secure his own groups. The result is yet to be decided, although it is expected to be very close.

101 h12
102 j14
103 j12
104 k12
105 k11
106 j10

101-106 attacks the W group with the purpose of reducing the W central area with 107 etc.

107 n12

Played with the intention of invading the e side with 109 and entering a decisive battle. Should he play at 111, W is sure to counter with 112, capturing both stones.

103 111

It is regrettable that W did not first exchange 108 c13, 109 n13 for then he would have nothing to fear after 110 111, 111 r11, 112 c12, 113 q11, 114 p11 as the cut at p12 doesn't work, and he captures the B stones.

If 109 111; 110 n12 again captures the two B stones.

109 r11

Destroying the W territory and threatening the isolated W stone.

110 q12

111 q11

112 c12

If now p11, B will certainly cut at p12 and kill the W stones. Should W play 112 c13, B, of course, would not answer with n13, but resist with 113 c12. The actual move is a tesuji, and therefore commendable as it secures his stones.

113 p11

c11 would be ridiculous for then 114 p11, 115 p10, 116 p12, 117 n10, 118 q10, 119 r10, 120 q9, 121 s13, 122 s14, 123 s12, 124 r14, 125 s15, 126 t14, 127 s9, 128 s8 and B dies.

114 c13

115 q13

Following 112 and 114, this is another tesuji ensuring a connection.

116 s14

Intended to reduce B's territory.

117 g5

118 f5

119 g3

B resorts to a safe connection for the fourth time in the game.

120 f1

121 f3

122 g6

Should B answer the tesuji of 122 with n6 then 124 k3, 125 k4, 126 k5, 127 h5, 128 h7 kills the B stones.

If k5; 124 k6, 125 l5, 126 k4, 127 k3, 128 h5 and W is content with this sequence for he can establish a territory of some 20 points in the centre. Therefore 123, while giving W the opportunity of playing next, keeps room open for him to play at h6 and break up the W area.

124 q14

125 s13

This, together with q13, completes the connection.

126 c15

127 n13

c14 would have no effect because of

128 r12, 129 s12, 130 r14, 131 s14, 132 p15.

128 p2

129 c3

130 b3

If W plays c3 then B is bound to secure the corner after 131 c9, 132 b3 which is worth more than the territory W has gained.

131 b6

132 c10

This exchange is not easy to grasp and, for that matter, easy to explain. I will point out, however, that W will most certainly pounce on b11 if B plays 131 c3. Most of you will wonder why W did not play 132 c3, but 133 b3, 134 c9, 135 c10, 136 d8 (b9 is impossible because of d3), 137 b9, 138 d10x, 139 b11, 140 c11, 141 d12 and B can aim to play at a14 now.

138 c9

If d10 then c3 kills the B stones.

134 b9

If d10 then b10 would be better for B.

135 b3

136 b11

137 a9

138 b10

139 b5

140 c1

141 s9

B would have been far better off to connect at d10, instead of playing 139-141. Provided 139-140 had not been played B could watch for the opportunity to play b2, W c3, B b3. W cannot play c2 for then B will reply with b1, b1, a2, a3, d2 and you should be able to see that W cannot connect or make two eyes.

On the contrary, B, because of 139-140, had no choice left but to let W play 142-144 and suffer the consequences. The difference between the sequence W 1 r14, 2 s14, 3 r12, 4 s12, 5 s10 and the text after W has responded with 145 is large, yet B's move d10 should have been given higher priority considering the relative merits of the two moves.

142 d10

143 b4

144 c3

145 a7

146 r9

147 k3

148 j7

149 k5

147 and 149 were made possible by move 123. You can now easily verify the motive behind B's 123.

150 c11

151 n9

152 n7

153 h7

154 k3

155 n10

In regards to moves 150 to 155 I would like to withhold comment, for each move is far too involved to be easily understood.

153 c10

157 n7

153 d13

159 fl2 . 160 cl2
 161 fl3 162 ellx
 163 ll0 164 klCx
 165 l9 166 k6
 167 l5 168 k8

for the life of the B group.
 189 sl2 190 pl3
 191 pl5 192 ol4
 193 cl6

The result of the game is now completely decided.

Stopping B from playing k8 and then 16, cutting off the 7 stones.

169 c2 170 qlx
 171 rl0

Stopping sl0, capturing one stone.
 172 c2

d2 would also be gote, but this leaves 174 to be played with sente.

173 ll4 174 e2
 175 ml3x 176 ml1

175 threatened disconnection at c2.

177 d2 178 dl
 179 f2 180 d8
 181 c8 182 jl6
 183 kl6 184 r7

Stopping 185 s7, 186 r7, 187 t8, 188 s6, 189 t7 CR 185 t3, 186 s7 saving three points.

185 e5 186 f6
 187 rl4 188 rl2

This should have been played at pl3, for B is forced to reply at rl2 and give up sente. If B doesn't 190 sl2, 191 rl2, 192 sl4 induces a ko fight

194 r9
 195 sl0 196 h4
 197 h5 198 el
 199 fl 200 ml2
 201 e3 202 cl
 203 nl3 204 ll3
 205 k9 206 j9
 207 cl5 208 bl5
 209 el9 210 cl9
 211 e6 212 e7
 213 cl 214 l3
 215 l2 216 pl
 217 l3 218 l7
 219 l6 220 kl5x
 221 kl4 222 jl3
 223 t8 224 t7
 225 t9 226 ad
 227 a5 228 a3
 229 al0 230 all
 231 a3 232 nl5
 233 ql5 234 g7

BLACK WINS by 2 1/2 points.

CONTINUED FROM P.37

Summary

The most important conclusion that the reader can draw from this discussion is a determination to stay out of trouble. If he sincerely wishes to play a positional game, he may keep these points in mind.

1. Start from a few well-known joseki, where White is limited in his choice of play. Try to use these forms throughout the game.
2. Approach enemy formations from a distance of one point.
3. Keep your stones in as few armies as possible. When caught in complications try to extend in straight lines.

As we have had no letters telling us what you think of this magazine, and point out the mistakes we have made we don't know very much about how strong you are and what you want us to improve upon. So here are a few questions we would like you to answer and send in.

- | | |
|--|--|
| (1) Age | (10) Have you ever been given a rating, or played with someone who has a rating and give full details. |
| (2) Profession. If you are a student what do you study. | (11) What do you think of this magazine, and what else would you like to see in it? |
| (3) Where, when and how did you learn of Go? | (12) What else would you like to see the B.C.A. doing? |
| (4) How often do you play? | (13) If there were a National Congress every year would you wish to attend? |
| (5) How many games have you played? | (14) Have you any other comments? |
| (6) Do you have a set? | |
| (7) Have you read any books etc. on the game and if so what? | |
| (8) Have you ever been to a club and if so which and when? | |
| (9) Do you belong to a club and if so which? | |

Thank you for your assistance.