

Go in Competition

"The blue sky has a round eye, the earth is a Go board; ... the surface of the board is our ephemeral existence, the stones black and white are day and night"

- CHINSHHU

Foreword

Talking about GO, Naoki Sanjugo, the Japanese author said: "... If you say it has no value, it means that it really has none at all, and if you say it has value, then it has an absolute value." But what actually is GO?

GO is without any doubt a logical game. I would even go further, it is like a game of intelligence - probably only a certain type of intelligence, but nevertheless a game of intelligence - and this is the reason why it is normally associated with Chess.

It is a domain whose limits are hard to define in spite of the fact that it appeared around 4000 years ago. Professional players have concluded that if somebody played perfectly, then that person could give to any of them 3 to 4 handicap stones. Let us not forget that these professionals (from 1-9 Dan), when playing amongst themselves, can not give more than three stones handicap - so four stones, in these circumstances, could just as well be a synonym for "infinity".

One of the most celebrated players of the last quarter century, Mr. Fujisawa Shuko (9 Dan), made, at the age of 60, the claim that he knew only about 15% of GO. Given the well-known Japanese modesty, we might suspect that this figure is too low, but it begs the question: in what other areas can such a personality make such a statement? ... We remember that a professional player begins GO early in his childhood, reaching the rank of 1 Dan (professional) at the age of 14-16 years at the latest; So when the statement was mentioned, Mr. Fujisawa had spent about 60 years of intense study of GO.

Regarding the degree of difficulty, this game is often compared to Chess. It would be hard for me to decide strongly in favor of one or the other, because if I consider myself of a medium level in GO, in chess my experience is extremely low. But I can not stop you from discovering that many Chess players have started lately to switch to GO, but I have never heard of a player who abandoned GO for Chess.

This work is aimed at those who, having read the "Introduction to GO", they want to know more about the secrets of this game, it is not necessarily for a certain category of players, but for all those who wish to embark on the difficult road to Shodan. Why Shodan? ... Because around this rank something essential changes in the GO Player.

We begin by learning how to capture one stone (or more) and how a group can survive on the board: these are the basic rules. When trying to apply them, however, we can immediately see that things are not nearly so simple, and to reach a relative mastery **of the rules - that is to be able to give any possible sequence of correct moves** - will take a pretty long time (a time dependent on our inclination for the game, but still of a certain magnitude). As the strength of our play increases, we will discover relationships between stones (or groups of stones) which are increasingly further apart on the board, this will lead us to discover strategic concepts. However, a game plan, no matter how well designed, can easily fail if it is not well supported from the point of view of technique. Somewhere, around the level of 1 KYU-1 DAN, the strength of your game is sufficiently large to enable the conception and execution of a solid, homogeneous strategy. Here you actually start Go and only now can you begin to understand its complexity.

We should not give a false impression that "playing technique" and "strategy" are two different things: they are intimately related, influencing each other so deeply that they simply can not operate independently. Each move, each stone placed on the board - an integral part of the chosen strategy - should have the maximum efficiency locally and not give the opponent a favorable response. This assumes, of course, an accurate assessment of the possible responses of our opponent, which could lead us, ultimately, to the conclusion that in a game of GO every fight is actually against ourself, the opponent doing nothing else than to confirm (or not) the accuracy of our own calculations. If we judged correctly, our opponent may not just give the answers we expected (so favorable to us); but, the opponent may also respond in a different way than we expected (but in a correct way), then we have not calculated well enough. There is a beautiful Chinese saying that "... if you calculated and have concluded that you lose, you have not calculated enough; if you calculated and do not know the exact outcome, it means you have not calculated at all.". The seven games that follow are nothing but pretexts to discuss GO. The comments which accompany them cannot be considered as a "technical manual of GO", they raise, rather, problems that are only partially solved, problems which the new player has not yet started to ask himself. I am convinced that in GO one of the most important things is to know HOW to choose a problem (for once we set the problem, it is already much easier to solve it). This is in fact the purpose of this book, and if after reading it the reader will even only slightly change his viewpoint regarding GO, then this goal will be met.

Black: CANTACUZINO Şerban
(Bucureşti), 4 Kyu

White: BUTNARIU Alexandru
(Bucureşti), 2 Kyu

Komi: 5,5 points
Time Limits: 1 hour per player
Timișoara (20-22 March 1987),
Tournament, final of group B.

Moves 1 – 38

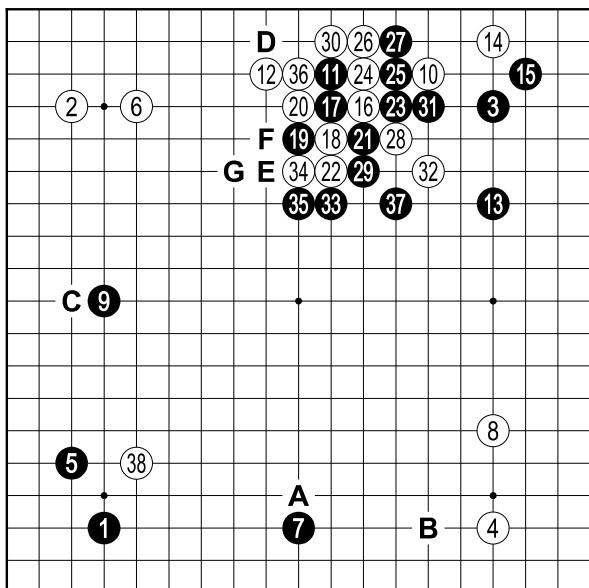


Fig. 1.1.1

White 6: Perhaps better at “A”. Black should not be left to take this point, which forms a good relationship with his SHIMARI in the left corner. Further, black “A” threatens to take “B” (another excellent move), when his position on the bottom side would become too good.

Black 7: We cannot call it a “mistake” but this move would have been preferable at “A”. As an extension, this 7 in the game would have better with an IKKEN SHIMARI on the left side, besides which, now, occupying the point “B” would be less efficient, having all the stones on the third line would be too low.

White 8: The double wing extension of black 9 is a move too big to be allowed; not to mention that, a white stone at “C” (or maybe 9) would be in a good relationship with his stones 2 and 6.

White 10: This direction of attack is a mistake. Had to play on the right side. Possibly it seems strange that in a nearly symmetric position on the board, that the direction of attack can have much importance, and yet...

One of the basic principles in GO is do not attack strong groups. In this case, before move 10, white has 2 groups and we can consider that the NIKKEN SHIMARI in the right corner has more weak points than the IKKEN SHIMARI in the opposite corner, so it is weaker. Let us suppose that white has attacked on the right side and that things unfold identically to what happened in the game, but with a mirror image centered on the diagonal with move 37. The resulting situation is shown in **Fig. 1.1.2**, the two marked white stones are strengthened, and the triangled stones become weaker, whereas in the sequence in the game, the latter where the more solid. Moreover, we can demonstrate that the weaknesses of the stones at 4 and 8 (**of Fig. 1.1.1**) can be manipulated with more success than those of the two triangled stones in **Fig. 1.1.2**.

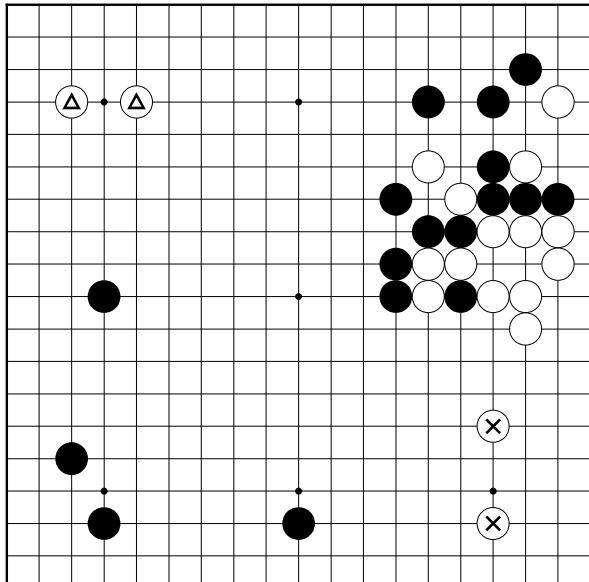


Fig. 1.1.2

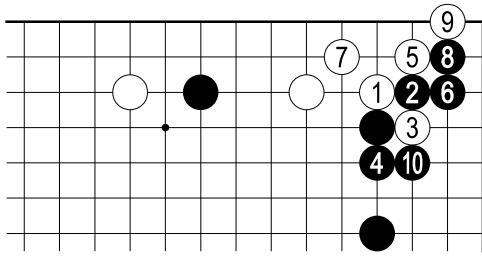


Fig. 1.1.3

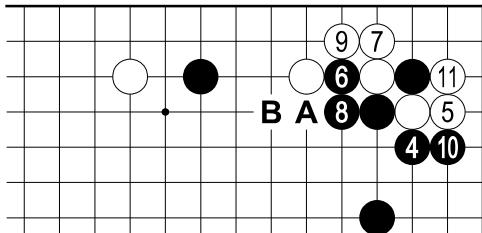


Fig. 1.1.4

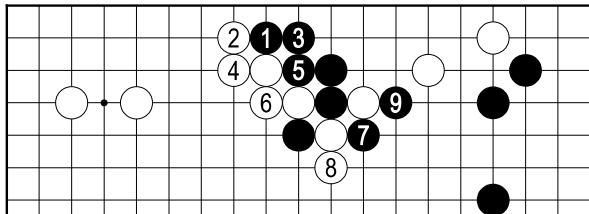


Fig. 1.1.5

Black 13: Too far from HOSHI. Better was IKKEN TOBI. Another possibility for this move could be 18.

White 14: Had to move toward the centre with IKKEN from white 10, especially since black 13 left behind AJI, which can be exploited by white.

White 16 and 18: Exaggerated. White cannot expect anything good in starting this fight, especially since the black group on the right was strengthened by the exchange 14 - 15. If he wanted to play this way, then white should have prepared his attack with 14 at 1 in **Fig. 1.1.3**. In the following sequence up to 10, white is sure to have at least one eye on the top side, and thus a more solid position. If black 4 of **Fig. 1.1.3** is played directly at 10, white can continue the sequence as shown in **Fig. 1.1.4**, obtaining profit in the corner and on the top side (where now if black "A", white can block at "B").

Black 21: should be played directly at "D" (see **Fig. 1.1.5**). In the sequence in the game, black sacrifices two stones in a useless fashion, and his profit is smaller.

White 28: Should be at 29 or directly at 30. ATE at 29 would give white a position looking towards the center and, therefore, to the black MOYO on the bottom; MAGARI at 30 left an unfinished situation in the center where points 28 and 29 are AJI's in the black shape to be used: later. If now or later, black will defend here, this will mean a GOTE move for him, and white will benefit from a SENTE move, in a different part of the board.

White 33: Mistake. Firstly, black gains a good position with moves 33, 35 and 37; secondly, white could have made the same maneuver sacrificing the stone at 28 and reducing black's territory; thirdly, used thus, the AJI has almost no meaning.

White 36: Useless; must be played at "E", then white will have a considerably bigger territory. The two stones 11 and 17 are already captured, there is no need to actually take them from the board. Further, Black can play anytime the simple sequence like black "E", white "F", black "G" ... with which to further reduce white's territory, while making his own points in the center.

Moves 1 – 38

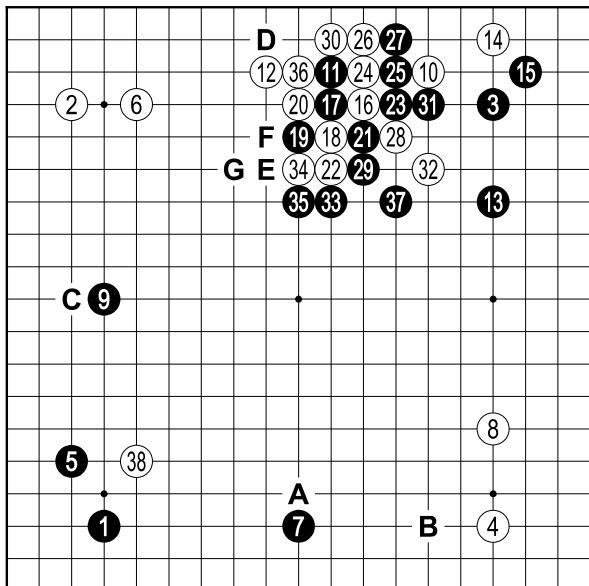


Fig. 1.1.1

Moves 39 – 55

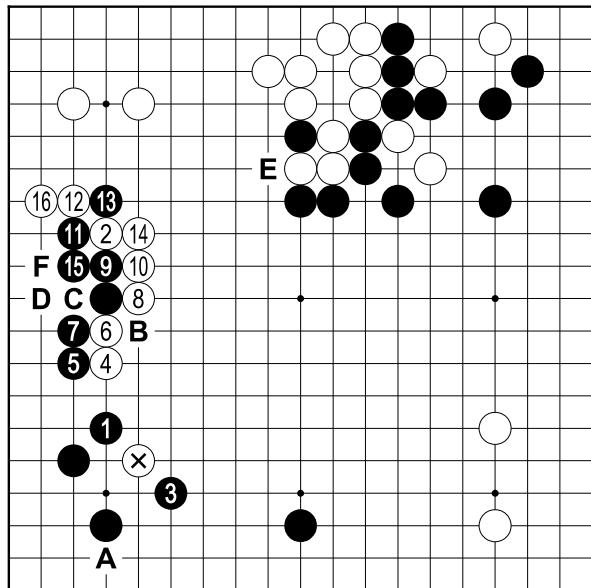


Fig. 1.2.1

Black 1: This is one possible answer, in general, following white's attack with the marked stone and because we are dealing with a position that we could meet quite often in our games (meaning a natural attack on the KEIMA SHIMARI shape), it can be worth looking in more detail at what can happen here. Let us first see another possible response of black (**Fig. 1.2.2**).

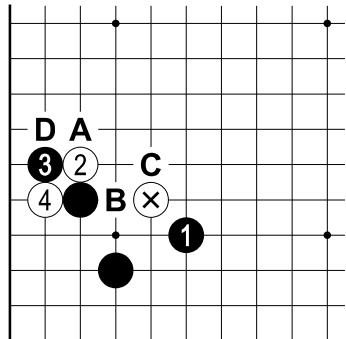


Fig. 1.2.2

Fig. 1.2.2: So, in response to white's attack with the marked stone, black can play 1, and white continues with TSUKE at 2. After black 3, white will be forced to play 4, for if he would play "A", then black "B", white "C", black "D", and the resulting shape would be ugly.

Fig. 1.2.3: Continuing on from the previous position, black captures with 1 and 5 and white makes a nice extension at 6 intending SABAKI. White should not be afraid to cut at "A" (**Fig. 1.2.4** shows what would happen in such a situation, the white shape is strengthened by this attack). If however white connects with 6 (in Fig. 1.2.3) at "A", then black "B", makes it difficult for the white stones. Neither is KAKETSUGI at "C" a good idea for white as black has "D" and again white's group is under attack. This does not mean, of course, that the white will die here, he always has the possibility of running towards the center, but this solution would inevitably lead to strengthening black on both sides (with a big profit), merely saving his group does not promise white too many points: however, this was not the intention of the attack with the marked stone.

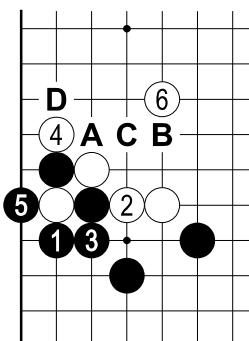


Fig. 1.2.3

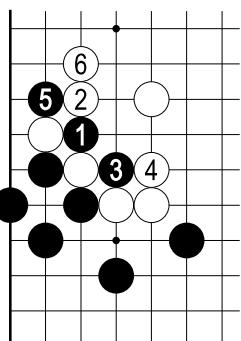


Fig. 1.2.4

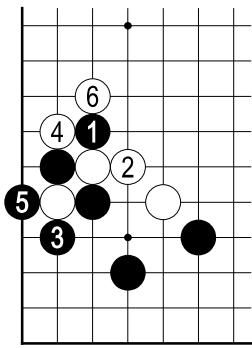


Fig. 1.2.5

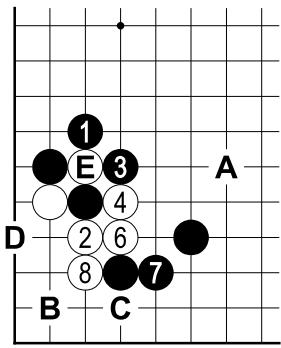


Fig. 1.2.6
5 at E.

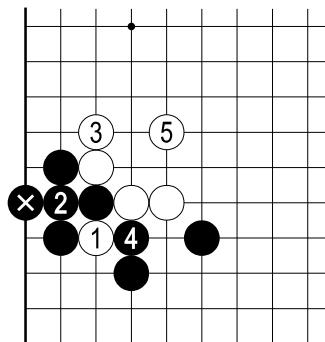


Fig. 1.2.7

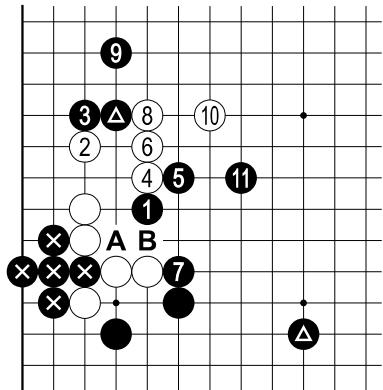


Fig. 1.2.8

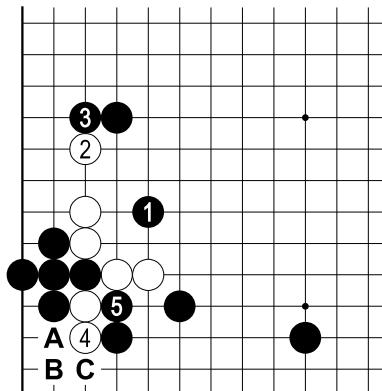


Fig. 1.2.9

FIG. 1.2.5: In Fig. 1.2.3 black played ATE at 1, but it may be better to chose this variation, depending on the result of the SHICHO after white 6. In the game (Fig. 1.2.1) this sequence is favourable for black, so, instead of 1, 3 would show a much more severe attitude.

In such a situation, all white can do is to play the sequence in Fig. 1.2.6, after which if black tries "A" to enclose, white "B", black "C", white "D" makes life.

Turning now to Fig. 1.2.3 where, after white 2, black plays TSUGI at 3. What would happen if Black directly captures 5?

Fig. 1.2.7: So black captures with the marked stone, and white continues at 1; black connects at 2 now because he can not afford a KO as every white extension will be a KODATE (and generally a KO at the beginning of the game is almost impossible to win). The sequence continues up to white 5 fixing his shape, and achieving a satisfying result.

In the game we saw that black got to extend on both sides of his KEIMA SHIMARI, in that case he can play in Fig. 1.2.7 directly at 5. In this case, it would complicate things a little ...

Fig. 1.2.8: Given, therefore, the double extension (marked stones) black can attack with 1. Now a simple connection at "a" or "b" would leave white's shape heavy, and white may struggle to live in an area controlled by his opponent. If White tries to get to the center with the sequence here, the price will be too high given the profit black makes the sides (especially on the bottom). White's only chance then is to make use of the weakness is the triangled black group.

Fig. 1.2.9. So after black 1, white can exchange 2 and 3 and continue with 4 which obliges 5. Now white has a choice between "A", "B" and "C"

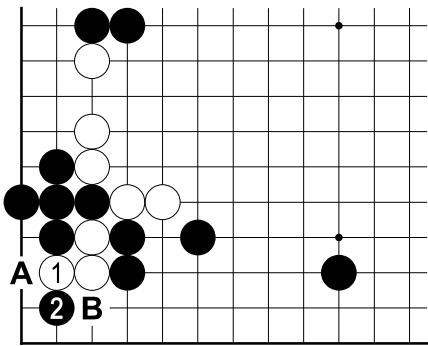


Fig. 1.2.10

Fig. 1.2.10: OSAE at 1 will prove catastrophic for white after black's excellent TESUJI of 2: points "A" and "B" are MIAI to capture the white group.

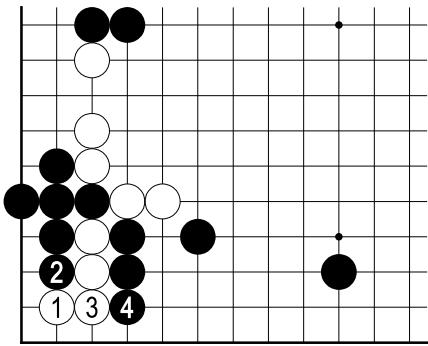


Fig. 1.2.11

Fig. 1.2.11: The KOSUMI if white 1 here is also not a solution, as shown by the sequence up to black 4 which robs white of any hope.

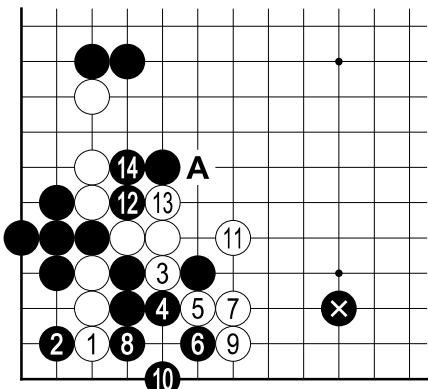


Fig. 1.2.12

Fig. 1.2.12: SAGARI of 1 is the only correct move for white. The natural continuation is shown here, white 15 can be played at "A" or an attack close to the marked black stone (now isolated in white's area of influence). Don't forget that black made territory on the left side: at the beginning there were four black stones in that quarter, controlling the area, so white can not dream of destroying the entire MOYO of black.

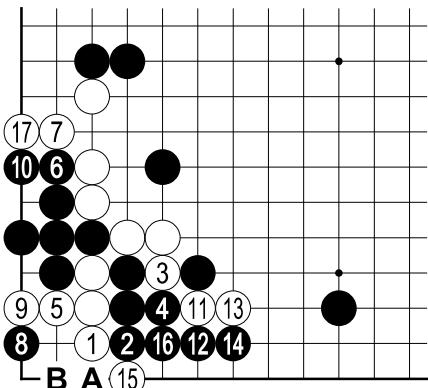


Fig. 1.2.13

Fig. 1.2.13: If after white 1 in the previous sequence, black plays OSAE at 2 here, then white will continue with 3, 5 and 7, and later 11, 13 and 15, and eventually 17, black's capture is inevitable. If instead of 8 black plays directly at 9, white will open a KO which is too big for black. After the exchange of 8 and 9 black will play at "A", then white will continue with "B", black 15 and white 10, leading to a won SEMEAI (ME-ARI ME-NASHI).

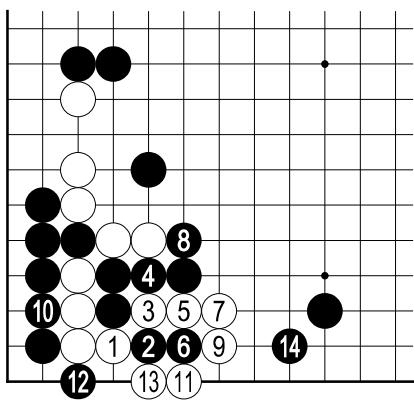


Fig. 1.2.14

Fig. 1.2.14: It's dangerous for white to play this MAGARI (in place of move 3 in **Fig. 1.2.12**) because the sequence up to 14 here will leave him with two weak groups, the situation is a bad.

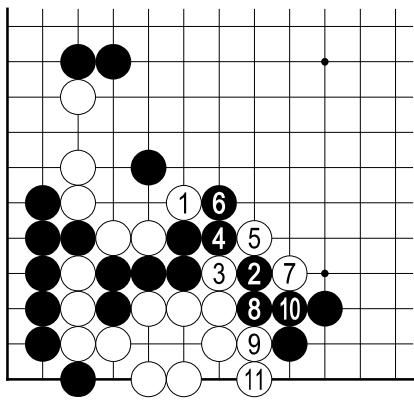


Fig. 1.2.15

In **Fig 1.2.15** white's group on the bottom can make life in the sequence up to 11, but black's position towards the center of the board remains solid..

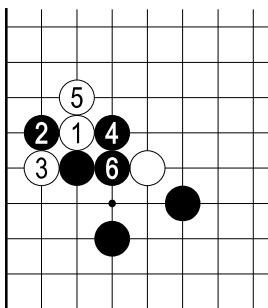


Fig. 1.2.16

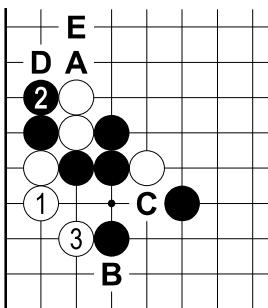


Fig. 1.2.17

Fig. 1.2.16: Let's see a possible sequence if after white 1, black 2, white 3, which I studied until now, black continues with ATE at 4 and then TSUGI at 6.

Fig. 1.2.17: After the last figure, white plays NOBI at 1, and after black 2, KOSUMI-TSUKE. Now black can play "A" and white would be satisfied with "B" taking the corner. If instead of "A" black plays "C" then there will follow white "A", black "D", white "E" etc ... If this parallel advance (black on the second and white on the third line) is favorable, white can continue with any sequence, even if his corner stones will be later captured (they become of secondary importance). But notice that white is (if desired) has a sequence to live in the corner (**Fig. 1.2.18**), it is possible to at once exchange 1 and 2, in the latter figure, or later.

Fig. 1.2.19: After **Fig. 1.2.17**, black must not think that the attack with 1 would bring a better result, because after the sequence to 6, he is left with a very unpleasant situation.

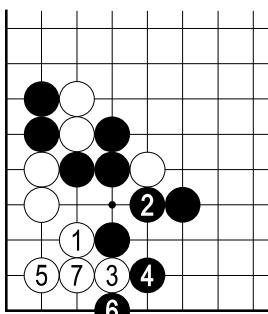


Fig. 1.2.18

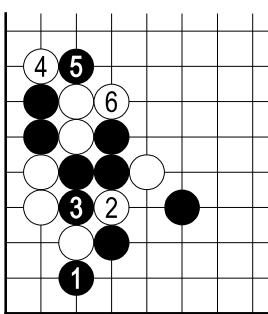


Fig. 1.2.19

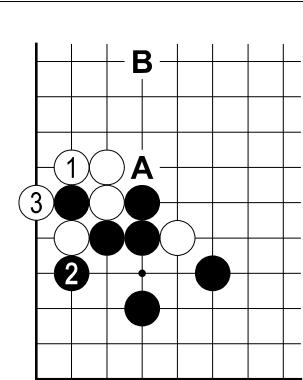


Fig. 1.2.20

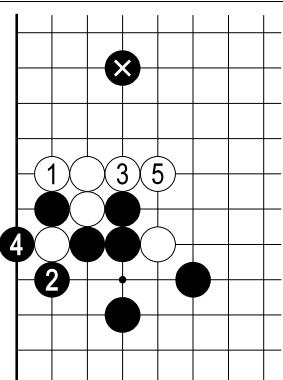


Fig. 1.2.21

Fig. 1.2.20: White can capture, of course, with 1 and 3 as in this variation (from **Fig. 1.2.16**), but in this case his profit will be quite small (without prospects) compared with what black takes on the lower side. In addition, black has the opportunity to push at "A", especially if he already has a stone at "B".

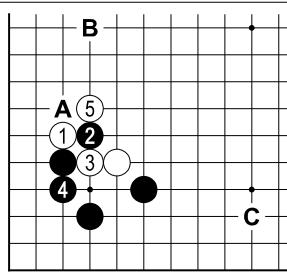


Fig. 1.2.22

Fig. 1.2.21: If after exchanging 1 with 2 white tries to isolate the marked black stone, continuing with 3 and 5 (reducing his opponent's profit in the previous diagram), then he finds himself with a not so strong group (without a real base), which doesn't fit with his plans (indeed, it could become the next target of attack).

Fig. 1.2.22: In **Fig. 1.2.2** black played 3 in response to the white TSUKE at 2, but he could try this HANE-DASHI (move 2 here), when the SHICHO after the sequence up to 5 is good for him. So white must be very careful when he starts the attack, about the SHICHO; otherwise he would have to play 5 at "A" and enter into a bad fight for him, especially in the presence of black extensions at "B" and "C".

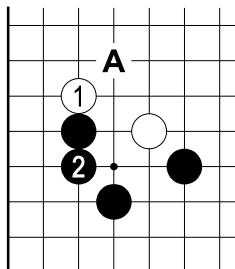


Fig. 1.2.23

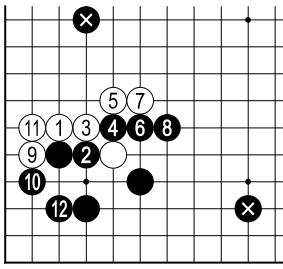


Fig. 1.2.24

Fig. 1.2.23: After, a black HIKI at 2 here is another possible answer, but it can be considered "a little too soft", enabling white to continue with "A" or "B" depending on his plans ("A" intending to make territory on the left side, "B" for SABAKI).

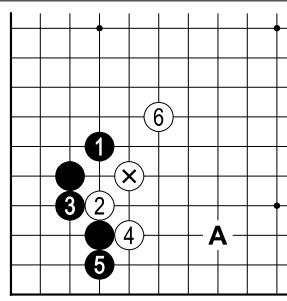


Fig. 1.2.25

Fig. 1.2.24: The result of this variant (after black answers at 2 to white 1) is generally not considered to be great for black, but with the two marked stones, it can be considered satisfactory because black gets a considerable profit on the bottom, while the resulting white wall, is troubled by the opponent's HOSHI.

Fig. 1.2.25: Following the attack of marked white stone, another answer might be this KOSUMI at 1, and the sequence from here to 6 is a possible continuation, where 6 can be played at "A" (depending on the whole board).

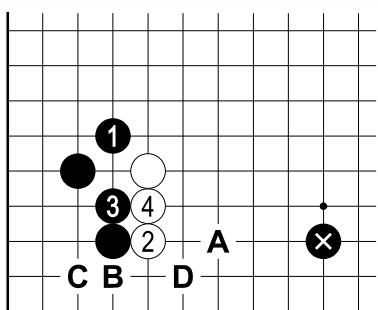


Fig. 1.2.26

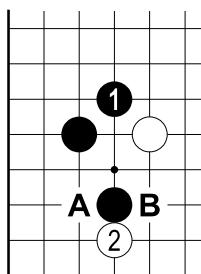


Fig. 1.2.27

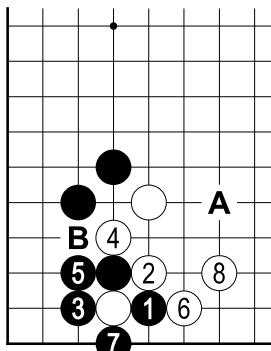


Fig. 1.2.28

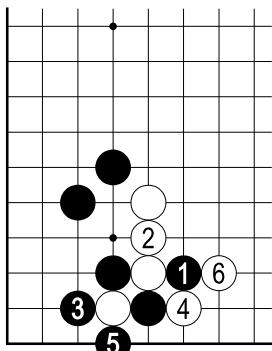


Fig. 1.2.29

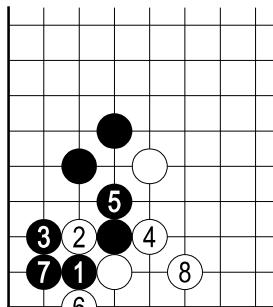


Fig. 1.2.30

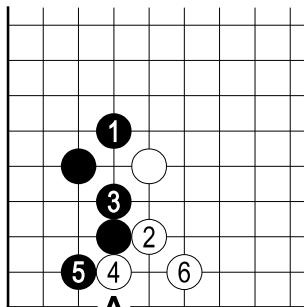


Fig. 1.2.31

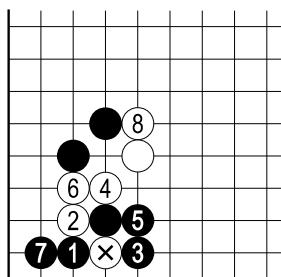


Fig. 1.2.32

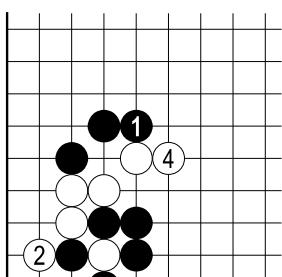


Fig. 1.2.33

Fig. 1.2.26: White 2 here would actually be the correct answer to black 1; given the marked stone (as a possible extension at "A" would be very ugly), white 4 should be played at "B" followed by black "C" and white "D".

Fig. 1.2.27: White (TSUKE) is a special move, which resolves the local situation: if now black "A", white HANE at "B" gives a good feeling.

Fig. 1.2.28: Starting from the position in **Fig. 1.2.27**, black can play 1 here, then white can cut at 2. If black ATE at 3, white 4 and 6 are KIKASHI, and after 8 he can be satisfied. White 8 can be played at "A", if we attach little importance to KIKASHI stones - actually a proverb says "abandon KIKASHI stones". If after white 2 black plays 3 directly at 6, there follows white 4, black 5, white "B" and black's situation is bad.

Fig. 1.2.29: The SHICHO, which results, is not favorable to white, blacks could play this sequence, triggered by ATE 1 (in place of move 3 in **Fig. 1.2.28**).

Fig. 1.2.30: Continuing from **Fig. 1.2.27**, black can play at 1, and after white 2, black 3 can be an alternative to the game that triggers the sequence up to 8.

Fig. 1.2.31: Let's see the result - in the same vein - the attack with white 2, is the response to the black KOSUMI at 1. In **Fig. 1.2.30**, white exchanged 6 and 7, securing an eye on the side, while in **Fig. 1.2.31** Black can still play at "A", disrupting white's shape.

Fig. 1.2.32: After exchanging 1 and 2, it is not a great idea for black to capture the marked stone marked, because with the sequence up to 8, white too easily makes SABAKI.

If instead of 7 black plays at 8, white can continue as in **Fig. 1.2.33** where, before exiting with 4, he creates a possible eye (in GOTE) corner.

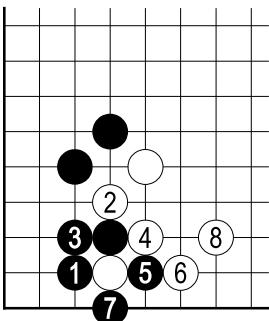


Fig. 1.2.34

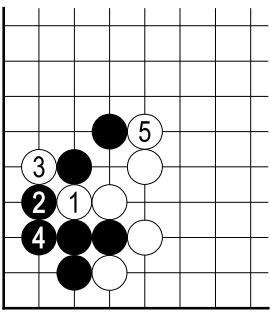


Fig. 1.2.35

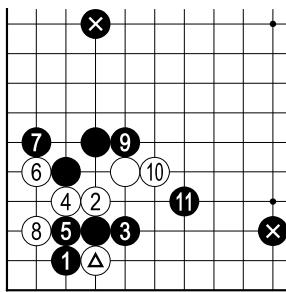


Fig. 1.2.36

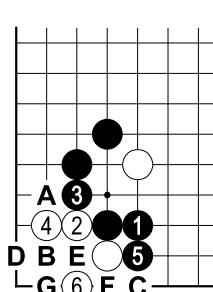


Fig. 1.2.37

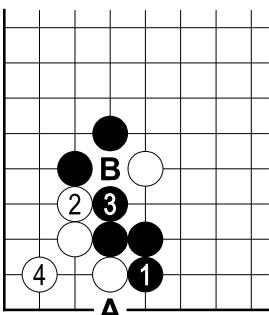


Fig. 1.2.38

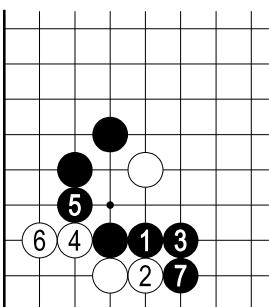


Fig. 1.2.39

Fig. 1.2.34: In response to black 1 in **Fig. 1.2.30**, white could play like this, reaching a similar result as in **Fig. 1.2.28**.

If black 5 is played as TENUKI, white can continue as in **Fig. 1.2.35** and can be very satisfied with this final result.

Fig. 1.2.36: There is a counterattack for black in the variation of **Fig. 1.2.34**, after the attack of white 2, there is NOBI with 3. After the sequence up to 11 white will not be too happy (especially with the two marked black stones). In such a situation white should adopt the variation played in **Fig. 1.2.37**.

Fig. 1.2.37: If black starts with this NOBI, the sequence up to 6 gives white unconditional life. If now black "A" white "B"; if black "C" (instead of "A"), white "D" black "E" white "B" black "F" and then white "A" also lives; if black starts with "B", then white "D", black "G", white "A".

Fig. 1.2.38: If white 2 in the previous version, black can play the 1, which is a very strong move. The sequence that follows up to 4 allows black to get a KO with "A" but, given the bad AJI of "B", it would probably be better to first fix this defect while leaving open the KO for later. If white then plays "A" himself, then black will be pleased with the strong wall he gained in SENTE.

Fig. 1.2.39: Since the result of **Fig. 1.2.38** is poor for him, white can choose this variation, which also gives black strong central influence; but after move 7, white can play TENUKI. If he now tries to kill the black group in the corner ... But perhaps the reader would like to solve this problem by himself. As this is a position that we can often meet in our own games, closer study certainly wouldn't hurt.

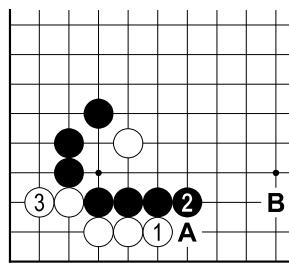


Fig. 1.2.40

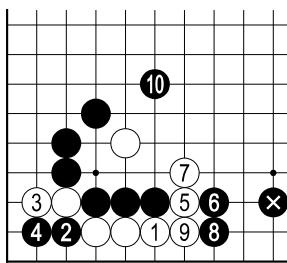


Fig. 1.2.41

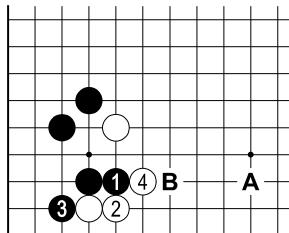


Fig. 1.2.42

If White is unconvinced by the result in **Fig. 1.2.39**, then after black 5 he can play **Fig. 1.2.40** ...

Fig. 1.2.40: After move 3 here, not only does white living happily in the corner, but he also renders black "A" a move without any real value. Naturally this would not have been the case had black a stone at "B", in which case he could play the variation in **Fig. 1.2.41**. In this variation, after the sequence up to 10, white will be forced to continue to fight in a very difficult position.

Fig. 1.2.42: If after exchanging 1 and 2, black plays OSAE at 3, white HANE at 4 is the only move, but if black has a stone at "A", he could attack particularly severely with the HASAMI-TSUKI of "B".

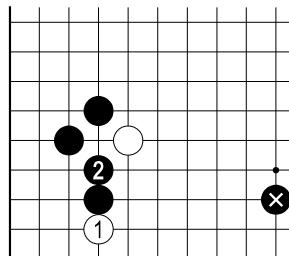


Fig. 1.2.43

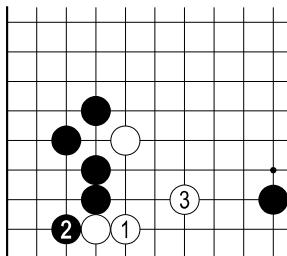


Fig. 1.2.44

In the presence of the marked stone, black can play HIKI at 2, in response to white 1. Now white, depending on the overall situation of the board can continue to play locally or play elsewhere, returning later (depending on how the whole board situation changes in the meantime) to decide how to complete the action he started in this corner. If he decides to act immediately here, then there is a choice of the variations shown in **Fig. 1.2.44**, **Fig. 1.2.45** and **Fig. 1.2.46**.

And to conclude this study we ask: have you solved the problem in **Fig. 1.2.39**?

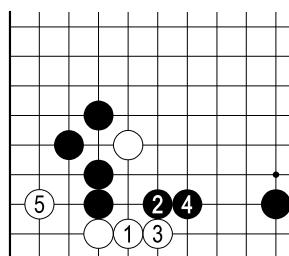


Fig. 1.2.45

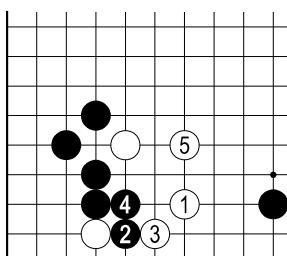


Fig. 1.2.46

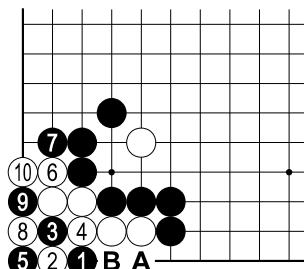


Fig. 1.2.47

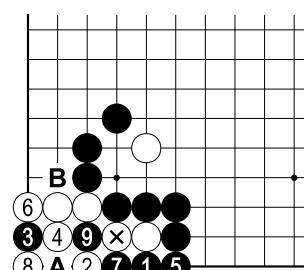


Fig. 1.2.48

To check, follow the correct solution in **Fig. 1.2.47** and if this doesn't match your own conclusions, check your calculations again: there must be a mistake somewhere.

Fig. 1.2.47: Black 1 here is a TESUJI and the most severe attack on the corner group. After the forced sequence up to 10, black will have to occupy both "A" and "B", while white will calmly play KO with the capture at 8. If white 4 is played directly at 8, it's a mistake, because in this case we have a one step KO (ie vital) when black captures with 5.

Fig. 1.2.48: The HANE of 1 here is an inappropriate attack, because after the sequence up to 9 that would follow, white recaptures with 10 making unconditional life. If 3 is played at 4, there is white 3 black "A" white "B", which again makes life. Turning now to **Fig. 1.2.1**. From the above analysis we can conclude that black 1 played at 3 would have been a more severe line.

Moves 39 – 55

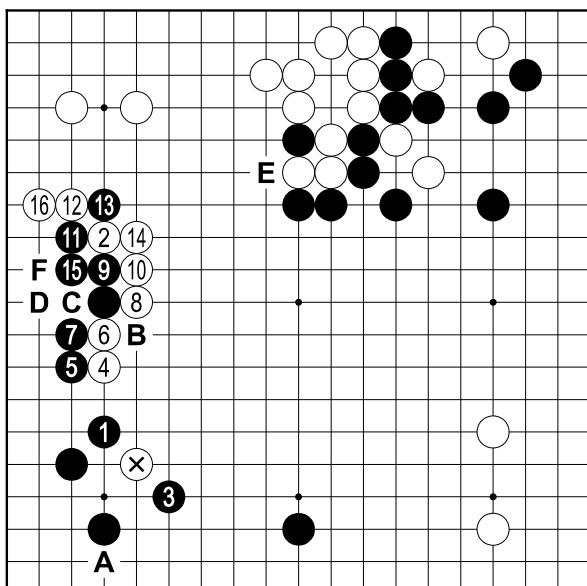


Fig. 1.2.1

White 2: First "A" to test black's reaction. Only according to this reaction can white decide on the correct way that he should play in a different part of the board.

Black 5: Better was "B", forcing White to enter into a disadvantageous fight (black is strong all around). Points "C", "D" or "E" can be other possibilities for this move. The actual move of 5 helps white (via the following sequence) to claim enough territory in the left corner, largely negating the influence of the black center.

Black 9: Double HANE at 10 would have made smaller the loss suffered by black here.

Black 13: If it was played at 14, it could have been used later, eventually with the AJI at "F", but here it is useless.

Black 15: Better at "G", because of the huge YOSE at 16.

Moves 55 – 82

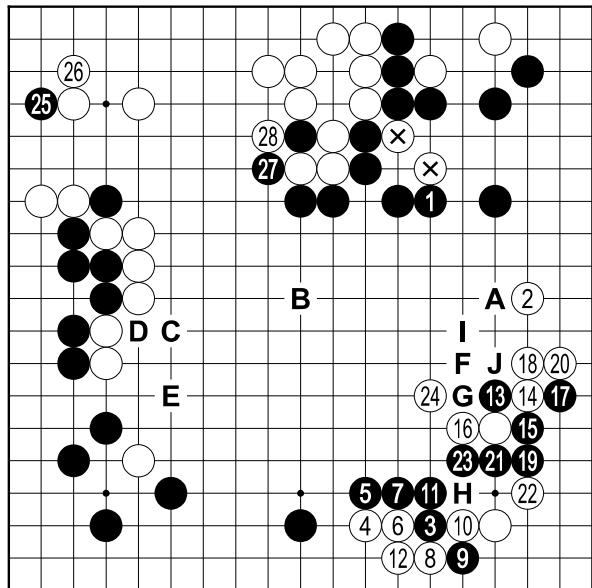


Fig. 1.3.1

Black 1: An extension like "A" or "B" would also resolve the AJI that you may have noticed around the marked white stones. Moreover black "A" is in itself a huge move; black "B" is another idea, aiming at a move at "C" - if white answers with "D", then black "E", after which white has every right to panic.

Black 15: This is not the right attitude from black given the situation on the board. Let's first count territories. White has about 60 points on the top left and, if unchecked, can take 30-35 points in the opposite corner, adding KOMI, a total of more than 100 points. Black has at least 40 points in the top right corner and about the same amount in the bottom left, plus side.

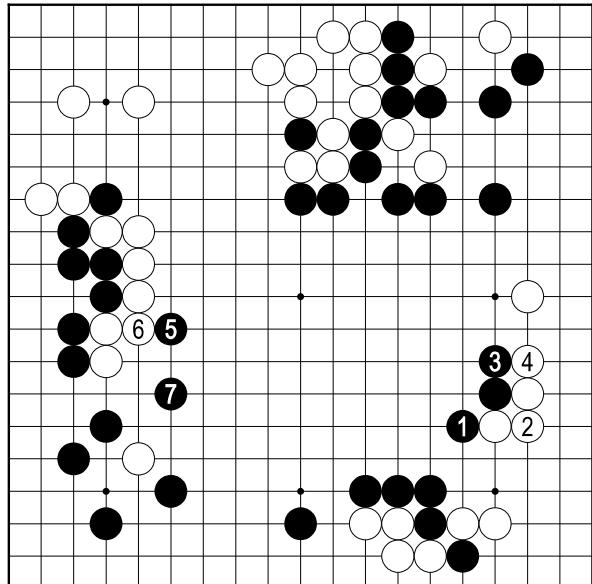


Fig. 1.3.2

Now if Black applies the tactics in **Fig. 1.3.2**, he can easily make in the center the minimum of 20 points needed to win this game (especially since white has no other way to make points on the board. Black 15 in **Fig. 1.3.1** lead to unnecessary complications, which are not clearly favorable, and which could even turn against him.

White 20: Given the fact that black can live on the edge (see **Fig. 1.3.3**), this move would have been better at "F", without worrying about the black moves in **Fig 1. 1.3.4** where the marked stone still can not escape.

Black 23: The correct answer for white here is "G", as it avoid any problems ... black 23 should be played at "H", which, however, requires white "G", but it also emphasizes the AJI at "I", taking the liberties of the white stones.

White 24: The only answer is "G". If after white "G", black trying to go out with "J" then GETA with "K" is sufficient for white.

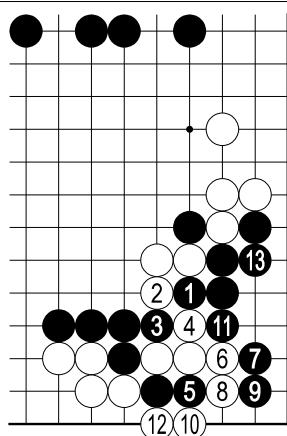


Fig. 1.3.3

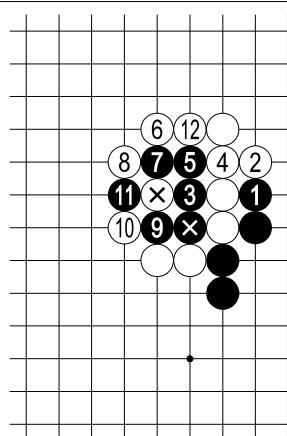


Fig. 1.3.4

White 20: Given the fact that black can live on the edge (see **Fig. 1.3.3**), this move would have been better at "F", without worrying about the black moves in **Fig 1. 1.3.4** where the marked stone still can not escape.

Moves 83 – 102

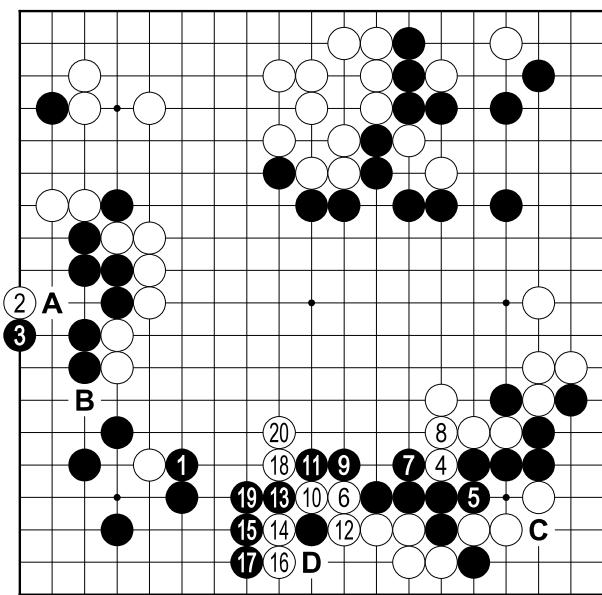


Fig. 1.4.1

Black 3: Mistake. Should be at "A". In most positions, this block would work (see **Fig. 1.4.2**). In our case, however, black has a AJI at "B" that his opponent can exploit successfully (see **Fig. 1.4.3**).

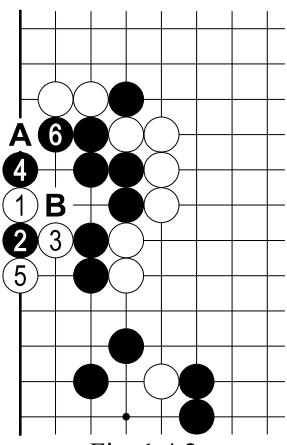


Fig. 1.4.2

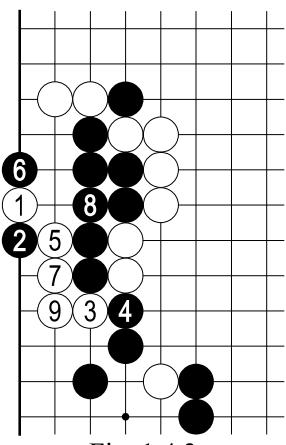


Fig. 1.4.3

Fig. 1.4.2: After exchanging 1 and 2 here, white should continue at "A" and if black "B" white connects or plays TENUKI: this sequence is a natural YOSE, where white wins, at least 1 point in SENTE (even if later black captures 1).

Fig. 1.4.3: After exchanging 1 and 2 here, the white can play 3 and if black cuts with 4, white 5 works very well. Here is an excellent proof that in GO we can never apply "fixed rules", absolutely every situation has its own specific character.

White 4 and 6: A hazardous attack...

Black 7: Should cut at 12 (see Fig. 1.4.4.).

Fig. 1.4.4: After exchanging 1 and 2, white must play 3, with the plan of isolating the black group. Now black has KIKASHI at 4 and 6 which offer an escape route to the center (on the edge he has at least one eye because of the AJI at "A"). The only problem for Black is "how to get out most efficiently." Of course, 6 can be played at "B", "C" or "D", without his stones being separated, but the idea is to put the two opponent's stones 1

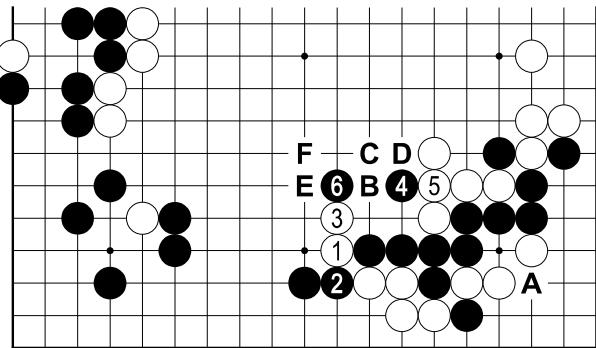


Fig. 1.4.4

and 3 under the most pressure without endangering his own groups (middle right side and bottom)...

Fig. 1.4.5: So, after the sequence up to 5, black plays 6 trying to make life on the edge. If white resists with the sequence up to 13, then Black can play 14 then the severe HANE of 16. If now white attacks with 17, Black can calmly connect at 18 (obliging white 19) for, after 20 and 21, and black cuts with 22. His group on the side still has 5 liberties. If White continues with KATATSUGI at 23, then black OSAE at 24 and NOBI at 26 all but finish the sequence, there is no way to lose (if white "A" black "B" leads to DAMEZUMARI; if white "C", then black "d" also works; if white "D", black "B" and then "C"). If instead of 23 white plays KAKETSUGI at 25 ... (see Fig. 1.4.6).

Fig. 1.4.6: After this white 1, black plays ATE at 2, and white continues with HIKI at 3, black blocks at once with 4; white 5 is followed by black 6 starting the sequence up to 14, and white's group is captured in SHICHO.

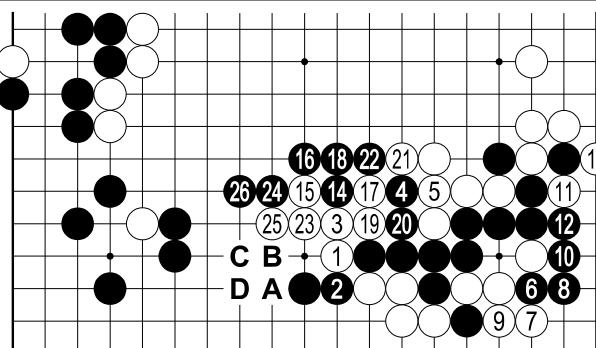


Fig. 1.4.5

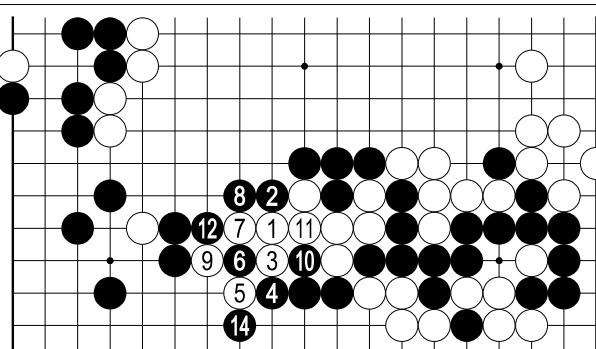


Fig. 1.4.6
(13) at 6.

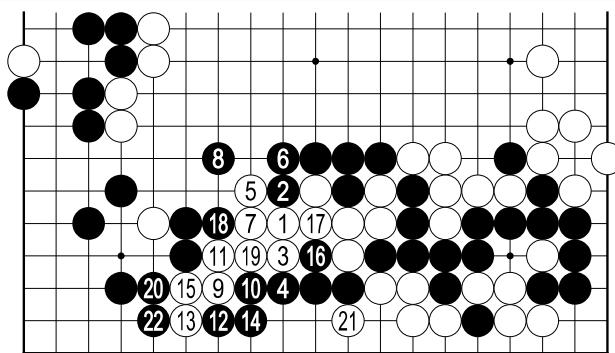


Fig. 1.4.7

Fig. 1.4.7: If instead of 5 in the previous variation, white plays 5 here, black must not rush to capture the stone, but simply connect with 6 and then make GETA at 8. Note that all the while, the white group at no time has enough liberties to capture the black stones on the right. After black 8, white can try 9 to increase his number of liberties, the sequence up to 22 shows that this fails. If instead of playing KEIMA with 9 white plays HANE at 20 ...

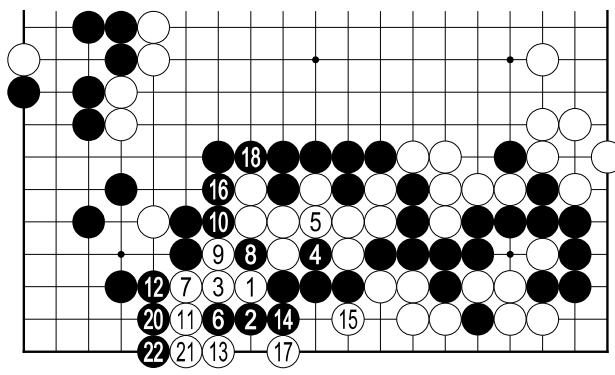


Fig. 1.4.8
(19) at 8.

Fig. 1.4.8: After this white 1, black will continue with 2, 4 and 6 because then he can apply the technique of HORI-KOMI with 8 and 10. If now white descends at 11, black has the sequence up to 22 to win. Instead of 11, white can play ...

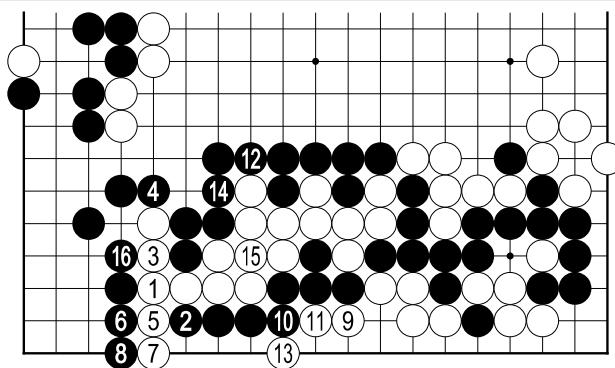


Fig. 1.4.9

Fig. 1.4.9: TSUKE-NOBI at 1 by white here is followed by black NOBI at 2, which ensures the SEMEAI is won in the variation in this figure, or in **Fig. 1.4.10**.

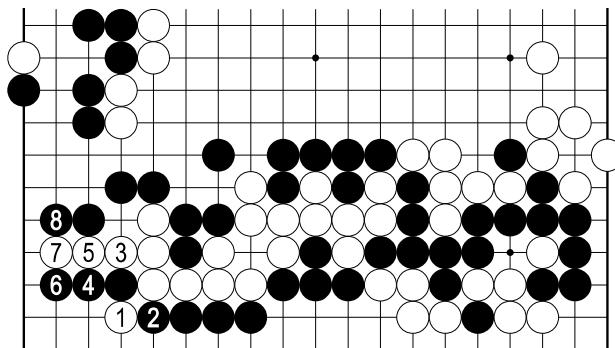


Fig. 1.4.10

You could say - not without reason - that such a sequence, starting at one side and ending on the opposite side, with all its variations, can not be completely calculated in a game where you have total thinking time of 1 hour ...

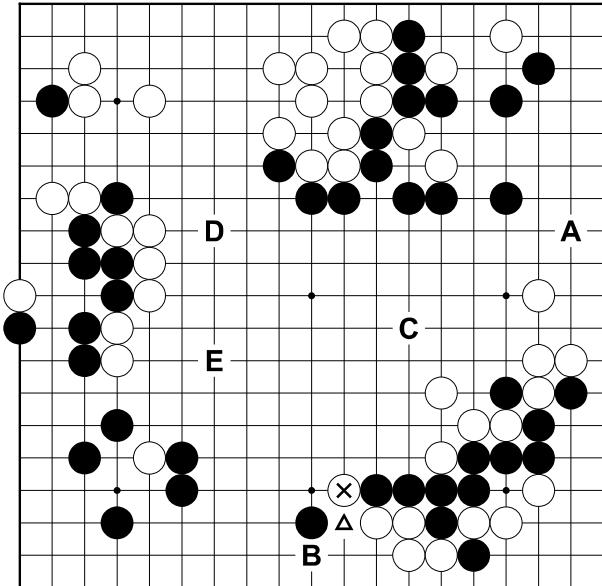


Fig. 1.4.11

Let us return to the position in **Fig. 1.4.1** (see **Fig. 1.4.11**).

Fig. 1.4.11: After the marked white stone is played, the situation on the board is as follows: black has two territories each with about 40 points (a total of about 80 points) and white has 60 points in the (top) left, about 8 to 10 on the bottom and 10-15 on the right side, for a total of 78-85 points. Of course there are still important areas to play at "A", "B", "C", "D" or "E" but, assuming that in the center black can recover the KOMI he gives to white, the situation is very close. A passive approach by one of the players now, is likely to lose the game. In this case, black must now play the cut at the triangled point and the sequence up to 5 of **Fig. 1.4.4** follows naturally.

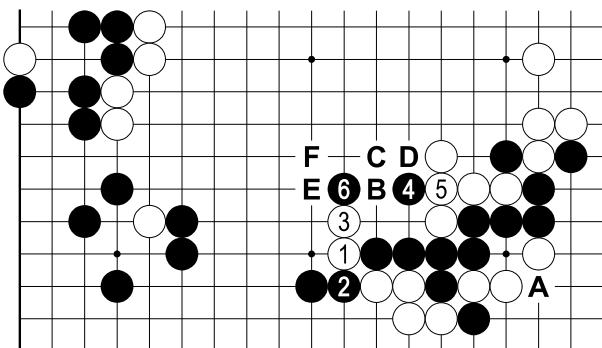


Fig. 1.4.4

Now black wants to play 6 and after white "E" he can continue with "F", but that grants white the opportunity to cut in the sequence of 17 to 21 in **Fig. 1.4.5**. and in the SEMEAI there, black's group is isolated and has 3 liberties, which is evidently not enough. So black picks the sequence of 6 up to 13 in **Fig. 1.4.5** whereupon, he threatens to make life on the edge, gets five liberties - as played - then 14 and white responds at 15 (white cannot play passively). Now Black can read the critical sequence, starting from the premise that 16 is played, that white cuts and we see moves 17-21, finishing with black 26.

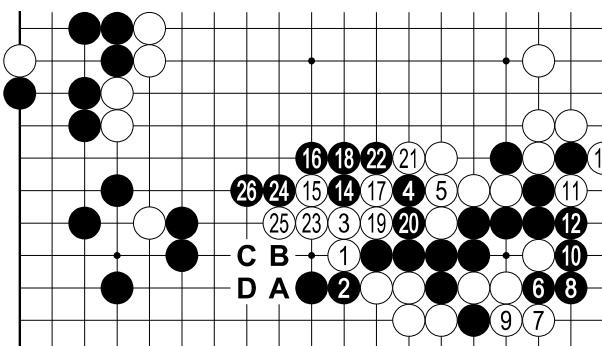


Fig. 1.4.5

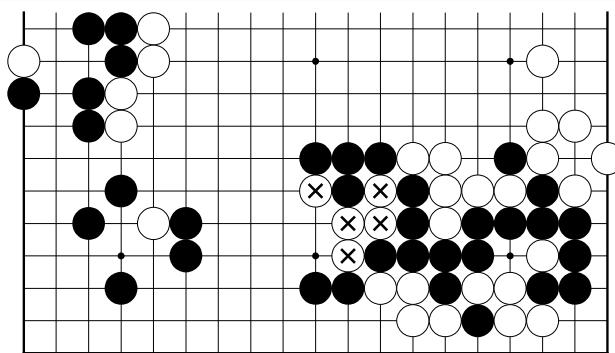


Fig. 1.4.12

Ignoring, then, basically the entire right side of the board (we only need to remember that the black group has five liberties) - see **Fig. 1.4.12.** - we don't need to consider the five white stones, marked in the last figure, unless they can achieve, in SENTE, as many liberties (the condition necessary to win the SEMEAI). You must recognize that the sequences we will examine, starting from this position, are not at all complicated, their only difficulty comes from the length which they have - and this is just a matter of practice. If you begin solving mentally, without putting stones on the board, life and death puzzles (TSUME-GO), or if you try to look ahead before every move during a game to "see" (slowly) progressively further; after a while, you will get the knack of reading such sequences.

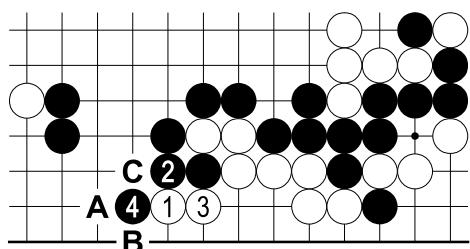


Fig. 1.4.13

Black 7: We know now that there is no way out to the center (with or without the cut at 12).

White 12: Should be played directly at 14.

White 14: Better is 1 in **Fig. 1.4.13.**

Fig. 1.4.13: After the sequence up to 4 here, white keeps a big YOSE point at "A" (after which black can not descend to "b" because of white "C").

White 16: Should capture at once with "D", leaving 17 as white's move in YOSE. If after white "D" black descends at 17, white can be satisfied with keeping SENTE. After 16 and descent of 17, the point "D" can still be taken by either of the two players.

Fig. 1.4.14: After white captures the marked stones, if black plays TENUKI, the sequence beginning with white 1 can be played by both in SENTE, the difference between this variation and the one played in the game is about 20 points.

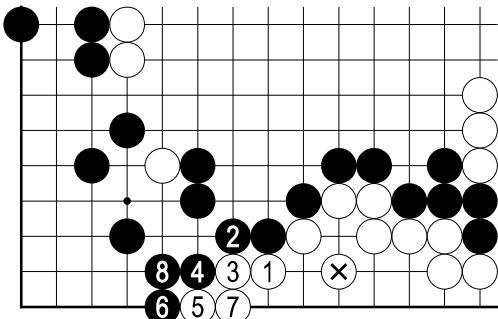


Fig. 1.4.14

Moves 103 – 148

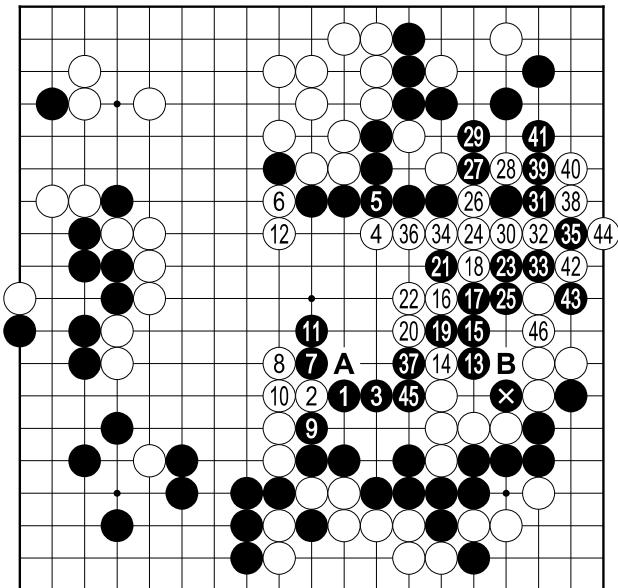


Fig. 1.5.1

Black 3: Better at "A", which is more painful for white. Black should not be afraid to make contact, he cannot be separated (as demonstrated in **Fig. 1.5.2** and **Fig. 1.5.3**).

Black 7: A move at 12 is very big and should be played directly (see **Fig. 1.5.4**).

White 14: Should be 15, given that if black answers at 14, then white "B" makes a SHICHO ending at the stone white 4.

Black 25: Mistake. Should be played at 1 in **Fig. 1.5.5**.

White 34: Better directly at 38.

Black 37: Bigger was 43, bringing about 30 points on the side. Considering that in this situation white would probably connect his six stones (captured with 37 in the game), we can say that the difference between the two moves is roughly 18 points (SENTE).

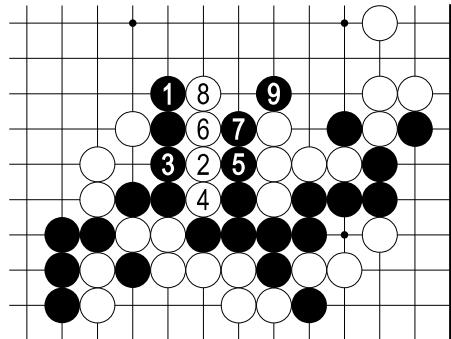


Fig. 1.5.2

After move 46 in **Fig. 1.5.1** (148 in the game) we can make a new estimate of the score. White has almost 70 points in the (top) left, about 10 in the middle of the right side and about 15 points on the bottom, so a total of 100 points (if we add KOMI).

Black has just over 20 points in the (top) right, about 30 in the (bottom) left, and around a further 20 points of territory in the right - so a total of just over 70 points. With a minimum of 25 points advantage, white has a very comfortable position.

Black 3: Better at "A", which is more painful for white. Black should not be afraid to make contact, he cannot be separated (as demonstrated in **Fig. 1.5.2** and **Fig. 1.5.3**).

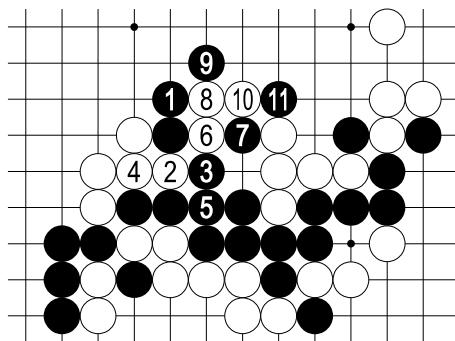


Fig. 1.5.3

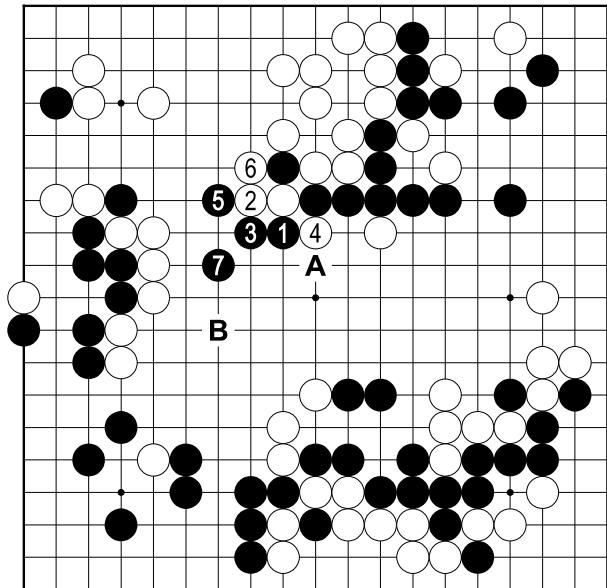


Fig. 1.5.4

Black 7: A move at 12 is very big and should be played directly (see **Fig. 1.5.4**).

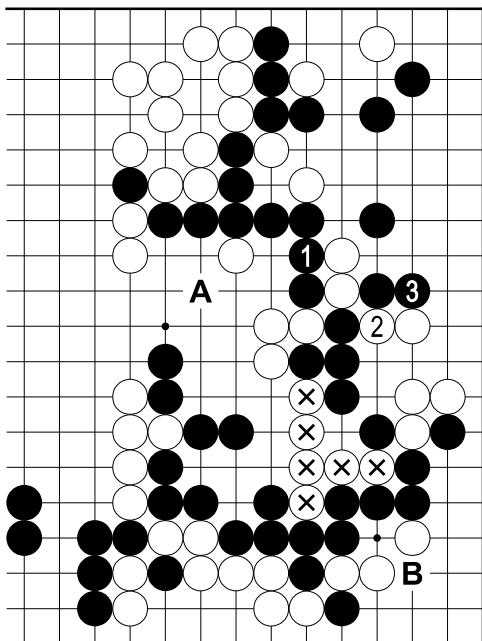


Fig. 1.5.5

Fig. 1.5.5: Following the exchange of moves 1 and 3 here, black will get a much bigger profit on the top side than from capturing the 6 marked stones and besides that, now, white will have to make life on the side before it is too late, black has the points "A" and "B" as MIAI to make his own group live.

Moves 149 – 192

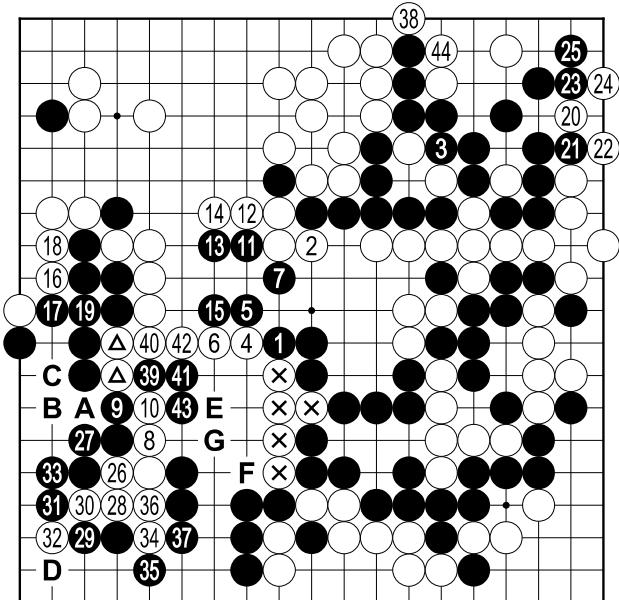


Fig. 1.6.1

Black 1: Useless. First KIKASHI at 42 and only if White connects at 40, black 1 capturing the 5 marked stones.

White 8: Better white 9, black "A", white 8.

White 16: Should answer black 15.

Black 17: Should play at 42 as it is much bigger and then white 40, black 41, white 39, black 43.

White 20, Black 21 etc...: All these moves are smaller than 42.

White 26: Useless.

Black 27: Better at 28. If white continues at "A", black 27, white "B" black "C".

Black 29: Should be played at 30.

Black 33: Better "D" to prevent white 34. There is nothing on the left side. (see Fig. 1.6.2).

Black 39: Better at 40 (see Fig. 1.6.3) which captures the two marked white stones, making 20 points instead of 16.

Black 43: Better at "E", preparing to take "F" and blocking a later white "G". White is leading and every point is precious.

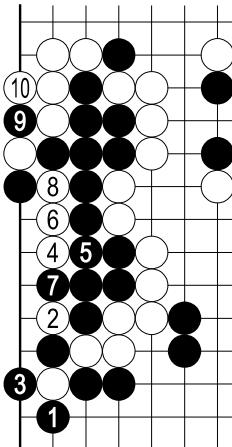


Fig. 1.6.2

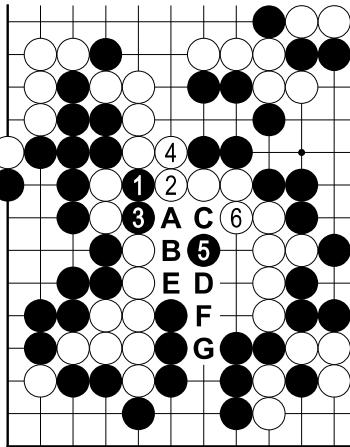


Fig. 1.6.3

Black 33: Better "D" to prevent white 34. There is nothing on the left side. (see Fig. 1.6.2).

Black 39: Better at 40 (see Fig. 1.6.3) which captures the two marked white stones, making 20 points instead of 16.

Fig. 1.6.3: If after black 1 here, white connects at 3, black will continue with 2, white 4, black "A", white "B", black "C", white 6 and black 5. Given that after the sequence shown here white keeps a move at "D" (to which black does not have to answer at "E" but with "F" - to also protect a point at "G"), we can say that black's profit was 20 points, unlike the sequence in the game which made only 16 points, and will give white himself two points here, which makes a difference, in fact, of 6 points between the two variations.

Moves 193 – 256

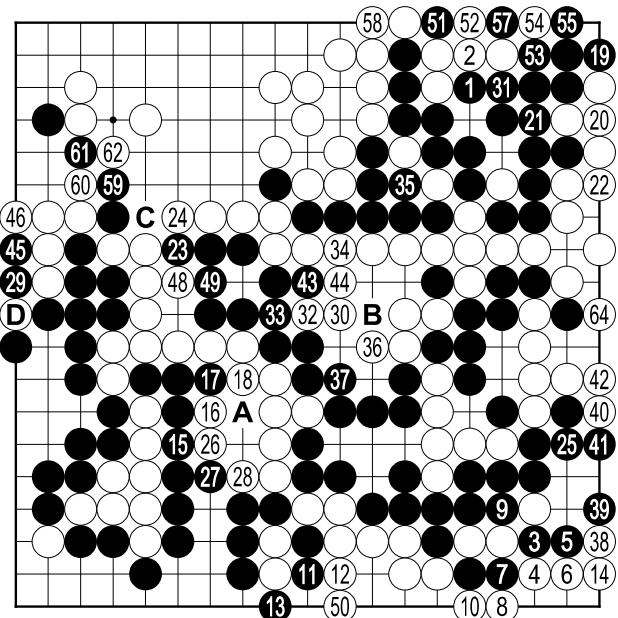


Fig. 1.7.1

47 at D, 56 at 51, 63 at 54.

Before continuing our analysis, let us count the territories again. White's territory in the (top) left can now be counted almost exactly at 63 points, plus 10 on the right side and another 15 on the bottom, so a total of 93 points (with KOMI). Black probably makes 44 points in the (lower) left, only about 20 points on the right and about 8 on top, and thus adrift by about 20 points. It is good to count often during our games, because only then can we know the wisest strategy to continue with. In this case for example, if White had had a stricter attitude to guarding his current territories he could have obtained a comfortable victory ... but in the game, he only just held on.

White 6: Mistake. Should be 7.

Black 15: Absolutely useless. Better is black 16, white "A", black 28. After the last mistake of white (move 6), black now has about 83 points, while the total points for his opponent fell below 90.

Black 29: Bigger is black 36, white "B", black 30.

White 50: A mistake what could prove fatal if ...

Black 51: It was necessary to play at 59 (see Fig. 1.7.2).

Fig. 1.7.2: After the forced sequence up to 4 here, black cuts at 5 and white must continue with 6. Black 7 is a HOKKOMI because white cannot capture at 9 as he would lose a liberty and the entire group. The sequences ends with white 10, giving black a profit of 8 points in SENTE; 4 points from capturing the two marked white stones, plus 2 more points as white no longer has an eye at 7 and 9, and so has to play inside his own territory with 8 and 10 (in total 6 stones are played to capture 4 black). If he played elsewhere, black would win the match by 3.5 points.

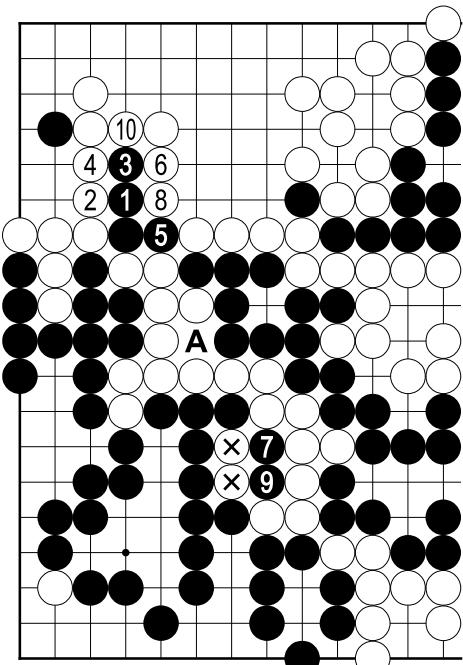


Fig. 1.7.2

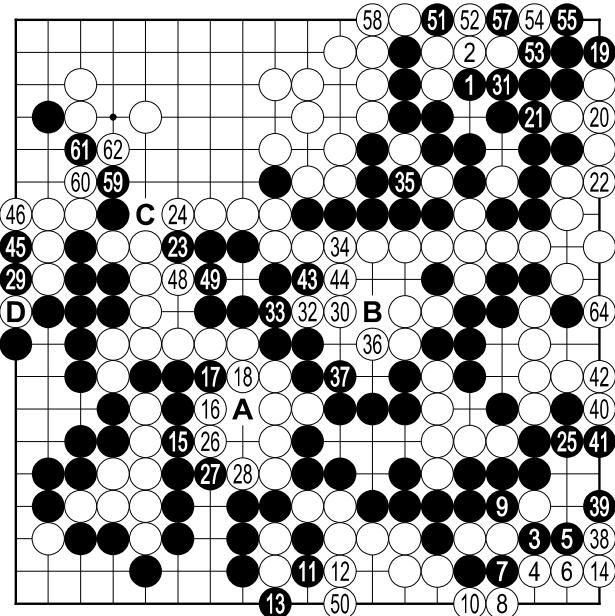


Fig. 1.7.1
47 at D, 56 at 51, 63 at 54.

Returning to 51 in the game ... This sacrifice is useless, giving him one point for free to white. It should be played directly at 54, after which white can not block at 57 because black 51 would put him in DAMEZUMARI.

Black 61: We have seen how to play. After 62, white will not even have to lose (at the end of the game) a point, by defending at "C", which he will now have to eventually do.

Black 63: This connection is worth half a point (since it is a KO), while a move at 64 would be worth 1 point (forcing White to put three stones in his territory to capture only two blacks). Naturally, however, this last move has no influence on the final outcome of the game, when white will win by 6.5 points, a difference of 1 point is more or less totally insignificant.

Game 2

SCHMIDT Walter,
Timișoara, (3 DAN)

CALOTĂ Lucrețiu
(Brașov), 1 DAN

Komi: 5.5

Time Limits: 1.5 hours per player

Timișoara (20-22 March) Tournament, Group A

Moves 1-14

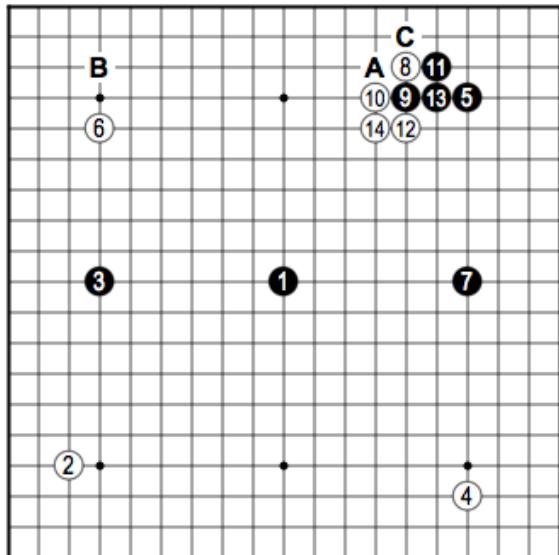


Fig. 2.1.1

White 8: Maybe better at 9 (see Fig. 2.1.2).

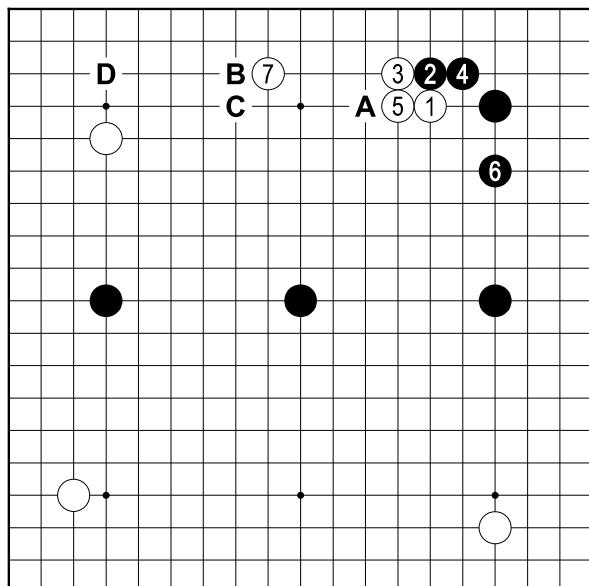


Fig. 2.1.2

Fig. 2.1.2. If we imagine the sequence 1 to 7 is played (with the alternative that 5 can be played instead at “A”, followed by white taking one of the points “B” or “C” instead of 7), it can be said that locally we have arrived at a balanced result. Let’s see first what might happen next on the board, then go back to the game to consider the flaws of 8.

In **Fig. 2.1.2.** we can see that “D” became a key point on the board, occupied by white it would create an impressive MOYO; but it is also clearly a good point for a Black invasion. Let us then look first at the possibilities for black’s attack and the consequences it could have.

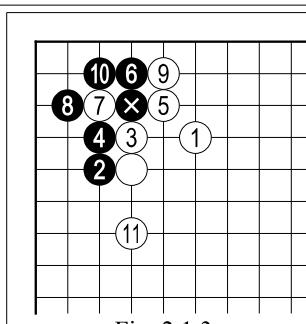


Fig. 2.1.3

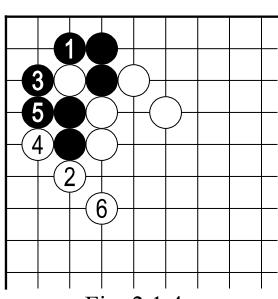


Fig. 2.1.4

Fig. 2.1.3. Once black has played the marked stone, white can continue with the sequence up to 11, gaining influence on the top side. If black chooses to play 8 instead at 10, the white can gain influence on both sides (see **Fig. 2.1.4**), which is a better result for him. Of course, white 5 of **Fig. 2.1.3** can be played directly at 7 to obtain a similar result to that of **Fig. 2.1.4** (see **Fig. 2.1.5**). Considering the actual game, obtaining the result in **Fig. 2.1.3** seems to be preferable for white. Comparing this result with **Fig. 2.1.2** it seems we get a satisfactory position.

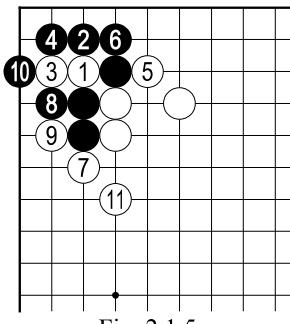


Fig. 2.1.5

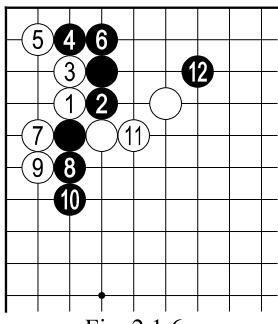


Fig. 2.1.6

Fig. 2.1.6. After moves 1 and 2 in **Fig. 2.1.3**, white can continue as shown in this new figure, and if you compare this result with **Fig. 2.1.2** you will notice that the black group on the top side is not comfortable.

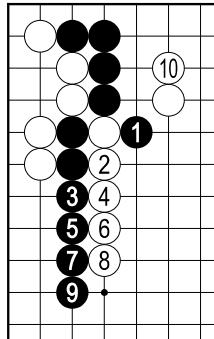


Fig. 2.1.7

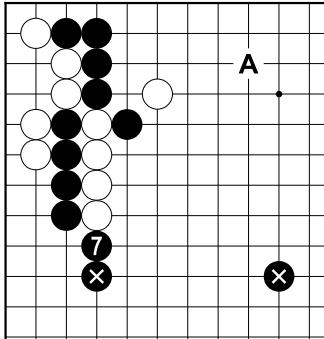


Fig. 2.1.8

A variation which generally results in a very difficult battle is shown in **Fig. 2.1.7**, but to return to the game, In **Fig. 2.1.8**, considering the presence of the two marked black HOSHI, white should come out with "A" or "B"(shown in **Fig. 2.1.2**). We can see that in such a situation, white would be happy to have a stone at "A" (produced from one of the variations of the game from **Fig. 2.1.2**).

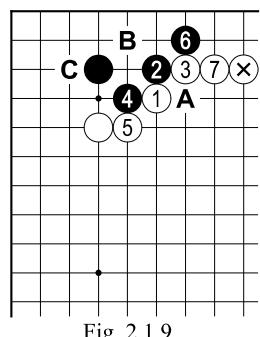


Fig. 2.1.9

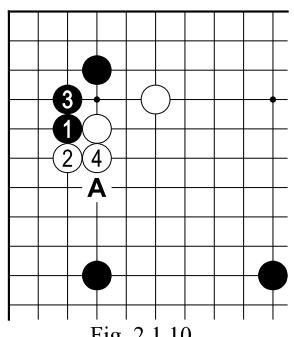


Fig. 2.1.10

Fig. 2.1.9. After white 1 black can answer with 2 here (with the OSAE of 3 we can see how the presence the marked stone prevents black from playing 4 at "A". The sequence continues until white 7 after which black "B" is necessary, though it feels small. White remains, then, with SENTE and will be able to handle any later play at "C".

Fig. 2.1.10. Do not forget that there are a number of JOSEKI starting from this position, because they result in white influence in an area already under the influence of black's SAN-REN-SEI, these are uninteresting.

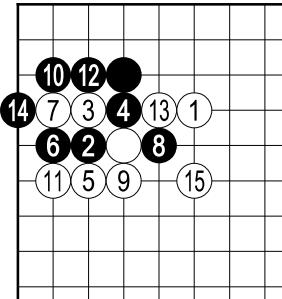


Fig. 2.1.11

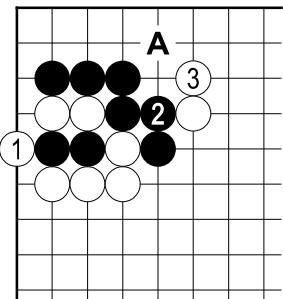


Fig. 2.1.12

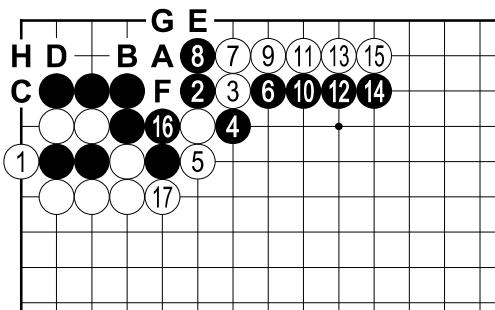


Fig. 2.1.13

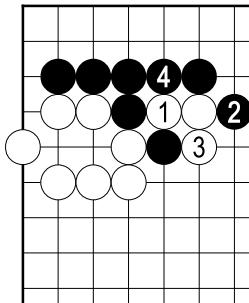


Fig. 2.1.14

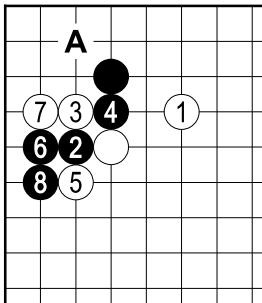


Fig. 2.1.15

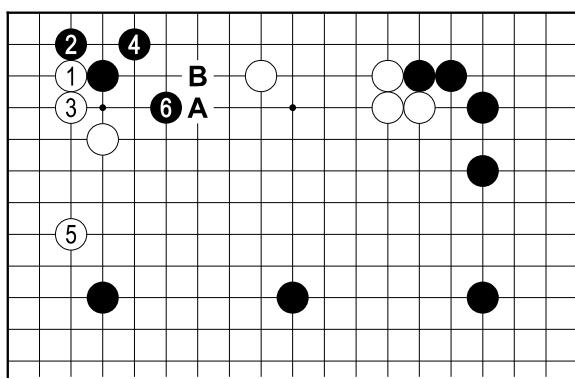


Fig. 2.1.16

Fig. 2.1.11. But what happens if, after black 2, white plays HANE at 3 followed by ATE at 5? ... The sequence ending with white 15 would be satisfactory under normal conditions for white, but not here in the situation in the game. After Black 12, White can capture 1 with 3 (see **Fig. 2.1.12**). This should be good for white given the good shape he has now made and that "A" is vital for the survival of the black corner group, and that his central stones are probably not under too serious a threat. Black may play instead of TSUGE at 2 in **Fig. 2.1.12**, TSUKE at 3 (see **Fig. 2.1.13**).

Fig. 2.1.13. If after black 2, white plays 3, the sequence to 18 is automatic and a total disaster for white (the black group in the corner can not be killed: white "A", black "B", white "C", black "D", white "E", black "F" or "H" are MIAI to make life for black group).

Fig. 2.1.14. After 2 & 4 in this figure, black can declare himself to be most pleased.

Fig. 2.1.15. More variations, which may interest us, are possible after 8 in this sequence, but they are inapplicable (for white) in this match, because of black's SAN REN SEI in the middle. Nevertheless, the curious reader can make a study of this position, starting from the premise that white's best continuation is "A".

Fig. 2.1.16. If White would attack with TSUKE, the sequence up to 6 could follow (this last move can also be played at "A" or "B"). In this case the two white groups, whilst not "feeble", cannot be boasted about, nor do they show any great prospects for development

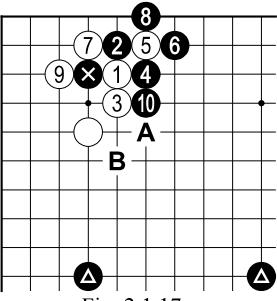


Fig. 2.1.17

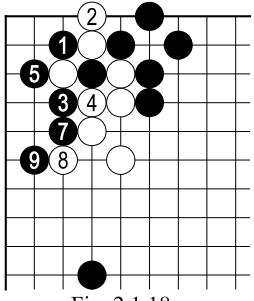


Fig. 2.1.18

Fig. 2.1.17. White can attack the marked black stone after the TSUKE of 1. After the sequence up to 10, which is considered JOSEKI, white can continue with "A" or "B", but given the presence of the marked black stones, white cannot be content with this variation. Moreover, black will have a huge YOSE move at "C", which cannot be answered with SAGARI at "D" as the continuation of **Fig. 2.1.18** as simply a disaster for him.

After white plays at 5 in **Fig. 2.1.17**, black can choose the variation of **Fig. 2.1.19** with TSUGI at 1, because the white SHICHO 2, which may follow, would be captured at TENGEN.

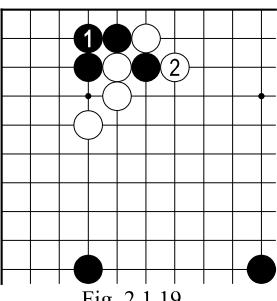


Fig. 2.1.19

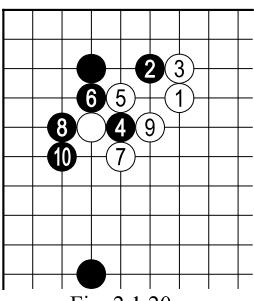


Fig. 2.1.20

Fig. 2.1.20: And to round off the list of possible attacks on the black stone at KOMOKU (but here not too high on the efficiency front) there is the play of OGEIMA; we might expect the sequence to 10 here, after which Black can be satisfied because of his stones in the center of the board.

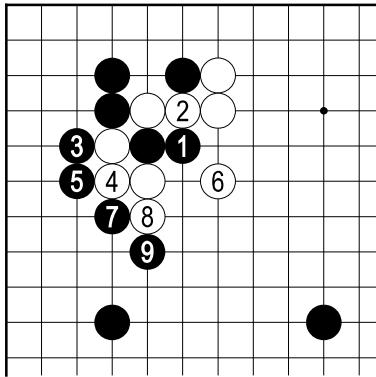


Fig. 2.1.21

Instead of 8 (**Fig. 2.1.20**), black can play 1 in **Fig. 2.1.21**, the result for him is then better.

Turn back now to **Fig. 2.1.1** and we can see the white KAKARI played in the game at move 8 is faulty, considering our earlier analysis we see the need for a white stone somewhere near HOSHI on the center top edge, if black invades "at B".

After the sequence up to Black 13, the KATATSUGI 14 should be better played at "A" leading us to the JOSEKI shown in **Fig. 2.1.22**. In this variation, the two black stones at "A" and "B" would leave white uncomfortable.

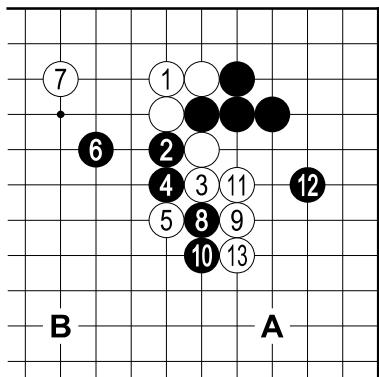


Fig. 2.1.22

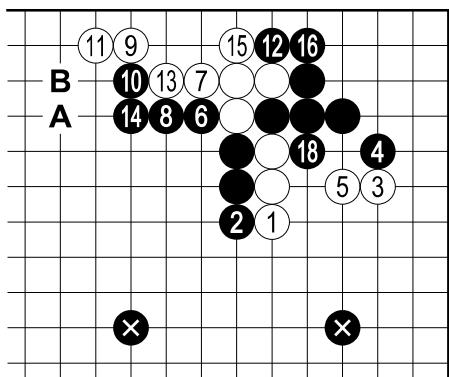


Fig. 2.1.23

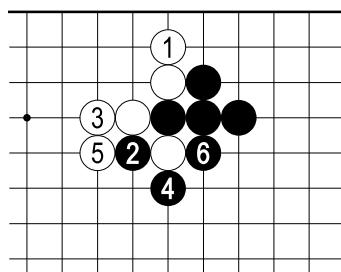


Fig. 2.1.24

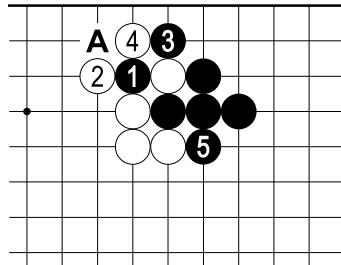


Fig. 2.1.25

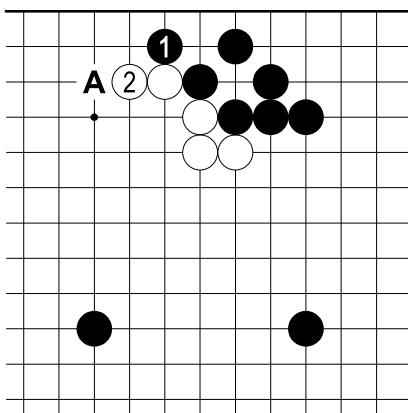


Fig. 2.1.26

Neither is the sequence of **Fig. 2.1.23** much better because after black 16, white wants very much to play “A”, but the existence of the two marked stones will force him to first manage his group on the right side (for which life is anyway quite difficult and can not be completed without greatly strengthening black there), leaving point “B” as an excellent point of attack for his opponent.

Fig. 2.1.24. This is a common JOSEKI, where white plays SAGARI at 1 instead of KATATSUGI in **Fig. 2.1.22**; a PONNUKI is obtained, and when black plays 6 (which is itself very great) this will be amplified by the presence of his central REN-SEI's SAN.

So after move 14 in the game, the point “A” (in **Fig. 2.1.1**) becomes a very important AJI in the white shape, which black can use in different ways.

Fig. 2.1.25. The direct play of 1 is obviously a possibility for black, but in this case, it would leave white the rather elegant continuation of 2 and 4. The importance of the white play of 4 should not be underestimated, for it prevents a possible black HANE at “A” and provides a KO (ultimately) to connect the white stones, reducing a lot of AJI that his opponent would have had here if this move was not played.

Fig. 2.1.26. Black 1 here could be quickly chosen, but this HANE would induce the NOBI of white 2, which would make the latter breathe a sigh of relief. But what happens if black is plays directly at “A” and makes an invasion on the top side? ... There is nothing good for white anyway.

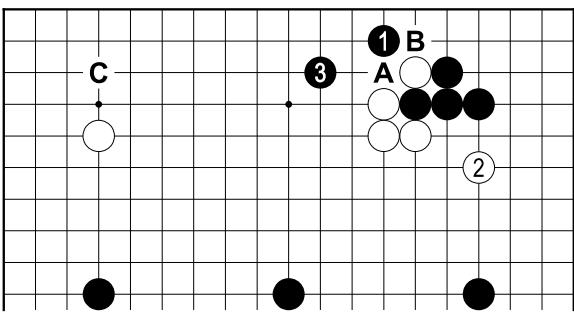


Fig. 2.1.27

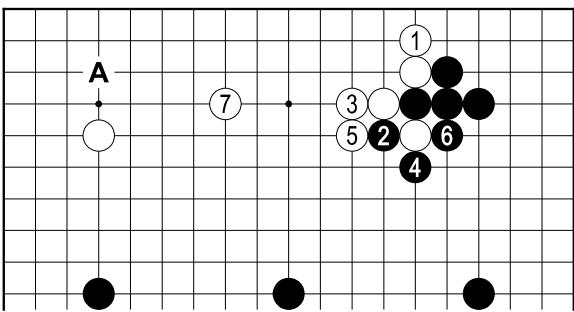


Fig. 2.1.28

Fig. 2.1.27. Here's another method for black to attack (move 1 here is TESUJI), to which White can continue with 2, but black 3 will place him in a delicate situation. If after black 1 white connects at "A", black can choose between connecting with "B" or attacking with "C" when, depending on white's response, he might use 1 in a more favourable manner.

Turning back now to **Fig. 2.1.1**, after the move of black 7, we conclude that there exists a direct link to the white KAKARI in the right corner (top) and point "B". If White 8 had been played at 9, his task would have been much easier (later) in case of the attack of black "B". Continuing, after black 13, White 14 is not - despite appearances - an ideal play, he must play at "C" thus inviting the JOSEKI sequence in Fig. 2.1.24 (see **Fig. 2.1.28**).

Fig. 2.1.28. After the sequence to 7 here, black's center position is very good, but his continuations are not straightforward. An attack at "A" looks necessary, because white's top MOYO can not be neglected. On the other hand, there is a possibility that at the end white will hold three corners, which again means that this is not a question without importance.

Moves 15-30

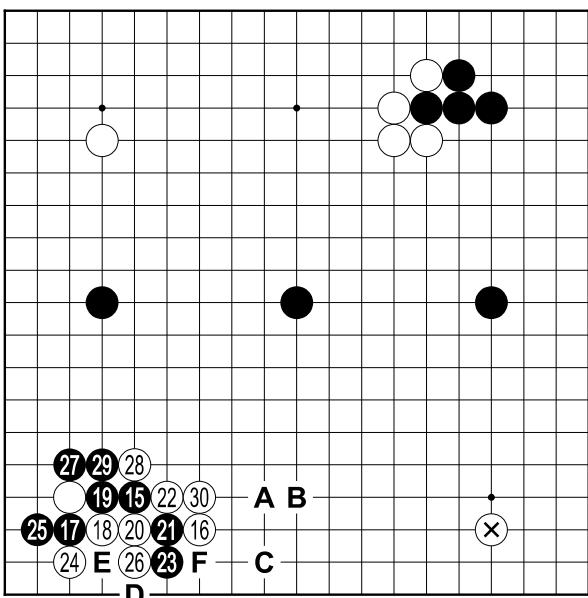


Fig. 2.2.1

Black 1: A risky play

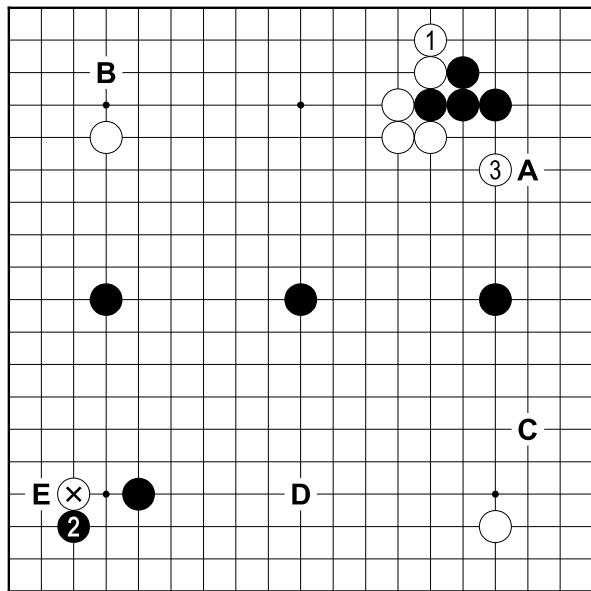


Fig. 2.2.2

If white plays TENUKI now, with the SAGARI of 1 in **Fig. 2.2.2**, Black should in principle continue with “A” (or 1 line to the left), but in this case, white may respond to black’s marked KAKARI resolving in the position SENTE. This would be a great loss for Black, so that he might be tempted to eschew the choice of “A” and continue with 2. In this case though, white 3 would be a very severe move that can not be ignored.

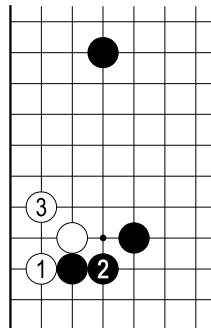


Fig. 2.2.3

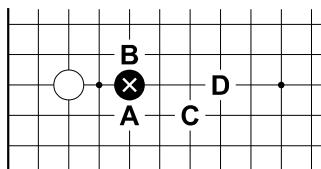


Fig. 2.2.4

Later, White will come back (eventually) to answer the attack of black 2, but now this would probably mean something like the sequence in **Fig. 2.2.3**, but rather than just holding the a corner, moves such as “B”, “C” and “D” could be more interesting; The marked stone can still be used even if black would play again in the corner here (say at “E”).

White 2 (in Fig. 2.2.1). This HASAMI would have been more effective at “A” or “B”. Another possibility is the direct response of 14.

Fig. 2.2.4. The most common continuation for white after black attacks with IKKEN TAKAGAKARI (the KAKARI stone is marked) are “A”, “B”, “C” and “D”.

Fig. 2.2.5. It would be very naive to hope that, in the whole board situation, after the TSUKE of white 1 that black will play the OSAE of 2, giving rise to the JOSEKI to 6 here (where 6 can also be played at “A”). In this variation black 4 could be pushed to “B” because then 6 could occupy one of the points “C” or “D”.

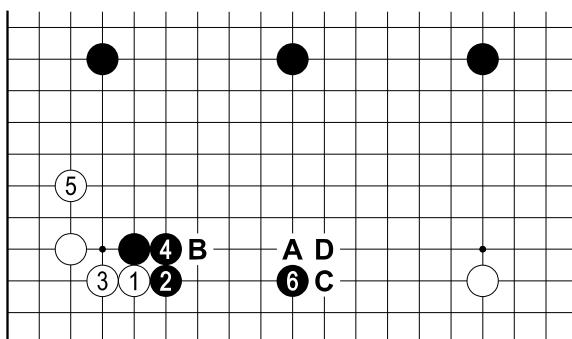


Fig. 2.2.5

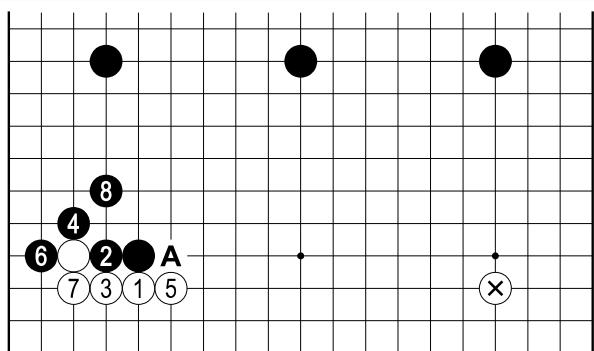


Fig. 2.2.6

Fig. 2.2.6. After white 1, black will probably prefer to continue with 2 and 4 in this fashion. White 5 can be played at “A”, but then it will enter the NADARE JOSEKI; played so as to invite the ONADARE JOSEKI, black could not be dissatisfied with the result in this figure after moves 6 to 8. As for NADARE and ONADARE JOSEKI, their study would occupy too much space, so we will confine ourselves to mentioning only that the presence of the central SAN REN SEI destroys what white can get from their complications. With this sequence up to 8 black gets a good position in the center, while the white group on the left and the marked KOMOKU on the right are all on the third line (too low).

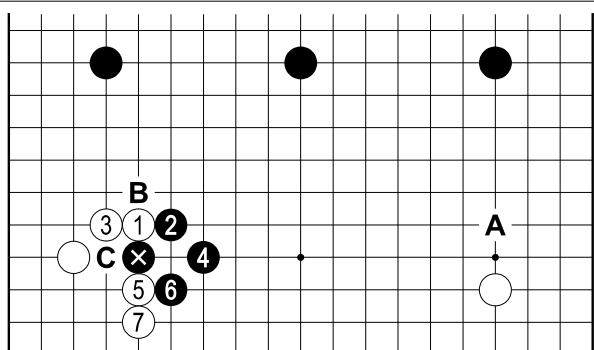


Fig. 2.2.7

Fig. 2.2.7. White 1 here is another possible answer to the marked stone. The sequence up to 7 is JOSEKI, but then white will have to expect a black KAKARI at “A” that will begin a huge and powerful MOYO in the center of the board. Following the exchange 1 to 2, white can also continue with “B” (instead of 3); black should continue “C” and could force the game into some fighting sequences, sequences that will be favourable to him due to his whole board position.

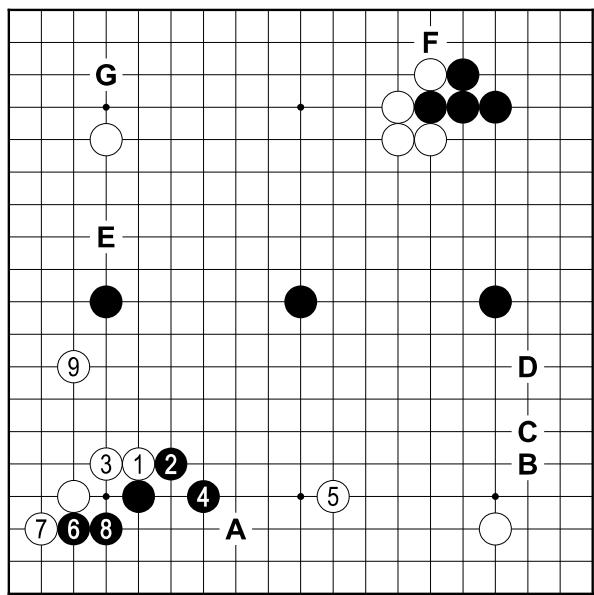


Fig. 2.2.8

Fig. 2.2.8. Here's another variation that white could consider trying. Move 5 is a good relationship with the marked stone in the corner, and with the extension of 9, in addition to building the group in the left corner, and approaching the marked black stone, there is also another very hot area, the top side. Following this sequence, white creates many good points in the game for the future (“A”, “B”, “C”, “D” or “E” are only some of them, not to mention the “F” and “G” that we saw before).

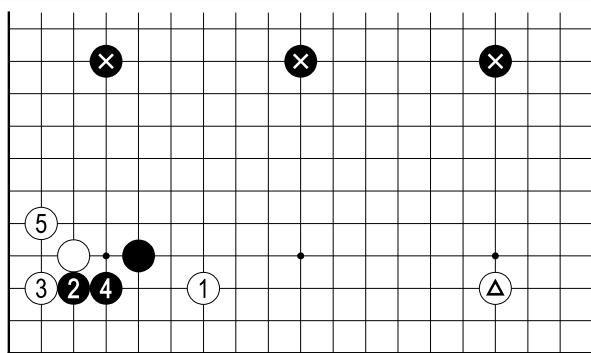


Fig. 2.2.9

Fig. 2.2.9. If White plays the HASAMI of 1, black continues with the TSUKE of 2, where 3 and 5 obtain a form with few prospects on the left side, while the stone at 1 will remain in a position too far from the triangled stone in the right corner. The black stones, in contrast, enjoy good support from the central SAN-REN-SEI, which makes the outcome for white far from satisfactory. But it would be far worse if white 3 of this sequence was played at 4 (as in **Fig. 2.2.10**).

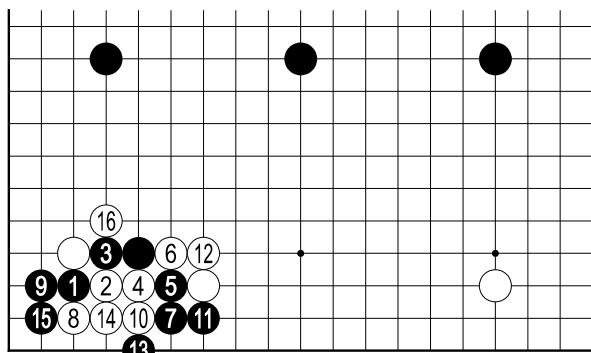


Fig. 2.2.10

Fig. 2.2.10. The SHICHO here ends favourably for black. Without a stone on TENGEN of course white would come out ahead as a result of this combination, but here this result is disastrous for him. We can therefore draw the conclusion that after black 1, white can not play 2 unless it is there is a favourable SHICHO. White should avoid the SHICHO sequence by playing 6 at 7.

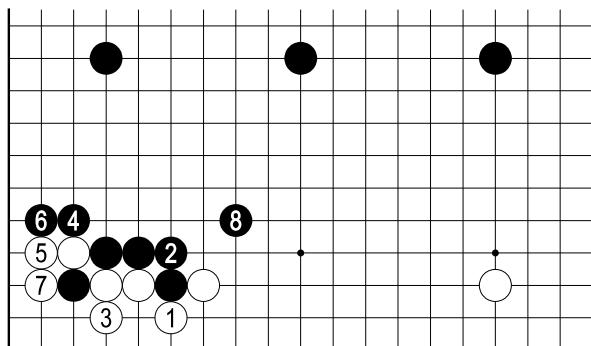


Fig. 2.2.11

In the variation of **Fig. 2.2.11**, with the sequence up to 8, black can get a better result.

Fig. 2.2.12: After black 11 in **Fig. 2.2.10**, white can play 1 as shown here, and after 2 to 4, black can continue with 5 through to 11, and this result is satisfactory for Black. If white plays 5 at “A” he intends to resist ...

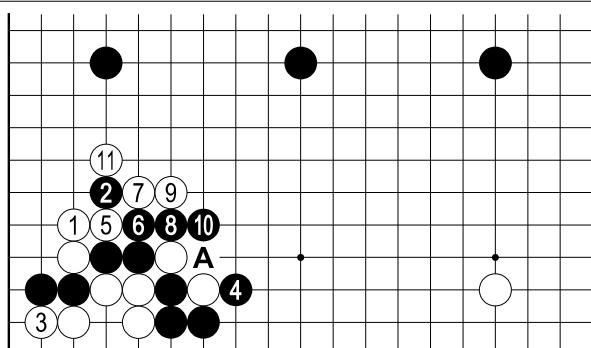


Fig. 2.2.12

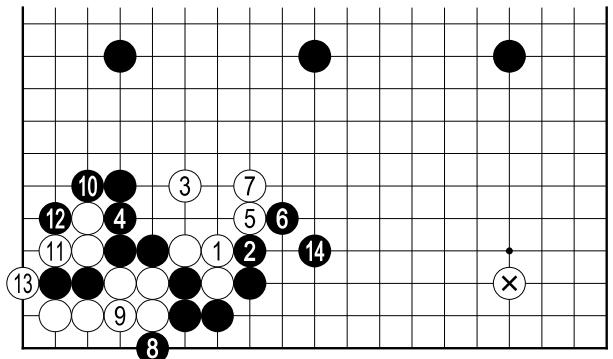


Fig. 2.2.13

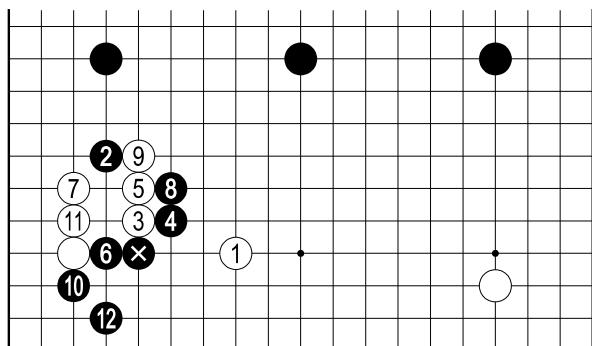


Fig. 2.2.14

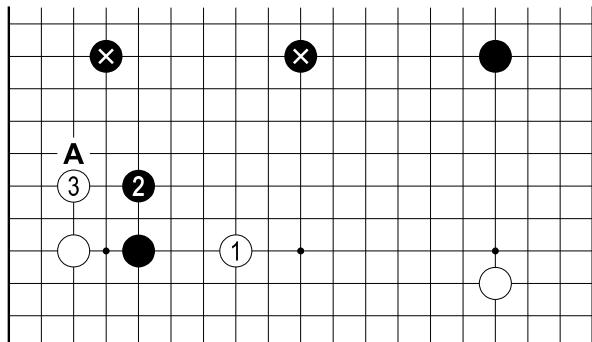


Fig. 2.2.15

Fig. 2.2.13. After white 1, black continues with the sequence 2 to 14, then the white group in the centre is in a very delicate position and note his isolated KOMOKU in the right corner.

Fig. 2.2.14. White's HASAMI of 1 here is another possible response to the attack of black's marked stone. The situation on the board, after continuing to 12 here does not seem sufficient for white. Additionally black has the possibility of choosing (after white 1) another variation (see **Fig. 2.2.15**).

Fig. 2.2.15. After exchanging black 2 and white 3 here, black can continue with "A" or (given the existence of the marked stones) can start thinking about the best way to attack on the right side.

So we can draw the conclusion, following the reviewed variants, that the only good answer for white to black 1 in **Fig. 2.2.1** would be at 14. However if he feels he must play a HASAMI, then to select a wider one ("A" or "B") because Black would emerge too well from any other (local) continuation, to create a positive relationship between HASAMI and his own marked stone so as to balance the loss that white will suffer on the lower left side. It is a very delicate moment and the continuation will ultimately be made based on the nature and style of each player. I for one would feel pretty bad knowing that if you respond now, here, you will still have to answer almost all attacking moves made by your opponent, so I would seriously consider the possibility of playing TENUKI (possibly playing 1 in **Fig. 2.2.2**).

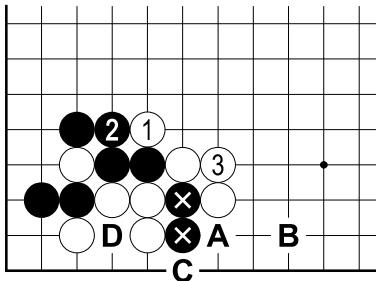


Fig. 2.2.16

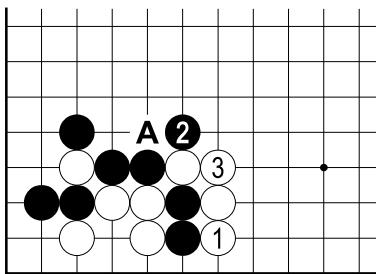


Fig. 2.2.17

Black 13 (Fig. 2.2.1): Now we know what should be played (see Fig. 2.2.10 and following figures).

White 14 and 16: Constitutes a bad exchange for white. Compare Fig. 2.2.16 and Fig. 2.2.17 which illustrate the variation played in the match and the correct JOSEKI continuation. In Fig. 2.2.16 white gets a (superficially) better position, through the influence his stones carry to the center (and perhaps especially by not letting black himself occupy this position) but... the black wall that is formed in Fig. 2.2.17 is not particularly efficient, because of the AJI of "A" where white could cut at any time. On the other hand, in Fig. 2.2.16 there remains for white a very bad AJI at "A" (if later Black will be able to take the SENTE point "B" (when white might therefore be forced to respond somewhere else than "A") there may follow the sequence: black "C", white "D", black "A" when the two marked stones are saved, while capturing the white group in the corner).

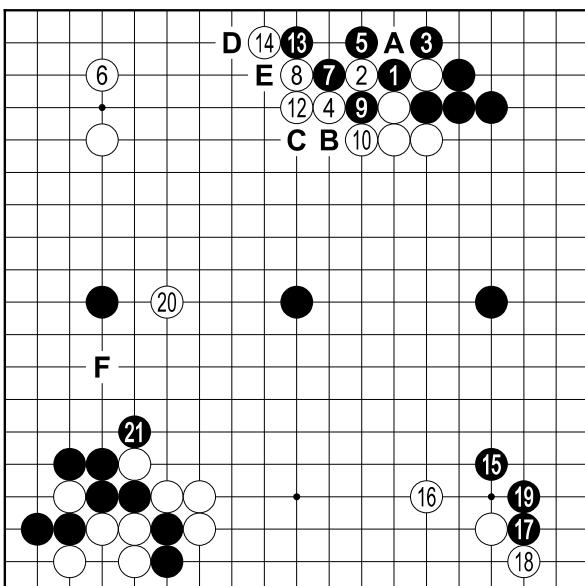


Fig. 2.3.1
⑪ at ②.

White 4: Ought to be played at "a" (see Fig. 2.1.25)

White 6: Must be played at 7. However great the SHIMARI he achieves with 6, white can not allow his opponent an attack like the one in Fig. 2.3.2.

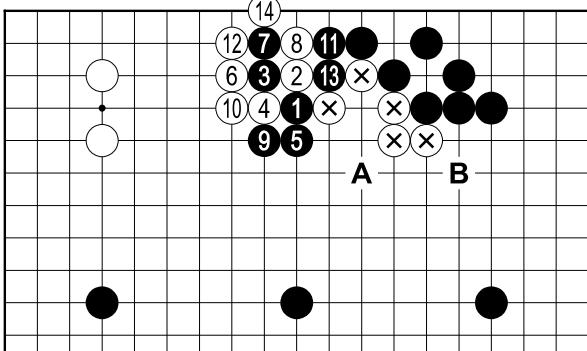


Fig. 2.3.2

Fig. 2.3.2. After black 1 here, it is not possible for white to answer at 2 as the sequence up to 14 gives his opponent an enviable position. When Black will attack with a move like “A” or “B”, the chances of survival of the white group will be extremely low. White could play 6 at 7, in which case this will give rise to the sequence in **Fig. 2.3.3.**

After exchanging 1 and 2 here, white must play 3, then black will continue with 4 and 6 (speculating that white, lacking KODATE, can not afford to start a KO). At the end of this variation, white’s prospects on the board do not seem bright - especially given that the bottom side is compromised because of the AJI discussed in **Fig. 2.2.16.**

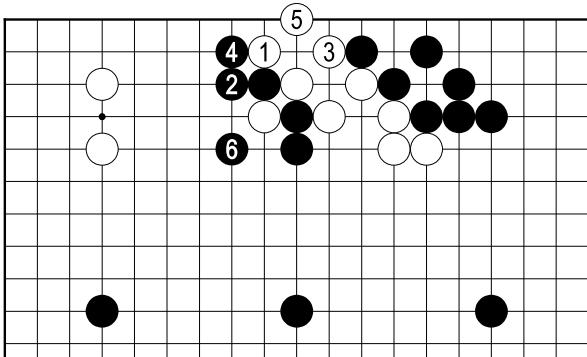


Fig. 2.3.3

Fig. 2.3.4. If after the attack of black 1, white answers with 2 as shown here, the sequence up to 7 will be also be favorable for black. 6 can of course be played at 7, but in this case, black “A” is sufficient.

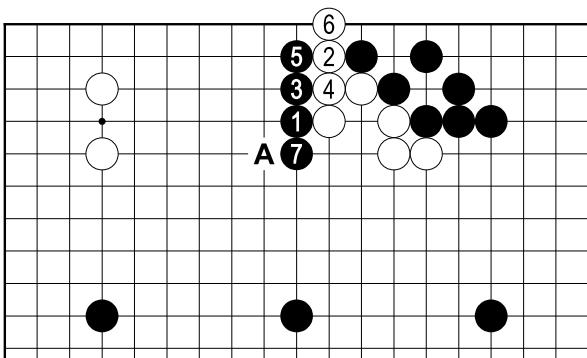


Fig. 2.3.4

White 8 and 10 (in **Fig. 2.3.1**) are not a solution because, **Black 11:** better to cut at “B”. White cannot win the KO without losing something big on the left corner (or another area).

White 12: better at “C”. After the move in the game, black is able to cut at “B”, forcing white to capture the stone in SHICHO.

Black 13: Should have cut at “B”.

White 14: With the sequence of 8 to 12, white tried to keep a large territory between these stones and his SHIMARI in the upper left corner, but in doing so he leaves a big AJI that - sooner or later - will be used by black so as to destroy his intention or, worse, forcing him to pay too great a price for what he obtains there. Now, apart from KIRI at “B” which we already saw, white has AJI at “D” and “E”.

Black 21: Maybe it was better to play “F”, ensuring at least 20 points on the left side and in addition - which is even more important - a strong position in this area, allowing for greater freedom in entering the white MOYO above.

Moves 51-78

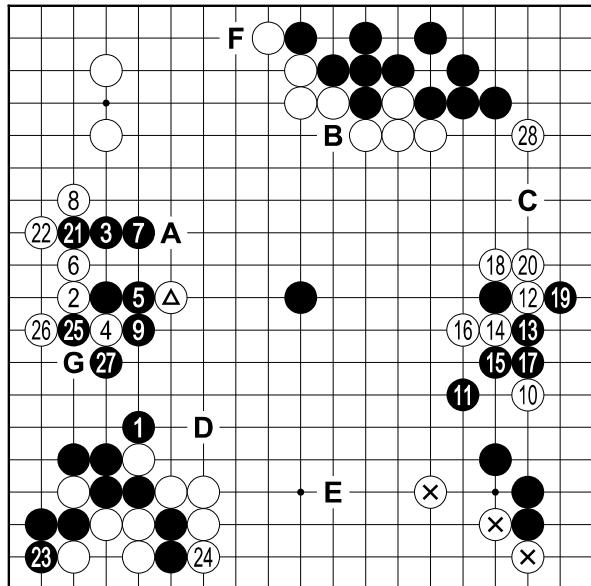


Fig. 2.4.1

Black 7: Playing at “A” would have threatened to cut at “B”.

After the sequence to 9, the exchange turns out not to have been particularly advantageous for Black because White has made a profit on the left side (previously an area of influence of black) while consolidating his SHIMARI in the top corner. There is a very effective method in such cases to find out what exactly went wrong within a sequence (see **Fig. 2.4.2**).

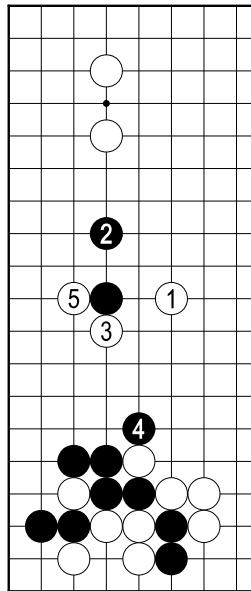


Fig. 2.4.2

Fig. 2.4.2: Starting from the initial position in **Fig. 2.4.1** where white attacked with move 1, black could answer with 2, and white after 3, black continues with 4, allowing white 5, this turns out to be a mistake. The position obtained is identical to that of **Fig. 2.4.1** after white 4, so it can be concluded that in the game, to answer with 1 to the attack of the marked white stone is not good. By thus reversing the order of moves (but starting from the same basic structure) black 4 of **Fig. 2.4.2** proves to be inefficient.

White 10: Too brutal, especially now when whites can not afford it. Due to the triangled stone the AJI of “B” is erased (for now) but the three marked white stones remain very weak, making a direct attack on the three neighboring black stones to be ineffective. In fact, the continuation in the game will show that white’s AJI here will be pertinent to the battles that will take place in the area, forcing us to remember another basic principle of GO : make yourself strong before attacking.

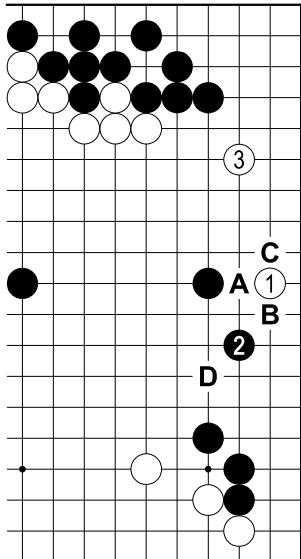


Fig. 2.4.3

White 10 (again): In terms of the invasions that this move offers ... Generally in such situations, white 1 in **Fig. 2.4.3** is an ideal attack. Black “A” is one of the possible answers, after which white plays “B” or “C”, these points being MIAI (if white “B” black “C” and vice versa if white “C” black “B”). In this case, after white 1, black “A”, white “B”, black “C”, a move like white “D” would be very severe, so after white 1, black may prefer to respond with 2, after which white could extend (eventually at 3), obtaining a good result in the top half of the right side and still preserving points with AJI on the lower side that can be used later. The sequence up to 18 in **Fig. 2.4.1** leaves black with a strong group, which makes the AJI in the three marked white stones more dangerous (Compare with the AJI discussed in **Fig. 2.2.16**).

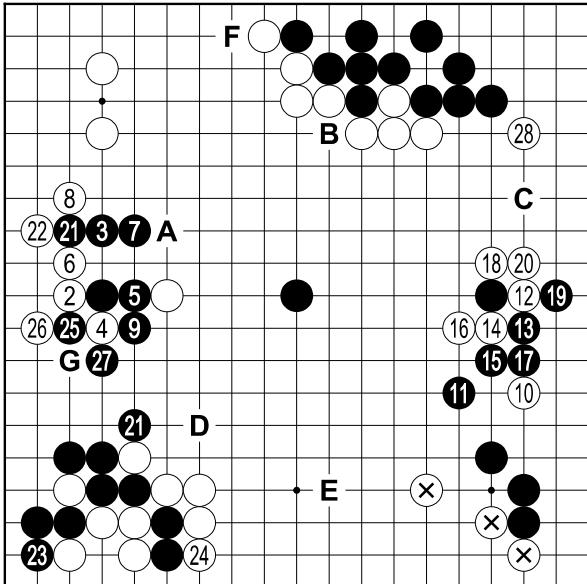


Fig. 2.4.1

Black 19: Bigger would have been a move in the top corner (perhaps “C”).

Black 23: A big mistake. In forcing white 24, black eliminates an important AJI without any benefit (his gain on the left side is only 7-8 points, whereas white now potentially has much more on the bottom).

Black 25 and 27 are too low. There are better points on the board to play (“C”, “D”, “E” or “F”). Locally on the right side, black should have played 25 at “G” and if white connects at 25, black 27.

Moves 79-108

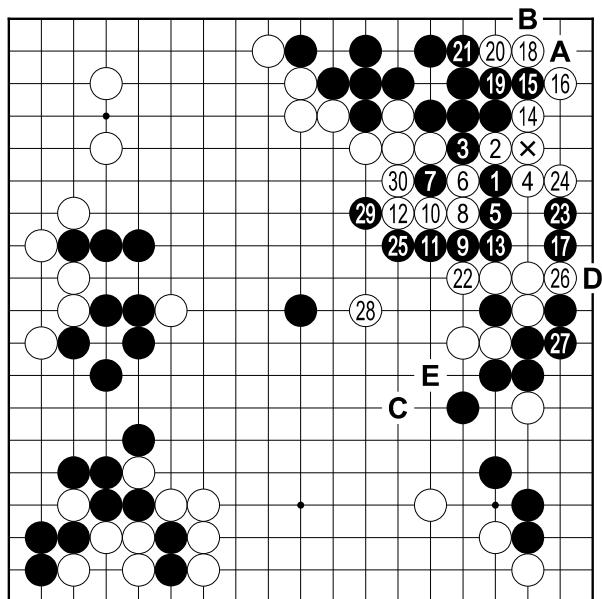


Fig. 2.5.1

Black 1: Here is a situation that we encounter very often in the game of GO. The last play by white was the marked stone, and it is a big loss for Black in this area.

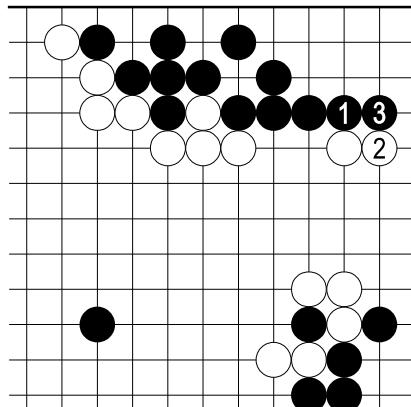


Fig. 2.5.2

If Black would respond otherwise (see Fig. 2.5.2), he could keep 8 to 10 points in the corner, but would make white's reduction SENTE (for the remainder of the game). In Fig. 2.5.3 if after the marked stone is played, imagine black does not respond (in the meantime with "A" or "B") to white 1, for it possible to play TENUKI (this is the advantage of living groups, to not have to answer any opponent's attack). The difference between the two versions can be 15 points for white, but let's not forget that in the meantime black won two moves in other parts of the board (two TENUKIs) that will fully compensate for the loss in this corner.

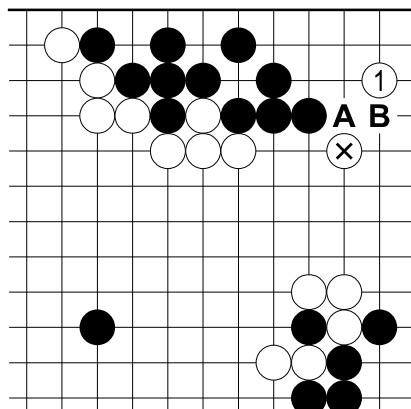


Fig. 2.5.3

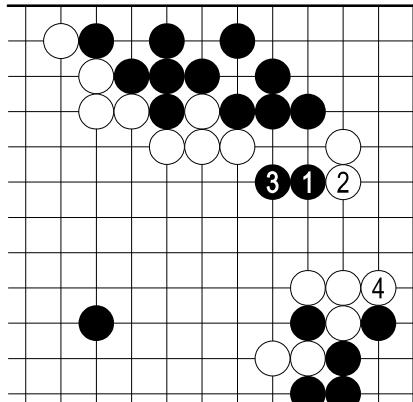


Fig. 2.5.4

Here **black 1** (move 79 of the game), is a possible option, but the timing is not right. If white had continued quietly at 2 and 4 in **Fig. 2.5.4**, his group would be stabilized and black 1 can be seen to have been ineffective.

White 2: Should be played as in **Fig 2.5.4**.

White 6: An aggressive move, but before attacking, ensure you are strong.

Black 7: In the sequence of **Fig. 2.5.5** white is divided into two (black has “A” capturing a stone, or the extension at “B” from his own group).

Fig. 2.5.5

< It has not proven possible to recover the original position from the text, nor to make a reliable guess as to its nature >

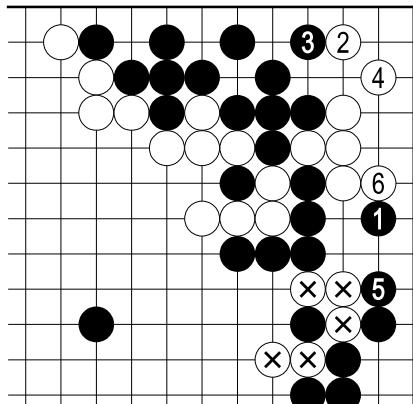


Fig. 2.5.6

Black 15: Should be played as in **Fig. 2.5.6**.

Fig. 2.5.6. After Black 1 here, white will be forced to make life in the corner with 2 and 4, and after Black 5 White 6 is still required. In this way, the black ends in SENTE and will have no problem capturing the five marked white stones (-).

White 16: A mistake. If now the black blocks at “A”, white 18, black 20, white “B”, now white’s corner would be alive in KO (The KO is bad for white because black has nothing to lose here). To live unconditionally, white should have played as in **Fig. 2.5.7**.

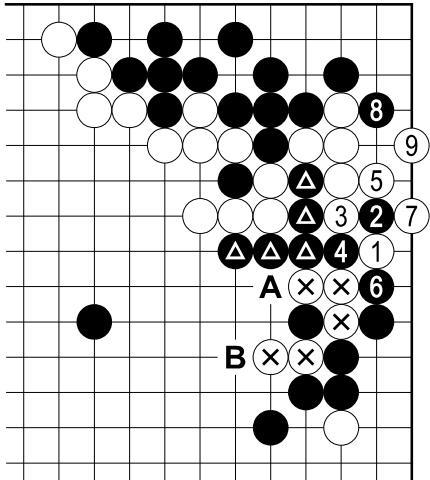


Fig. 2.5.7

Fig. 2.5.7. With the sequence up to 9 here, white makes life. Let us compare the result here with the variation of **Fig. 2.5.6.** Apparently, in **Fig. 2.5.6** white gets a better result, if we consider the 8 points you earn in the corner (compared to **Fig. 2.5.7**). However, there is an important difference between the two positions, namely that in **Fig. 2.5.6** all the black stones on the side are connected, whereas in **Fig. 2.5.7** the triangled stones are isolated. This does not mean, of course, that he would be in danger, because “A” captures three white stones, but it does mean that he WILL HAVE TO BE PLAY ONCE here (or another move with the same intention - possibly “B”) while in **Fig. 2.6.6** locally black can afford a much wider move, with a higher profit - accepting that we are only talking about the local situation. In **Fig. 2.5.6** however, black can even afford something much more serious, which is to play TENUKI, ignoring this area. For white trying now to save the marked stones would be tantamount to suicide: the AJI of these stones is absolutely minimal.

Moves 79 – 108

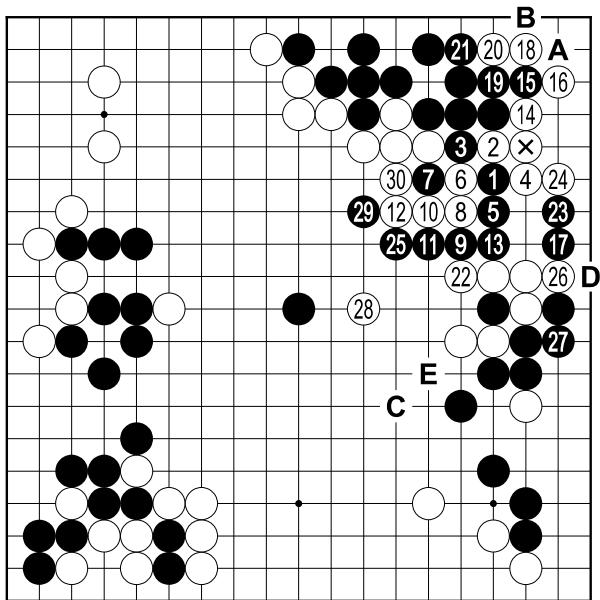


Fig. 2.5.1

In **Fig. 2.5.7** black is not ABSOLUTELY CONNECTED, as he is having some AJI which white could possibly use later. Overall, however, in either of the two versions, the result is very bad for white. He managed to live in the upper left corner, on the right, but he obtained this only from an attack that directly strengthened black on the right side (and we must not forget that white is very weak on the bottom side and strengthening black around there can only do harm).

Black 19: Anything but this! Better at 20 or just TENUKI. This move just loses SENTE without any benefit.

Black 25: Better at, or around, “C”

Black 27: Can be played at “D”.

White 28: This stone, played at “E”, would allow better chances to make SABAKI.

White 30: If white’s middle group will end up captured, this move will be proved to have been extremely small.

Moves 109 – 158

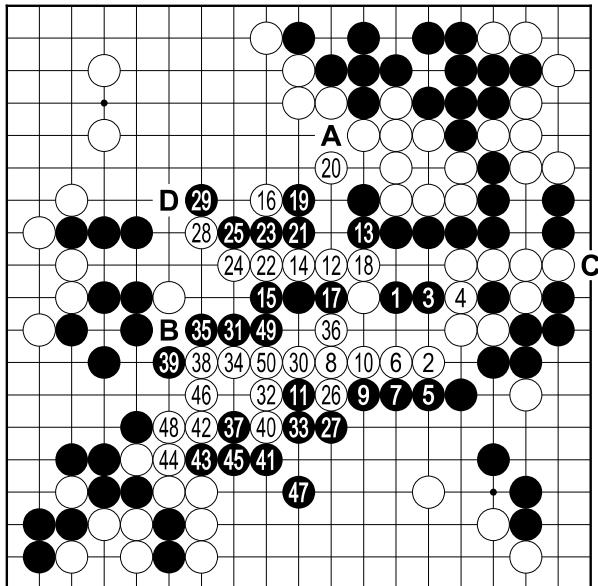


Fig. 2.6.1

Black 5: Must be played directly at 7 (see Fig. 2.6.2).

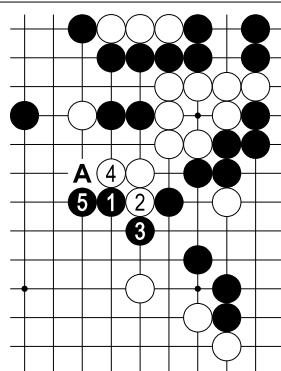


Fig. 2.6.2

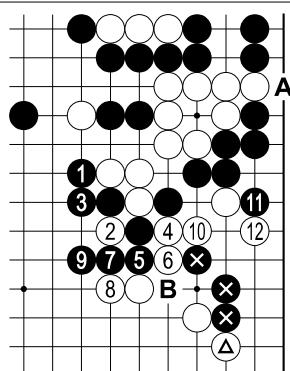


Fig. 2.6.3

Fig. 2.6.2: After Black 1, white can try to escape with 2 and 4, but black responds calmly at 3 and 5. Now it is hard to believe that white can save the group. Notice the difference between this variation and the one played in the game, there white is a step ahead (see the exchange white 6, black 7 for example). Pay attention to black 5, which should not be played as the brutal “A”, leading to the sequence of **Fig. 2.6.3** where we end with an exchange: the central white group is captured, but black must give the 3 marked black stones and with them the corner.

Fig. 2.6.3: Following the sequence up to 12, black will have to connect at “A” and white will defend himself against the cut of “B”. If instead of “A” black would play at “B”, the triangled white stone can be sacrificed, allowing black to live in the corner in return for capturing 7 black stones on the side.

White 8: Wrong because it allows black to cut him.

Black 9: Better to cut at 10 (see **Fig. 2.6.4**).

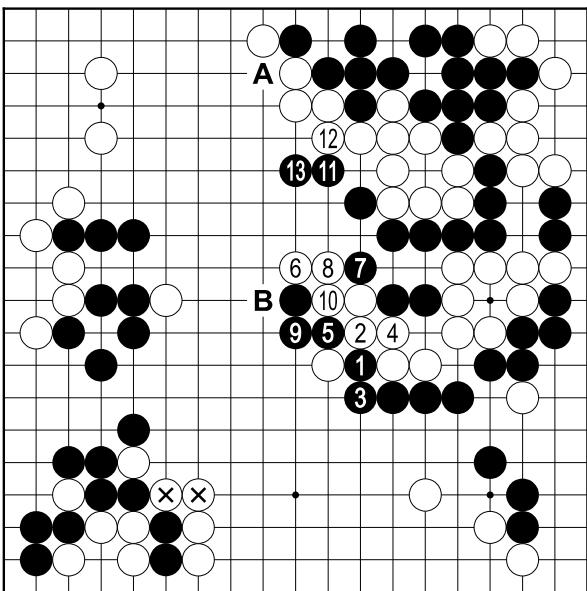


Fig. 2.6.4

Fig. 2.6.4. If Black plays 1 here, the sequence up to 13 could follow, after which the white group is again forced to run (and do not forget that there is a very bad AJI for white at "A"). If black 9 is played at 10, then white "B" will create a SHICHO that ends at the 2 marked stones.

Black 11: Too late. It would have been better to play KEIMA at 13. Played thus, it only destroys AJI in the shape.

Black 19: Permitting the defense of 20, and destroying an important AJI: "A".

Black 39: White can no longer be stopped from connecting these two groups, so this move is better played at "B" to make a secure connection. Do not forget that black is not yet connected to "C" and that, therefore, white can play "D" threatening the black group in the center while staking out territory in the top left. Actually 39 leaves an additional AJI for black, at "B".

Black 49: Useless. Later it could have been a possible KODATE; played now, it does nothing, black can be satisfied that his move receives an answer (but unfortunately this counts for nothing at the end of the game).

Moves 159 – 170

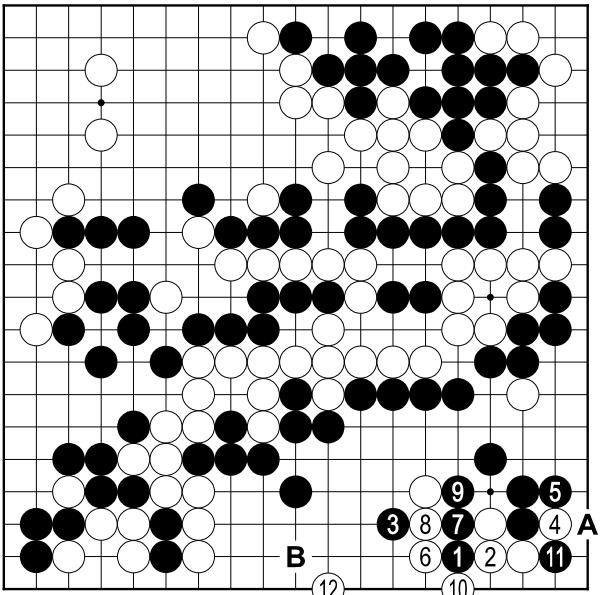


Fig. 2.7.1

White 2: Mistake, but in fact white has no good response to the attack of black 1.

Black 3: Played at 7, there is no hope left for the white stones.

White 6: Should be played as in Fig. 2.7.2.

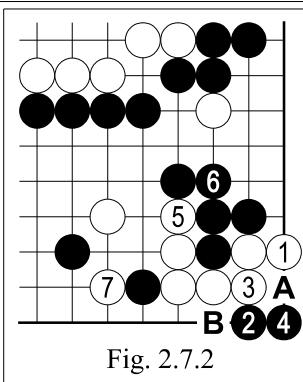


Fig. 2.7.2

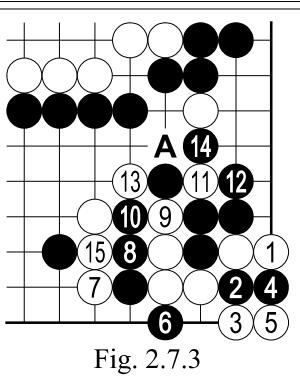


Fig. 2.7.3

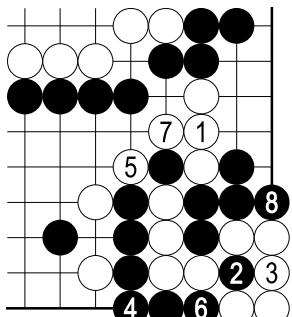


Fig. 2.7.4

Fig. 2.7.2. With the sequence up to 7 here, white makes life. Black has to take care to play 4, if it is not played, then white 4, black “A”, white “B” and the white group lives. If black 2 is played at 3, we can reach the sequence of **Fig. 2.7.3**, after white 15, white again makes life.

In the latter variation, white should not be tempted to answer black 12 by connecting at 14 (see **Fig. 2.7.4**). There, if white connects with 1, black will continue with the HORIKOMI of 2 and TSUGI at 4. Now white has no better than 5, but black 6 and 8 will leave him in DAMEZUMARI.

There was “A” at the end of the sequence of **Fig. 2.7.3**. This was white’s last chance to survive here. And since we are talking about of **Fig. 2.7.3** it is interesting to note that if black plays 14 at 15, then white’s only correct answer is to play at 14 (see **Fig. 2.7.5**).

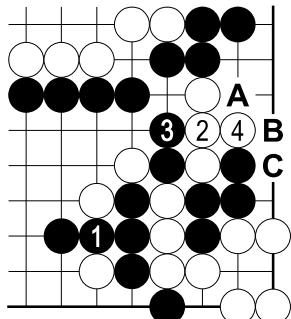


Fig. 2.7.5

Fig. 2.7.5. With the sequence up to 4 here, white captures four black stones making life. If white 2 was the capture of 3, there should follow black “A”, white 4, black “B” and now white can only continue with “C” and accept to fight KO.

Black 10: Now SAGARI at “A” no longer works (see Fig. 2.7.6) so this move does not save anything.

White 12: There is not even the slightest chance for white to make the connection between his two groups, so if black wants to reduce the profit on the right side then a move like “B” would have been more appropriate.

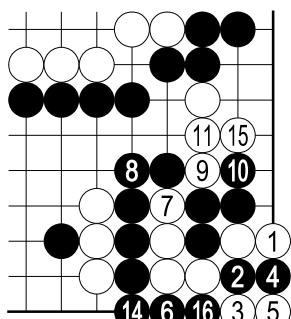


Fig. 2.7.6
12 at 2, 13 at 4.

Moves 171-190

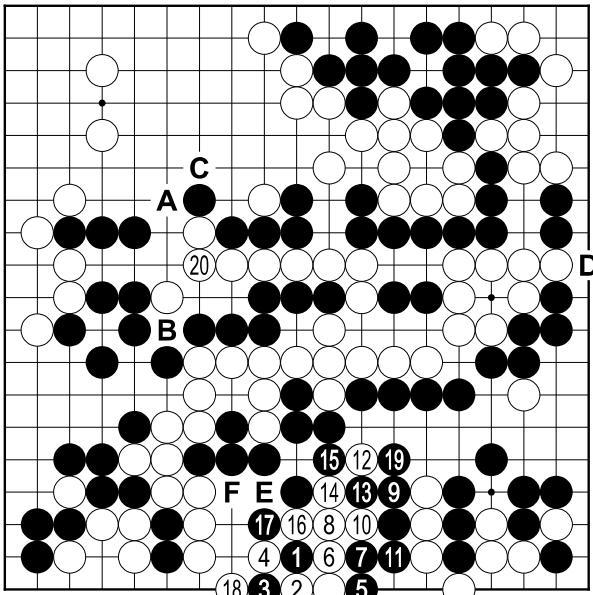


Fig. 2.8.1

Black 3: First NOBI at 4 and then HORIKOMI (see Fig. 2.8.2).

Black 5: Better at 7 (see Fig. 2.8.3), white 10: at 13, then black can not directly block at 12, because of white 10; So white 13, black 19, after which white can play elsewhere. Later, when the time is right for this move, white 10 will be in perfect SENTE (black is obliged to respond to 11) and also (possibly later) white 12. Move 16 is GOTE for both players, it can be left until the end, as it only has a value of 3 points (in GOTE).

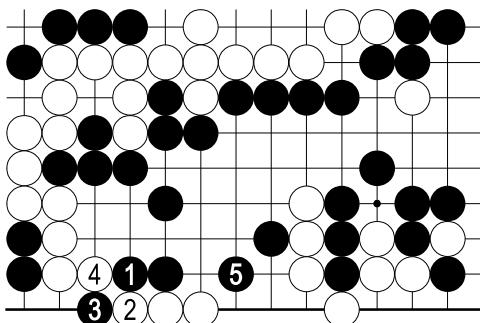


Fig. 2.8.2

White 10: Another option would be 12, followed by black 13, white 14, black 15 and white 16; black then has to continue with 10 and white will play "E" and if black connects, then "F" in SENTE.

In this case you can gain one point more than in the game. Here, then, is how, paradoxically, after a move that was not played in perfect SENTE (move 10 in Fig. 2.8.1), that white still stands ahead: further proof that in GO it's never clever to waste (not only) SENTE moves, thinking that opponents need to respond. Beware lest his defensive play is not accompanied by a profound "thank you".

White 20: Playing at "A" would also threaten "B" but... if Black will respond with "B", White can continue with "C" forcing black to respond with "D".

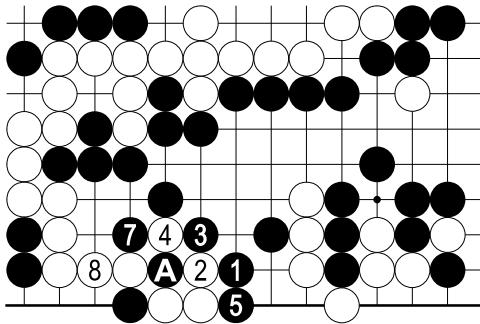


Fig. 2.8.3
(6) at A.

Moves 191-214

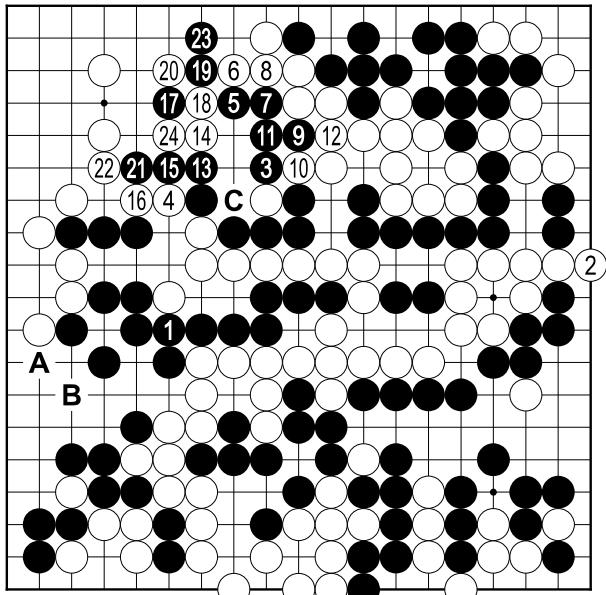


Fig. 2.9.1

White 2: Thoughtless. White can not hope to capture the black group. Since black is about 15 points ahead on the board, there is only chance for white to restore the balance, getting a huge territory in the left corner and possibly occupying the point "A" (or "B" to force a KO).

Black 3: Can be played at 4, without worrying about a cut at "C". In such a case, any attempt to cut by white would fail because of the AJI in that area left over from the beginning of the game.

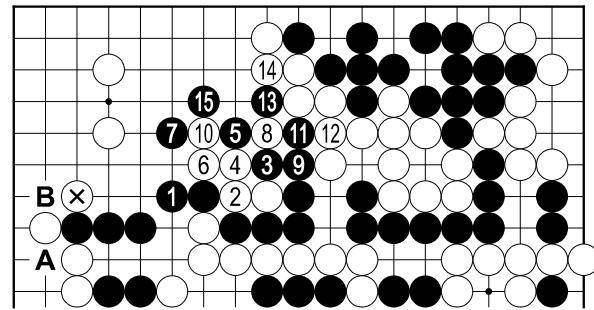


Fig. 2.9.2

Fig. 2.9.2. Beyond linking his groups, black 1 has the advantage of protecting the two cutting points of "A" and "B". If white tries to cut at 2, black is able to remove any trouble with the sequence starting at move 3. More elegant is to play 3 directly at 8, then if white continues with 4, then black 5 and then GETA at 7 will be enough; 3 can of course be played at 5, and if white 3, black, 9 and 11.

White 14: Does not kill the black group, so it was better to play at 18 in order to take as many points in the corner as possible.

Black 17: It could be at 18 (see Fig. 2.9.3).
Fig. 2.9.3. After black 1 here, if white tries to flee with 2 and 4, black will capture, after move 5, the whole white group on the middle of the top side.

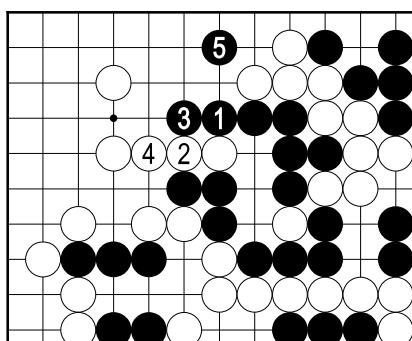


Fig. 2.9.3

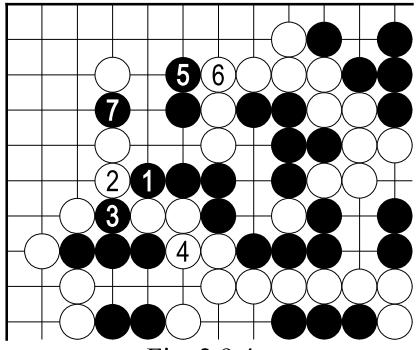


Fig. 2.9.4

Black 19: The fatal mistake, after the sequence that ends with white 24, black is forced to resign. Should play as in Fig. 2.9.4.

Fig. 2.9.4. Following move 1 here and the sequence up to 4, to continue, black must play KIKASHI at 5 and then 7: this TESUJI makes life no matter what white may try...

Fig. 2.9.5. If after black 1 white pushes at 2, the sequence will continue up to 5, and after white 6 he has to make life (if white would try to play at 7; black 12 will start a SEMEAI he cannot lose). In the continuation all the responses of white are forced and black makes life in the corner. If white 4 was played at 6, black would answer at 4 then play 11.

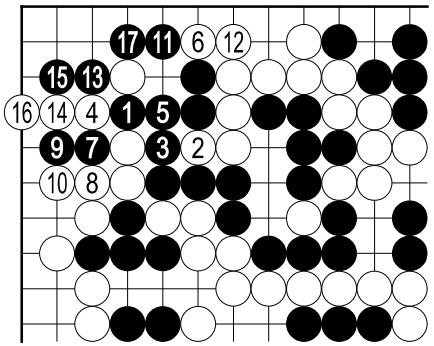


Fig. 2.9.5

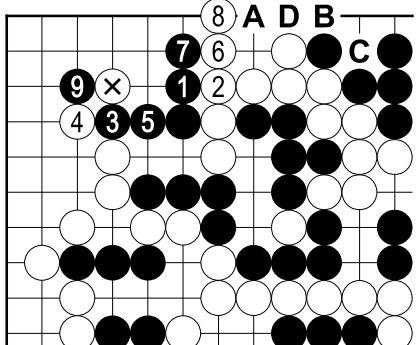


Fig. 2.9.6

Fig. 2.9.6. If white plays at 4, then after the connection of 5 he still has to make life, and a move at 6 is one try to do so. Black should respond now with SAGARI at 7 (threatening. "A") and then 9 capturing the marked stone. If White 8 is played at 9, for black; "A", if white insists with "B", then black 6, white "C", black "D" after which white will lose the SEMEAI.

Fig. 2.9.7. White 2 here is another possible response, launching the sequence to 6, followed by SAGARI at 7. If white now connects at 8 Black will get life by playing 11. If white 8 is instead played at 9, then black 8 white 10, black "A".

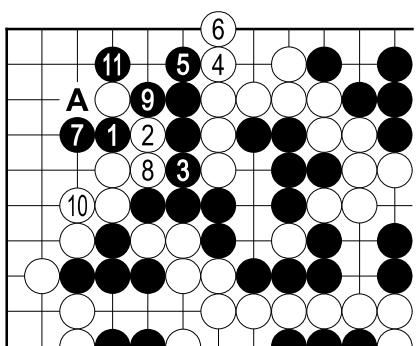


Fig. 2.9.7

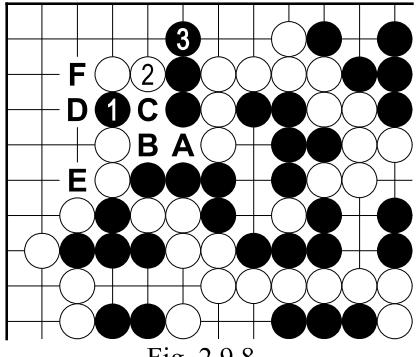


Fig. 2.9.8

Fig. 2.9.8. After exchanging 1 with 2 here black will continue with SAGARI at 3 and if white “A”, black “B”, white “C”, black “D”, white “E”, black “F”.

Game 3

SCHMIDT Walter
(Timișoara), 3 DAN

BACIU Radu
(București), 4 DAN

Komi: 5.5 points

Time Limits: 1.5 hours

Tournament: Cluj-Napoca, 1–3 May 1987

Moves 1 – 23

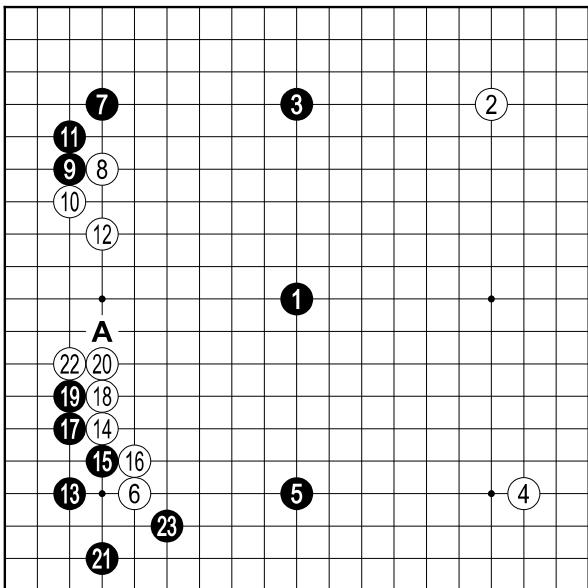


Fig. 3.1.1.

After White 14, in the lower left corner a position is created which we discussed before (see Fig. 2.1.3 and later). The sequence played in this game is JOSEKI, generally black 15 is played directly at 17, to not give the possibility to white to himself occupy this point. If after 15 white does play 17, black will not be able to push at 16: white has the choice between playing NOBI or IKKEN from the stone at 6, or occupying the point "A" - leaving the stone at 6 to fend for itself, it's still having a lot of points of AJI, even if black will continue with OSAE at the right side of 6 (eventually white can begin something, starting with a move at 23). In a normal situation, white could consider a variation of this kind, but, in our actual case, the three black stones in the middle of the board would make any possible development more difficult.

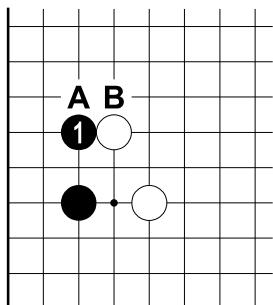


Fig. 3.1.2.

Fig. 3.1.2. After black 1 here, white could respond with "A" or "B".

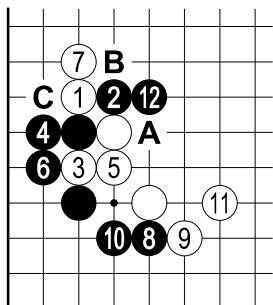


Fig. 3.1.3.

Fig. 3.1.3. After white plays the OSAE of 1, black KIRI-CHIGAE at 2 becomes a very strong play, the sequence ending with 12 produces an interesting fight. White 5 could be played at "A", black 5, white "B", but in this case the SHICHO is not favourable for white. If black 6 was played at 7, white can descend with 6, obtaining more profit in the corner.

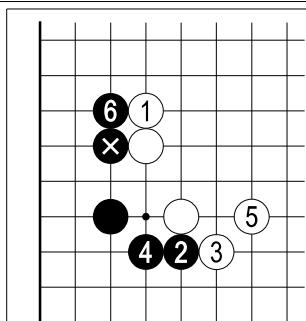


Fig. 3.1.4.

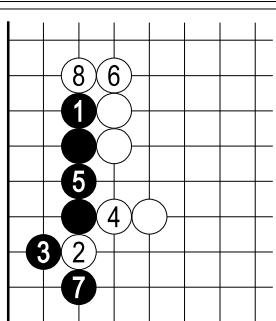


Fig. 3.1.5.

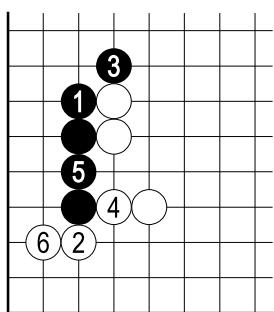


Fig. 3.1.6.

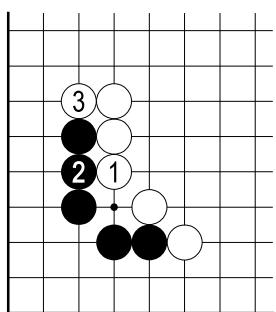


Fig. 3.1.7.

Fig. 3.1.4. White can respond quietly to the NOBI of 1, after the marked stone, triggering the JOSEKI up to 7. If black 2 is played at 6, white could choose another variation shown **Fig. 3.1.5** or **Fig. 3.1.6**. The latter could have been played in the game (after black 19), but it would have placed at risk my 3 stones at the top (8,10,12), since the position of the central black SAN-REN-SEI could not be worse. Additionally, in such a situation, the resulting white group in the left (bottom), will not have good prospects for making territory, since the black HOSHI is present in the middle of the bottom side.

Fig. 3.1.7. After white 3 in **Fig. 3.1.4** if black pulls back with 4, white can continue as in this new variation, when it is absolutely necessary for him to play 3.

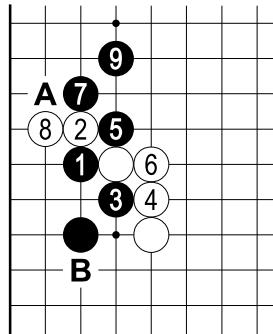


Fig. 3.1.8.

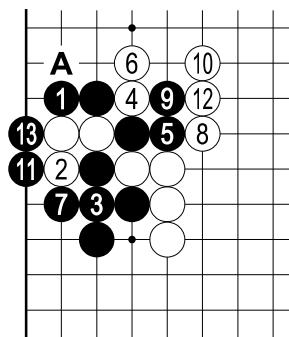


Fig. 3.1.9.

White 18: Normally it is possible to play 19, according to the JOSEKI shown in **Fig. 3.1.8**, but in the game the white stones of 8 10 12 are thick

Fig. 3.1.8. Here, then, we see the correct beginning of the JOSEKI (in the game black 1 and 3 are reversed) Up to white 8 everything looks normal, but instead of black 9 one could be tempted to play "A" (see **Fig. 3.1.9**).

Fig. 3.1.9. After black 1 here, white plays 2 then 4 and 6, threatening "A" (which captures 2 black stones) or 8, which starts a SHICHO. If the SHICHO is working, the damage is so great for black, that he can resign the game at once. If the SHICHO is not working for white, he could continue with 13, which will give him a more than satisfactory result.

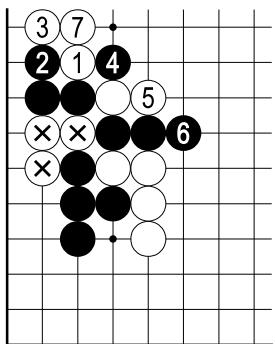


Fig. 3.1.10

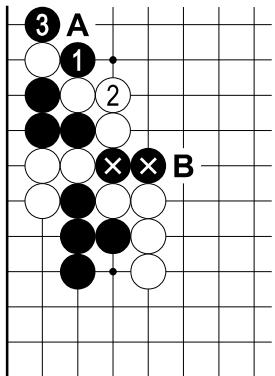


Fig. 3.1.11.

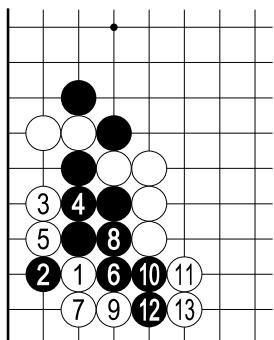


Fig. 3.1.12.

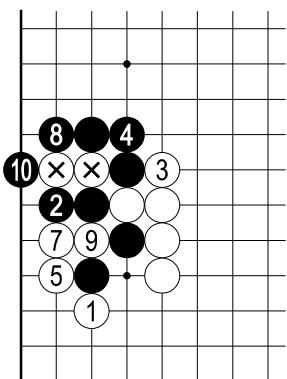


Fig. 3.1.13.

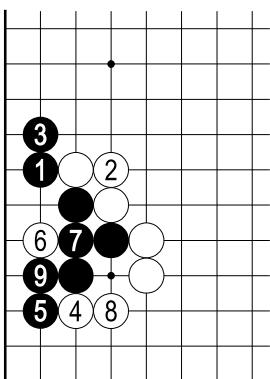


Fig. 3.1.14.

Fig. 3.1.10. After black 5 from the previous figure, if the resulting SHICHO is not favorable to black, white can play more severely here with 1 then black 2, white 3. If we continue with black playing 4, exchanging 5 and 6, white can quietly connect with 7, saving his three marked stones (in the case that the SHICHO at "A" does not work). If black 4 is played at 7, the situation will not change very much (see **Fig. 3.1.10, 3.1.11**).

Fig. 3.1.11. After the sequence up to 4 here, black 5 can not connect with "A" because white "B" will capture in GETA the two marked stones. Turning now to **Fig. 3.1.8**, white has a very nice move at "B" (see **Fig. 3.1.12**).

Fig. 3.1.12. After this white 1, black is not able to block directly at 2, the followup sequence up to 13 is automatic and leads to a catastrophe for him. Following white's move, black can only chose the variation in **Fig. 3.1.13** and rush to capture the two marked stones (which white did not forget to use with his move 3) Black 6 can be TENUKI, but white 7 and 9 bring a nice profit in SENTE.

Fig. 3.1.14. To avoid the difficult complications of the last sequence, black can play HANE(move 1 here), in place of 5 in **Fig. 3.1.8**. The sequence which follows can be considered JOSEKI and ends with white 10. During the game I considered that this would be one of the possible results if I played 18 (in **Fig. 3.1.1.**) at 19, resulting in that position

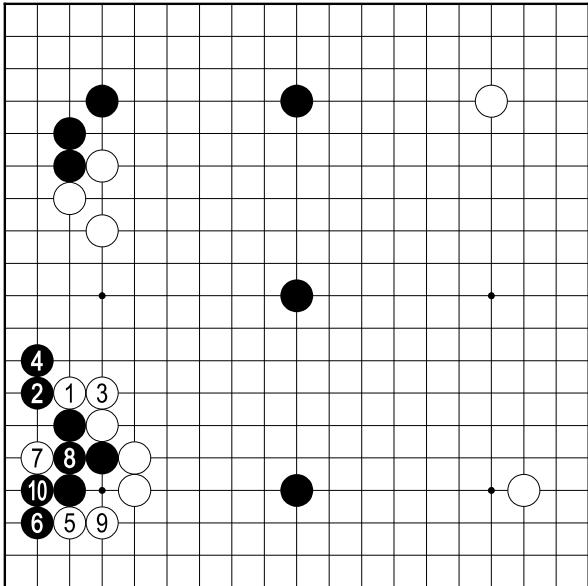


Fig. 3.1.15.

Fig. 3.1.15. Following the sequence up to black 10 in the previous figure, move 11 becomes a difficult choice for white. For the moment, we have not found a satisfactory move for this position (and I still do not know where it could be best played), so I played NOBI with 18 and 20, followed by MAGARI at 22 to obtain a more secure position.

Moves 23 – 52

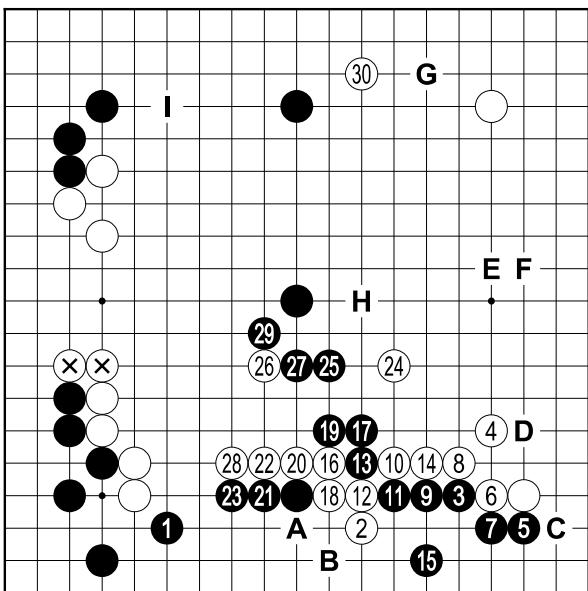


Fig. 3.2.1.

White 2: For this move, the area of the right corner seemed the most urgent; a simple SHIMARI would be just too slow, even if I made an OGEIMA SHIMARI, so I chose 2 as it was more aggressive. If black responds prudently with "A" (or an equivalent) I have the opportunity to make a SHIMARI or to play IKKEN TOBI at 13, inviting an invasion.

Black 3: A little too brutal. Maybe it was better to play something like "A" or "B" and if white plays 13, black can choose between making an invasion or to reserve for later a reduction of white's MOYO, from his strength.

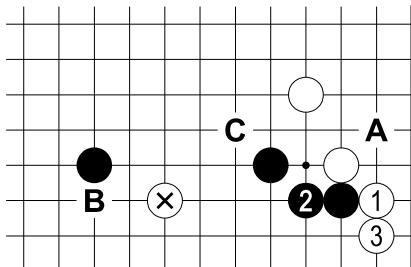


Fig. 3.2.2

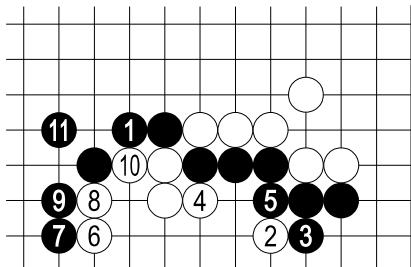


Fig. 3.2.3

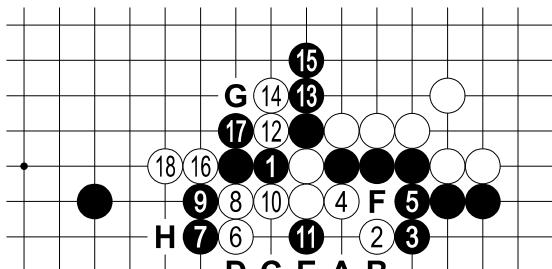


Fig. 3.2.4

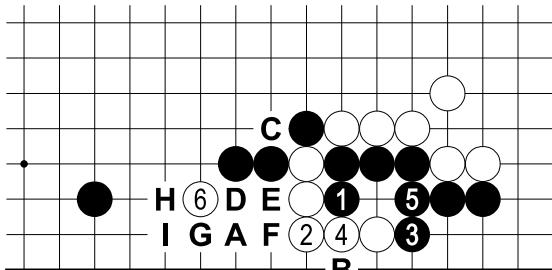


Fig. 3.2.5

White 6: Another possibility here is "C" (in the sequence shown in **Fig. 3.2.2**) in the sequence in the game, white focuses more towards the centre, but he leaves a bad AJI at "D".

Fig. 3.2.2. After white 3 here (which could be played at "A"), the marked stones work very well with the aid of point "B", if black tries to attack this side, white "C" is a severe counterplay.

White 10: Could be played at 13.

Black 15: If it was played at 16, it could launch the sequence in **Fig. 3.2.3.** where white obtains life on the side. If here black 15 was played at 18... (see **Fig. 3.2.4.**)

Fig. 3.2.4. After black 1 here, white can continue with the sequence up to 10, threatening to live in SEKI (if white 11, black "A", white "B", black "C", white "D", black "E", white "F").

If black counters with 11, white plays 12 and 14, then 16 and 18, threatening "G" and "H" freeing the threatened group.

Black 3 can be played at 4, a move that could bring the response of white SAGARI at 2, as in **Fig. 3.2.5.**

Fig. 3.2.5. Now black 3 must still be played (if Black would play at 4, for example, white 5, black 3, white "B" and the last move captures because of DAMEZUMARI). After White 6, the group can come out (or live), black must wait to cut at "A" because of the AJI at "C" (black "A", white "D", black "E", white "F", black "G", white "H", black "I", white "C").

Black 15: It seems better to chose the idea of variation **Fig. 3.2.3** (see **Fig. 3.2.6.**)

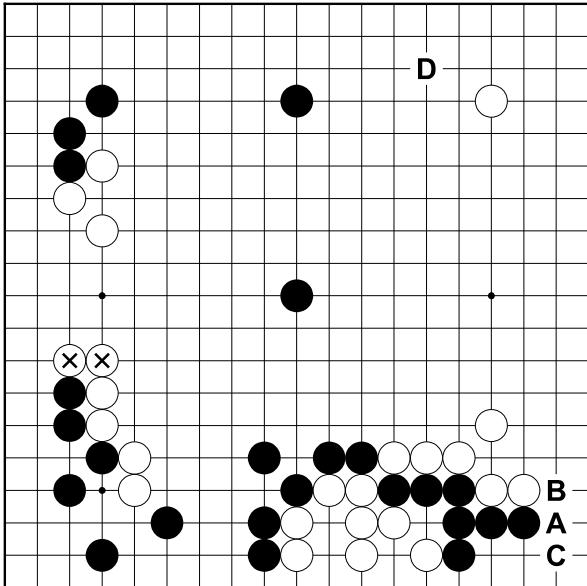


Fig. 3.2.6.

Fig. 3.2.6. Here we see the board after move 12 of white in **Fig. 3.2.3**. To continue, Black will have to play "A" followed by white "B" and then black "C" to secure the corner (this sequence creates AJI in the white shape above). Now white probably will feel obliged to play somewhere in the middle right side giving Black time to play "D". In this way, the situation on board would have remained balanced, but in the game, allowing white to play 24 and then 30 (see Fig. 3.2.1), black begins to cede, little by little, the board.

White 28: Another possibility would have been 29, but if Black would answer at "H" then I would be forced to play on the right side, which would have allowed Black to continue at "G" - which is not comfortable for me.

White 30: Could be played at "E" or "F", but I would have left black the chance to occupy the beautiful point "G". Additionally, we should take into account the fact that in the top left corner as shown here, the JOSEKI played is incomplete from the black perspective (white has the two marked stones as an extension, while black does not have a stone at "I" - see **Fig. 3.2.1**.)

Moves 53 – 74

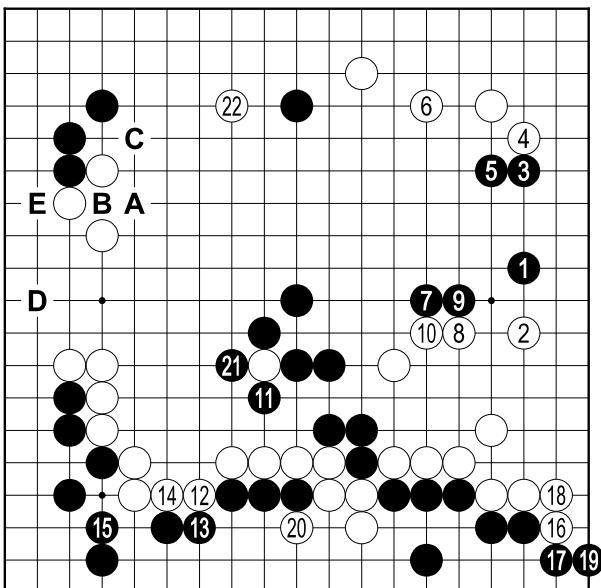


Fig. 3.3.1

Black 7 and 9: There are more important areas. One idea to try for example black "A" white "B" black "C". An invasion at "D" could also bear fruit (see **Fig. 3.3.2**).

Black 15: This defense is not absolutely necessary. 12 and 14 are not an efficient connection for these groups, with only a possible further reduction of 4 to 5 points of black territory, in the event that move 15 is not played here.

Basically then, black 15 is a 4 to 5 point GOTE move.

White 16: Too small (as are the moves in the following sequence, up to and including black 19).

Black 21: Far too small. Until now there have been many mistakes on both sides, but this is perhaps the greatest one. By allowing white to attack first with 22, black now loses any chance of winning the match.

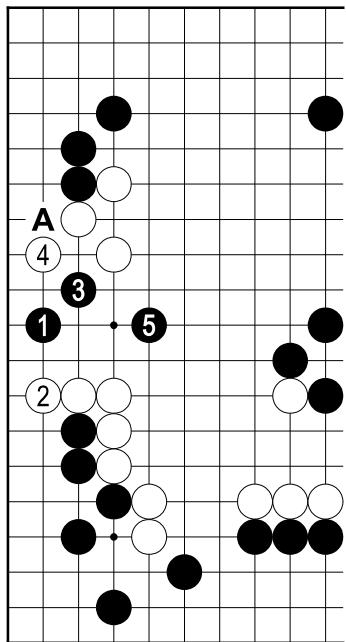


Fig. 3.3.2.

Fig. 3.3.2. After black 1 here, white 2 blocks the connection, but black 3 gives another threat to link at "A". Finally, with black 5 the white stones are separated into 2 groups which are heavy (without mentioning that the white MOYO is destroyed here).

Moves 75 – 112

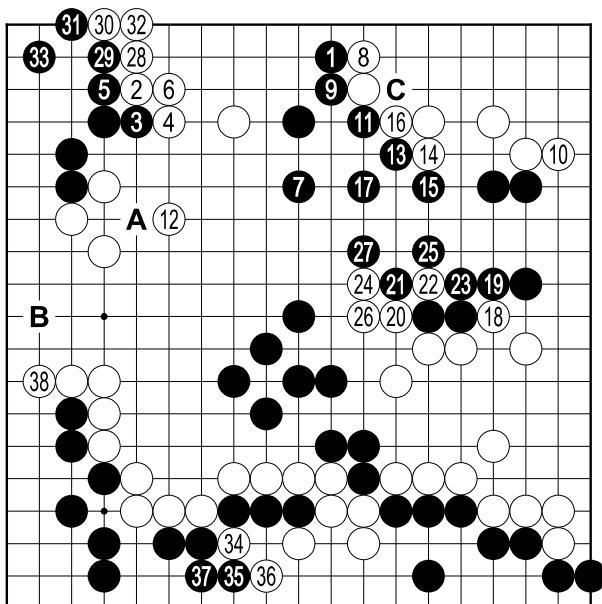


Fig. 3.4.1.

White 12: Removing the aji of "A", and preventing the invasion of "B" (**Fig. 3.3.2**). Only now I did I notice that possibility for black and had to pause operations in other areas, in favour of this one. I was asked why I did that, since my partner seemed not to have noticed this attack. The answer is simple: In GO we cannot count on the fact that your opponent will never will see some move. This would be a mistake, in all respects. The strength of a player is not only defined by his good moves, or by the number of mistakes he makes, but by the median of the two. The moves of a 5 Kyu for example, may include moves that might just as well have been played by a 2 Kyu or 1 Kyu, and poor moves, that would not even be played by a 10 Kyu. We can never predict whether the next move of our partner will be good or bad. If it is bad that means that we have escaped; but if it is good?

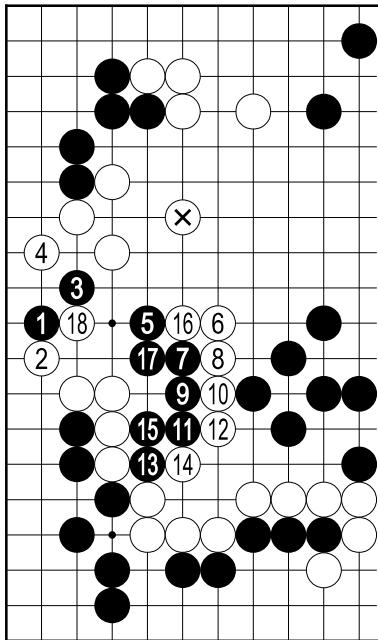


Fig. 3.4.2.

Fig. 3.4.2. After White 6 here, because of the marked stone, black can not hope to come out on top, all you can try is the sequence to 17, but 18 would take away white's hope. If black 7 is played at 8, the sequence of **Fig. 3.4.3** will follow, which also end in failure after white 8.

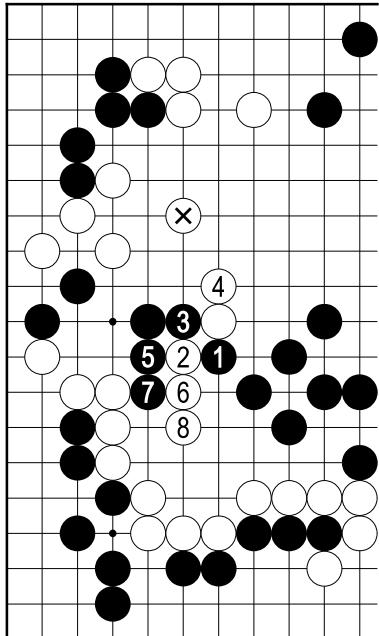


Fig. 3.4.3.

Black 13: Better at "C", probably triggering the sequence of **Fig. 3.4.4**, where black captures two white stones in SENTE, with the further possibility to (eventually) play 11 and to even keep some of his central territory.

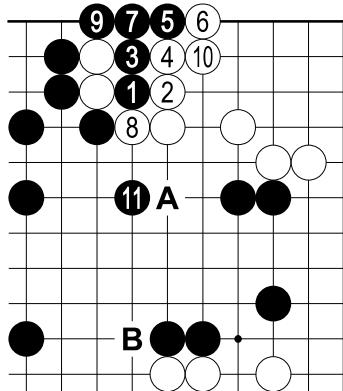


Fig. 3.4.4.

Black 15: He still could play "C". A Japanese proverb says: *There is no territory in the center*.

If black 7 is played at 9, White will ignore the connection 10 (inviting an eventual KO) to play "A" (or even a space below), which in combination with the AJI of "B" will bring more trouble to black than he could create by playing ATE at 10

Black 35 and 37: Too small, almost useless.

Moves 113-172

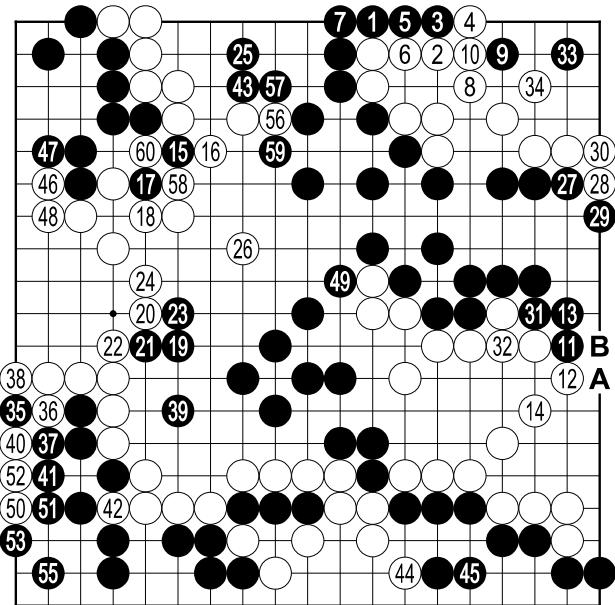


Fig. 3.5.1.

54 at 35.

White 2: It is not possible to block with 5 because the sequence of Fig. 3.5.2, but better was 6 which was saving two points (those occupied by stones 4 and 8).

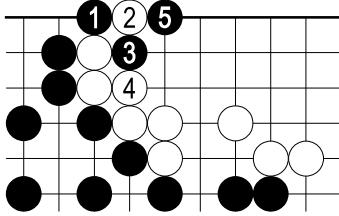


Fig. 3.5.2

White 8: Better directly to 10, so as give fewer KODATE.

White 14: Better was "A" completely closing the territory and allowing later white "B" in SENTE. In the game (Fig. 3.6.1), the exchange white 54, black 55, white 56, will be played in GOTE and the current movement 14 will prove to be absolutely useless on the board.

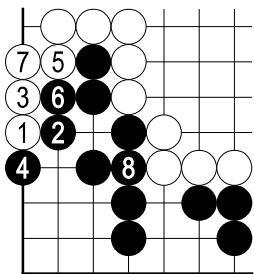


Fig. 3.5.3

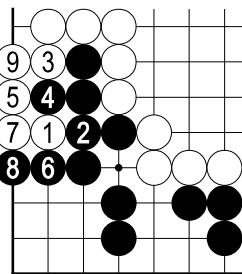


Fig. 3.5.4

White 28: Too small (three points in GOTE). Better was 52 or 41 (see **Fig. 3.5.3** and **Fig. 3.5.4**). The difference between these two variations is two points. After Black 8 of **Fig. 3.5.3** TENUKI could be played, but if White plays 8 (threatening "A"), black must connect at "B".

Black 39: Should connect at 40.

Black 43: Should block at 52. White can now win here 3 to 4 points in SENTE, points that black cannot recover after his move at 43. It was bigger to eventually play black 48.

Black 45: This answer is absolutely obligatory. If black plays TENUKI, white would immediately attack with 1 in Fig. 3.5.5.

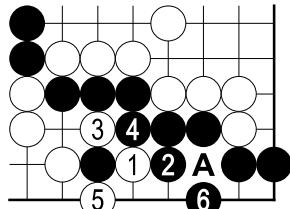


Fig. 3.5.5

Moves 173 – 233

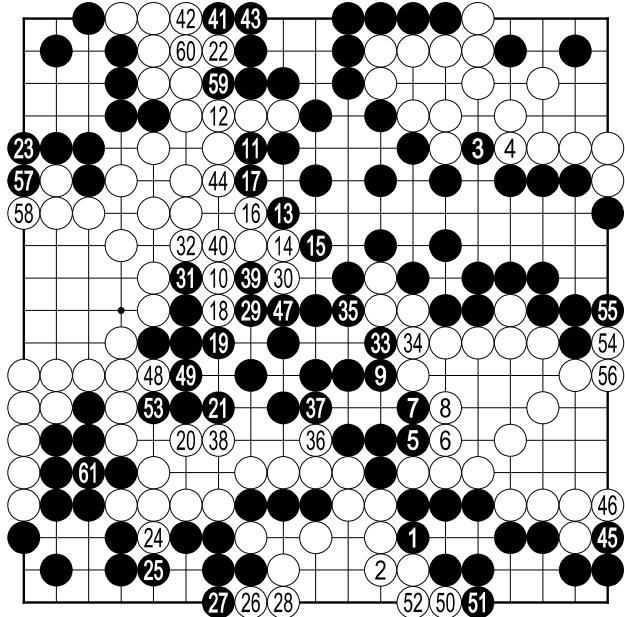


Fig. 3.6.1

White 4: Too small.

Black 23: If everything is GOTE, it is better to play directly 57.

Black 53: A 1 point GOTE move. Black 56 is worth 2 points. After 62 white (move 234 in the game) game is completed with an advantage of 7.5 points in favour of white.

Game 4

Black: CALOTĂ
Lucrețiu
(Brașov), 1 Dan

White: ZHANG Hai Tao
(China), 4 Dan

Komi: 5.5 points
Time Limits: 1 hour for each player
Brașov Tournament (November 1986)

Moves 1 – 18

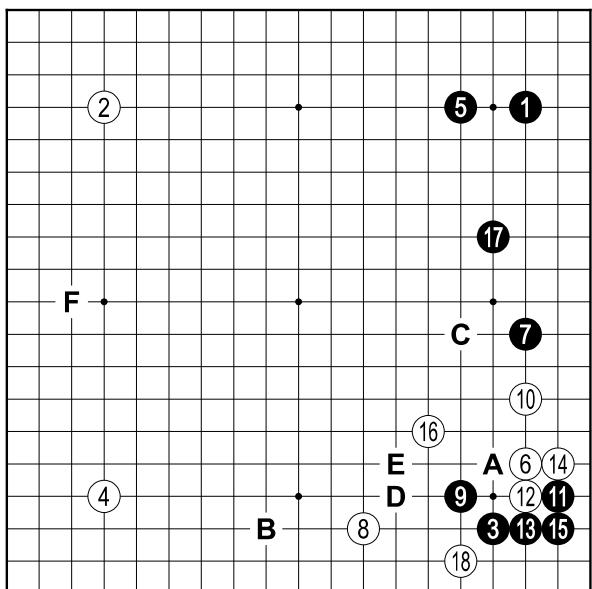


Fig. 4.1.1.

White 6: Allows black the possibility of playing move 7, which is in perfect relation with the IKKEN-SHIMARI above. More appropriate would have been IKKEN-TAKAGAKARI at “A”. Another possibility is to play as in **Fig. 4.1.2.**

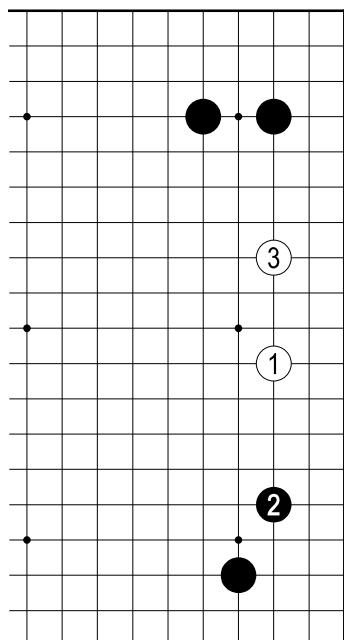


Fig. 4.1.2.

Fig. 4.1.2. White plays WARIUCHI with 1 here; black 2 followed by white 3 comprise a rare technique, but one applicable in this case. The fact that black obtains a SHIMARI in this variation guarantees profit, but one which is not as big as it seems on first sight: its influence over the board is reduced by white 1 and 3, which have a very solid position. Later, white might attack either corner given favourable conditions.

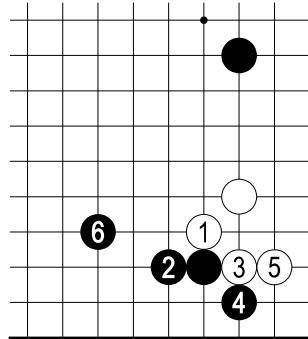


Fig. 4.1.3.

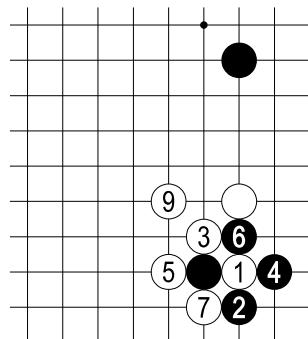


Fig. 4.1.4.

8 at **1**.

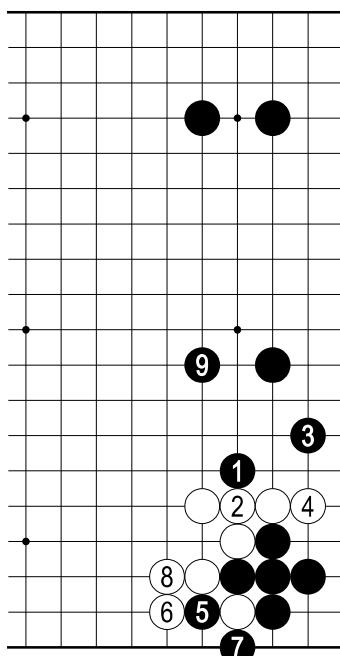


Fig. 4.1.5.

White 8: After black 7, white is faced with a delicate problem in how to continue. In general we adopt the variation in **Fig. 4.1.3**, when after black 6 the position is stabilised. White must take care not to play 3 directly in this sequence.

Fig. 4.1.4. After white 1, black responds with 2 and HANE KAESHI at 4. The sequence continues to 9 here, black obtains a solid group in the corner with the option of following up with NOZOKI at “A” or “B”, to neutralise the influence of white’s group. In **Fig. 4.1.5** we see one of the many possibilities for black to use the AJI there.

(**Fig. 4.1.5** we see one of the many possibilities for black to use the AJI there.)

Fig. 4.1.6. If after white 1, black resists with SAGARI at 2, white can continue with OSAE at 3. Now black KIRI at 4 is obligatory, because black 5 followed by white “A” would lead to a far too low position (see **Fig. 4.1.7**)

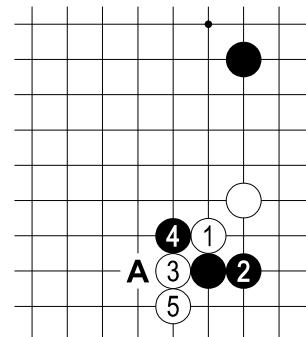


Fig. 4.1.6.

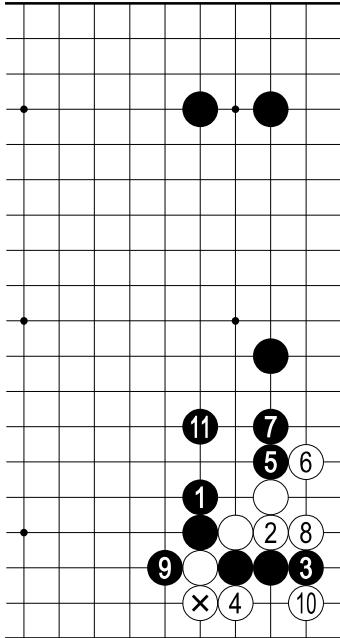


Fig. 4.1.7.

Fig 4.1.7. Here is one variation which may arise from the previous position, it is very interesting for black with regards to the whole board position (to sacrifice the three stones in the corner in exchange for a powerful outside influence).

Fig 4.1.8. White 1 here, followed by black 2, is another way to play, white has the possibility of obtaining life (perhaps) with TSUKE at "A".

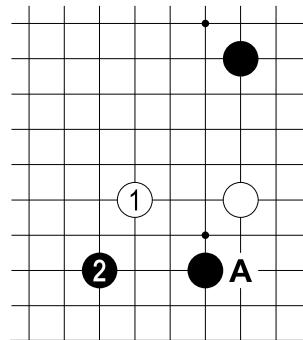


Fig. 4.1.8.

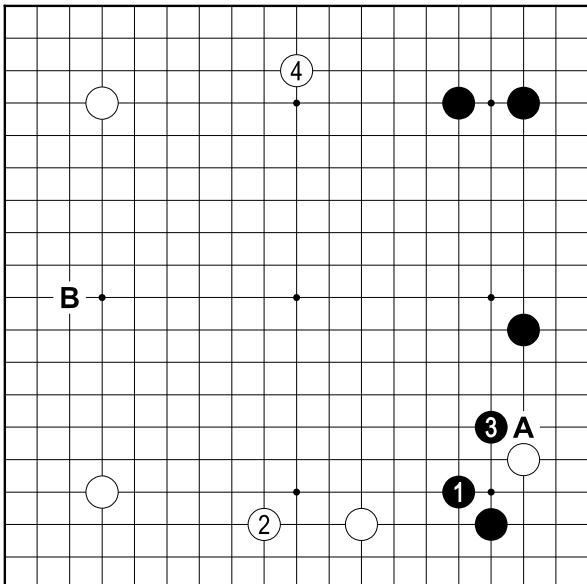


Fig. 4.1.9.

As played, White 8 in the game intends to also play a move at "B", but after Black 9 ...

Fig. 4.1.9. If after black 1 here, white would play at 2, black 3 and probably white 4 are a natural continuation. White 4 played at "A" would bring life on the right side, but a very small territorial profit in exchange for too strong a black wall facing the center of the board. In the position of this variation, black could continue with "B" because, later, after a white answer on the left side (or possibly even an exchange of 2-3 moves), he himself could occupy "A": move 5 of black could be played directly at "A", in which case white would play "b" and, therefore, an a relatively balanced exchange (immediate profit versus MOYO).

White 10: Had to try the variation of **Fig. 4.1.9.** In trying to resist prematurely here, white only plays into the hands of his opponent (it would be like after black 3 of **Fig. 4.1.9**, white would continue directly with "A").

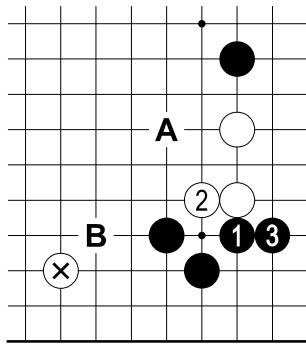


Fig. 4.1.10.

Black 11: Much more correct for black would be 1 in **Fig 4.1.10**

Fig. 4.1.10. In order to continue attacking effectively, black must first obtain a strong position for himself in the corner without settling the neighboring white groups. After black 3 here, white can try to extend to "A", black "B" will put pressure on the marked stone whilst the situation of the fleeing white group remains unresolved. Of course Black can try to force the game a little, as shown in the variation of **Fig. 4.1.11**.

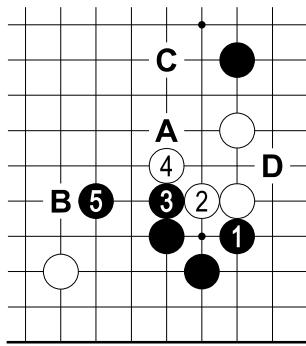


Fig. 4.1.11.

Fig. 4.1.11. In this variation, white 4 can be played at "A", in which case black continues with "B". For Black, the advantage is that you gain a move at "C" (which is very important for the MOYO above), without it being too passive. But there is also an advantage for white: he can always make life with a move at "D".

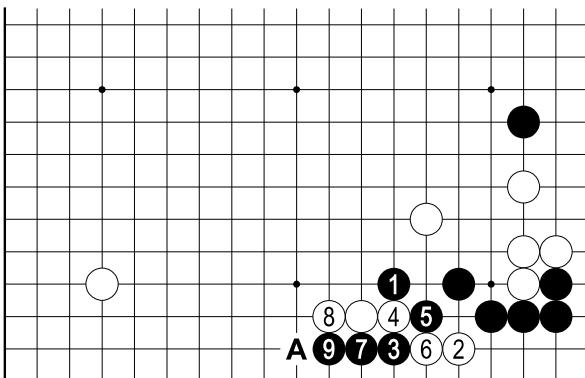


Fig. 4.1.12.

Black 17: Given white's attack of 18, this move should have been played at "D", moving out to the center and keeping the two white groups separated. White 18 would then be useless because, as shown in **Fig. 4.1.12 ...**

Fig. 4.1.12. After the sequence up to 9 here, white can not play OSAE at "A", and he will lose the two stones 2 and 6.

White 18: The attack is premature, it is out of the question to capture the black group. A simple move at "E" should be played in SENTE (black will now have to live in the corner), because then by occupying "F" would bring white a remarkable positional advantage.

Moves 19 – 37

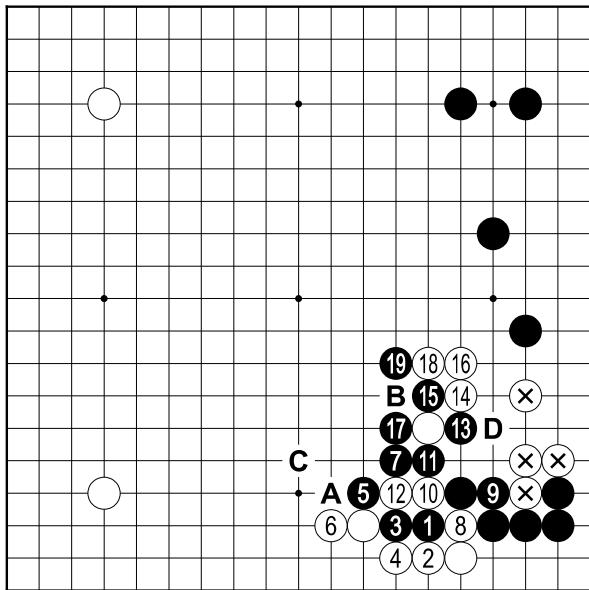


Fig. 4.2.1.

Black 1: Better directly at 12.

Black 3: Better directly at 7.

White 6: Much too passive: should double HANE at "A" or cut at 8.

Black 7: Mistake! This move doesn't connect the black stones.

White 8: This captures two black stones, and strengthens white's position on the side, but black still escapes too easily and manages to attack the marked stones. If white had simply played at "B", black would probably continue with 11 and white "C" would occupy a nice position. Notice that in this way, white's profit on the bottom promises to be much greater, the black group continues to be under attack (its life is not assured), while the white group on the right side has left its problems behind.

Black 15: Should be played at "D" (see Fig. 4.2.2).

<The diagram for Fig.4.2.2.
is missing in the original text>

Fig. 4.2.2. If after black 1 here, white connects with 2, then black 3, white 4 and black 5 continues the attack (if white "A" black "B"). If after black 1, white plays the "C" ... (continuation in **Fig. 4.2.3**).

Fig. 4.2.3. Following the exchange of 1 and 2 here, black will continue with 3 strengthening his MOYO at the top. Now White will have to play "A" or "B" and black "C" (perhaps "D").

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Moves 37 – 59

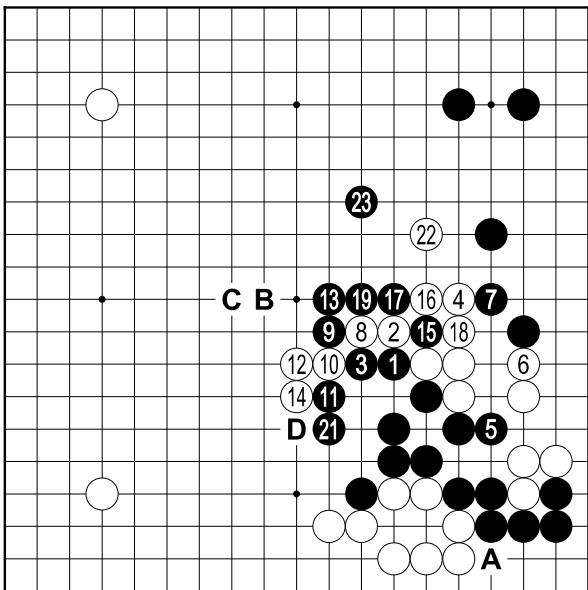


Fig. 4.3.1.
⑩ at ⑯.

Black 3: Should play at 8.

Black 11: Unnecessary. Playing 13 first was better. Forcing White 12, thus reducing the sphere of influence of the stones 9 and 13. If after black 13 (in place of 11), white himself plays 11, black "A" is enough. The "Shape" developing from stones 9 and 13 is particularly important now, and can influence the outcome of the game.

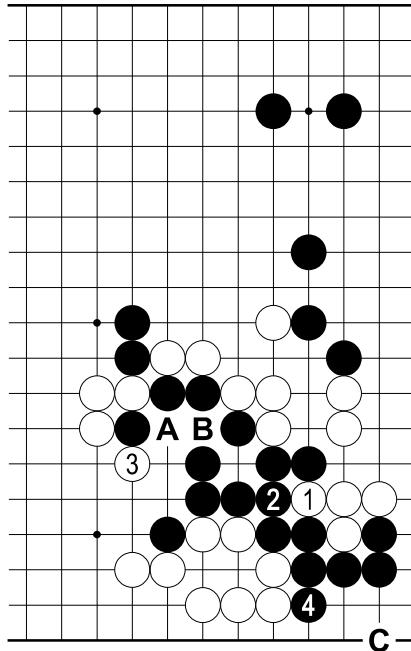


Fig. 4.3.2.

After white 14, black's situation is quite complicated. The group on the lower side will live, but it is completely enclosed (see Fig. 4.3.2 and Fig. 4.3.3).

Fig. 4.3.2. All white could do here would be to attack with 1 and, then, with 3. After black 4, however, the group's life is assured. If white 3 is played at "A", black will connect at "B" and if white continues with "C", black 3 (also) obtains life.

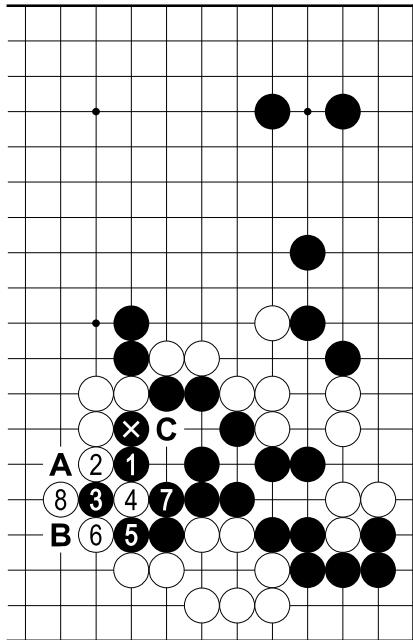


Fig. 4.3.3.

Fig. 4.3.3. If black descends with 1 here, with the aim of 3 to separate the white stones in the center, the sequence up to 8 shows this will not work, white closes him in with a perfect wall. The cuts from "A" and "B" have no significance whatsoever as long as, recapturing at 4, White has a threat at "C".

In this area at least, the situation is very bad for Black. If he does not recover enough elsewhere, the game can be considered as lost. Having said that, of course we turn our attention to the black MOYO top right and the white group on the right side.

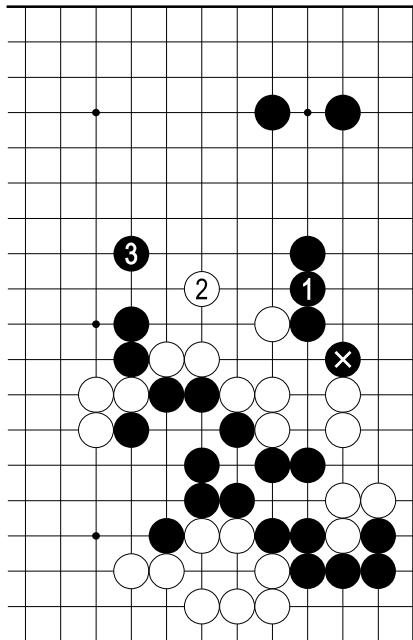


Fig. 4.3.4.

Fig. 4.3.4. Given that white playing at "A" will give life, black can reinforce with 1 here, and after exchanging moves up to 3, obtain a profit on the right side, leaving the white group's life undecided: white will have to play at least once, here, in the future.

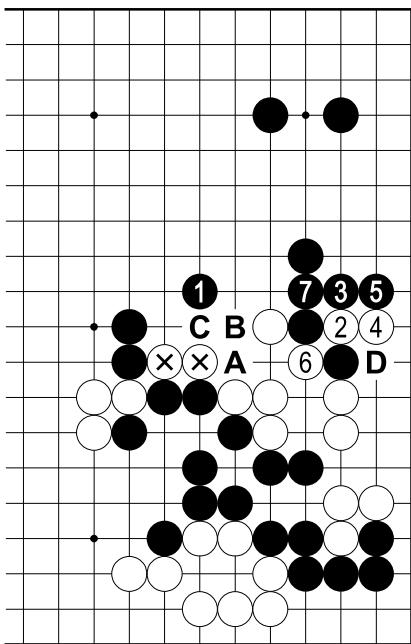


Fig. 4.3.5.

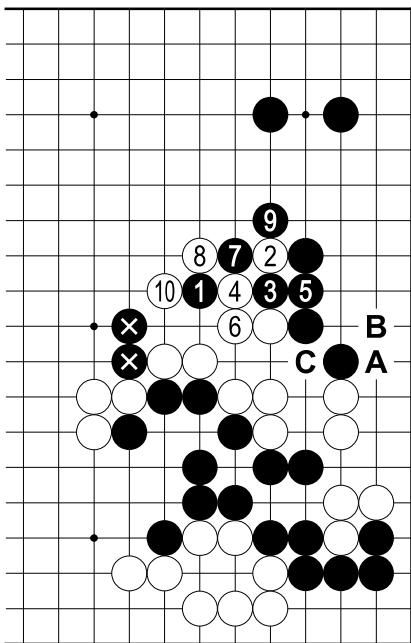


Fig. 4.3.6.

Fig. 4.3.5. If Black will play 1, white could make life with the sequence up to 6, and then the black MOYO on the top would look more promising (the more so, since after black 7, if white does not play there, a black attack at "A" would require abandoning the two marked stones; if after black "A" white would continue with "B", then black "C" and white will still need to defend at "D"). Black 5 and 6 can be played, but this will not prevent the white group from living, whilst leaving some AJI points for black above the wall. If after one black, white adopts the line in **Fig. 4.3.6** ...

Fig. 4.3.6. After the continuation of white 2, we expect the sequence up to 10. The result is that black can hope for a fairly large profit on the right side (top); but that will have to abandon for now the two marked stones, leaving it until later to see what can be done with them (an attempt to rescue them now would only lead to strengthening white's position on the left side). To keep the pressure on the white group, black could consider playing move 7 as a KIKASHI for 8, but this approach is futile since there exists on the board the sequence white "A", black "B", white "C", to make life.

But be careful: these latest versions are not balanced on the whole board, but only assure black a minimum as a basis on which to continue the game.

Black 15,17 and 19: Only pushes white into the middle of the black MOYO, the only place on the board where the latter could hope to make a profit as compensation. In addition, the black group that formed in the center of the board becomes very "solid", without being efficient, now present an increasingly difficult problem

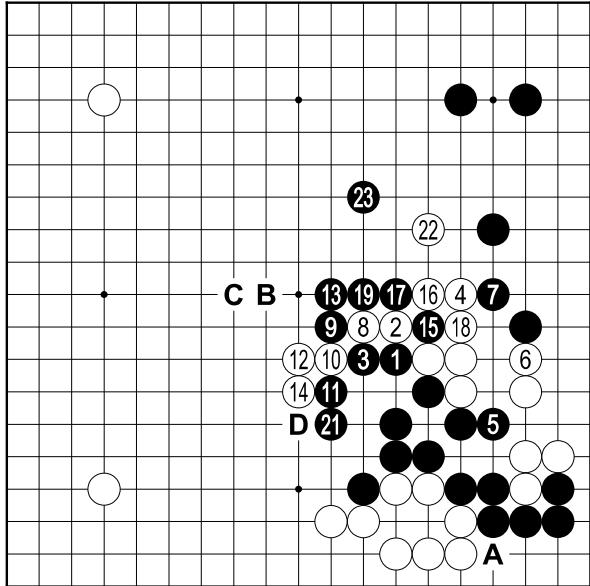


Fig. 4.3.1.
⑯ at ⑮.

as how not to lose them (as with the two marked stones in **Fig. 4.3.6**)

If the previous analysis let us conclude that the white group on the right side can neither be killed (yet) nor enclosed (yet), then correct attitude for black would be to no longer play here. He should develop his position in the center of the board with a move like "B" or "C", but before this is good for him to first play "D". This point is very important in itself because if white takes it he would make a strong wall on the eighth line (along to 12). Playing at "D" prevents this wall, and limits whites prospects of making a huge territory at the bottom. On the other hand, separating the stones 10, 12 and 14 will directly strengthen the neighbouring group of four black stones. At this moment it is necessary for black to take the fight elsewhere: later, after more stones are on the board (especially on the top side), returning to the white group on the right side will be possible, and perhaps, even more effective

Moves 59-88

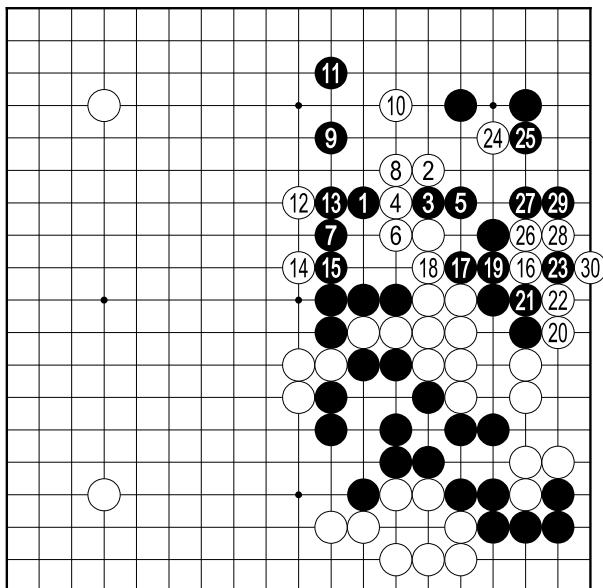


Fig. 4.4.1

Black 3: Strengthens white, without covering the problems in his own group.

Black 21: Had to be played at 26 and if white 23, then black 28.

After White 30, Black's position on the board is particularly bad. The profit in the top corner is small, the centre group is inefficient, the left side is open but (because of white's influence) can not bring much hope.

Moves 89 – 129

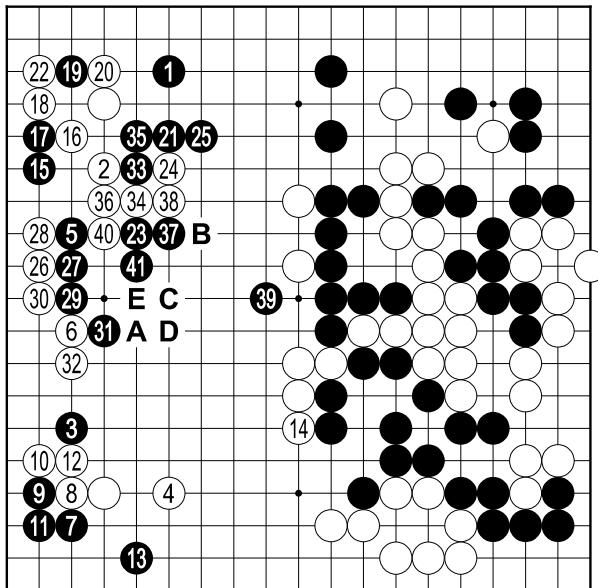


Fig. 4.5.1.

Black 1 and 3: A better idea might have been 29 directly to have as many threats on the board as possible.

Black 7: Normally a solution, but in this case black must take control of the game (possibly BOSHI at "A"? ...)

Black 15: First play 23 and after a probable white response, on top, black "A". This 15 can be played at any time. However, in such situations black 16 is normally more efficient.

Black 21: Better 22 to connect the stones and weaken the white group. One of the variations shown in **Fig. 4.5.2** and **Fig. 4.5.3** should also to be considered.

Black 23: Better at 29, to make life there. Black should instead try to resolve the position of his group, whilst disturbing as little as possible the other areas of the board.

Black 27: Should block at 28 or extend to "B".

Black 33 and 35: Better at "B". In the game, after 38 white, the fugitive black group will find the wall to be a big problem.

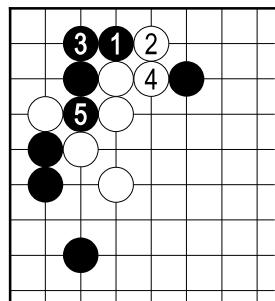


Fig. 4.5.2.

Black 39: Should defend against the cut at 40 (with "C", "D" or "E") given that the white lead around 20 points, any "gift" of this kind is out of the question.

(**Black 21:** Better 22 to connect the stones and weaken the white group. One of the variations shown in **Fig. 4.5.2** and **Fig. 4.5.3** should also to be considered.)

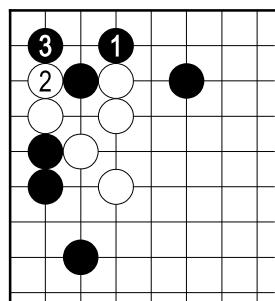


Fig. 4.5.3.

Moves 129 – 150

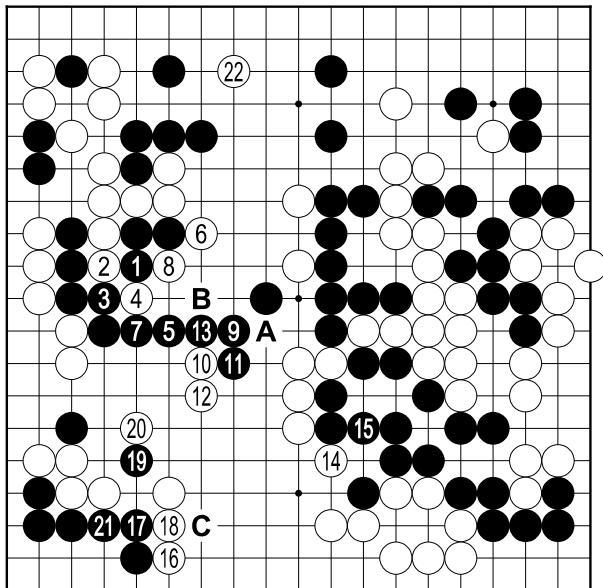


Fig. 4.6.1.

Black 1: Should be played at 4 (see Fig. 4.6.2).

Black 13: Played thus, leaves an AJI with the cut at "A". Should have been at "B".

White 14: Too low. The life of the black group is not threatened, he can play TENUKI (for example at "C"), white could try instead **Fig. 4.6.3.**

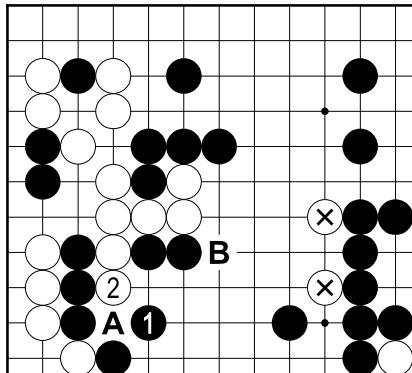


Fig. 4.6.2.

Fig. 4.6.2. If Black 1 here white continues with 2, black may extend to 3. Now if white "A", black "B" isolates the two marked stones, taking a nice profit in the center. The difference between this variation and the game is around more than 10 points in black's favour.

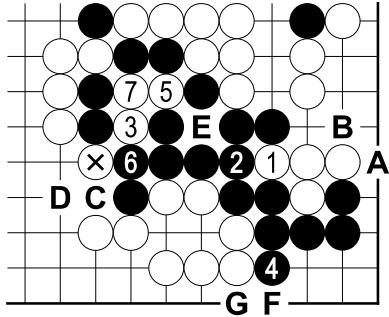


Fig. 4.6.3.

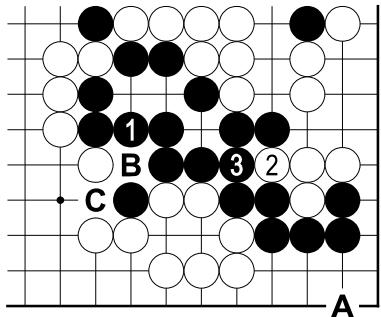


Fig. 4.6.4.

Fig. 4.6.3. After the sequence up to 8, black lives in the corner, and white captures four stones. Next, the final moves of YOSE are hard to predict: black "A" white "B", black "C", white "D", then there remains a possible KO at "E" (for 1/2 point) and occupying point "F" (or "G" respectively), another half a point. If, however, black would respond to the move of white's marked stone ... (see **Fig. 4.6.4**).

Fig. 4.6.4. Following the exchange of moves to 3, from here, it can be assumed that white will get to play (later on) at "A", and black gets the connection in SENTE of "B", and the white response "C". Considering these two variations, we conclude that for black, ignoring move 14 of **Fig. 4.6.1** won't lose here more than about 5 points, while the move at "C" is far more valuable.

Moves 151 – 163

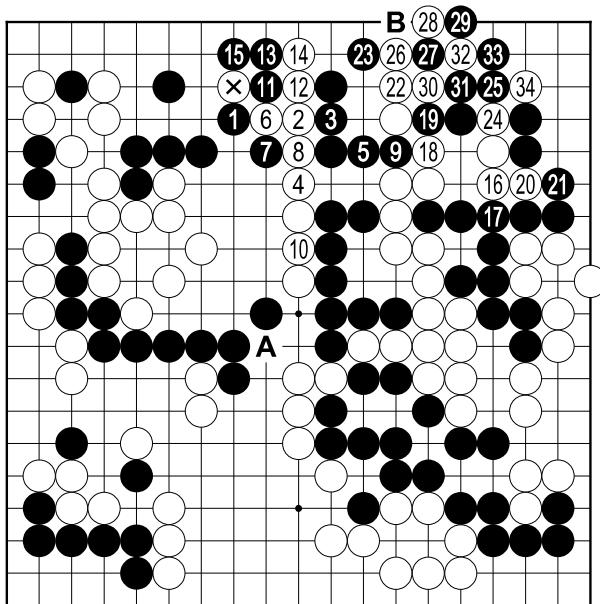


Fig. 4.7.1.

Black 1: Played 6, it would have neutralize the attack of the marked white stone

Black 5: Should be played at 8 (see **Fig. 4.7.2**).

Black 7: Should be played at 1 in **Fig. 4.7.3**.

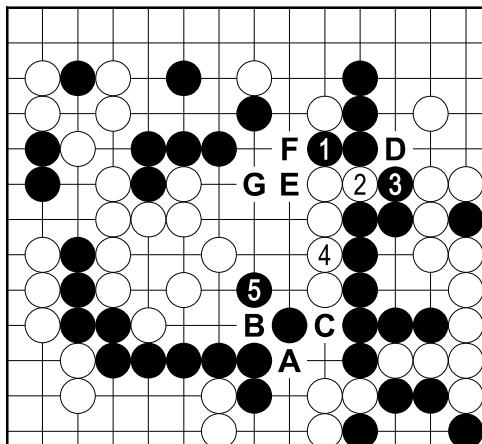


Fig. 4.7.2.

Fig. 4.7.2. After black 3 here, white could connect at 4, threatening a move at "A" (which would inevitably separate "B" or "C"), but then black will connect at 5. If white continues with the cut at "D" black "E" captures five stones (if white "F" black can respond with "G").

Black 19: Played at 22, it could have saved something on the top side.

White 28: Should be played at "B" (see Fig. 4.7.4).

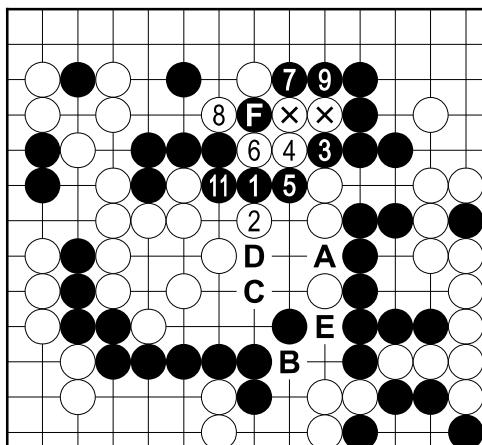


Fig. 4.7.3.
 (10) at F.

Fig. 4.7.3. Black 1 here robs any chance of escape for the two marked white stones.

The illustrated sequence in the continuation is one of the possible ways for white to try, but it fails to black 11. If white 2 is played at "A", black will continue at 3, and if white will cut at "B", black can defend with "C" (at which point "D" and "E" are MIAI. This manoeuvre is no longer possible after exchange of black 7 and white 8 in the game (**Fig. 4.7.1**).

After the connection of white 10 (securing the cut of "A"), the game is permanently lost for black: with all the complications there are, especially on the top side, you can have no illusions.

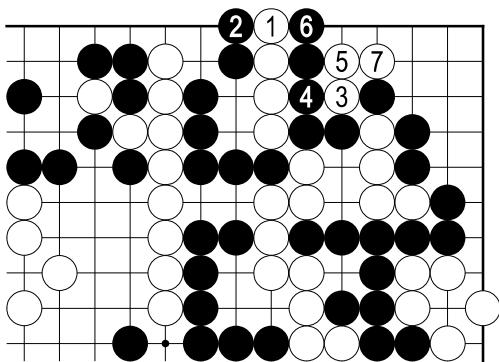


Fig. 4.7.4.

Fig. 4.7.4. After White 1 here, black has to answer at two, then white three becomes a move without any reply (see continuation to 7). In the game, after move 184 of white (move 34 of **Fig. 4.7.1**), Black can take the KO, which he could win in the end, but only at the cost of his group in the upper left side, which would entail losing the game.

Black: ZHANG Hai Tao
(China), 4 Dan

White: BACIU Radu
(Bucureşti), 4 Dan

Komi: 5,5 points
Time Limit: 1.5 hours
Cluj-Napoca Tournament, (May 1987).

Moves 1 – 16

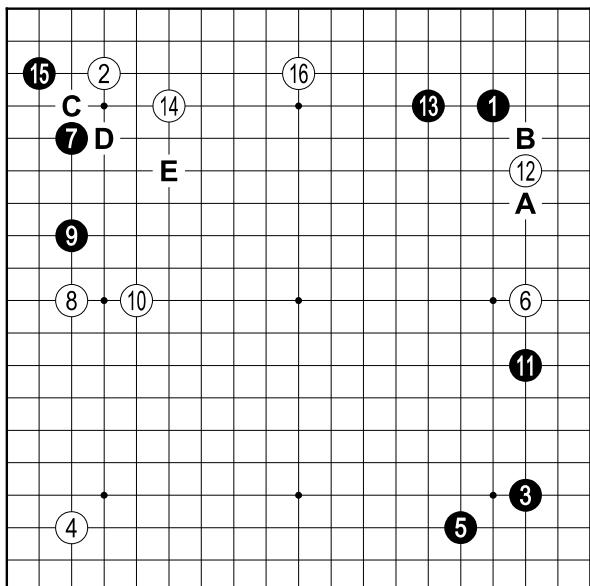


Fig. 5.1.1

White 8: A very wide pincer, a little uncommon, but it seemed to be effective in this case: because black will not attack in the left corner, with HOSHI (see **Fig. 5.1.2**).

White 12: Playing at "A", we should expect "B" and then ... (see **Fig. 5.1.4**).

White 14: I could have played at 1 in **Fig. 5.1.5** (with the sequence that follows), but I would face the possibility that, later, the marked stone could be attacked, my intention was to keep black 7 and 9 as two weak stones on the left side, so as to protect my MOYO on the bottom side.

If 14 was played at "C", there would follow black "D", white "14", black "E", giving a stable position to my opponent, at a moment when it was not clear what action to take in this area.

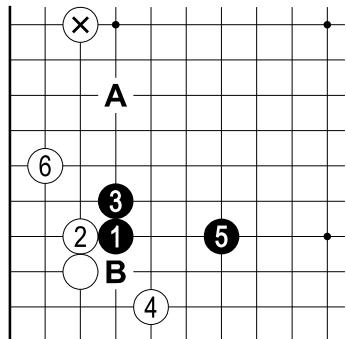


Fig. 5.1.2.

Fig. 5.1.2. The sequence up to 6 here is JOSEKI and it should be followed by black "A".

Such a move would be unthinkable given the presence of the marked stone, and so black will be forced to find another attack on SAN-SAN.

But be careful: white 2 should not be played at "b", because it would allow black to chose the variation in **Fig. 5.1.3**.

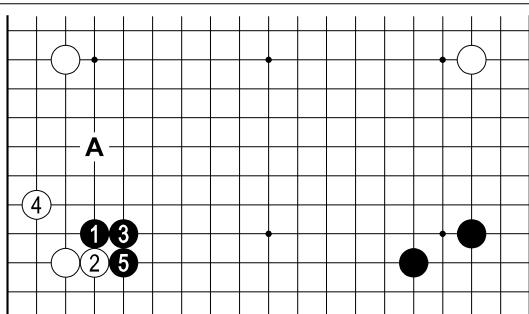


Fig. 5.1.3.

Fig. 5.1.3. After white 4 here, black will ignore "A" in favour of OSAE at 5.

Compare the two versions and you will easily realize that the position of black in the second is much better than the first, because, of course, his SHIMARI in the right corner.

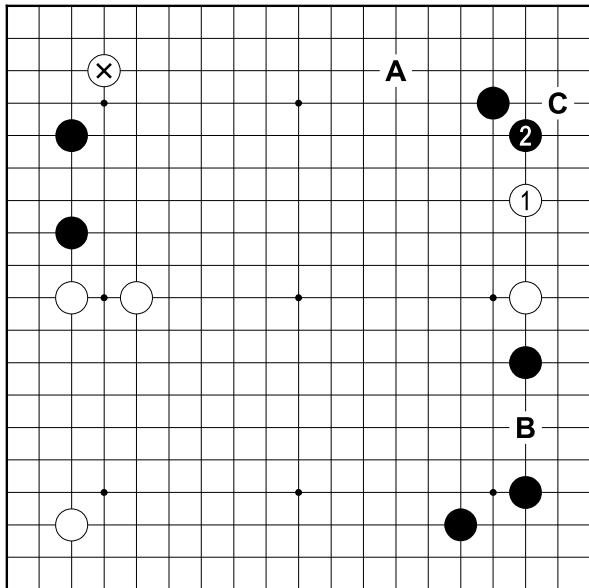


Fig. 5.1.4.

FIG. 5.1.4. White 1 here is a possible variation, which black could chose to answer at 2. In this case, White can create a magnificent point of attack with "A" (it is in a good relationship with the marked stones on the left). If black does not want to give this move to white, then he will himself play at "A" after 1 - but in this case white, with the extension of "C" will get a good shape, and black will be left with a quite bothersome AJI at "B". This AJI is present in the first variation, but it was not strong enough because of the scattered position of the two white stones on the right side.

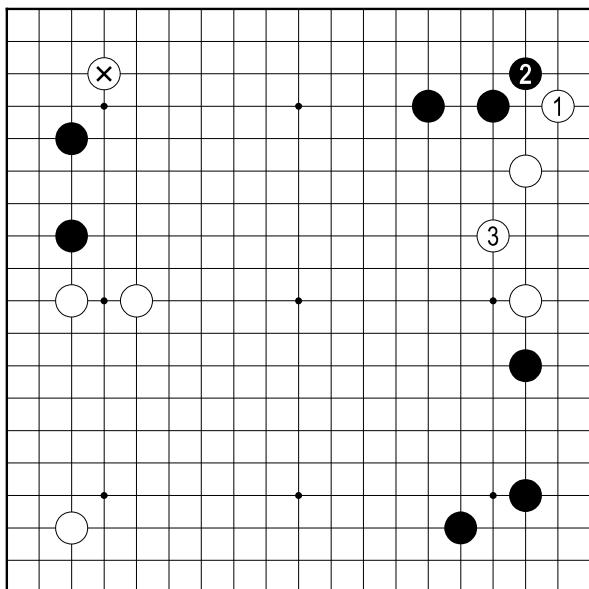


Fig. 5.1.5.

(**White 14:** I could have played at 1 in **Fig. 5.1.5** (with the sequence that follows), but I would face the possibility that, later, the marked stone could be attacked, my intention was to keep the two black stones on the left side weak, so as to protect my MOYO on the bottom side.)

Moves 17 – 34

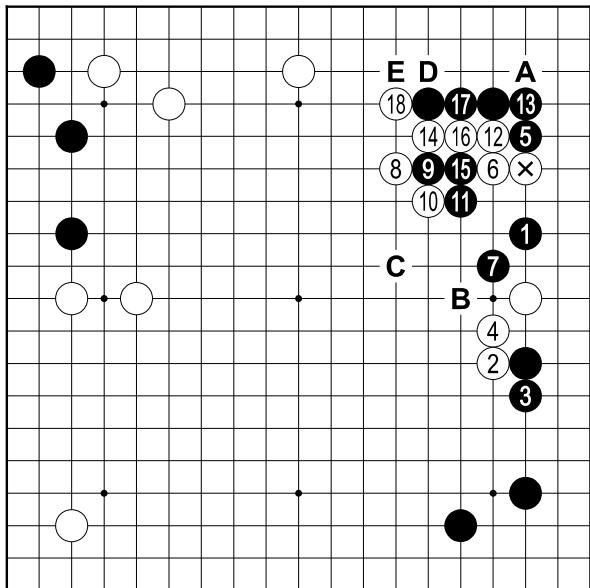


Fig. 5.2.1

White 2: After the attack of Black 1, the position is very delicate, and white must be careful (see Fig. 5.2.2)

White 8: In such a situation, a simple IKKEN at 9 is too close.

Black 9: A premature attempt to cut; better was "C" (or something similar).

Black 11: Doesn't solve anything, even if it was played at 15 (see Fig. 5.2.6).

Black 17: Better at "D" or "E".

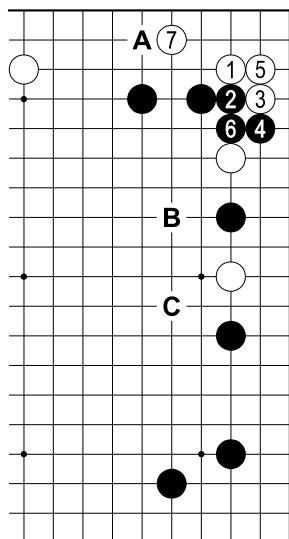


Fig. 5.2.3

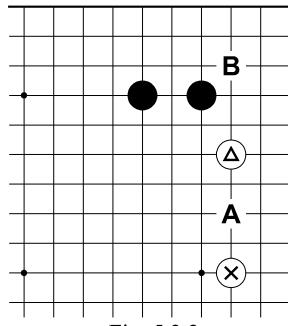


Fig. 5.2.2.

Fig. 5.2.2. In a normal situation, a distance of three spaces between the two white stones allows black an UCHIKOMI at "A". In this case, the marked stone can be used to invade at "B" (making an exchange), leaving the triangled stone to fend for itself. If I had played I would probably have chosen the sequence shown in Fig. 5.2.3...

Fig. 5.2.3. After white 7 here, black holds in reserve a move at "A", he can begin with "B" or "C" with the aim of taking profit on the side.

Fig. 5.2.4. White 1 here (in the sequence that follows black 8 can also be played at "A") is a usually playable approach, but it would strengthen black too much on top. In addition, it was very hard to see how I could use further the groups in an area well controlled by my opponent.

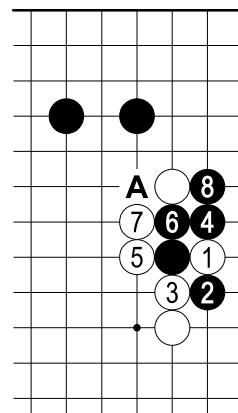


Fig. 5.2.4

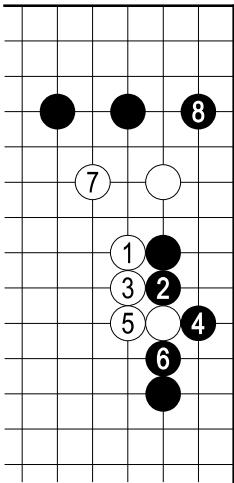


Fig. 5.2.5

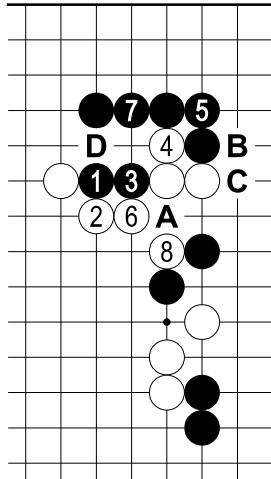


Fig. 5.2.6

Fig. 5.2.5. White 1 here is another possible move, but after the sequence to 8, which would have followed, I was left feeling that it was too easily giving a large enough profit.

Returning, to **Fig. 5.2.1** I decided to strengthen my lower of the two stones with the moves 2 and 4, waiting to see how he will attack my marked stone (which anyway left an AJI at "A", for the exchange). White 4 can be played at "B".

Fig. 5.2.6. Moves 1 and 3 here do not separate the white stones, as seen in this sequence to 8.

If black 5 is played at 6, white 5 would immediately solve things. If black 5 is played at "A", then white 5, black "B", white "C" and will make life or connection and ATE at 7, followed by "D".

Moves 35 – 52

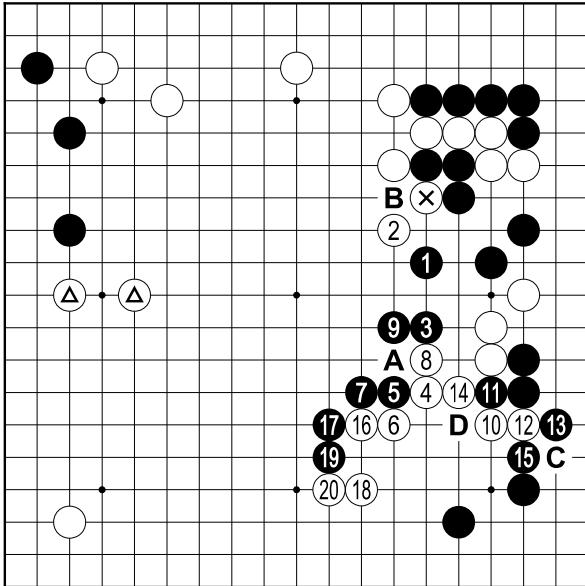


Fig. 5.3.1

White 2: It was better if I went to the center (possibly with "A"). Simply capturing the marked stone with "B" gains little for black. It is true that in this way his group will "settled" for the moment, but that will not mean that it becomes a strong group. White "A" would fix, in addition, the state of his stones on the right side, and create an interesting position with the marked stones on the left side - a basis for an immense MOYO.

Black 5: Trying to cut the connection with the white stones at 14 is not a feasible plan (see **Fig. 5.3.2**).

Black 13: Had it been played at 14, we would follow the sequence in **Fig. 5.3.4**.

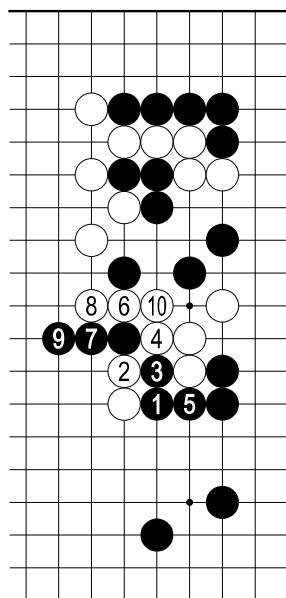


Fig. 5.3.2

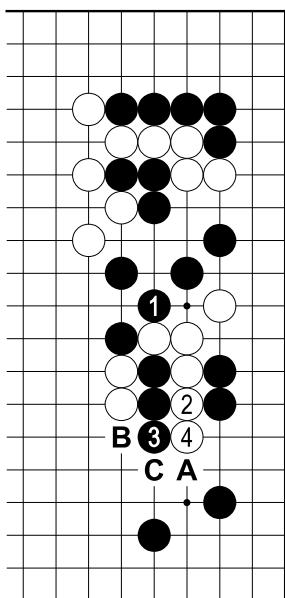


Fig. 5.3.3.

Fig. 5.3.2. After black 1 here, played with the idea of stopping white advancing into the center, the sequence to 10 is strong. If black 5 is played at 10, white will continue with the variation in Fig. 5.3.3.

Fig. 5.3.3. After 4 here white, black should play "A" or "B", or white "C" will rescue the group.

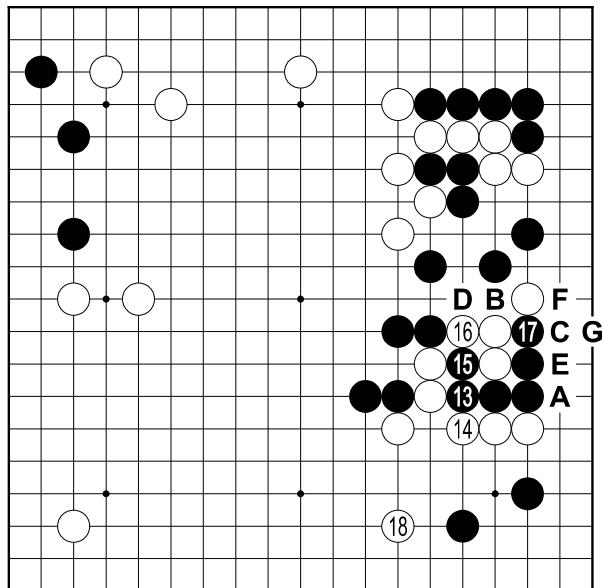


Fig. 5.3.4

Fig. 5.3.4. After black 1 here, white forces the sequence to 5, so as to play (possibly) at 6. The white group is "settled", and isolating black's SHIMARI in the bottom corner may even seem quite spectacular. Later, white can always, play the sequence white "A", black "B", white "C", black "D", white "E" to reduce severely black's profit on the side. If after white "A" black answers "C", there follows white "F", black "B", white "G", black "D", white "E". This would be, then, the result of a direct action (brutal), but probably we can get even bigger profit from combining the AJI sites with an attack on black's SHIMARI at the bottom.

White 16: Could be played at "C", followed by black "D". White would have lived on the edge, but on the bottom of the situation would become quite confusing (which I didn't want, given the proximity of my MOYO on the left side). Additionally, perhaps more importantly, the black group in the center cannot be captured, probably, these few stones can become very powerful, something I absolutely didn't want.

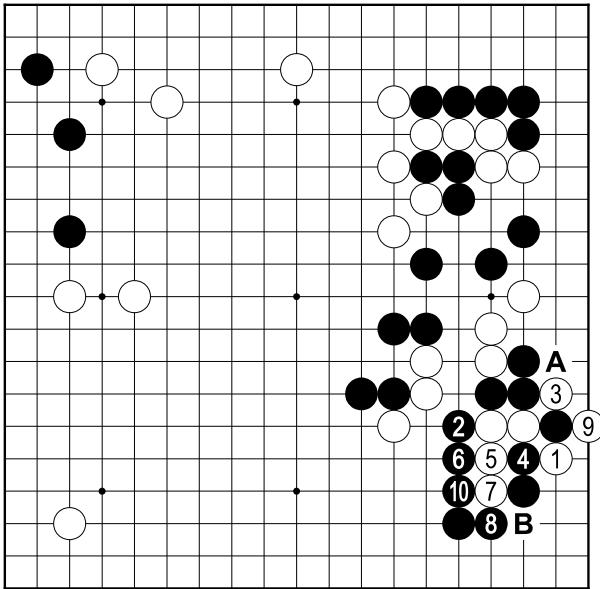


Fig. 5.3.5

There is no contradiction between these: in Fig. 5.3.4 I gave black a few stones in the center - strengthening him, there - but the corner remains weak, while in the latter variant black has strong positions both in the center and in the corner, which is not the same thing. In the first version, because of the weakness of his group in the corner, I could decide myself how to expand on the bottom to augment the MOYO on the left, while in the latter, black has only strong groups, and it is easy for him to take the initiative. Compare with Fig. 5.3.5, which shows the likely outcome if white 14 in the game (Fig. 5.3.1) had been played at "C".

Fig. 5.3.5. Following the sequence to 12 here, it's possible to live with "A" or "B", but the wall black obtains plus the fact that the white stones in the middle are hopelessly alone will have a strong influence on the entire area of the bottom of the board including on white's MOYO on the left.

Moves 53 – 74

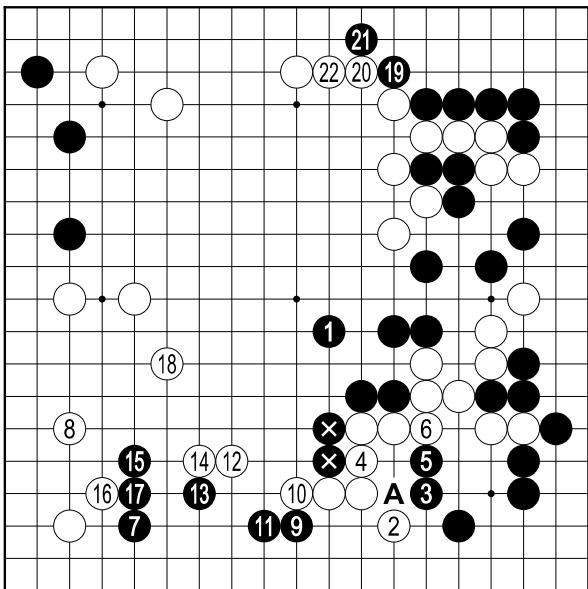


Fig. 5.4.1

Black 1: If this move was played at 4 ... (see Fig. 5.4.2).

White 4: Played so and not at "A" since it is important to take liberties from the two marked black stones.

White 12: The outcome of this sequence is that the escape of the white group. Due to move 4, the last stone is connected with the rest of the group (see Fig. 5.4.5).

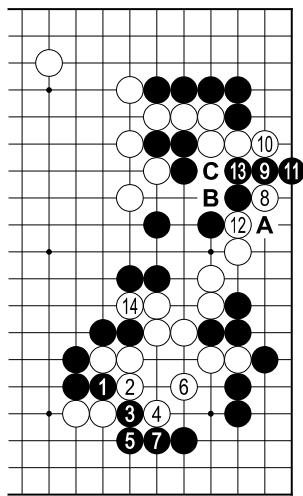


Fig. 5.4.2.

Fig. 5.4.2. After black 1 here, white will continue in the sequence up to 7, after which he'll play 8. If black attempted to still keep him separated by 9, 11 and 13 (if 13 is played at "A", white "B") white will cut at 14 and trigger the further sequence of **Fig.**

5.4.3. After white 16 of the latter figure, black can not be under any illusion about winning the SEMEAI.

If black 11 of **Fig. 5.4.2** would be played at 12 (or "A"), black 16 of **Fig. 5.3.3** will be played directly at "C".

If black 9 of **Fig. 5.4.2** would be played at "A", the sequence of **Fig. 5.4.4** may still be possible.

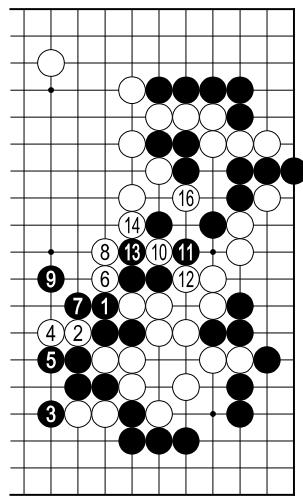


Fig. 5.4.3.
15 at **10**.

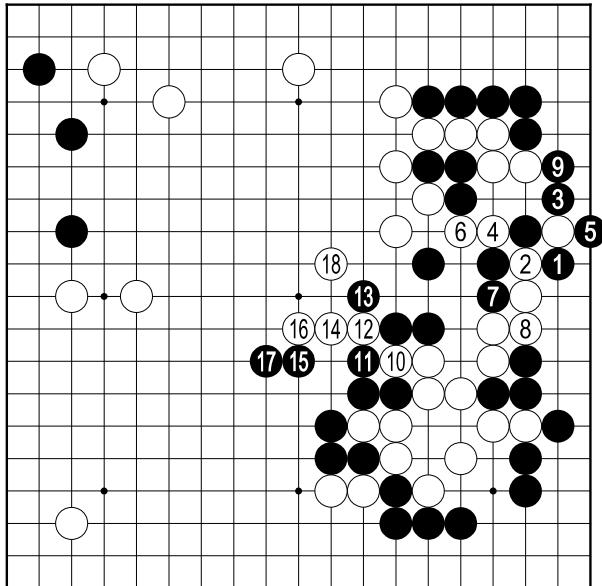


Fig 5.4.4

Fig. 5.4.4. After black 1 and white 2 here, the continuation is obligatory for black, it ends with white 18 which separates (and later captures) six black stones.

We must notice especially this last option: the position taken by white in the middle (closing well one side of this territory above) is better than that obtained in **Fig. 5.4.3**. At the same time, black gets much stronger on the bottom, in **Fig. 5.4.3**, than in **Fig. 5.4.4**. We can draw from this the conclusion that the correct attitude is for white to cut at 12 in **Fig. 5.4.4** (direct) and not to play first 2 and 4 in **Fig. 5.4.3**.

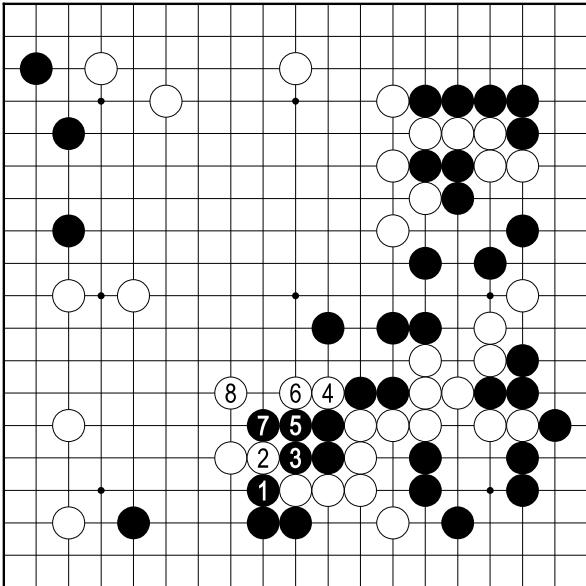


Fig. 5.4.5

Fig. 5.4.5. Black can not cut with 1 and 3 here because after the sequence to 7, white 8 captures with GETA the cutting stones.

After the move 22 in **Fig. 5.4.1** (move 74 in the game), we can make a first count of territories. Black has about 6-8 points in the upper left corner, about 10 points on the bottom, about 15 in the lower right corner and another 15-20 in the top right; so all in all about 50 points. White has about 20 points on the left side, for another 20 on the side and can count on about 10-20 points in the center. If we add 5.5 points for KOMI, we reach around 60 points for white, which gives them a minimum of 10 points advantage over black.

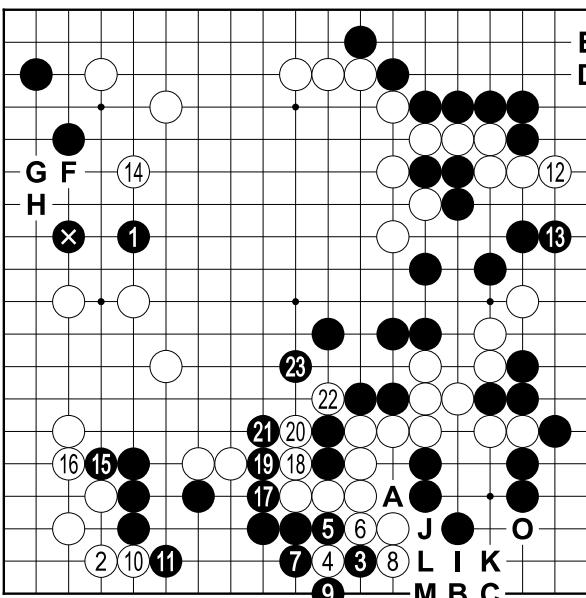


Fig. 5.5.1

White 2: Knowing Haitao played YOSE better than me, I tried to solidify the advantage that I had so far.

White 4: A sacrifice that allows move 8 and is not even made in GOTE (if it was played directly at 8, there would follow black 6, white, "A"). The descent of 8 is very important as it will allow later white "B" or "C" and, thus, a reduction of 15 points for Black here.

Black 13: An absolutely unnecessary move (white 12 threatens to reduce the upper-right territory with "D" or "E"), allowing white to keep SENTE at an absolutely critical time for black. After the match, Haitao explained that he simply had not seen the sequence of Fig. 5.4.5, and, therefore, considering my group still under attack, ruled out a contact move such as white 13.

White 14: After this move, the advantage of white is significantly increased on the board. After moves 8 and 12 (with their possible YOSE) reduce respectively the black territory by 10 and 22 points each, white 14 largely focused on my prospective territory

on the top (and center). In addition, this move was made in SENTE (if black does not respond, white "F" black "G" white

"H") and, therefore, taking further initiative. With an advantage - now - of about 25 points, I began to expecting possible resignation from my opponent.

Black 17: A futile attempt, yet...

White 18: Of course I should have played 19, but I was so sure of my victory and my opponent felt in such disarray that I thought I could afford a fantasy: the idea was that all chasing me on the right side , he had left a rather weak group in the center, and now he himself pushed me over this group ...

White 22: The fatal mistake. It had to be played at 23. It was my turn this time to not see a move as simple as black 23 which locks me in perfectly. With no chance to make a second eye. An elementary mistake of course, but the scent of victory, and this feeling that you are invulnerable, also leaves room for mistakes. After black 23 (move 97 of the game) I had only 15 minutes remaining of my initial thinking time and I spent it thinking about the enormity of my mistake (which really started with move 20) and trying to see if I can save the group (in the bottom corner are some AJI points, but they're insufficient to give an eye - if white "I", black plays "J" and if white tries "K" black "1", white "M", black "N").

The game continued (but 120-140 moves were not recorded because Haitao entered BYO-YOMI), I managed to achieve a huge territory covering center, top and left side of the board (isolating the marked stone and 1), and he took only 4-5 points in the corner. The huge loss incurred in the right corner exacted its price at the end when I realized that I was over 10 points behind, and it could not be recovered.

Black: BACIU Radu
(Bucharest), 4 DAN

White: SUMIYA Haruia
(Japan), 4 DAN

Komi 5.5 points
Time Limits: 1.5 hours
Cluj-Napoca Tournament, May 1987

Moves 1 – 15

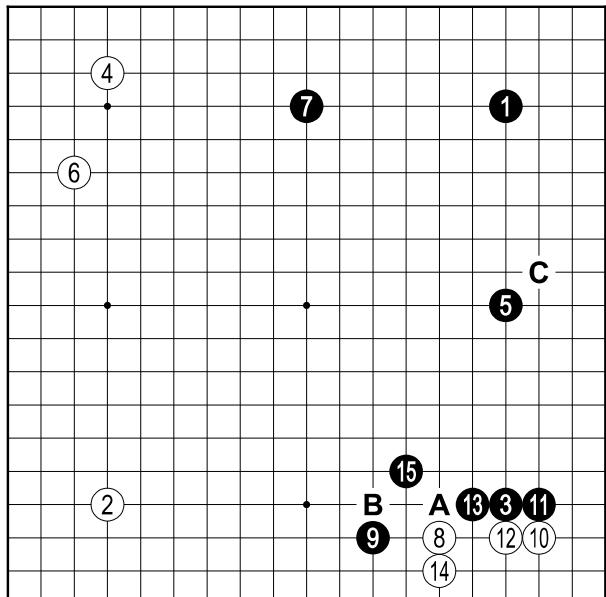


Fig. 6.1.1.

Black 9: After the white KAKARI of 8, in the presence of black stone at 5, this HASAMI is the most efficient response. The following sequence up to black 15 is JOSEKI.

Black 11: Should be played here and not at 12. After invasion at SAN-SAN, you should always block on the side with the largest extension (if it exists, of course). If HOSHI has two equidistant extensions, block on the side of the higher one. This is the correct way to use a wall in a JOSEKI sequence, i.e. to orientate it so as to maximise your influence. If the stone at 5 hadn't existed, the problem is different: in that case if we still play the same sequence in the lower right corner, after black 15, white "C" would be greatly reduce the efficiency of the black wall.

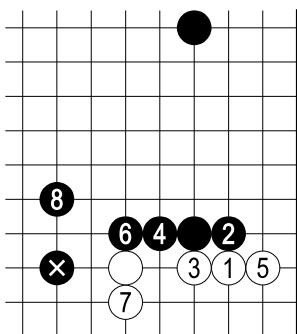


Fig. 6.1.2.

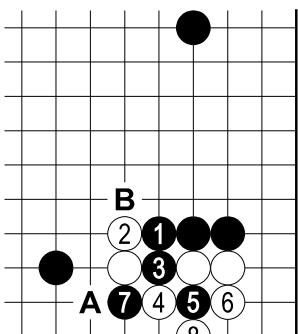


Fig. 6.1.3.

Fig. 6.1.2. An alternative idea. The sequence up to 8 here is all JOSEKI, white keeps an entry point to the side territory while black strengthens his position in the center (the relationship between 8 and the marked stone). In the game's line, the black shape has some sensitive points "A" and "B".

White 14: This is the correct JOSEKI move. If instead we play "A" ... (see **Fig. 6.1.3**)

Fig. 6.1.3. If after black 1 here white continues with 2, the sequence continues up to 8, after which Black can play "A" or "B". Black "A" is possible if he has some strong positions nearby, when the two white stones have poor prospects. Black 'B' leads to Fig. 6.1.4 whose final result is clearly better for black than the variation played in **Fig. 6.1.1**.

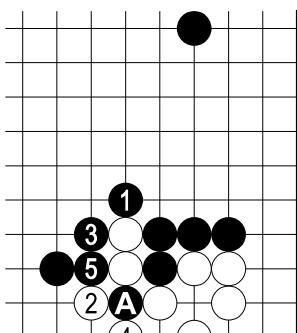


Fig. 6.1.4.
⑥ at A.

Moves 15 - 42

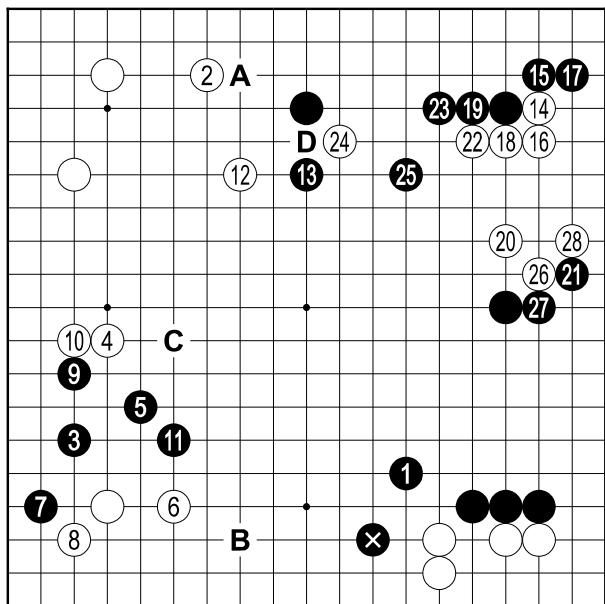


Fig. 6.2.1.

White 2: Should have been "A" which is a more efficient point for white later in the game on the top side.

Black 5: Normally, we play the variation in Fig. 6.2.2. In the game I played thus, continuing with the exchange of moves 9 and 10 (a poor exchange as it strengthens White) in order to make move 11. I really liked this move and the almost symmetrical shape it made with the HOSHI points. In addition, the group which I obtained in this way was very safe (and I needed just such a group here, in order to play the upcoming complications, because the MOYO was too big). Playing move 11 I thought about my marked stone, which if cut, could need help and I thought about an attack at "B" to strengthen the central influence that I already had. Another reason I played so, was that the position of stones 5 and 11 allowed me a beautiful extension to "C" or an invasion.

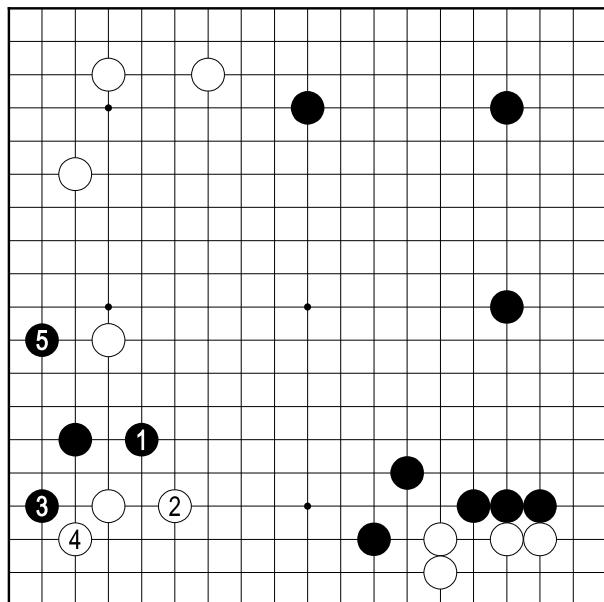


Fig. 6.2.2.

Another reason I played so, was that the position of stones 5 and 11 allowed me a beautiful extension to "C" or an invasion of white's MOYO on the top side - so, the exchange of black 9 with white 10 wasn't so important. Lastly, I managed to slightly increase the pressure against the 3 white stones in the bottom corner as seen by comparison with Fig. 6.2.2.

Black 15: Could be played at 16 (see Fig. 6.2.3).

Black 25: If I simply connected at "D", white's group on the right side would have escaped any danger, while on the top side would be created new and unpleasant problems.

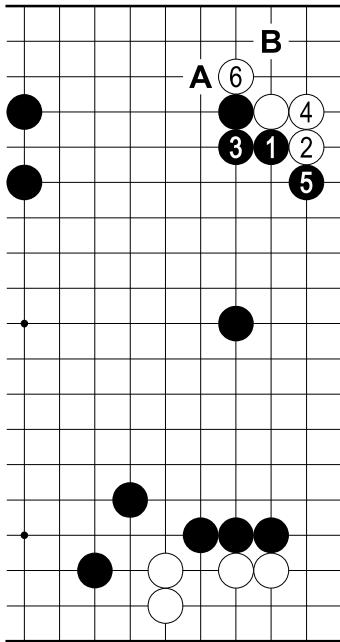


Fig. 6.2.3.

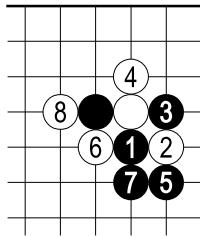


Fig. 6.2.4.

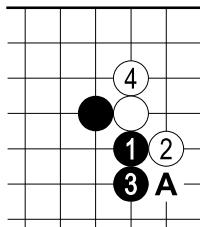


Fig. 6.2.5.

Fig. 6.2.3: After black 1 here, the sequence up to 6 is possible (if black continues with "A", white "B"). The situation on the whole board, then, means that to play this way is to bet everything on a single, giant MOYO. If black 3 of this sequence would be played at 4 (see **Fig. 6.2.4.**) the sequence up to 8 there is far too easy on white.

In general, for the NOBI of white 4 it is possible to play "A". After black 1, white can play directly at 4, envisaging the sequence in **Fig. 6.2.6** (such an approach may be adopted where white doesn't care too much about the right side).

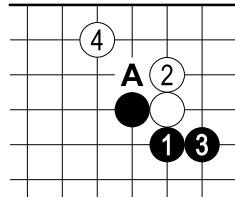


Fig. 6.2.6.

In the game, then, I preferred to play 15, 17 and 19, taking profit on the side and pushing my opponent into an area I controlled, and 21, to gain profit on the right side (all these moves were made in SENTE).

Moves 43 – 54

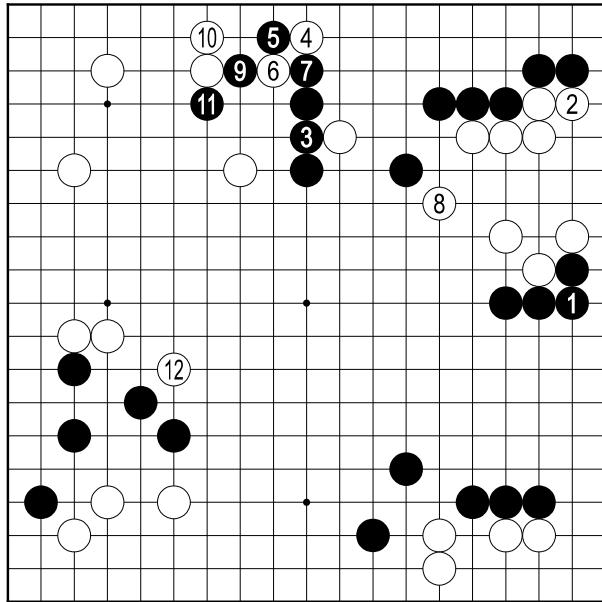


Fig. 6.3.1.

White 2: A hard move to take because white wants to play 3 but ... (see **Fig. 6.3.2**).

White 8: A necessary move, but it allows black to play moves 9 and 11. After the latter move, black gets a better position on the board. White was afraid of the attack shown in **Fig. 6.3.6**.

Black 11: Allows white 4 and 10 to link, but this is a minor point compared to the AJI created in white's MOYO in the left.

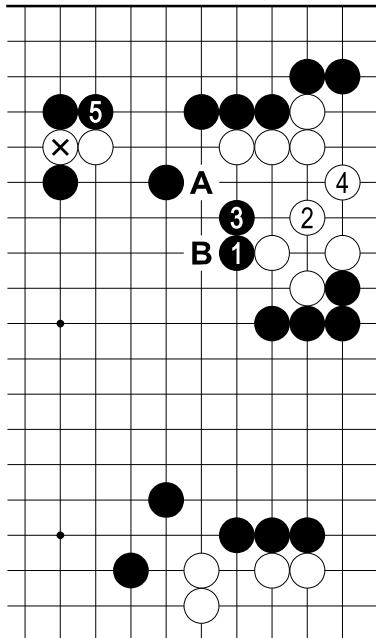


Fig. 6.3.2.

Fig. 6.3.2: Once white has cut the marked stone, black could have continued with 1, then the white group has to make life with the sequence up to 4 (if white 2 is played at 3, black can break the white shape with 2 and "A" or simply play "B": white doesn't have a move to make life) After white 4, black 5 keeps enough points on the top side, and can imagine that in the centre of the board plus the right side he will have a considerable territory. But this would be the least of white's problems. More dangerous is the attack for black in **Fig. 6.3.3**.

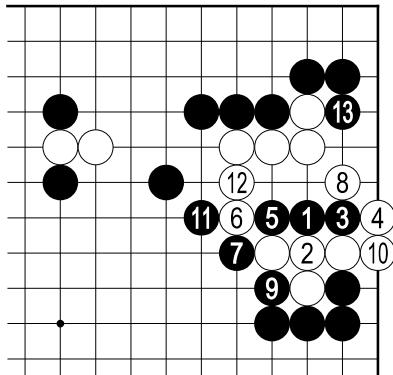


Fig. 6.3.3.

Fig. 6.3.3: After 1 here, white can not simply connect at 2, this only creates trouble, leading to the capture of the entire group as the sequence shows. So after the attack of 1, white will have to adopt one of the variations in **Fig. 6.3.4** or **Fig. 6.3.5**, then run out to the center. In the center, however, black is already powerful, and even if white would manage to escape (which in itself is quite difficult), it can not be done without endangering his own MOYO on the left, while black will get a big profit and possibly eventually secure the center and the right side.

A defensive move is therefore necessary, but white 2 of **Fig. 6.3.1** leaves black a possible attack. Do you see it?

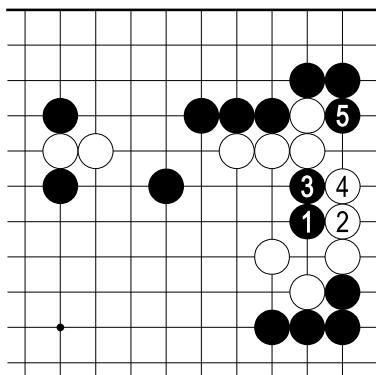


Fig. 6.3.4.

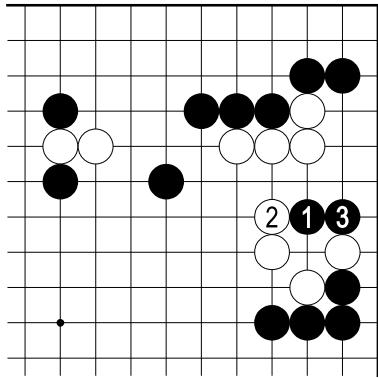


Fig. 6.3.5.

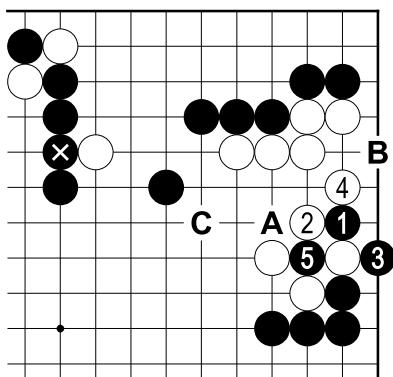


Fig. 6.3.6.

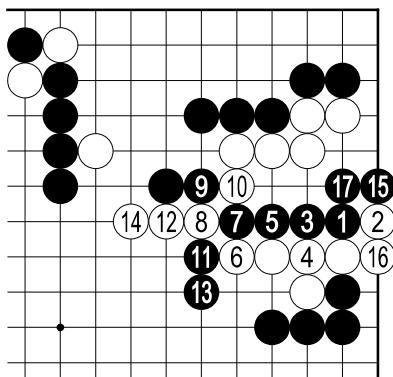


Fig. 6.3.7.

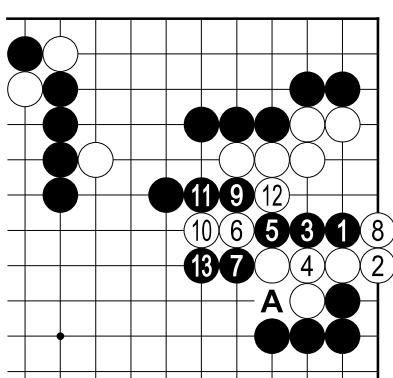


Fig. 6.3.8.

Fig. 6.3.6: Black HASAMI-TSUKE (move 1 here) could have very unpleasant consequences. If white answers with 2 and 4, black 5 opens a very serious KO for white, without any risk to black (if then white "A", black "B").

Fig. 6.3.7: White 2 here, and the continuation shown, turns out to not be a solution because after black 17, the latter will win the SEMEAI.

Fig. 6.3.8: Nor does resisting with 2 and 4, as here, lead to something better for White, as shown in the sequence, black 13 will capture with SHICHO. If white tries 8 at 12, black will answer with "A".

Returning, then, to **Fig. 6.3.6**, after the exchange of black 1, white 2, black 3, white will be forced to run out to the center (possibly "C"), but now the task is even more difficult as black has a chance to strengthen the top side, by connecting with the marked stone.

Moves 55 – 88

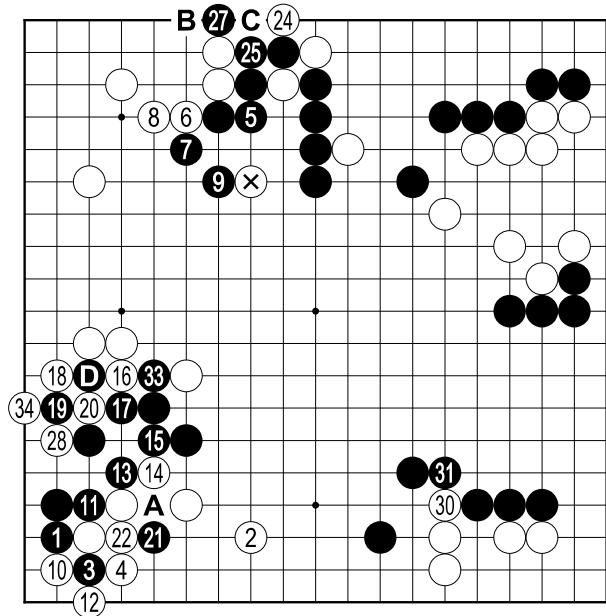


Fig. 6.4.1
23 26 29 32 ko at D

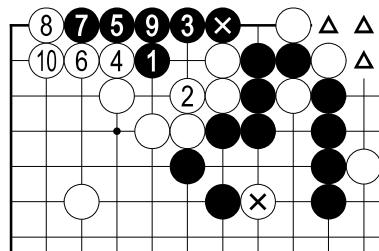


Fig. 6.4.2.

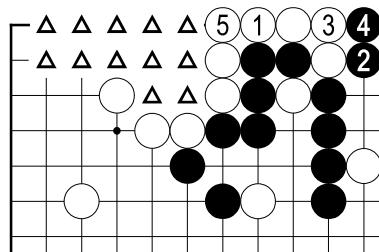


Fig. 6.4.3.

Black 5, 7 and 9: Reduce white's corner territory, and at the same time threatening (with the attack on the marked stone) greater control of the center. In addition, these moves create the possibility, later, to be able to make a severe reduction of white's territory on the left side. This tactic is enough for black to win the match: he has at least 60 points in hand on the board, so, approximately 10 points more than could be made, in the best case, by his opponent.

White 16, 18 and 20: Starting a KO in which white has not much to win. If after this fight black's position would be more or less threatened, white would create many AJI points in the center of the board, but here the black group is very safe.

White 22: Better at "A".

Black 27: Not a big enough KODATE ... Remember though that the KO fight taking place is not very important for black, so, basically he can welcome any points gain. Secondly, "B" would be the next KODATE of white (threatening "C"), which would have meant that white would connect these stones in SENTE. Thirdly, if we calculate exactly what black 27 makes ... (see Fig. 6.4.2)

Fig. 6.4.2: The sequence here would be the natural continuation if white does not answer black's marked move (of course it will not happen immediately, but later, in YOSE)

Comparing this result with that of **Fig. 6.4.3**, white gets to make connect with 1, 3 and 5, we will reach a perhaps unexpected conclusion: black's marked move is worth no more and no less than 19 points (the sum of the triangulated points in both variations plus two white prisoners).

Moves 89 – 111

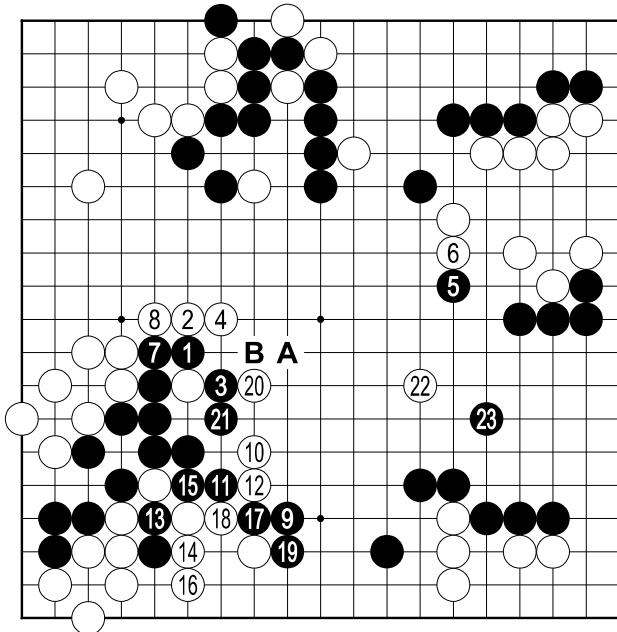


Fig. 6.5.1.

White 6: Useless: white's side group is not in danger.

White 20: Ineffective because the sequence up to 17 will separate the two white stones (meanwhile the black group on the left will make life).

Black's last move in this figure may seem a bit passive, but my reasoning was: I have 40 points on the top side, more than 20 on the right side and on the bottom (with the group on the left) I will get about 10 points, for a total of 70 points. White can not make more than 30 points on the left side, plus about 6 on left lower side, and about 8 more in the upper right; if you add 10 points on the right side and KOMI, we have a total of 60 points. Black, therefore, has an advantage of about 10 points, which I was determined to keep.

Moves 111 – 142

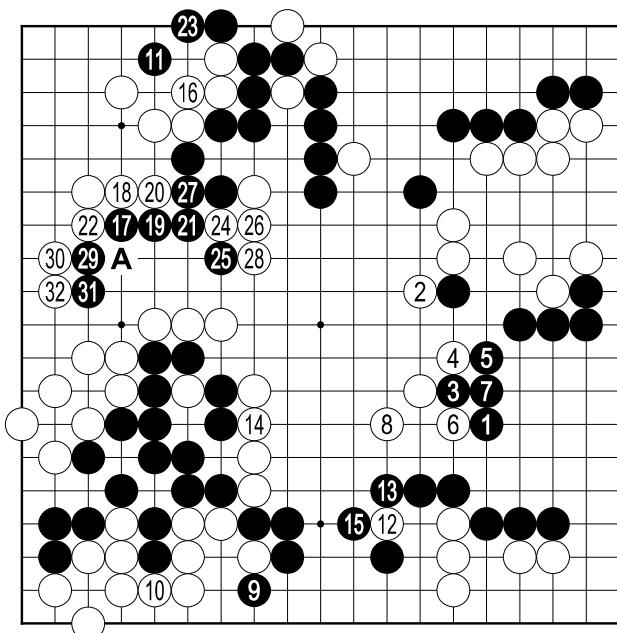


Fig. 6.6.1.

White 8: Trying to catch up by making points in the centre.

White 10: Absolutely necessary because of the attack in Fig. 6.6.2.

White 12: Trying to separate the black stones on the bottom, but ...

Black 13: After this TESUJI white's plan fails (see Fig. 6.6.3).

White 16: Too small. Much bigger was 19 or 30.

Black 25: Must be played now and not later, when white could ignore it, so as to take in SENTE 29 and 31, whilst protecting the cut at "A".

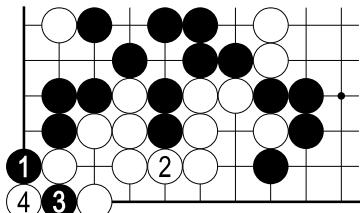


Fig. 6.6.2.

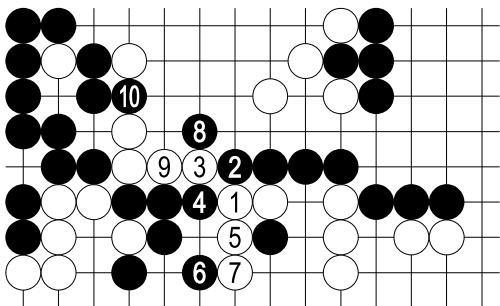


Fig. 6.6.3.

Fig. 6.6.2: If white does not defend here, black 1 and 3 mean that the group's survival depends on winning a KO. If white 2 is played at 3, black 2 kills unconditionally.

Fig. 6.6.3: If white continues with 1, as shown here, the sequence up to 10 captures four stones.

Moves 143 – 180

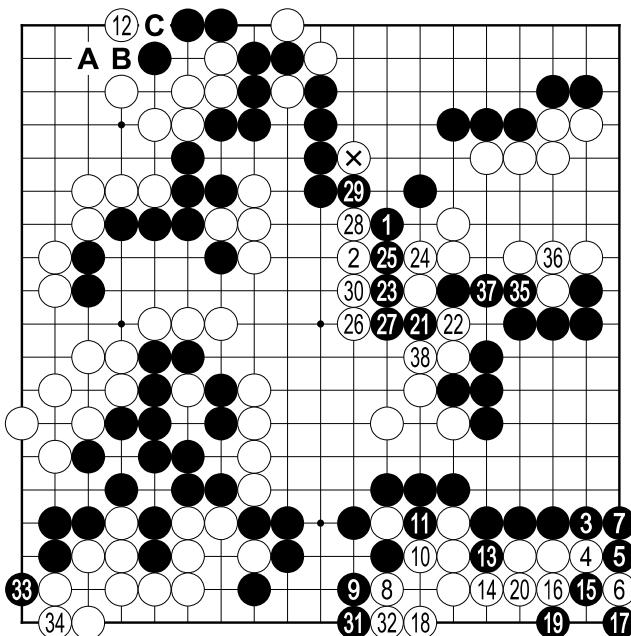


Fig. 6.7.1.

After the last move of **Fig. 6.6.1** (move 142 in the game), black territories remained intact, and they still numbered around 70 points, while white was reduced to about 45 points on the board (without KOMI and without counting yet the center). My task still was, therefore, to not let my opponent make 20 points in the center.

Black 1: Means that the marked stone is absolutely lost (see **Fig. 6.7.2**).

White 8 and 10: played so as to no longer need the connection at 15 and, therefore, to take SENTE there.

White 12: Better at "A". As played, if black "B", white can not block with "A" because of black "C".

White 22: Playing according to **Fig. 6.7.3** should keep more points in the center.

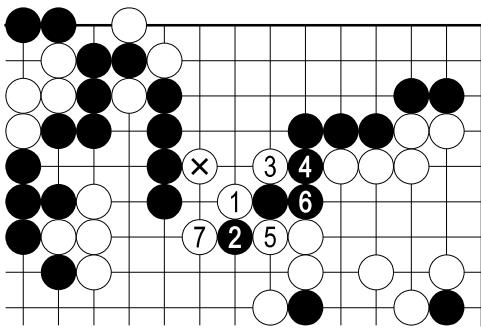


Fig. 6.7.2.

Fig. 6.7.2: If black does not answer here, white has the sequence up to 7, rescuing the marked stone, while making points.

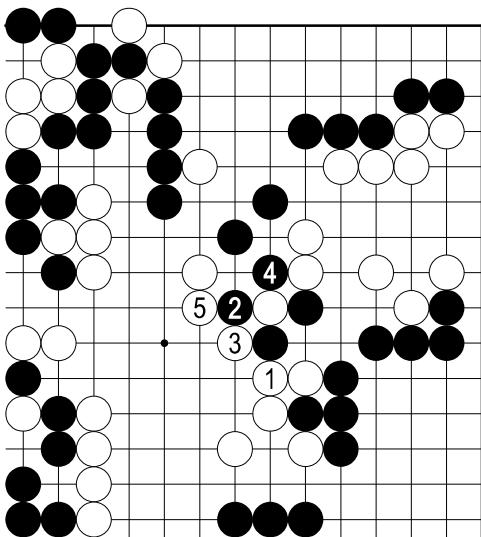


Fig. 6.7.3.

Fig. 6.7.3: White's profit in this variation is much higher. If black 4 is played at 5, we could continue as in **Fig. 6.7.4**.

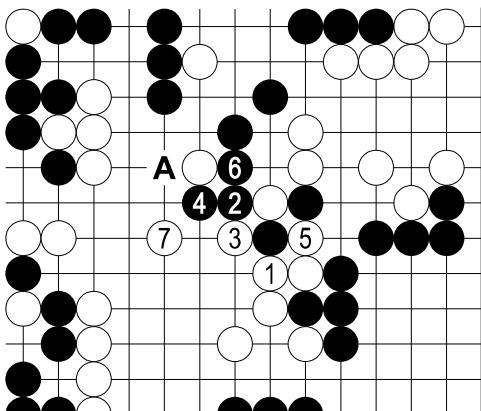


Fig. 6.7.4.

Fig. 6.7.4: After this variation white stands better than in the game (by at least 3 points).

Moves 181 – 213

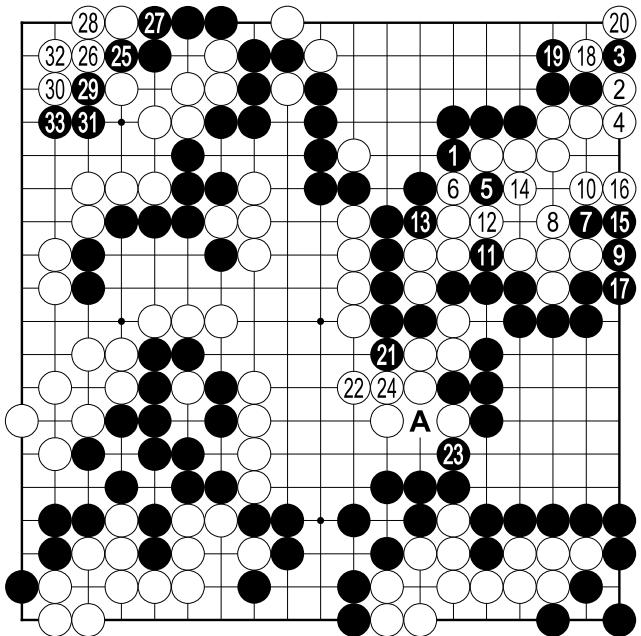


Fig. 6.8.1.

White 8: Can not be played at 11 (or 15), since it would bring the sequence of **Fig. 6.8.2.**, after which the whole white group dies.

White 24: Can not connect at "A" (see **Fig. 6.8.3.**).

Black 27: Should be played directly at 29.

White 28: Had to be played at 30, but for a few moves now, nothing matters: black has an advantage of about 20 points on the board and there is nowhere for this advantage to be recovered. White seeks only a more elegant way to fail. In such a situation, black 29 is forced, and after the sequence to 33, white resigns.

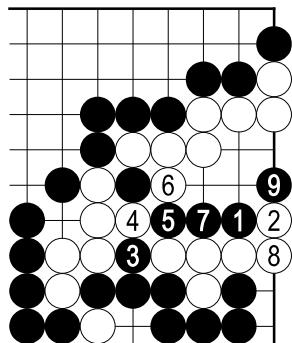


Fig. 6.8.2.

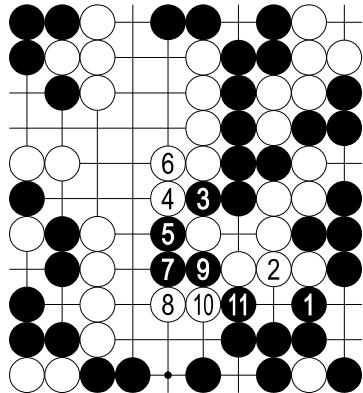


Fig. 6.8.3.

Fig. 6.8.3: If after 1 here, white connects at 2, black can push with 3 and white as not to lose everything here will have to answer with 4. Now black 5 forces white 6, and then 7 (and possibly further to 11) to capture eight white stones.

Black: CALOTĂ
Lucrețiu
(Brașov), 2 DAN

White: BUTNARIU
Alexandru
(București), 1 KYU

Komi: 5.5 points
Time Limits: 2 hours main, 1 minute Byo-Yomi
Băile Herculane, 1987

Moves 1 – 40

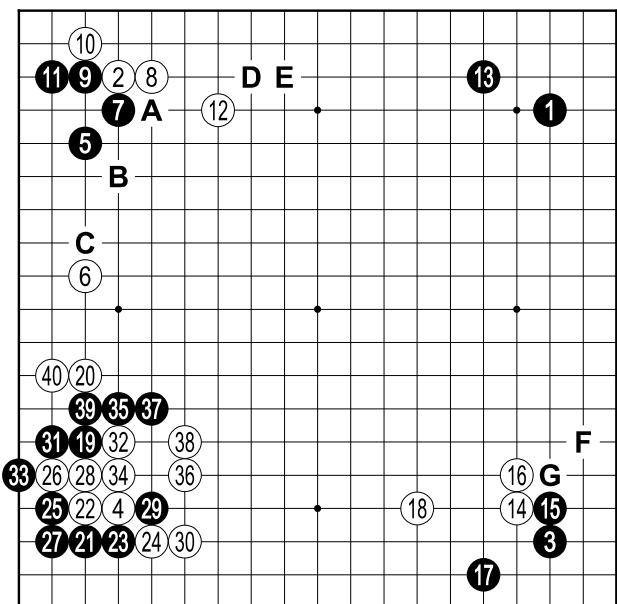


Fig. 7.1.1

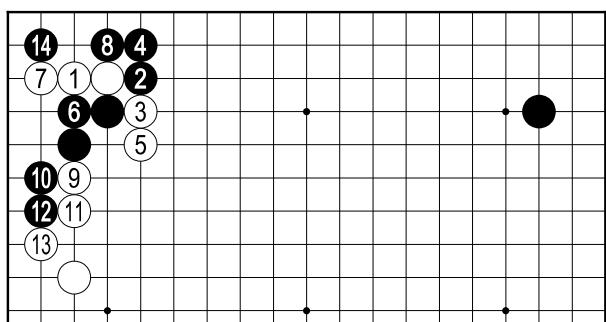


Fig. 7.1.2

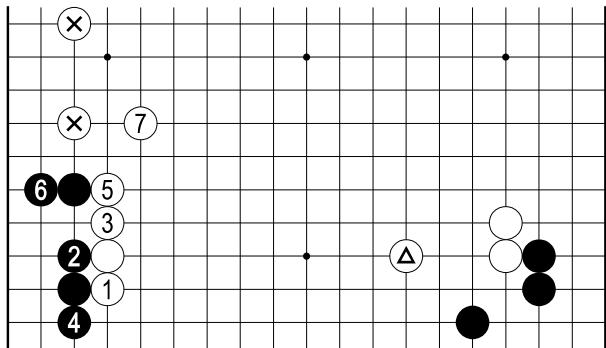


Fig. 7.1.3.

White 6: The more common response in this situation is "A" (aiming at "B" or directly "C").

White 8: Another possibility is to play as in **Fig. 7.1.2**.

White 12: It was better at "D", to not allow black a much better attack at "E" (considering the black stone 1 in the right corner).

Black 19: Generally, this JOSEKI is continued with black "F" (else white "G" would be too strong). Now if black wants to attack the stone at 4, he must play at 30. As played in the game, black 19 allows the ideal response of white 20.

White 22: Instead blocking at 23, we would be likely to play the sequence in **Fig. 7.1.3** and the result for white would have been much better.

White 24: Should be played at 29. Given the presence of 19, blocking like this it is not the right attitude.

White 26: It was still not too late to play 29 (see **Fig. 7.1.5**).

Fig 7.1.2: The sequence up to 14 is considered JOSEKI, white sacrifices 3 stones in the corner to obtain outside influence.

Fig 7.1.3: The sequence up to 7 here is JOSEKI, and the white wall that is formed is working well with his own triangulated stone (and the local white shape). Black takes the left corner, but white gets a strong central influence, while strengthening his two marked stones. For comparison, look at **Fig. 7.1.4:** the result which should have been obtained after move 22 in the game.

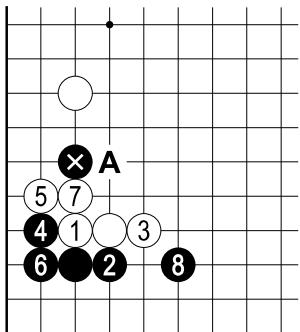


Fig. 7.1.4.

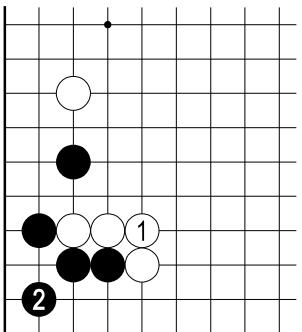


Fig. 7.1.5.

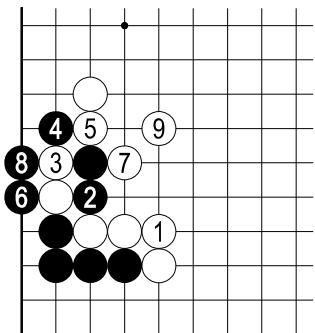


Fig. 7.1.6.

Fig 7.1.4: In this variation, not only does black obtain a good position on the lower side, but his marked stone (in the absence of a white stone at "A"), could cause further trouble for his opponent. In addition, observe the relationship between the three white stones on the right and the group of the same color on the left side, the relationship is completely worse than in the variation of **Fig. 7.1.3**.

Fig. 7.1.5: After the exchange of moves up to 3 here, the result is better than in the game.

White 28: Better at 29 (see **Fig 7.1.6**).

Fig. 7.1.6: If after 1 here, black cuts with 2, then the sequence up to 9 is automatic, and white can be pleased with the strong wall he makes.

Black 29: Better at 30.

After Black 39, White's position is quite bad: he is separated, and his group on the bottom left side is "heavy" (a group of ten stones that captured one stone of the opponent and whose influence is limited).

White 6: White shouldn't have played here, he invites black 7 giving convenient stability for black's group. Closer analysis of the position would, probably, be necessary now (see **Fig. 7.2.2**).

White 10: As played, it strengthens black; leaving weaknesses in his shape. After 11 and 12, white can now play a move at "A", but this would mean, of course, that black would be strengthened on the top side, obtaining too much profit. It would have been better to play "B" or even 38, strengthening his own shape and preparing for a future invasion (or of a substantial reduction) of the black MOYO.

Black 19: Would have been better at "C" and if white continues with "D", black can choose between "E" or another point on the board (leaving "E" for later)

Black 25: Start with 27 and, after breaking into the center, you can search for an efficient way to use the weakness in the opponent's group. Played so, this move strengthens white exactly where, later, black could have attacked.

Moves 41 – 81

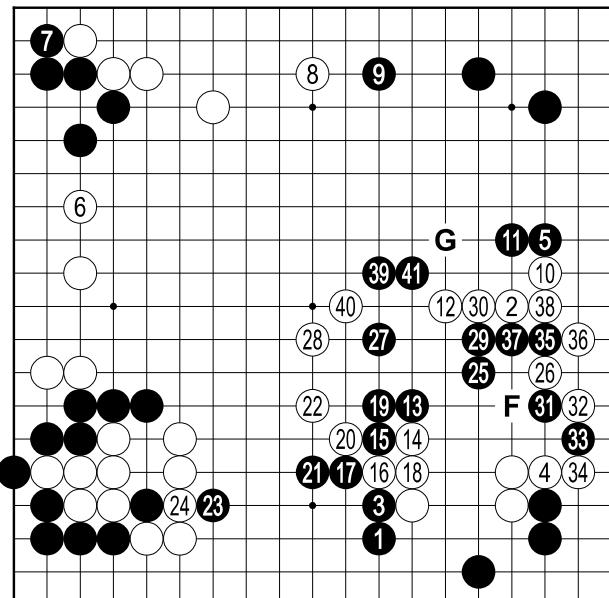


Fig. 7.2.1.

Only the labels F and G could be discovered in this figure.

Fig. 7.2.2: Here is, then, the position of the left side of the board, before white's move 6 in **Fig. 7.2.1.** (move 46 in the game).

From the perspective of territory this area is neutral, there are groups of both colours which for each, in the game, will bring a number of points. Right now there are no big moves here, to ensure a real profit. It should be noted, however, that if white plays at "A", black has only one eye in the corner, and will therefore have to go out into the middle ... but what would happen if the center would be blocked? To block the center, white doesn't necessarily need to play "B" and "C": other moves (even distant ones) that would hinder black making a second eye would be useful. A similar story can be told of the black group on the top, if white would play "D". At this moment, any attack would be premature, but later ... Everything discussed so far can make an excellent game plan for white to proceed, but with one condition: not to touch (from a distance) the current position of black on the left side of the board, so as not to make it stronger. Meanwhile, if black plays there first, this will mean that he has to not play a move elsewhere in the board, which would bring a higher profit (because the marked white group is flexible enough to be able to ignore at least one attacking move against him).

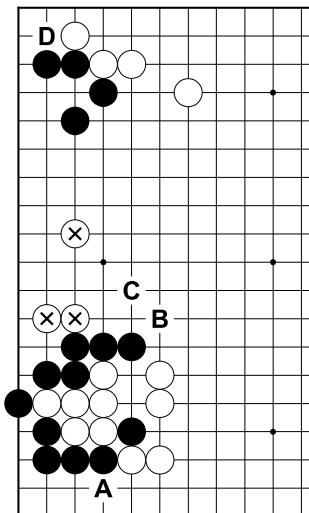


Fig. 7.2.2.

Black 29, 31, and 33: Better directly at 39. These moves serve to make white completely connected without bringing the slightest benefit to black.

Assuming that black plays (after the exchange of 23 and 24) as shown in **Fig. 7.2.3** ...

Fig. 7.2.3: If after black 1 here white continues (as in the game) with 2, black will extend to 3. Now "A" becomes very important, if white takes this point then "B", "C", "D", "E" and "F" are all good points for a possible attack (not to mention "G", which threatens a double cut). In the game, black has finally played moves 1 and 3 here, but meanwhile has blocked his access to the right (I refer, of course, to the type of access which allows us to take profit, and not merely the reduction achieved in the game, for instance after black 3, white "A", black "H", white "I" black "J"). If after black 3, white makes a base somewhere on the side, black "A" gives more than satisfactory compensation.

White 34: Mistake. Had to play "F" (see **Fig. 7.2.4**).

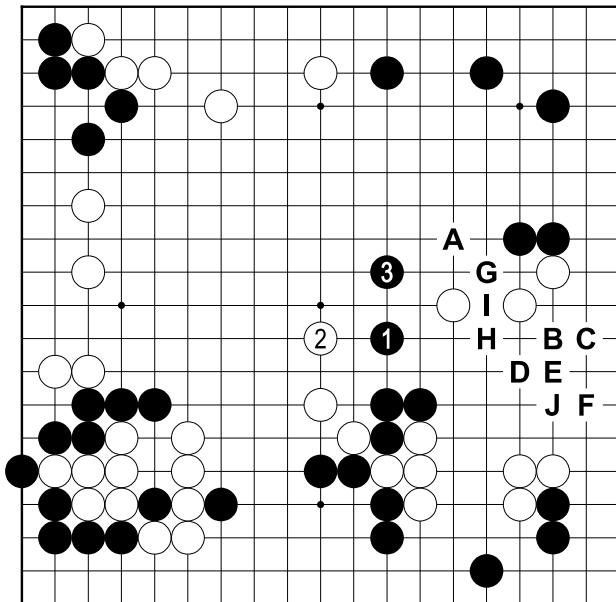


Fig. 7.2.3.

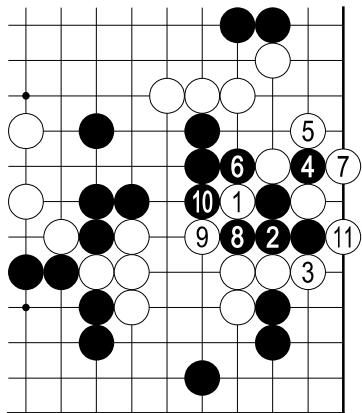


Fig. 7.2.4.

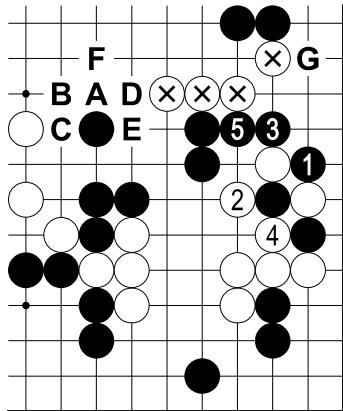


Fig. 7.2.5.

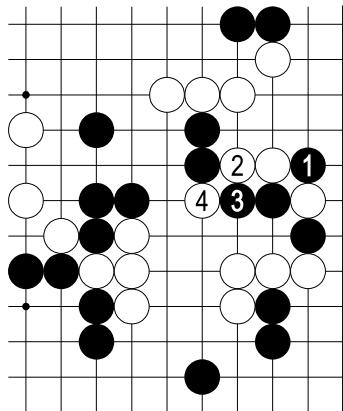


Fig. 7.2.6.

Fig. 7.2.4: White 1 here and the sequence that follows is the only way to keep white's groups connected.

Black 35: Should be played as in **Fig. 7.2.5**.

Fig. 7.2.5: After black 1 here, the four marked white stones are separated in the sequence shown: or by the sequence black 1, white 3, black 2. After black 5, white can try "A", black "B", white "C", black "D", white "E" (or "F"), but any result is favorable to black, who can always connect with "G".

Fig. 7.2.6: If after black 1 in the last figure, white tries to play 2, black quietly follows with 3, as white 4 can not separate his stones.

White 38: Better at "B", this move allows the YOSE of "A". Even if we are only at the start of the game, the moves at the end must still be provided and prepared for.

White 40: Better at "G", so as to penetrate the opponent's MOYO. If the black group in the center of the board comes back towards the three white stones (20, 22 and 28) then with a movement like "H" white will remember that on the left side, there is something interesting (see discussion of **Fig. 7.2.2**).

Moves 81 – 127

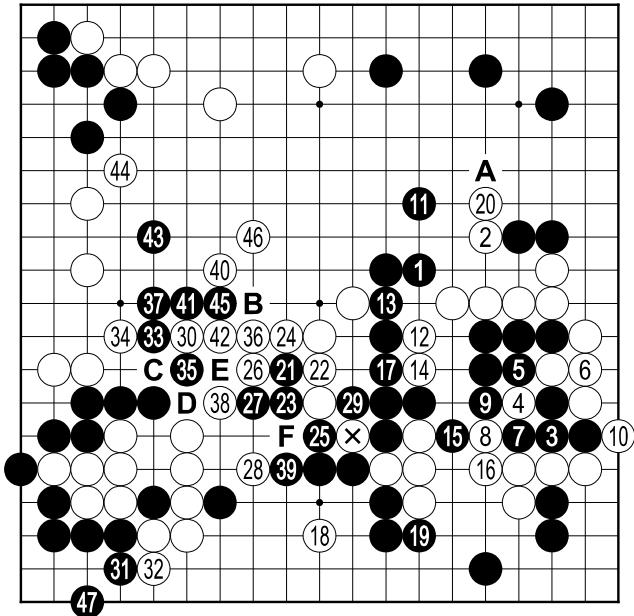


Fig. 7.3.1

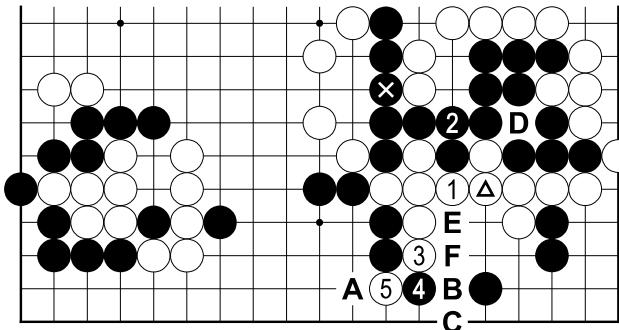


Fig. 7.3.2.

Black 3, 5, etc ...: useless sequence, because the stones are lost after white 10. Black lost us some good KODATE here.

White 16: Should not capture 4. The four black stones are small compared to what is available with a move on the bottom (see Fig. 7: 3.2).

White 18: Much more important is "A" (see Fig. 7.3.3).

White 20: So as to be able to play at "A" without fear that this stone could be separated (see Fig. 7.3.4).

White 24: Safer is "B".

Fig. 7.3.2: After the exchange of the marked and triangled stones, whites continues with 1 and if black connects at 2, the sequence up to 5 separates the black stones on the bottom. Note that if White now gets to play "A", his two stones will no longer be captured. On the other hand, if black "A", white "B" or "C" separates and captures the group in the corner. As the white triangled stone allows a capture at "D", then black could have continued by himself playing at the triangled point (ignoring white's cut at the marked point, as now he would capture four white stones with "E"). Once black has played at the triangled stone the sequence illustrated here is no longer possible. The sequence would also become impossible if white would start not with 1 here but 3 directly (after exchanging white 3, black 4, white 5, black can play "F" in SENTE and then "A").

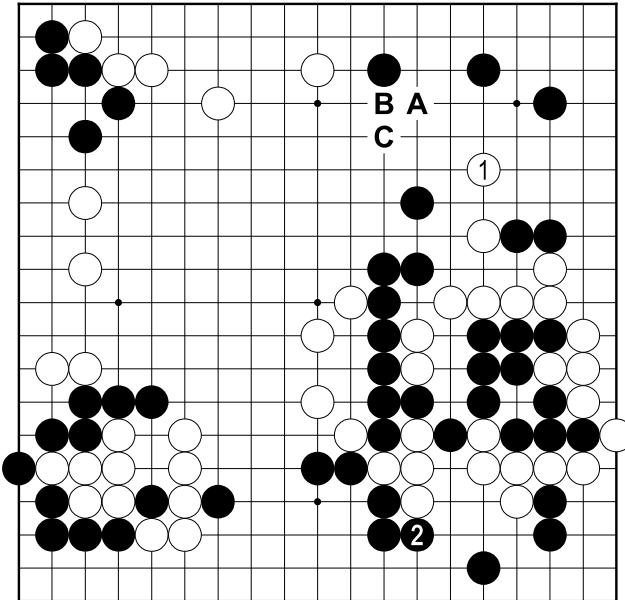


Fig. 7.3.3.

Fig. 7.3.3: After white 1 here, black will have to play 2, and white (who already has a small territorial advantage) can reduce black's top, while also attacking the large black group in the center of the board (which means that things could turn bad for even the black group in the lower left side. An alternative option for white to continue would be "A" followed by black "B" and white "C" to cut. Turning now to the white 18 in **Fig. 7.3.1** we should note that if white wants to make profit on the bottom, then the variation of **Fig. 7.3.2** is simply better.

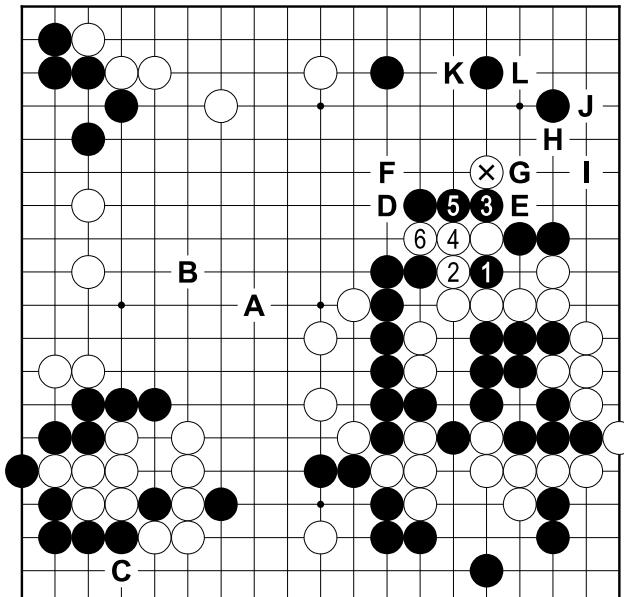


Fig. 7.3.4.

Fig. 7.3.4: After white has played the marked stone, the only way to punish him is the sequence up to 5 here. After white 6, then, black must realize that his center group no longer has an eye, as it is separated, then, it has to run somewhere. Even if the group manages to escape in the end (which is surely problematic), white can manage the flow of play, so as to obtain two or three points like "A" and "B" (points occupied, then, in SENTE), because then he can launch the deadly attack at "C", and the black corner group will not have anywhere to form a second eye. As a result of following this path (after white 6), the marked stone will not be completely abandoned. If, for example, white got to occupy "D", then he will be able later to cut at "E"; if "D" and "F" are occupied by white, he can then play "G" making black connect with "H" or "I". By consideration of the other key points in black's group on the top right- "J", "K" or "L" - we conclude that here white has many places to try to play. Let's see for example what would happen if ...

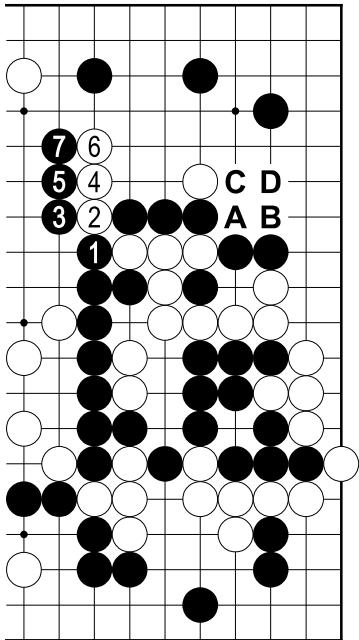


Fig. 7.3.5.

Fig. 7.3.5: After black plays 1, if white cuts at once with 2, black will continue with 3, 5 and 7, capturing the cutting stones. Given, however, that this sequence can be played anytime, can white first cut with "A"? ... So after black 1, white "A", black "B", white "C", black "D" now, the white sequence from 2 works. So after exchanging black 1 and white "A", black should continue with "C" reducing his territory and giving white some points on the right side. This result may seem insufficient, in which case white must seek a drastic solution ... (see **Fig. 7.3.6**).

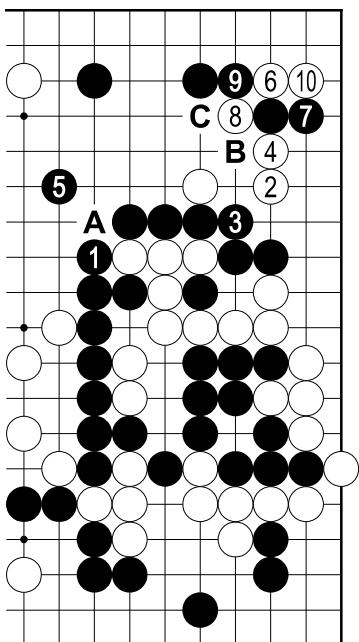


Fig. 7.3.6.

Fig. 7.3.6: After black 1, relying increasingly on the cut at "A", white can play at 2, forcing the connection at 3, because then 4 requires the other connection at 5 (or something similar). Now, white 6 gives life in the sequence up to 10 where should we see black "B", we can calmly answer with "C". If black 7 is played at 8, then white 7 also makes life.

White 26: Must connect at 29. This cutting stone should not be given up so easily. Capturing the marked stone is problematic for black, he has to make safe his own stones and prevent a later attack at the top and on the right

White 28: Could try 38, see the sequence given in **Fig. 7.3.7**.

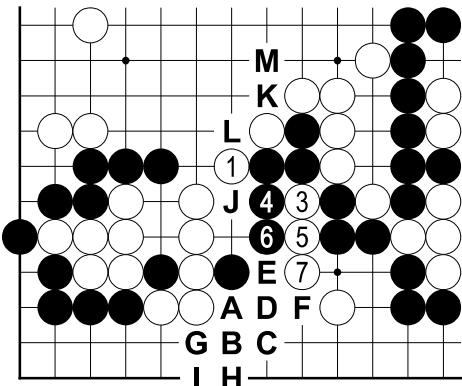


Fig. 7.3.7

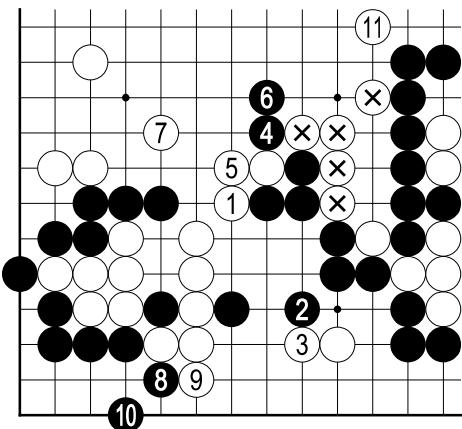


Fig. 7.3.8.

Fig. 7.3.7: If, after the white 1 here, black doesn't answer (or we play "L" followed by white "K", black "M"), the sequence beginning with white 3 will capture the black stones no matter which line he tries, after white 7. If black now plays "A", white "B", black "C", white "D", black "E", white "F", black "G", white "H", black "I", white "J" ... (white will sacrifice a stone once again with a play at "B"). If the after white 1 January black defends at 7, white can continue with "F" and ...

Fig. 7.3.8: Suppose, then, that we exchange moves: white 1, black 2 and white 3. If black now cuts with 4 and 6, in order to separate the marked white stones, then white 7 and 9 will be played SENTE because then 11 places a serious question mark around saving black's two cutting stones. In this way, white connects at "A" in SENTE (as he forces black "B"), and later white will perhaps be able to make a move at "C", simultaneously threatening "D" and "E". In this variation, white 11 can be played at "f", but this leaves more AJI.

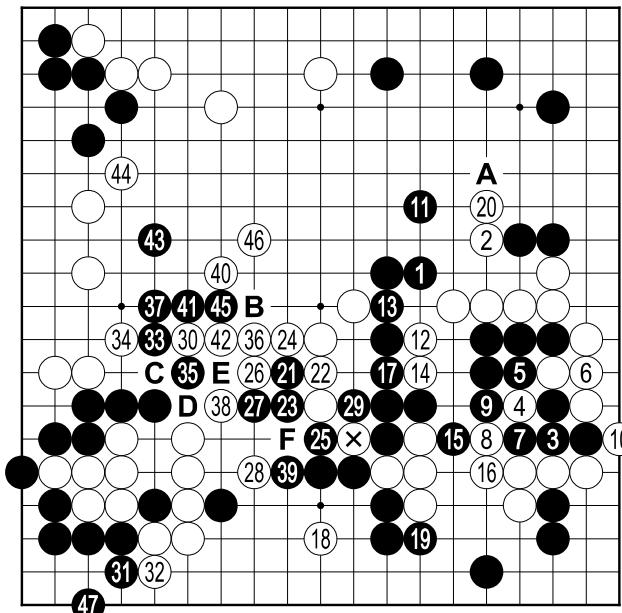


Fig. 7.3.1

White 34: Better at 42, to avoid a heap of trouble and keep some points in the center.

White 36: Better at 37 if black then cuts at 36, white "B" manages to connect his stones and encloses (on this side) a fairly substantial territory. If after white "B" black continues with 41, then white will play at "C" and if black then tries to cut with 45, white "D", black 47 and white "E" makes 40 and "F" MIAI to save the group in the center. If after white 37, black 42, white "C", black "E", white 45 if black insists with "B" then white "D", black 47 and white 36 (black had to make the connection at 38, as well as that of "F").

White 44: Too small. Much more important just now is the (top) right corner.

Moves 127 – 160

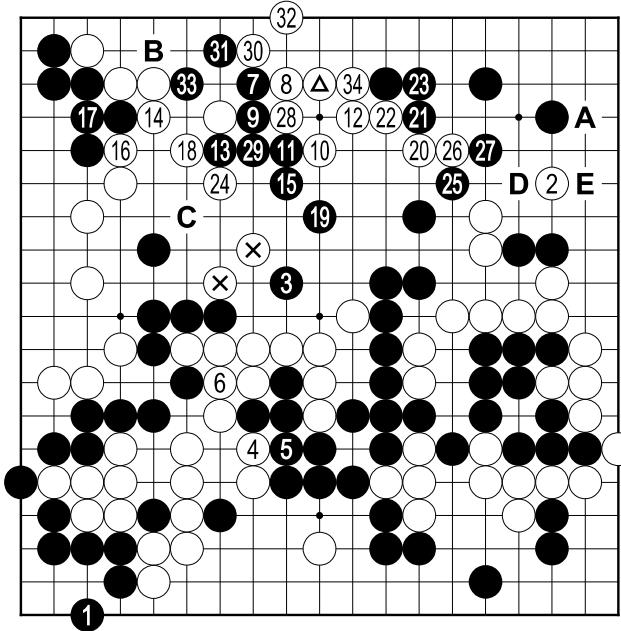


Fig. 7.4.1

White 2: It was more effective to directly attack at "A".

Black 7: A little exaggerated. The weakness of the triangled white stone is not enough to give a good development for black on the top side (we must not forget that white "B" is always played in SENTE threatening the life of black's group in the corner).

White 8: Should be played at 28 and if black continues with 9, white 29. Later, if black 11, white 13. Up to now white leads the game by nearly 10 points. But because of his last mistake, black will manage to take the lead.

White 24: Must connect with the group on the right. This move is unnecessary, because after the sequence up to white 32, black will still have the possibility of taking "C" and therefore capturing the two marked white stones.

Black 25: As the invasion destroyed the white territory on top side, black now has an advantage of about 5 points, so his moves from now on should try to solidify this lead. The current move is played in an absolutely neutral zone.

White 26: Had to live on the side, otherwise white can expect trouble to come when he least needs it (especially so since here he enters BYO-YOMI, and so he has only a minute to think about each move).

Black 27: If played at "D", it would maintain a threat against the isolated white group, as well as making a profit on the right side.

Black 33: Correct was "F" making white's connection at "G" into a GOTE move, instead of a SENTE move (as it will be later). It is, of course, a minor issue, only 1-2 points, but why not keep the chance to win points instead of now surely losing them?

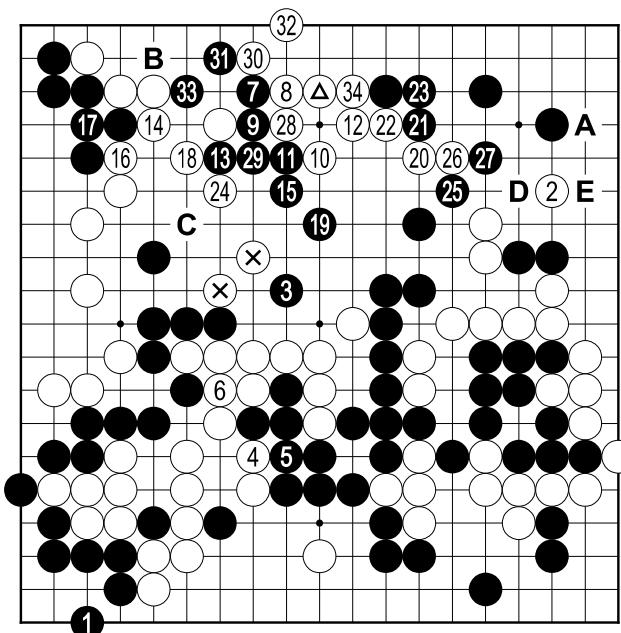


Fig. 7.4.1

Moves 161 – 214

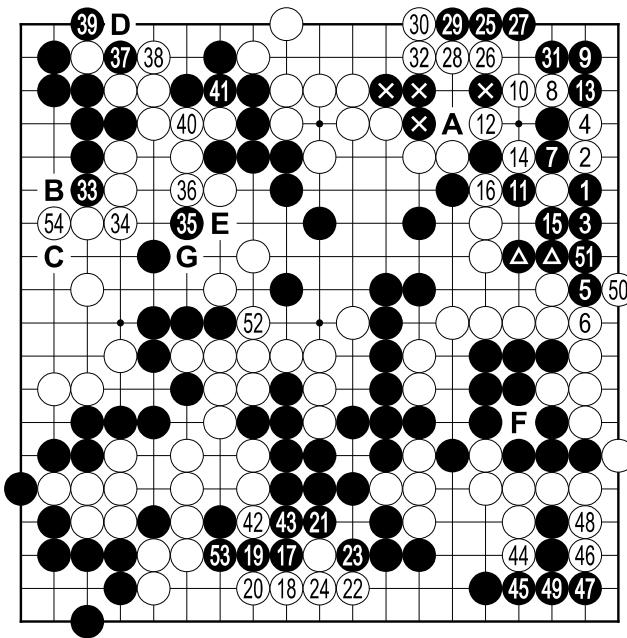


Fig. 7.5.1

White 2: Should play at 3: with then, probably, black 11, white 2, black 7, white 15 and so on; both sides connect their stones. Here, white can not hope for more.

White 4: It can't be played at 7 (after black 4 either black will connect or the white stones would be captured in trying to prevent the connection).

Black 5: Should cut first at 7 since ...

White 6: This connection is unnecessary. Should connect at 7.

Black 13: Should be played at "A" (see Fig. 7.5.2).

White 54: Small. However if he must play here then "B" is better to stop a later SAGARI at "B" by black (see Fig. 7.5.7).

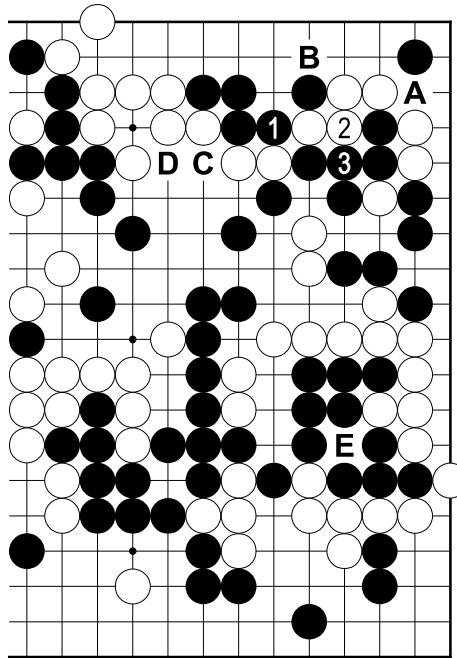


Fig. 7.5.2.

Fig. 7.5.2: Following the exchange here of black 1, white 2, black 3, white suddenly finds himself with three separate groups, each having weak points: "A" or "B" for the group in the corner, "C" (threatening "D" and, thus, to kill the top group) and finally "E", which is actually the worst threat (continuation in Fig. 7.5.3).

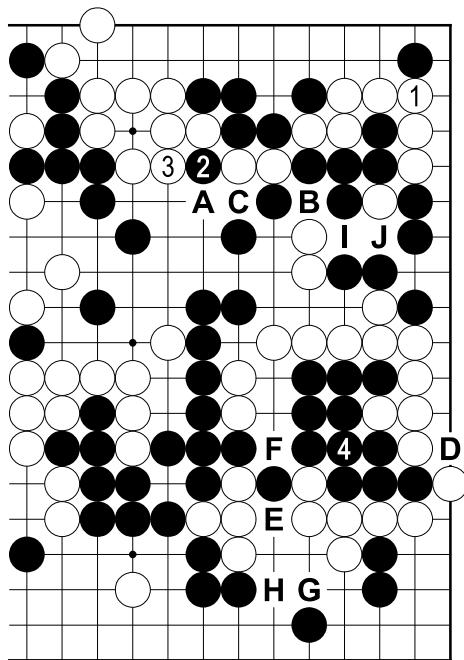


Fig. 7.5.3.

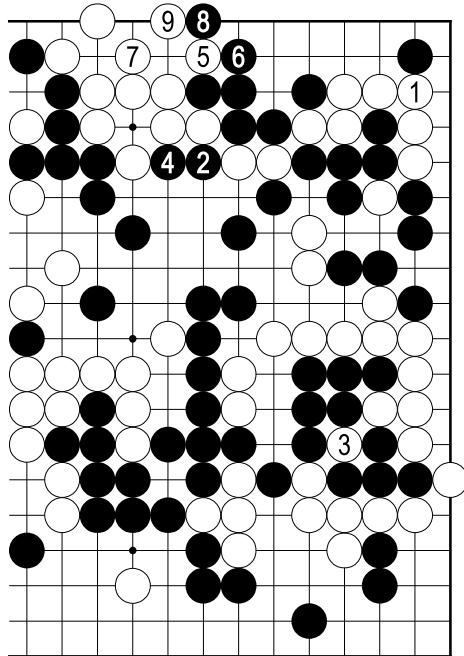


Fig. 7.5.4.

Fig. 7.5.3: Let's presume that, starting from the position of **Fig. 7.5.2**, white would connect here with 1. Black will cut at 2 and when white defends at 3, black will be able to connect at 4: the large white group on the right side is no longer alive. The separation is good (if white "A", black "B" or if white "B" black "C"), black has the right to play "D" at any time to make a false eye on the side. If white "E", black "F", white "G", black "H". Pay attention to the order of moves here: if Black would connect at 4 before cutting at 2, after white "I", black "K", white "B" black has to connect at the marked stone and white can play 1.

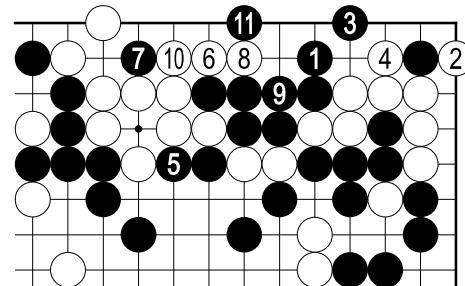


Fig. 7.5.5.

Fig. 7.5.4: If after exchanging white 1, black 2, white captures 3, black can directly attack at 4 and will get a KO in the sequence up to 9 here. To get an even better result, black will be able to use the weak group in the corner, as in **Fig. 7.5.5** where after black 11 white dies unconditionally (if now white "A", black "B" ... or if white "C", black "D", white "A", black "B" white "E", black 11).

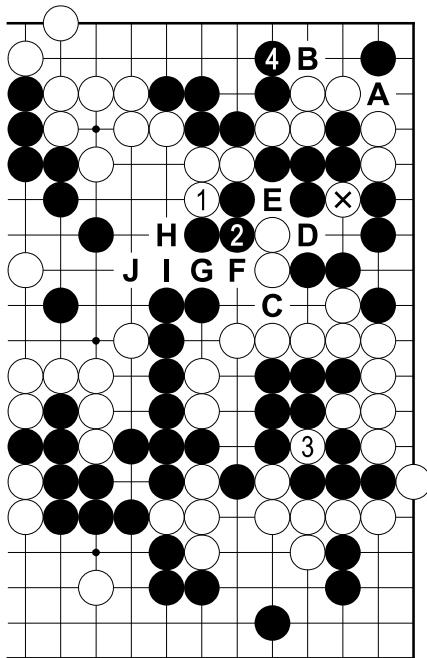


Fig. 7.5.6.

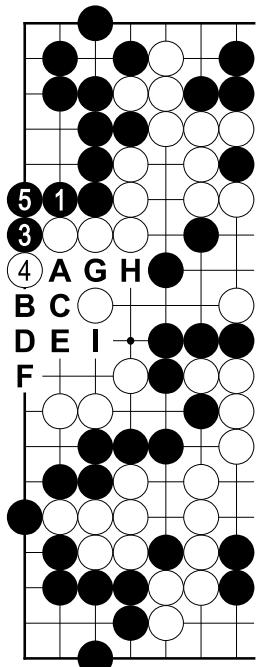


Fig. 7.5.7.

Fig. 7.5.6: If after the position of **Fig. 7.5.2**, white plays 1, black can continue with 2, forcing white 3 and, then, he can play 4. Now white can play "A" which would be followed by black "B" Notice that black 2 left an AJI at "C", which does not allow white to cut at "D" (after white "D", black "E" and the marked stone can not be connected), simply cutting at "E" presents no danger (white "E", black "D", white "F", and black can TENUKI because if white continues with "G", black "H", white "I", "black "J").

Fig. 7.5.7: If black plays 1 here, then white will be inclined not to answer, but in this case black 3 and 5 will be played in SENTE (otherwise if white 6 is TENUKI, black "A", white "B", black "C", white "D", black "E", white "F", black "G", white "H", black "I").

Moves 215 – 291

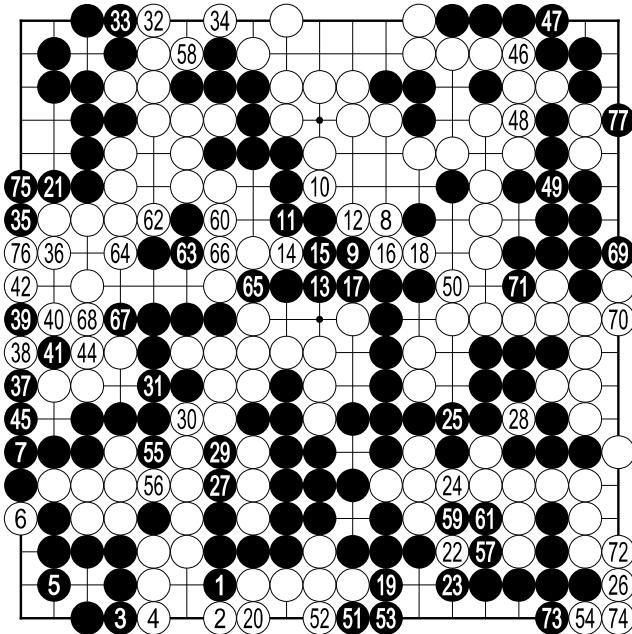


Fig. 7.6.1

43 at 38.

Since move 16 of white's in Fig. 7.5.1, black lost the advantage he had and he was behind by nearly 15 points. This points difference is hard to recover, since there are nothing but small moves left on the board.

White 40: Should connect at 41 (see Fig. 7.6.2) which would have prevented the loss of 3-4 points.

The game ends after move 291 with a difference of 12 1/2 points in favour of white.

The game took place at the National GO Championship held in November 1987 at Băile Herculane, during the Games Festival "HERCULES".

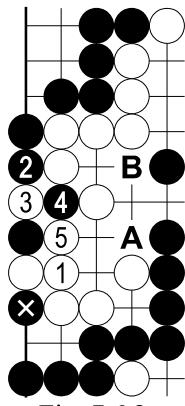


Fig. 7.6.2.

Glossary of useful terms

AJI: a defect in a formation, that usually becomes identical to the points in the respective formation where it could be attacked; the latent possibilities in stones, that still remain in place even though they are theoretically captured.

ATE: a move which places an opponent's group in the situation of having only 1 (final) liberty - in the position of Atari.

BYO-YOMI: supplementary playing time given to a player, after he has consumed the time reserved for the start of the game, each move is played within a limit of 1 minute (or 30 seconds); thereby avoiding losing game by simply having the clock's flag fall or committing mistakes due to time trouble.

BOSHI: move played, usually, at a distance of 1 intersection from the opponent's stones aiming to put them under attack

DAMEZUMARI: a reduction of the number of liberties of a group of the opponent's stones, usually obtained by the sacrifice of stones, to effect a capture requires reducing the group to having only 1 liberty.

FUSEKI: the beginning of a game, in which the two opponents occupy different positions on the whole board.

GETA: a method of capture that requires a "net" of stones to be placed in the path of those to be captured, in order to cut off any possibility of escape.

GOTE: opposite of Sente; making the last move in a local situation. Often, however, a Gote move is not "completely passive", and it may even have a strong "potential".

HANE: playing diagonally across (above or below) the opponent's stones, with the intention of developing good shape.

HANE-DASHI: HANE on the outside, opposite of SHITAHANE (HANE under the opponent's stone).

HANE-KAESHI: Counter Hane; a Hane played in direct response to a Hane of the opponent.

HASAMI-TSUKE: the case when both Hasami stones are in direct contact (on opposite sides) with the opponent's stone.

HIKI: pull back after making direct contact.

HASAMI: a move that positions an opponent's stone between 2 of his own stones.

HORIKOMI: a technique for sacrifice which aims to reduce the liberties of the opponent's group or to make its eye false.

IKKEN: move played at a distance of 1 interval from your own stone, possibly a jump or a Hasami.

JOSEKI: a good continuation for both players, generally referring to the corners and giving a result which can be considered equal.

KAKARI: an attack on a corner stone before your opponent can create a Shimari in the corner.

KAKETSUGI: diagonal connection, indirect.

KATATSUGI: diagonal connection, solid.

KEIMA,(or KOGEIMA): jump in the shape of an "L" from your own stone (the knight's move in chess).

KIKASHI: a move which forces a response; such a play is normally made only when the opponent can only answer in one way.

KIRI: cut; separation of two or more of the opponent's stones.

KO: a repeatable position, due to the possibility of both players being able to capture and recapture a stone of

the opponent; in such situations, when one player has captured a stone, there is a rule that his opponent can not recapture until he has made at least one move on another part of the board.

KODATE: move which an opponent will presumably answer and which allows, then, winning the time, to be able to go back to (re)capture in a KO fight.

KOMI:A number of additional points (generally from 5 to 7) given to the player with the white stones as compensation for the advantage black has from starting first. Of course this rule is not valid in handicap games.

KOMOKU: point of reference on the board, which is immediately under the Hoshi at the intersection of lines 3-4.

KOSUMI: diagonal extension, the two stones being neighbours, without being directly linked.

KOSUMI-TSUKE: play in direct contact with the opponent's stone, and making a Kosumi shape with your own stone.

MAGARI: a reply which is at right angles to the direction of a previous move's development.

ME-ARI ME-NASHI: a Semeai between a group with 1 eye and one with no eye; in general the group with 1 eye is already at an advantage.

MIAI: two points whose value is perfectly equal; if one player occupy any one of these points, then the other player will be able to take the second point and vice versa.

MOYO: large structure, enclosing an area that threatens to become a safe territory.

NADARE: avalanche; the name of one of most played Joseki.

NIKEN: an extension to a distance of 2 intervals; can be seen with Hasami.

NOBI: extension obtained by the addition of yet one more stone in a continuous line.

NOZOKI: move threatening a cut in the case where the connection is not yet made.

ONADARE: large avalanche; variation of the NADARE JOSEKI.

OSAE: blocking move, preventing the opponent from making further play along one line.

PONNUKI: the shape created when four stones capture one stone of the opponent.

SAGARI: a move which descends on the second or third line, towards the edge of the board.

SAN-SAN: point on the board, located at the 3-3 intersection.

SANRENSEI: a variation in Fuseki, in which a player occupies a total of 3 Hoshi points on 1 side.

SEMEAI: direct fight between two groups, the capture of one being the only way the other can survive.

SENTE: the opposite of Gote; to take the initiative; to be in a position to choose the place of the next move.

SHIBORI: the technique with which the opponent may be forced to capture (to the stage of actually taking them from the board) stones which are already lost (or sacrificed).

SHICHO: sequence leading to the capture of the opponent's stones and whose form resembles a staircase.

SHIMARI: occupying a corner with a shape made from 2 stones..

SHODAN: rank of 1 Dan.

TAKAMOKU: point of reference on the board, located at the intersection of lines 4-5.

TENGEN: hoshi point in the centre of the board.

TESUJI: a very clever move which, locally, puts in the opponent in a situation where it is not possible to play efficiently with their stones.

TSUGI: connection.

TSUKE: move in direct contact with the opponent's stone.

UCHIKOMI: invasion into the opponent's Moyo.

WARIKOMI: a play in between two opponent's stones, usually with the intention of obtaining 2 cutting points.

WARIUCHI: the play of an opponent's stone between your own, it has two directions to develop: if your opponent occupies one of these directions then an extension will be possible in the opposite direction.

YOSE: the final part of a game, the main territories on the whole board are secure, all that remains in the game is to adjust the borders of the respective territories.