

BRITISH GO JOURNAL

Editor: JOHN DIAMOND

NUMBER 8

SPRING 1969

EDITORIAL

With this number we greet you with our magazine in its new form and we hope that the improvement will compensate for the regrettable delay in this and the previous issue.

Now that our major publishing problems have been solved we confidently expect that you will receive your future copies on time.

BRISTOL GO CONGRESS 1969

The Second British National Congress was held in Bristol University from the 28th to the 30th March last. The main event was, similar to last year, a six-round handicap tournament, with players playing each other within a division.

The results of the players in the Top Division were:

McAndrew	from Seattle	6 wins
Goddard	Cambridge	5 "
Han	Cambridge	5 "
Tilley	Cambridge	4 "
Anderson	London	3 "
Fairbairn	Bradford	2 "
Daly	Oxford	2 "
Whang	London	2 "
Barrs	London	2 "
Cock	Cheltenham	2 "
Irving	Sheffield	2 "
Hall	London	1 win

The prizewinners in the other divisions were:-

Division 2	Clement	Harwell
" 3	Nurse	Liverpool
" 4	Lloyd	Oxford
" 5	Greef	Bristol

The Congress was enjoyed by every one who attended and thanks must be given to Bristol Go Club, who arranged and did all the work to make the Congress possible.

The Annual General Meeting of the B.G.A. was held on the Sunday at Bristol and a report of it is later in this issue.

The following is a list of the recommended handicap ratings of those competing at the Second British Go Congress:-

M.H. McAndrew	San Dan	P. Anderson	San Dan
A.M. Goddard	San Dan	J. Fairbairn	NI Dan

Continued on Page 2

A.J. Daly	Ni Dan	B. Atkinson	8th Kyu
S.T. Whang	Sho Dan	R. Dennehy	8th Kyu
J.C. Cock	Sho Dan	C.P. Hatton	9th Kyu
S.S. Han	Sho Dan	C. Durston	9th Kyu
C. Irving	Sho Dan	G. Gray	10th Kyu
J. Barrs	Sho Dan	P. Langley	10th Kyu
A. Hall	1st Kyu	R. Walder	10th Kyu
J.S. Tilley	1st Kyu	D.A. Love	10th Kyu
Y. Ra	1st Kyu	C.G. Lloyd	10th Kyu
R. Hitchens	2nd Kyu	Mrs. Hitchens	12th Kyu
D.G. Hunter	3rd Kyu	D.W. Knowles	12th Kyu
A.G.B. Cooper	3rd Kyu	R.V. Stephens	12th Kyu
F. Roads	3rd Kyu	J. Cumpstey	12th Kyu
C.F. Clement	3rd Kyu	W. Watson	13th Kyu
M. Digby	4th Kyu	J. Sichel	15th Kyu
J.D. Thewlis	4th Kyu	A. Sommerville	15th Kyu
J.K. Perring	6th Kyu	G. Firmin	15th Kyu
T.M. Hall	6th Kyu	P. Attwell	16th Kyu
R.D. Hays	8th Kyu	J. Moyles	18th Kyu
J.E. Aflen	7th Kyu	C. Greef	18th Kyu
R.H. Tipton	8th Kyu	D.G. Jones	17th Kyu
E.B. Nurse	8th Kyu	D. Chandler	19th Kyu
A. Ruckin	8th Kyu	G. Snelgrove	19th Kyu

RELATIONSHIP BETWEEN EUROPEAN CLASS SCALE AND DAN/KYU SCALE:-

Classes 14 - 15 =	San Dan	Classes 44 - 45 =	13th Kyu
16 - 17 =	Ni Dan	46 - 47 =	14th Kyu
18 - 19 =	Sho Dan	48 - 49 =	15th Kyu
20 - 21 =	1st Kyu	50 - 51 =	16th Kyu
22 - 23 =	2nd Kyu	52 - 53 =	17th Kyu
24 - 25 =	3rd Kyu	54 - 55 =	18th Kyu
26 - 27 =	4th Kyu	56 - 57 =	19th Kyu
28 - 29 =	5th Kyu	58 - 59 =	20th Kyu
30 - 31 =	6th Kyu	60 - 61 =	21st Kyu
32 - 33 =	7th Kyu	62 - 63 =	22nd Kyu
34 - 35 =	8th Kyu	64 - 65 =	23rd Kyu
36 - 37 =	9th Kyu	66 - 67 =	24th Kyu
38 - 39 =	10th Kyu	68 - 69 =	25th Kyu
40 - 41 =	11th Kyu	70 - 71 =	26th Kyu
42 - 43 =	12th Kyu		

The difference between two Dan/Kyu grades is one stone. Komi (of 5 pts.) is only given between players of the same grade. Hence, a 2nd Kyu player would give a 9th Kyu player 7 stones, and so on.

1969 European Go Congress

Members are reminded about the European Go Congress to be held in Ljubljana, Yugoslavia, 3rd-16th August 1969. Anybody intending to attend the Congress should send off their entry form and fee with great speed. Further details from the Secretary, B.G.A.

Tournaments will include: European Individual Championship, European National Team Tournament, Master Tournament (in two groups), Kyu-graded Even-game Tournaments, General Handicap Tournament, Ladies Tournament.

There are certain restrictions and qualifications on entry to the European Individual Championship and Master Tournaments. Anybody who intends to enter either of these should contact the B.G.A. before entering.

COST Congress fees, to members of the B.G.A. \$6.50.
These should be sent to the President of the E.G.F., whose bank account is: RA K.E. Paech, Rechtsanwalth-Anderkonto 359 2138
Bayer. Hypotheken u. Wechselbank, Munchen, FR Germany.

ACCOMMODATION Various types of accommodation are available in the Students Settlement, where the tournaments will be played. All rooms are with two beds and adjoining bathrooms. The prices are not yet fixed and may vary by 5% from the following examples:

Accommodation with full board	...	\$3.66 per day
As above without supper	...	\$2.91 per day
Accommodation with cold water only and student board with self service...		\$2.26 per day

APPLICATIONS should be sent to:
Peter Gaspari, Beethovnova Ulica 4, Ljubljana, Yugoslavia.

There are reputed to be plenty of good restaurants and inns in the vicinity.

THIRD BRITISH GO CONGRESS

This has now been arranged to take place over the weekend of March 21st, 1970, at St. Johns College, Cambridge.

ANNUAL GENERAL MEETING 1969

Resolutions passed at the Annual General Meeting of the Association held on the 31st March 1969 at Churchill Hall, Bristol.

It was decided to publish a brief account of decisions taken at the A.G.M. in the British Go Journal. One from the previous A.G.M. was that, subject to the discretion of the Committee, the B.G.A. should pay half the travelling expenses of any player sent to a distant club to give instruction.

The Committee for 1969/70 was elected, and consisted of the Officers: John Barrs, President, Bob Hitchens, Treasurer, and Derek Hunter, Secretary, together with Les Bock, John Diamond, Geoffrey Gray, John Tilley, Francis Roads, and Tony Goddard.

It was decided that the top section of the next British Congress should be called the British Open Championship, and consist of all the contestants playing even-games. The winner should be called the British Open Champion, and the highest placed British player should be called the British Champion. The British Open Championship should be open to all players of Sho-Dan strength and stronger, and the Committee should elect a committee to decide the way of arranging the even games, although, if possible, it should be an all-play-all.

It was decided that, for the other sections, the system of zoning should be dropped, and that used so successfully in the previous Congress adopted in future. It was decided to give a non-returnable plaque as a prize for the top section, and possibly books for the others.

The Committee proposal to amend the Constitution was adopted unanimously. Every member will be receiving a copy of the new Constitution.

It was decided to stop using the European Handicap Scale, and revert to the Japanese system of Dans and Kyus.

BOOKS AND SETS AVAILABLE TO MEMBERS

The following books are available to members only:-

"Go Proverbs Illustrated" by Segoe.	35/- post free.
"Vital Points of Go" by K. Takagawa.	35/- post free.
"Modern joseki and fuseki" by E. Sakata.	35/- post free.
* "Basic Techniques of Go" by Haruyama & Nagahara.	37/6 post free.
*Not yet available.	
"Joseki" by E. Sakata (in Japanese)	12/- post free.
"Matsuda Go Letters" by T. Matsuda (loose pages)	£5 post free.

Back copies of "Go Review" are available at 4/- post inc.

A few Go sets are available to members only. These consist of a thin plywood board and good plastic stones in plastic bowls. While stocks last, the price is 36/- plus 10/- p/p.

All the above should be ordered from: The British Go Association,
12 Third Avenue,
Wembley, Middlesex.

GO CLUBS AFFILIATED TO THE BRITISH GO ASSOCIATION, TOGETHER WITH THEIR SECRETARIES AND MEETING TIMES:-

London Go Club	Mondays and Fridays 7 p.m.
Duke of York, 35 New Cavendish Street, London, W.1.	
Imperial College Co Club	Tuesdays and Thursdays 8 p.m.
S. Giles, Esq., I.C. Union, Prince Consort Road, South Kensington, S.W.7.	
Beacham Research Labs Go Club	
D.A. Love, Esq., 36 Wimbourne Avenue, Redhill, Surrey. Redhill 61378.	
Dulwich College Go Club	
N. Manton, Esq., 25 The Avenue, Orpington, Kent.	
Oxford University Go Society	Wednesdays 8 p.m.
J.D. Thewlis, Esq., Queen's College, Oxford.	
Harwell Go Club	
Dr. J.K. Perring, T.P. 8.9 Atomic Energy Research Establishment, Harwell, Didcot, Berks.	
Winfrith Go Club	
C. Durston, Esq., 1 The Avenue, Weymouth, Dorset.	
Bristol Go Club	Wednesdays 7.45 p.m.
A.H. Smith, Esq., 55 Heath Road, Downend, Bristol.	
University of East Anglia Go Club	Wednesdays 2.30 p.m. & Thursdays 7.30 p.m.
A. Ruckin, Esq., Students Union, Wilberforce Road, Norwich, Norfolk. NOR 88C.	
Cambridge University Go Society	Tuesdays and Wednesdays 8 p.m.
J.S. Tilley, Esq., 8B New Court, Trinity College, Cambridge.	
Newcastle Go Club	
C.H. Gardner, Esq., 11 The Ridgeway, Newcastle upon Tyne, NE34LP.	
Edinburgh University Go Club	Tuesdays 7 p.m.
J. Allen, Esq., 40 Bryce Crescent, Currie, Midlothian. 031-4492800.	
Liverpool University Go Club	Wednesdays 7.30 p.m.
N.R. Haslock, Esq., New Students Union, 2 Bedford Street North, Liv. 7.	
Sheffield Area Go Club	Thursdays 7.30 p.m.
Dr. R.H. Tipton, 326 Millhouses Lane, Sheffield 11. Sheff. 1367324.	
Middlesbrough Go Club	
R.H. Vie, Esq., 31 Walton Avenue, Linthorpe, Middlesbrough.	

TESUJI AND KATACHI

by John Tilley.

This is an introductory article aimed especially at the weaker player. However, some of the examples are of an advanced nature, so I hope there is something for everyone. First of all, what are "tesuji" and "katachi" ?

A "tesuji" is a clever local play, which may be either offensive or defensive. They are usually difficult to see and frequently work miracles!

"Katachi" - or shape - is the act of placing stones in certain patterns to achieve maximum results. This means that two stones do the full work of two stones, and not that of one or three.

A good knowledge of tesuji and katachi enables one to play quickly and accurately, as only a very few alternative moves come to mind as being good possibilities and hence need be considered for each.

As a starting point, consider diagram 1. The three stones have seven liberties. In diagram 2 three stones are seen to have eight liberties. As a battle depends on liberties patterns like diagram 1 are bad and tend to lose games quickly.

However if the triangle is filled in by a stone of the opposite colour, as in diagram 3, then Black 1 can become an excellent move. The formation in diagram 1 is called an empty triangle, for obvious reasons.

Another essential rule is to not overconcentrate your stones. Stones should not be joined together too early in a game. The two above rules are best illustrated by an example. I shall try to use joseki as examples wherever possible. Study of joseki is a vital part of Go; it teaches katachi and tesuji applicable to the whole game.

In diagram 4 White has approached Black's stone with a small knight's move. This is the most common way of attacking the handicap stone.

Playing in contact with a stone strengthens it. So both Black and White will grow strong around their mutual contact point. It should therefore be noted that Black 2 is a defensive move; Black is satisfied to be able to build a safe group and is prepared to let White build one too. White replies with 3. Where should Black play his fourth move, at 'a', 'b' or 'c' ?

Answer a This is a very bad play. Black has joined his three stones together too early in the game.

Answer b One way of playing, but not seen very often because though Black's corner becomes large it is somewhat open to invasion.

Answer c The most common and best play. Black's three stones exert their maximum strength. This formation occurs all over the board many times.

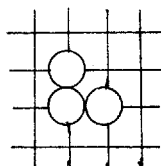


Diagram 1

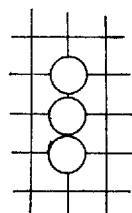


Diagram 2

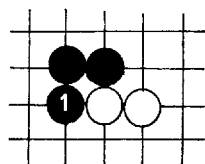


Diagram 3

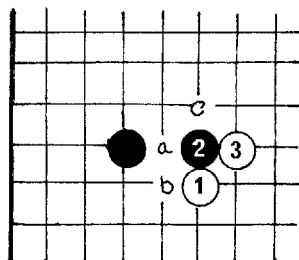


Diagram 4

White continues with 5 in diagram 5. Where should Black play next; a, b or c again?

Answer c A very vulgar play leaving a lot to be desired. It not only produces a vacant triangle but joins his stones together too early and lastly does not protect the corner at all!

Answer b Bad. This does not protect the corner. But it is not so bad as 'c'. (Sometimes this is correct in other joseki but here it is not.)

Answer a Correct. Black produces an efficient shape and protects the corner. Also he prepares to attack White should he play elsewhere.

Diagram 6 shows the finish of this joseki. Suppose White played elsewhere with his move 7. Now it is Black's turn. 1 in diagram 7 is correct. After Black 3 White has

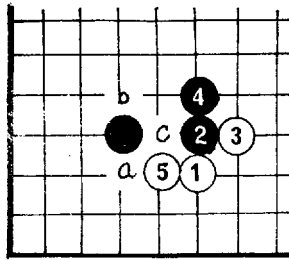


Diagram 5

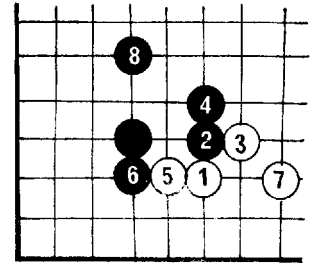


Diagram 6

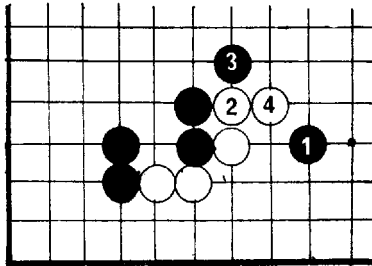


Diagram 7

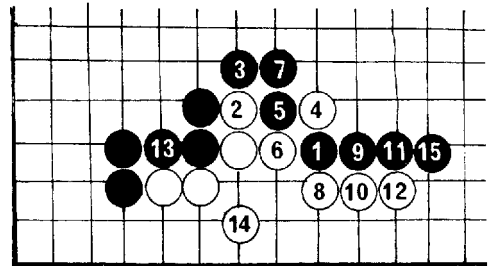


Diagram 8

to resort to a vacant triangle 4, to escape to the centre. This is obviously a good thing for Black. However sometimes White plays as in diagram 8. Black should have no hesitation in playing as shown, separating White 2 and 4. With 13 and 15 Black builds a large wall.

Another common example where vacant triangles occur is seen in diagram 9. This splitting attack of White 1 divides the Black stones. White waits for a Black mistake, considering that this is a handicap game. If Black plays as in diagram 9 he should have no trouble in setting up a good position. If White wants to escape he must make a vacant triangle after Black 4. Also note that White's move 5 in diagram 10 has a bad effect as, if Black follows the rest of the diagram, he will build up a huge wall on the right hand side of the board. This promises him a large territory later and makes the ringed White stone much weaker than before.

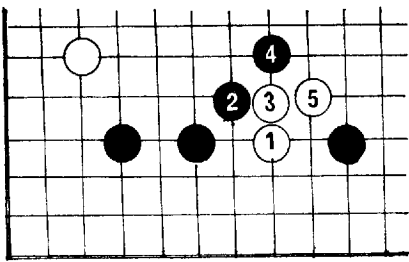


Diagram 9

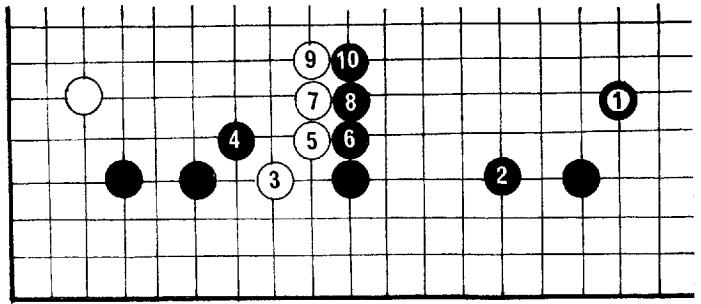


Diagram 10

At this stage I shall give some common examples of simple katachi. However these are all discussed in the excellent book "Go Proverbs Illustrated" by Kensaku Segoe. As every Go player should buy, borrow, beg or steal this book I will not repeat it here. (It is an especial must for all beginners.)

Two important proverbs are:

1. Play "hane" at the head of two or three stones in a row.

In diagram 11 Black plays hane at 1 and White answers in good shape with 2. In diagram 12, Black threatens to play 'a' and thus White has a bad shape.

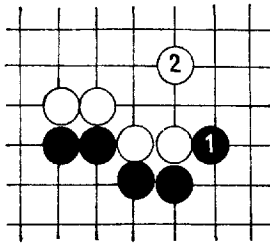


Diagram 11

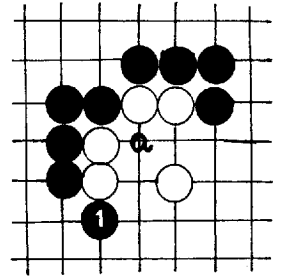


Diagram 12

2. Learn the eye-stealing tesuji.

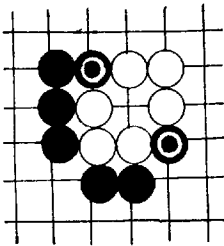


Diagram 13

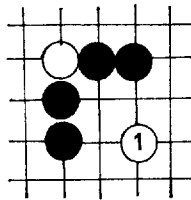


Diagram 14

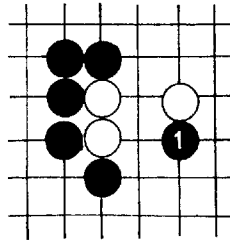


Diagram 15

Black's two marked stones in diagram 13 form the eye-stealing tesuji. The important point about this tesuji is the relation between the two Black stones; it is of no importance whether the other stones are there or not.

White 1 in diagram 14 and Black 1 in diagram 15 both illustrate the eye-stealing tesuji. Please convince yourself of this.

For an example of the two above proverbs the joseki of diagram 16 is worth studying. It is an unusual variation of the small avalanche joseki. (See issue No.5, Page 10.)

Up to White 12 everything is quite normal. However, Black 13 is unusual. This move is the eye-stealing tesuji. White has no choice but to play 14. If he plays elsewhere

Black will play at 16, White captures, Black plays 15 to force White to fill in, then 14 and a ladder develops.

Black 15 threatens a snap-back at 16 and White answers. 17 is vital to capture the two stones. The rest of this joseki is fairly obvious and the outcome of the come will probably depend on the survival and use made of Black's three stones.

Another useful piece of advice is don't make "dango". (A dango is a formless and solid mass of stones.) Diagram 17 shows the two point high handicap pincer. This is a common joseki and should be studied.

However, move 18 is odd. Black sacrifices, as shown, two stones 12 and 18, and builds up a large wall in exchange. Note Black 26; this effectively cuts off 15 and protects the cutting point below 14.

Suppose White plays as in diagram 18. White 7 is a bad move as Black can play the rest and now capture White if the ladder is favourable for him, or he can pursue the White dango into the centre with great advantage and White will be at a loss as to how to deal well with the situation.

As a final example consider diagram 19. It shows part of a game between Rin (Meijin) as Black and Sakata (Honinbo) as White. The game was played on 1st September 1966.

Both players have a weak group resulting from a difficult invasion into Black's territory. The marked stone was a nuisance later as it is not yet completely captured.

1 is essential. For otherwise Black can play one point below 1 to capture two stones.

B2 Black's obvious move is at 4. However, he must play the 2-3 exchange first. Otherwise diagram 20 results. After 10 Black's upper group has a bad form and he will find it hard to save both it and the lower group.

W5 It seems obvious to play hane as in diagram 21. However, 2-6 forces White into bad shape.

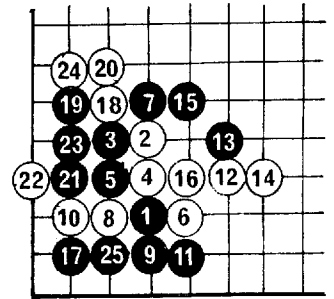


Diagram 16

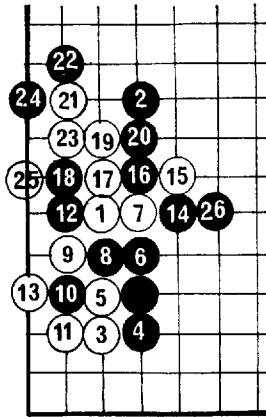


Diagram 17

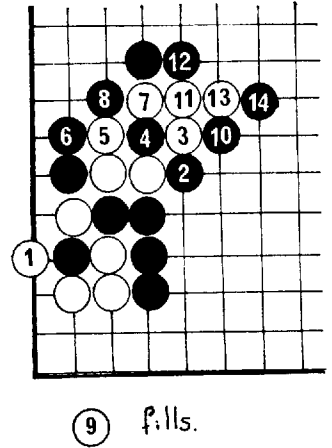


Diagram 18

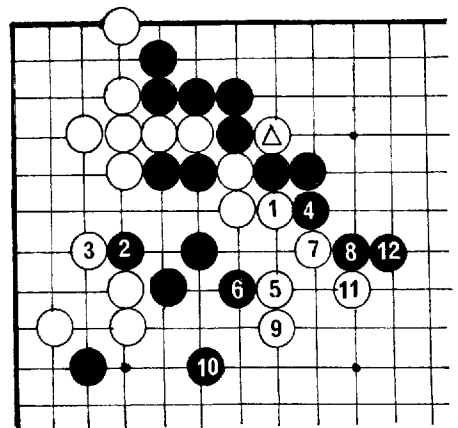


Diagram 19

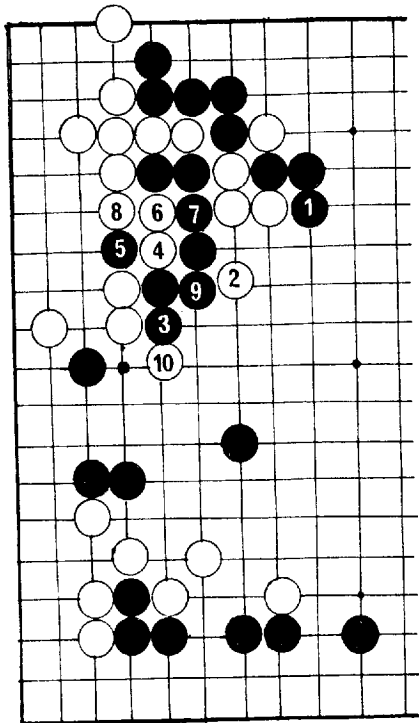
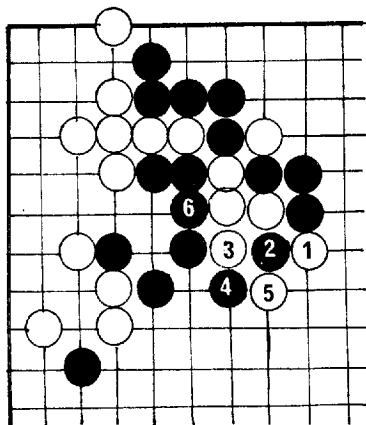


Diagram 20



(7) fills

Diagram 21

B6 Eye-stealing tesuji.

W7 Hane, good form.

B8 Natural.

W9 Tempting to play as in diagram 22. However, a similar sequence to diagram 21 results in a bad shape for White.

B10 Necessary.

W11 Now a good play.

Black finally won the game by four points.

In conclusion, katachi and tesuji provide an essential short cut to finding the correct best play in any position. They both speed up and improve your play. Three useful suggestions are:

- 1) Read "Go Proverbs" - essential information on hane, eye-stealing tesuji, etc.
- 2) Study professional games - investigate the katachi, as in the example above. Don't be frightened about not understanding each individual move, get a feel for which is the right move.
- 3) Study and understand joseki - these provide a great source of material for learning about tesuji and katachi and, though they may not be applicable everywhere, they will be of great value.

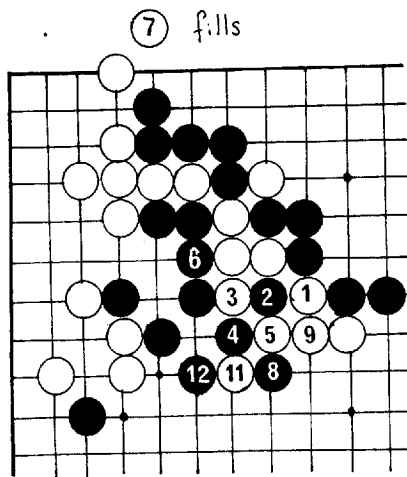
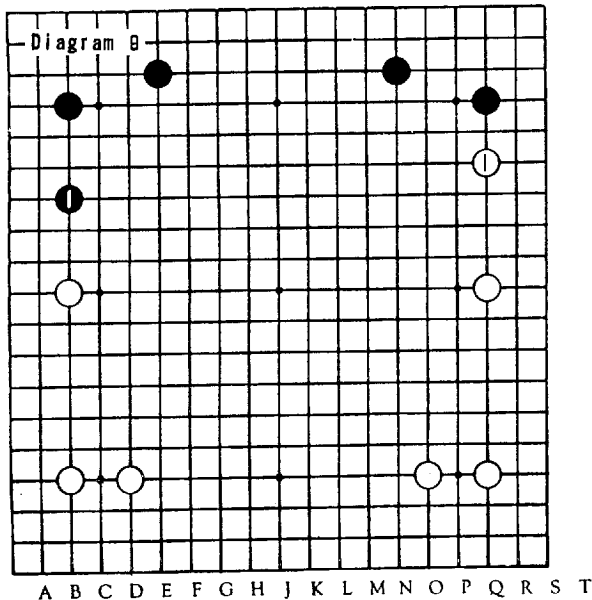


Diagram 22

HOW TO PLAY ALONG THE SIDES (2)

by Kaku Takagawa, 9th Dan

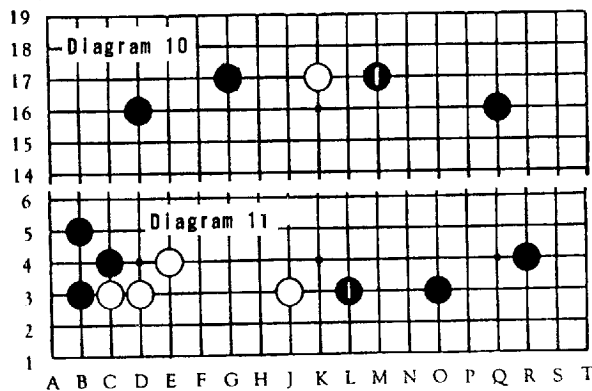


III. Checking the Opponent's Expansion

An extension's main aim, we have found out, can be to avoid the sandwiching in process. It would only be logical that we have some means of 'checking' the opponent's expansion. This 'check' is an approach from our lines.

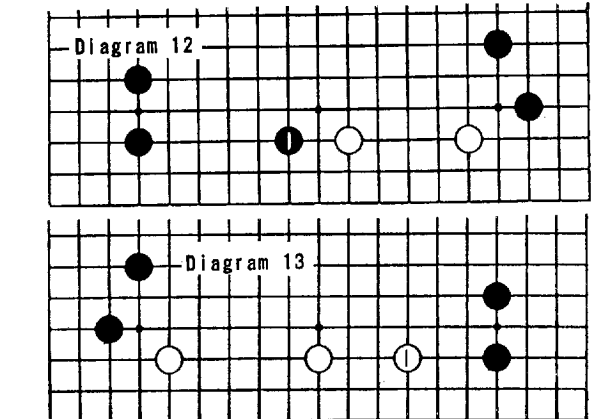
A check is a rather delicate thing to determine. For instance, in diagram 9, Black 1 is a check, White 1 is not. To an expert these differ in meaning as the examples below will make clearer.

In diagram 10, 1 prevents White's extension to N17 or O17 and at the same time is an expansion; but it is not a check. In diagram 11, 1 is a check which does not constitute an attack against White's extension, but will facilitate an invasion at F3. It is also an extension from the right corner, and prevents an attack on this corner from M3.



1 in diagram 12 also facilitates an invasion and serves as an extension but is not a check. But in diagram 13, the check of 1 makes a great difference. Now Black cannot approach the large extension from M3. Thus we begin to notice that one of the effects of a check is to consolidate a large extension, with a very great effect.

Move 1 made by Black and White on either side of diagram 14 may at first sight look similar, but they are quite different in effect, because of the difference in the way the corners are defended. On the top Black's defence may not be shaken by White's move, but on the bottom side White's defence is shaken.



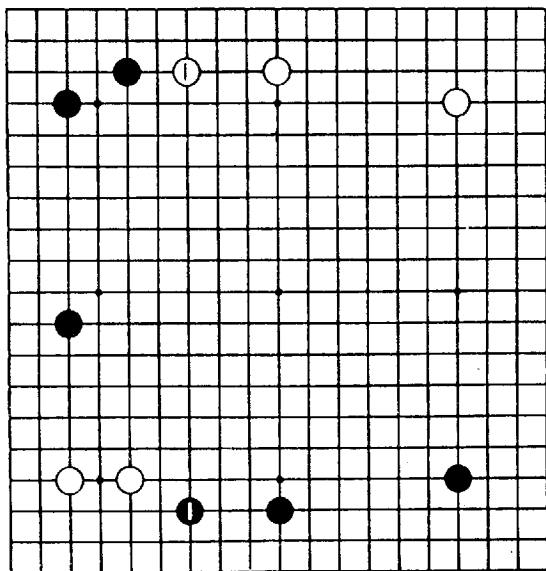


Diagram 14

(It should be observed, however, that the corner defences have different purposes, so that White's weakness does not invalidate his position.)

On both sides the check move has been made from a maximum extension; the check should not in either case be cut down to a smaller span.

White can continue on top with G14 or F14. This possibility would, of course, press on Black's lines, and, at the same time, allow White to expand.

These cases occur quite often in actual play.

IV. Splitting the Enemy's Lines - The Wedge

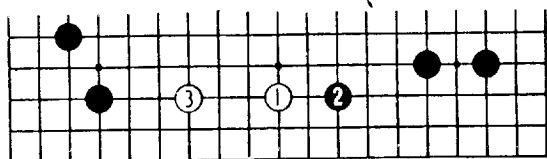


Diagram 15

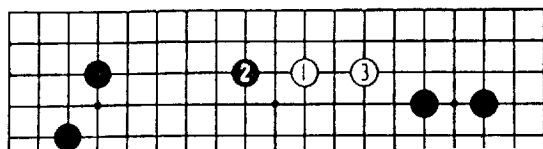


Diagram 17

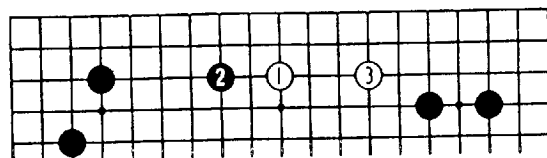


Diagram 16

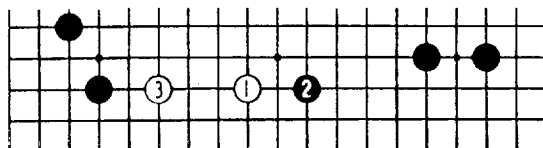


Diagram 18

Before the opponent establishes or solidifies his lines, a 'wedge' can be placed in between the left and right bases of a formation such as diagram 15. Once the formation is established a stone placed inside will be an invasion stone and not a wedge.

A wedge move is mostly played on the third line, where bases are usually established. These stones are usually placed below the side stars or on adjacent points, the idea being that, if an opponent approaches the wedge from one side, another stone can be placed as an extension on the other side. This is, of course, the ideal point of placement of a wedge; if there is no room for this type of extension then it becomes an invasion rather than a wedge.

In diagram 15 we have a wedge 1. Black must decide which way to attack this wedge by considering the effects on the corners and the potential spheres of influence for both sides. In this example Black makes a good solid base at the left

but 3 threatens the corner. This does not mean that 2 was bad, since after 3 the formation to the left compensates for the attack by White on the right.

Diagram 16 shows the other possibility after 1; this is not very different from the previous example.

In Diagram 17, 1 is placed one point to the right. Black plays to stop and 3 is natural. Black is satisfied with White's confined shape. 3 can be extended to O17 (see dia. 24) but even so Black is under no disadvantage. If White plays his wedge from the other side, as in diagram 18, 2 is necessary. It is always played on the side containing the larger area, and cannot be played on the narrow side. In comparison with diagram 16 White's confined formation should be noted.

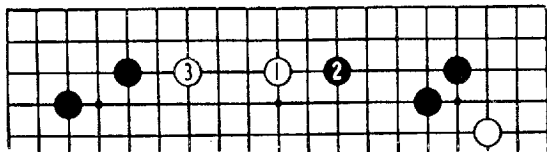


Diagram 19

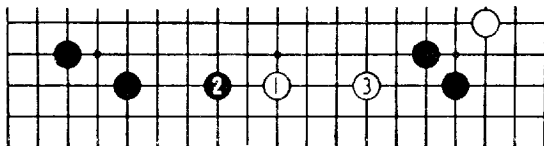


Diagram 20

Black's defence against the wedge in diagram 19 causes White to extend to the left. But in diagram 20 Black defends from the other side, where he has a small tight corner. This is a mistake, for 3 weakens the right corner. 2 would have been more effective if the left corner had been D3-C6. In this situation, however, White's wedge would have been at J3. Then if Black defends the right, White extends to F3 and destroys the security of this larger corner. This causes Black to play G3.

In diagram 21, the wedge stone is placed in a symmetrical position. Thus the stones which are not yet shown on the sides must be taken into account before reaching a decision, for 2 and 3 could be reversed. Since the approach that Black makes is quite important, he may delay his move in favour of another elsewhere.

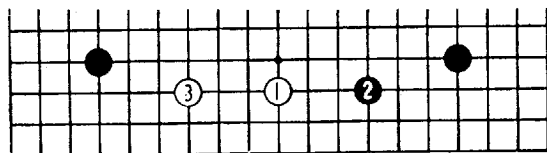


Diagram 21

from? Furthermore, is 1 the best point for the

Then, from the situation that develops, he will make his choice; this is rather advanced tactics. A mere stone at C10 or R10 can upset the balance in favour of a particular way to stop White.

Given the wedge play in diagram 22, which side should Black stop the wedge? What about 1 of diagram 23 instead? These are quite difficult questions to answer.

In diagram 22, 1 cannot be a bad move, as White can extend in either direction in answer to a check from right or left. If we look at diagram 23, we see that Black is still menaced by 1, for the sequence 5 O2, 6 P2, 7 M2 deprives him of his base. Thus 2 is questionable. He could have played against White at L3, White answering K4. This would prevent the aforementioned threat, but the exchange is not desirable for Black. Therefore Black must prepare a counter-move against

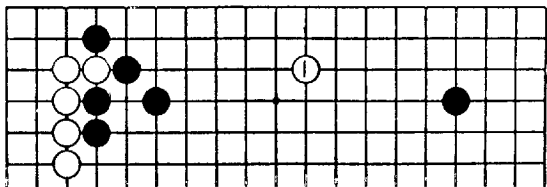


Diagram 22

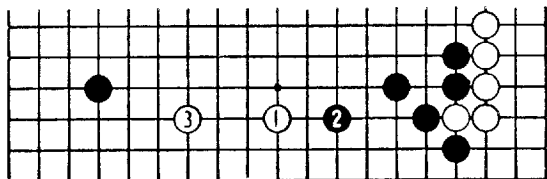


Diagram 23

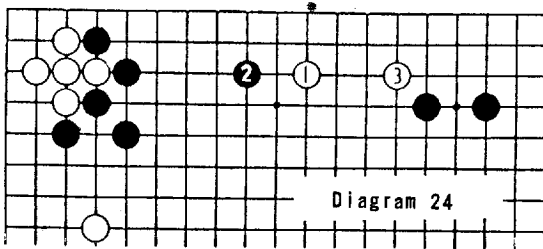


Diagram 24

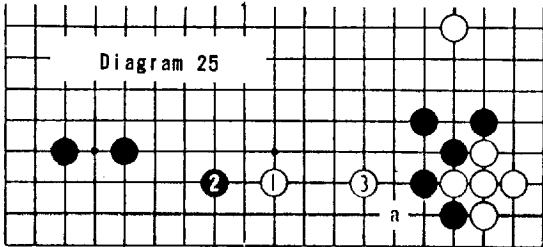


Diagram 25

White that will be more effective. Diagrams 24 and 25 illustrate this point.

In diagram 24 the choice where to place the wedge is a difficult problem. White could play 3 N17 instead, but this is too narrow an extension. Yet if he holds to the 3 as shown there is an established line to use which makes Black firm and White shaky: 4 O16, 5 P18, 6 P17, 7 O18, Q18.

An alternative to consider then is diagram 25, with the wedge at K3. This is not quite satisfactory, for, after Black protects at 'a', he threatens a counter-attack on the weak White lines. White will then suffer from a greater vulnerability. Thus we finally see that the Black response to the wedge

from the left is better than from the right. If a wedge move is exposed to such a danger, then it could not have been a good move in the first place. The idea of placing such a move is certainly not to expose the resulting formation to extreme danger. Therefore even a very simple-looking wedge move requires careful consideration.

A wedge move is sometimes regarded as part of the tactics of the middle game, yet the wedge is mainly on the third line near the star, just as in the large placements (see No.7, Page 4). At this point there are a few additional points I would like to make about these 'large placements'.

V. Easily Overlooked Important Placements Along the Side

In diagram 26 we see a large placement that can be easily overlooked. This 'check' by Black stabilises his position and, at the same time, makes White insecure. If White should occupy this important point, the stability would be reversed. In diagram 27, I strengthens Black while building up threats against White. Here Black will later be able to jump in at F3. Again there will be a tremendous difference if White occupies this first.

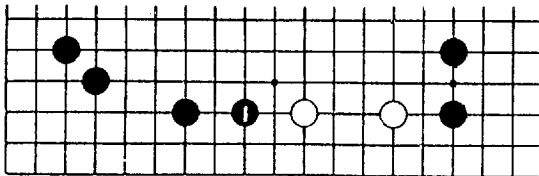


Diagram 26

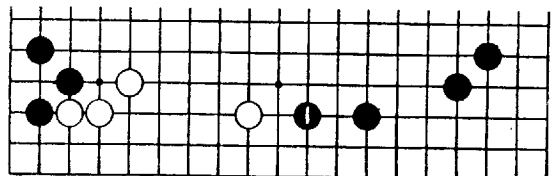
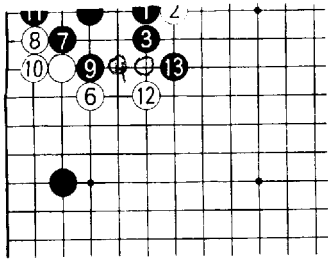
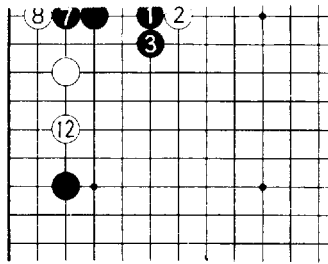


Diagram 27

In diagram 28, we see another case where a one-point jump can be quite important to either side. On the upper side, 1 threatens White's weak corner. On the other hand, if White plays at 1, he protects the corner and also weakens Black. Such differences due to occupying an important point first should be studied as they will improve your game.



Dia. 2



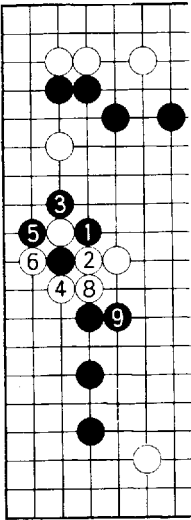
Dia. 3

have been replaced by 1 in diagrams 2 and 3. Both of these are advisable joseki in this case.

The sequence up to 28, though safe and secure, has resulted in a rather unsatisfactory formation for Black. A more positive and offensive alternative would be to play 22 D11, 23 D10, 24 C12, 25 B11, 26 C9, 27 D12, 28 E11, 29 B12, 30 F10. If White reacts with 25 C9, then Black

is alright if he replies as in diagram 4. (Black 1 is 22 D11.)

B7 connects



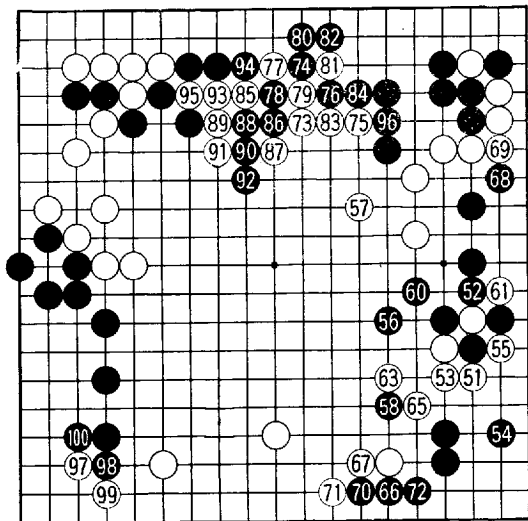


Figure 2

⑤9 takes ko, ⑥2 ditto, ⑥4 connects ko

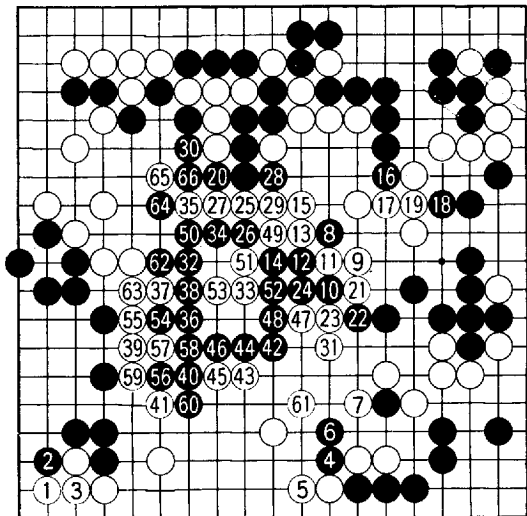


Figure 3

White invades Black's last open corner with 97, which is correctly answered with 98-102, keeping sente, protecting his left hand side and letting the corner group connect to the lower side because a disconnection would gain him nothing of any value. However, 104 and 106 are premature; they are nullified by 105 and 107, whereas Black could have gained later by playing at 105 when White cannot stop his connection without losing two stones.

108 starts a vicious attack on this large White group, which has no eyes along the edge and only one by capturing 108 itself. This results in White being unable to stop the capture of five stones, thereby saving the three Black ones which had been lost earlier!

A quick count of the game at this point shows that White is about 25 points down at a conservative estimate, because all Black's territory is secure and White's large territory on the lower side is still very open. This coupled with the fact that, should Black try to retrieve his stones 104 and 106, White's lower right group would be in serious danger, means that White must stake all on 131, challenging Black to a life-or-death struggle in the centre.

From this point on all the moves are forced by this necessity for White. Notice 153; White could have saved his large group by playing at 164, but if he does so then Black will play at 153 and his stones in the centre will at worst be a Seki, so he cannot afford to do so but must continue his attack.

160 threatens the play at 161, for then Black could either cut off White's stones on the right, or capture immediately 143 and 145 and thus gain two eyes. So 161 is forced.

After 166 White resigns because Black's group will connect to the upper side, either by capturing 165, or by playing one point above 108 and capturing White's seven stones. In either case White's upper right group can't get two eyes and will die.