

GO WINDS

Volume 3 Number 3

Fall 1999

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GO WINDS

HI!

Welcome to Yutopian Enterprise's *Go Winds*, designed to add spark to the winds of your Go studies. If you have any suggestions for improvement please let us know. We are providing a series of translated articles from the Chinese and Japanese Go scene and a series of articles on the application of the principles of war to Go. Enjoy!

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NIE WEIPING'S INTRODUCTION TO GO

Lesson 11 Under-the-Stones

In this lecture, we talk about Under-the-Stones (Ishi-No-Shita) tactics. This is a very special tactic that frequently occurs in actual games.

In Chinese, Under-the-Stones is also known as Taking-off-Shoe, Shedding Bones, or Shedding Shell. The interesting part of this tactic is that it requires sacrificing a number of stones before throwing in and killing the opponent's group.

One kind of Under-the-Stones can be considered a special tactic for killing Oversized Eyes (Nakade). This sacrifice tactic is extremely valuable in actual games. However, people who don't know this tactic often let golden opportunities slip by.

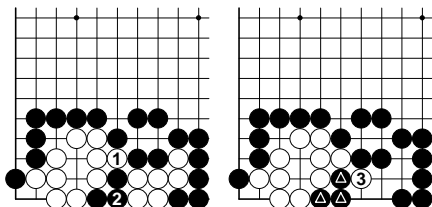


Diagram 1

Diagram 2

Diagram 1 - The atari of white 1 sacrifices six stones. The reader might ask if the situation is hopeless after the six white stones are captured.

Diagram 2 - After capturing, a cutting point is created. White 3 cuts with an atari and white is alive after capturing the three black stones. This is a typical case of Under-the-Stones.

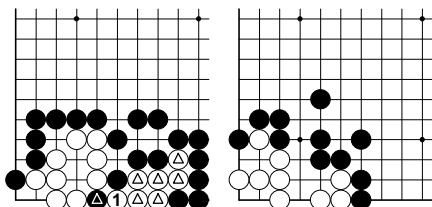


Diagram 3

Diagram 4

Diagram 3 - If White simply tries to rescue the six black stones by capturing black at 1. Black captures with 2 at black. White is dead with one eye.

Under-the-Stones tactics can often be used to revive positions that look hopeless. In **Diagram 4**, can white make life in the corner?

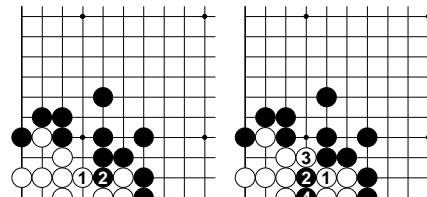


Diagram 5

Diagram 6

Diagram 5 - Whites simply tries to make life with 1. However, black eliminates white's eye by poking to 2. Simple tactics for making an eye will not work here, white must consider Under-the-Stones tactics.

Diagram 6 - White first makes a box shape with 1, allowing black to capture the four white stones. This sacrificing is the first step for Under-the-Stones tactics.

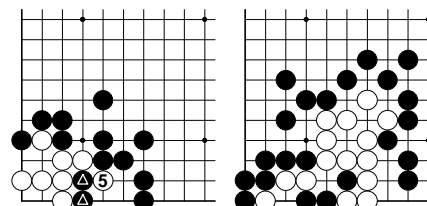


Diagram 7

Diagram 8

Diagram 7 - The continuation here is the second step of the tactics which involves capturing the opponent's stones after sacrificing. After capturing the four white stones, the black stones are exposed for capture. White ataris at 5 and is alive. This is a typical example of Under-the-Stones tactics to make life.

We learnt how Under-the-Stones tactics can be used to make life in the examples above. The example that follows demonstrates how it can be used to kill.

Diagram 8 - Black to play. Can black kill white?

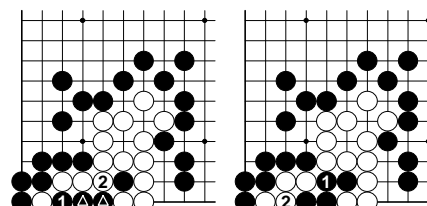


Diagram 9

Diagram 10

Diagram 9 - If black tries to escape by extending to 1, white 2 captures a stone at 2 and white is alive. Black fails.

Diagram 10 Knowing that the principle of Under-the-Stones tactics is sacrificing before

capturing, it is not difficult to discover the key connection at 1 producing a stair shape. White is forced to capture at 2

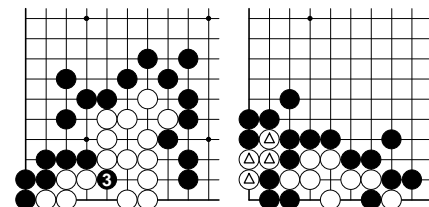


Diagram 11

Diagram 12

Diagram 11 - Black's atari at 3, kills the four white stones and reduces white to only one eye.

Diagram 12 - The four black stones are dead, and it looks as if the entire white group is killed. However, Under-the-Stones tactics can often do wonders in such situations.

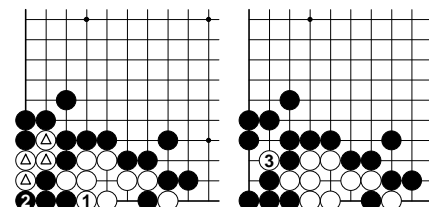


Diagram 13

Diagram 14

Diagram 13 - White's atari at 1 is the key. It forces black to capture the four black stones at 2.

Diagram 14 - White cuts and ataris at 3, capturing the four black stones. As a result, the entire white group is alive.

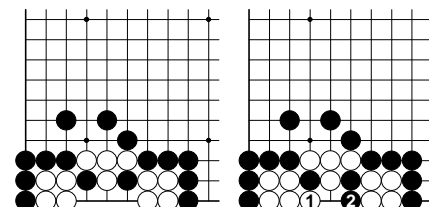


Diagram 15

Diagram 16

Diagram 15 - This is a very interesting position, with white's shape being symmetrical. White to play. Is white alive or dead?

Diagram 16 - White's groups on both sides are under atari. If white tries to capture a black stone on the left, black captures four white stones on the right and kills white. Conversely, if white plays atari at 2, black captures at 1. How can white take care of both sides?

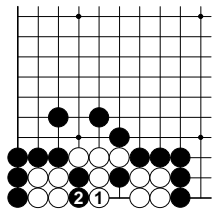


Diagram 17

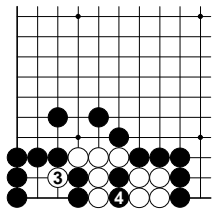


Diagram 18

Diagram 17 - White 1 is cool-headed. If black captures at 2, an Under-the-Stones shape is formed.

Diagram 18 - After capturing the four white stones, a cutting point is formed. White cuts and ataris at 3, killing two black stones. If black then captures the four white stones on the right, white can create a mirror image on the right.

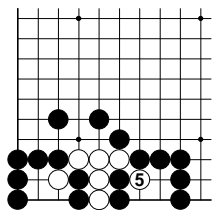


Diagram 19

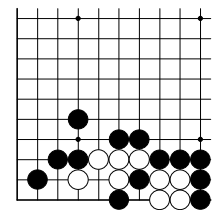


Diagram 20

Diagram 19 - White cuts and ataris at 5, forming an eye on either side and lives. This example also illustrates the proverb of "play at the center of a symmetrical position." However, the key to this problem is established upon the concept of Under-the-Stones.

One of the biggest mistakes of beginners is greediness, trying to rescue any stones in danger, regardless of how useful these stones are. As soon as the opponent ataris, the first thing that comes to the mind of a beginner is how to escape. Either, he manages to escape, ending up with a heavy shape, or dying all together. Therefore, if you want to improve your game, you must give up this kind of greedy thought.

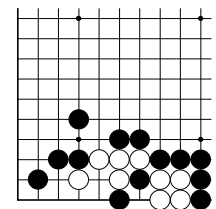


Diagram 20

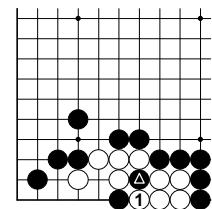


Diagram 21

Diagram 20 - What is white's best result?
Diagram 21 - White 1 is a thoughtless capture in trying to rescue his five stones. Black captures white at 2 with a snap-back.

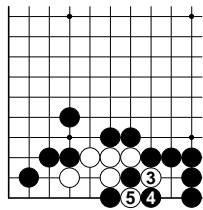


Diagram 22

Diagram 22 - Continued from the previous diagram, white ataris stubbornly at 3. Black counter-ataris at 4 setting up at ko-fight. White then captures at 5. Although white might be able to make life via a ko-fight, this is not the best result.

Diagram 23 - White's atari at 1 forces black to capture four white stones at 2. White 1 is the first step for using Under-the-Stone tactics.

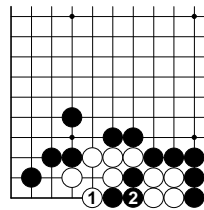


Diagram 23

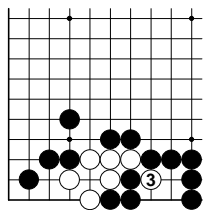
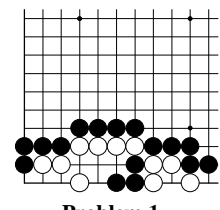


Diagram 24

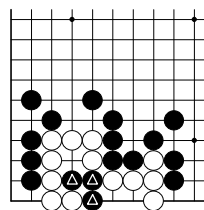
Diagram 24- White cuts and ataris at 3 forming an eye, and makes life with the other eye. This is the best outcome, which is far better than having to make life via a ko fight as shown in Diagram 22.

EXERCISES



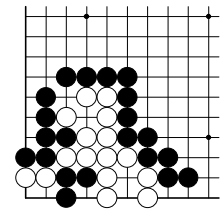
Problem 1

Problem 1- White to play. Can white make life?



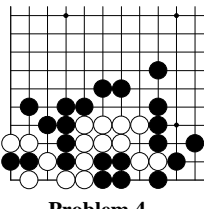
Problem 2

Problem 2 - Black to play. Can black kill white using the three • stones?



Problem 3

Problem 3 - Black to play. How can black make use of Under-the-

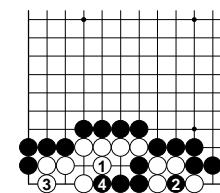


Problem 4

Stones tactics to kill white?

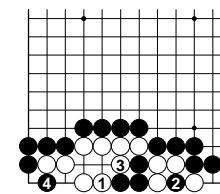
Problem 4 - Black to play. Can black kill white?

ANSWERS



Failure Solution 1

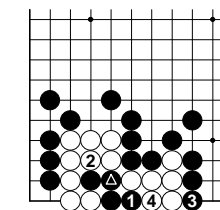
White tries to form an eye at 1 directly. Black captures three white stones at 2. If white descends to 3, black takes away white's eye by clamping at 4, killing white. White still dies if black hanes with 2 at 3 to take away white's eye on the other side.



Correct Solution 1

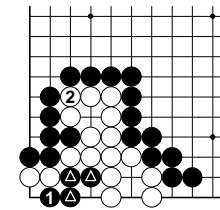
If white ataris at 1, black can only capture three white stones at 2. The squeeze at 3 is sente. If black takes away white's eye at 4...

Solution 1 Continued Due to the presence of), the cut and atari of white 5 captures the three • stones. White makes life easily. If black 4 at 5, white forms the other eye at 4, and still makes life.



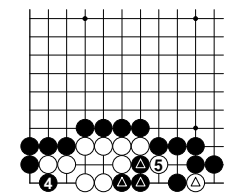
Correct Solution 2 (5@•)

Black turns to 1, forcing white to atari at 2. Black then descends to 3, and ataris at 5, killing white with Under-the-Stones tactics.



Failure Solution 3

Failure Solution 1 - White tries to form an eye at 1 directly. Black captures three white stones at 2. If white descends to 3, black takes away white's eye by clamping at 4, killing white. White still dies if black hanes with 2 at 3 to take away white's eye on the other side.

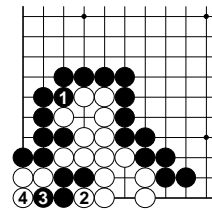


Solution 1 Continued

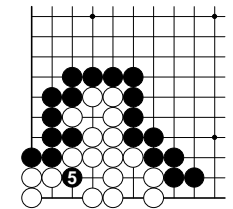
Correct Solution 2 - At a glance, one might conclude that the • stones in the problem diagram are dead and white is alive. However, black still has a very powerful tactic for killing white. Black turns to 1, forcing white to atari at 2. Black then descends to 3, and ataris at 5, killing white with Under-the-Stones tactics.

Failure Solution 3 - If black tries to rescue his three • stones on the left with 1, white makes a second eye at 2. White lives and Black fails.

Correct Solution 3 - Black destroys white's eye at 1. When white ataris at 2, black 3 feeds one more stone to white. White is forced to capture four black stones at 4.

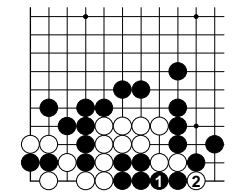


Correct Solution 3



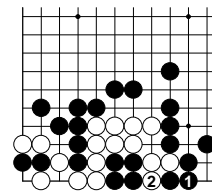
Solution 3 Continued

Solution 3 Continued - By feeding one extra stone to white, black 5 becomes a cut and atari, and captures three white stones. This limits white to only one eye and white dies.



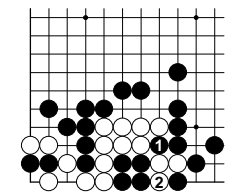
Failure Solution 4.1

Failure Solution 4.1 - Black blindly tries to rescue his four stones by connecting at 1. White captures at 2.



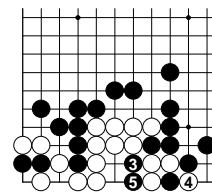
Failure Solution 4.2

Failure Solution 4.2 - A connection at black 1 is passive. White descends to 2 capturing the four black stones. With the other eye in the corner, white is alive. Black fails.



Correct Solution 4

Correct Solution 4 - The sacrifice at black 1 makes use of Under-the-Stones tactics. This forces white to capture four black stones at 2.



Solution 4 Continued

Solution 4 Continued - The cut and atari at black 3 is fierce. White captures at 4 and black ataris at 5, killing the three white stones. White is reduced to only one eye and dies.

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MA XIAOCHUN'S GO LECTURE 4

Fourth game of the 9th Tengen Tournament Finals with Ma XiaoChun 9 dan holding black against Nie WeiPing 9 dan and Ma leading 2:1.

The final of the 9th Tengen Tournament happened to coincide with the finals of the 6th Tong Yang Tournament, and this led to a subtle impact on the mental state of the two players.

From the point of view of Nie (the challenger), of course it would be nice to win the title, but it's not too bad if he loses. This is because the winner of the Tengen title has to play a three game Sino-Japanese Tengen Tournament with Ryu Shikun before travelling to Seoul for the Tong Yang Tournament. Thus the loser has time to rest and recuperate and it wasn't a bad deal at all. Therefore, both Ma and Nie were filled with unprecedented relaxation and peace at the game, fully expressing their skills on the board.

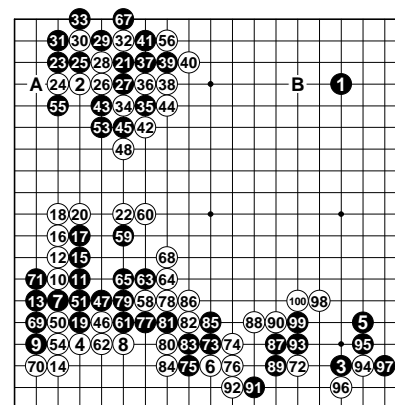


Figure 1 (1-100)
(49, 57 @ 35; 52, 66 @ 34)

Figure 1 (1-55) White 10 in reply to black 9, originated from the "Korean Style". This fuseki appeared several times in games between Nie and Ma. However, black's hane at 11 is a novel play.

The sequence through white 20 has been very popular recently, but black seems to be a bit restricted in shape.

Black 23 is the only reply. Following the exchange of black 27 and white 28, white 36 generally extends to 45. The sequence from the cut at white 36 through 42, fully illustrated white's thorough consideration and planning.

Black's cut and atari at 43 is the most spontaneous counter-attack. If 43 at A, white captures at 44. White can be satisfied following

black's hane at 45.

From a local point of view, due to the lack of ko threats, the situation seems unfavorable for white. However, white alertly creates a ko threat with 46, turning white 50 into an excellent ko threat.

Black is forced to connect at 53. Because of black 53, the ko becomes less urgent for either side. Black 55 capturing four white stones is small.

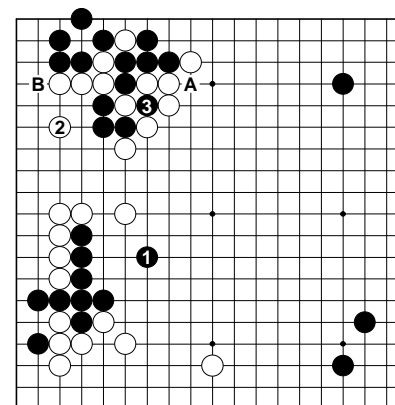


Diagram 1

Diagram 1 - A black jump to 1 is the urgent point. The most white can do is to jump to 2. Black then captures at 3. If white lacks appropriate ko threats, black can cut fiercely at A. A black hane at B can serve as a consecutive direct ko threat. If the game had proceeded this way, the outcome would have been difficult to predict.

(56-100) In the actual game, white seals black off with sente at 58, forcing black to make life bitterly at 59. After jumping to 72, white has the lead.

White calmly responded to black's sabaki at 73, and black gets nothing in the sequence through 80.

White refuses to back off by blocking at 82. Actually, white 82 as an atari at 83 would have been terrible for black.

Black would have no follow-up tactics if white 88 blocks at 89 instead. However, a counter-attack at 88 is driven by the impulse of the game. Both sides can be satisfied with sequence through 93.

White 98 is too conservative. White would have maintained the lead if 98 directly pressed at 99, before approaching at B.

Figure 2 (1-75, i.e., 101-175) In occupying the excellent point of 1, black has greatly reduced his deficit. However, to play the sequence correctly, black should have played black 1, after the exchange of black 17 for white

18.

The sequence following white 2 seems to be premature. White 6 should clamp at A. Not only did white lose a few stones after black descends to p7, black 25 becomes sente. White is worse off.

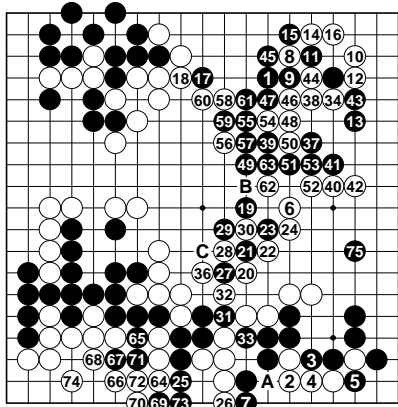


Figure 2 (1-75 i.e., 101-175) (35@21)

The invasion at 10 following white 8 is very timely. However, white missed a golden opportunity in connecting at 18 in reply to black 17. Since the center is huge, white will take a commanding lead if white 18 jumps to B instead.

With all kinds of potential weaknesses, black 19 is a courageous invasion deep into white's influence. Objectively, this game is up in the air, with white's lead totally wiped out.

Where to play white 20 is a difficult decision. White 20 is very conservative, yet it still allows black to take advantage with black 21. It's difficult to come up with a good response to black 21.

In reply to white 22, black tries to decide the game's outcome with a powerful tiger at 23, before the hane at 27. With the devastating consequence of losing the entire right side if he loses the ko fight, white is forced to ignore the ko threat of black 31. Otherwise, black will ignore all ko threats and capture at C, handing white the defeat.

The cut at 33 must be tough for white, turning white's territory into black's. At this point, white is in a desperate position, hoping to turn the tables by staging a final attack at 34. Black responded exquisitely with 37 and secures the victory with the sequence through 75.

Figure 3 (76-167, i.e., 176-267) Although quite a few ko-fights have been fought, it has nothing to do with the outcome of the game. After black 167, white has no hope of winning the ko fight, and resigns. Ma captures the Tengen title with a 3:1 victory.

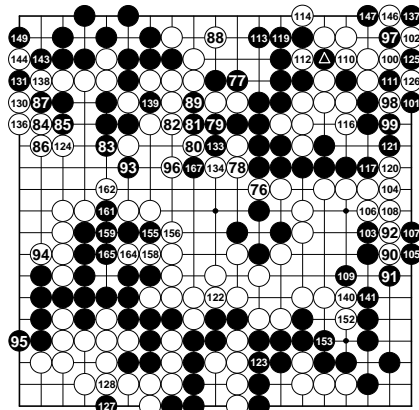


Figure 3 (76-167, i.e., 176-267)
(115@•; 118@112; 129, 135@125;
150@131;
132@126; 142, 148, 154, 160, 166@);
145, 151, 157, 163, @139)

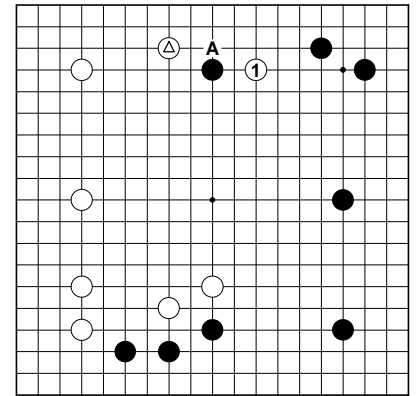
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The Art of Capturing Stones is a problem book that provides thorough training in three types of techniques: under the stones (Ishi-no-shita), killing oversized eyes (Nakade), and other sacrificing techniques. By working through the problems, the reader can practice these skills and improve their level of play.

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



A Diagonal Play

Black to play - With) as a base, white invades at 1. Due to black's thickness on the right, the invasion is more or less unreasonable. Using his thickness black should fiercely attack white 1. What is the most appropriate tactic here? Black should also not let white connect at A.

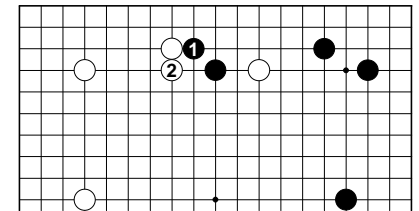


Diagram 1

Diagram 1 - A Typical Bad Attachment
The attachment at 1 prevents white from connecting, but it's bad. White 2 is a vital point in strengthening his group on the upper left and in taking away black's space for making a tiger. Although black cuts off white's connection, allowing white to get thick is not desirable.

CHO HUNHYUN'S RIGHT WAY TO GO

Part 11

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

Cho Hunhyun

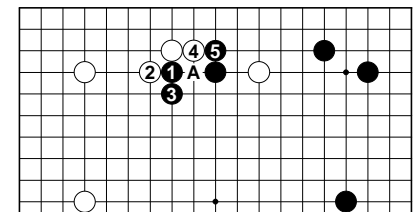


Diagram 2

Diagram 2 - Black Loses An attachment at 1 is good for preventing white from connecting,

but it's not good here. Although black successfully cuts white off, white can still destroy black's territory. Moreover, black has the burden of being cut at A.

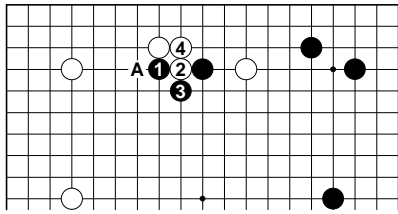


Diagram 3

Diagram 3 - White Wedges Due to the favorable ladder, white can also wedge at 2. Since the ladder at A after black's atari at 4 does not favor black, black is forced to atari at 3. White's connection at 4 gives him two cutting points. Because of this, black 1 is not acceptable.

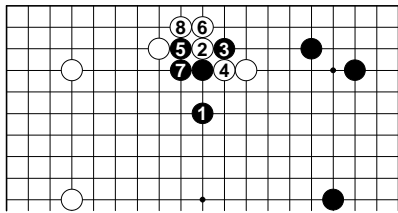


Diagram 4

Diagram 4 - Black Jumps There is a proverb, "One space jumps are good." However, black's jump to 1, allowing white to connect at 2 is a miscalculation. Black tries to separate white with the hane at 3 and atari at 5, but fails after white 6 and 8. Black gets nothing.

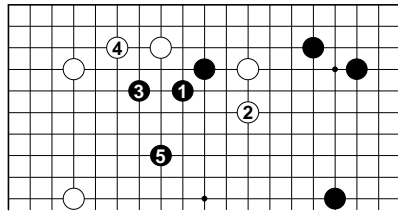


Diagram 5

Diagram 5 - Correct Solution Black's diagonal at 1 is the correct tactic for separating white. When white jumps out to 2, black jumps to 3 with sente and flexibly forms eye space with 5. How to settle the two white stones on the upper right becomes a heavy burden for white.

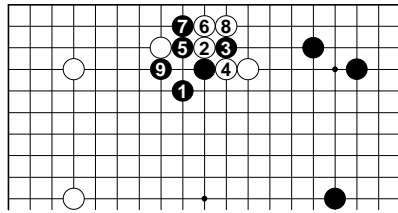


Diagram 6

Diagram 6 - White Cannot Connect If white tries to connect by attaching at 2 after black diagonals at 1, white will fail. With the sequence from the hane at 3 to the descent at 7, black cuts white off with sente. Black then completes the cut with a tiger at 9 forming a thick shape. On the contrary, white is not completely alive yet.

NEW FROM YUTOPIAN ENTERPRISES

Available January 2000

LEE CHANGHO'S NOVEL PLAYS AND SHAPES

Volume One

By Lee Changho

There is an abundance of joseki (standard sequences) in Go. The selection of joseki, however, can determine the outcome of the game. What sets the professional players apart are the subtle differences in how they apply joseki. How accurately and efficiently one handles joseki will decide if the outcome is favorable.

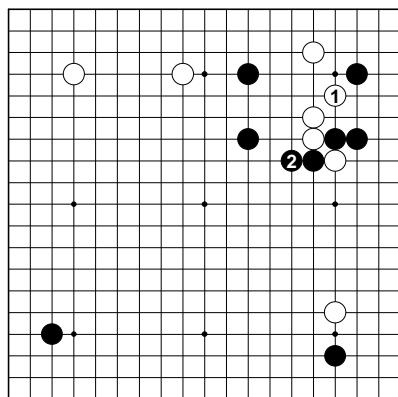
By only sticking to popular joseki, it's difficult for one to get strong. However, it takes courage for one to forsake the popular joseki in pursuit of novel plays and shapes.

Regardless of the efforts one spends in analyzing a particular play or shape, the outcome of applying a novel play is often unsatisfactory due to unforeseen factors in actual games. Even if one succeeds, it still takes concerted study and analyses to perfect the play. The novel plays introduced in this book were established by a number of professional player's after painstaking research efforts and analyses. The book is packed with illustrations and explanations from the amateur players point of view, with progressing levels of difficulties. Studying the novel plays and shapes in this book will help you improve your reading, strategical and tactical skills.

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

LEE CHANGHO'S NOVEL PLAYS and SHAPES

Part 11 The Momentum of a Young Player



**A Novel Extension
The Momentum of a Young Player**

This is the second game of the 28th Pae Wang Tournament with Cho Hun-hyun taking white against Yun Song-hyon 3 dan. At the time Cho had held the Pae Wang title for 16 consecutive years. Yun on the other hand was known as one of the top four young innovative players. Cho took the first game. In the second game, Cho made an early play order mistake at 1 in the upper right corner, leading to an aggressive novel extension at 2 by the challenger. Skill is naturally important in a tournament, but the impact of psychological factors cannot be overemphasized. Therefore momentum is crucial in a tournament. Let us analyze this novel extension.

Diagram 1 - Actual Game Black 1, 3, and 5 are the famous Shusaku Fuseki. Black's push and cut with 13 and 15 show the aggressive attack of a young player. Cho's diagonal at 16 is a play order mistake. Black gains the momentum with his novel extension at 17.

Diagram 2 - Black Has Big Territory White's jump to 1 instead of blocking at A lacks momentum. Black can be satisfied securing territory on the fourth line with 2, 4 and 6. White can catch up in territory by attacking the two black stones, but has no guarantee for success.

Diagram 3 - White Gains The Advantage When black jumps to 1, white can probe at 2 before developing towards the center. After black reinforces at 3 and 5, it's important for

white to jump to 6 and not tenuki. White gets an advantage in the upper right corner and is better off.

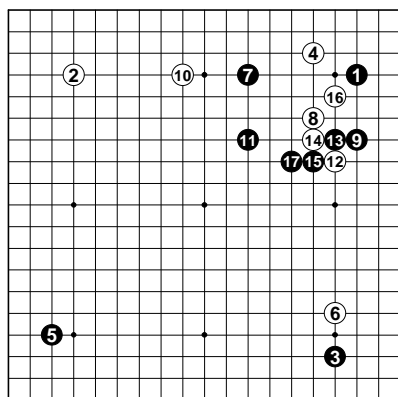


Diagram 1

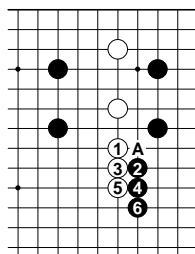


Diagram 2

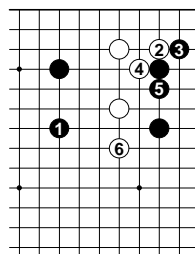


Diagram 3

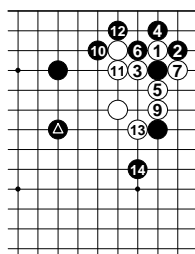


Diagram 4 (8@1)

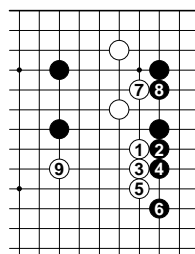


Diagram 5

Diagram 4 - A Sure Counter Attack Black's atari at 4 in response to white 3 is a strong counterattack. The ataris at white 5 and 7 maintain white's momentum. The sequence through 12 is inevitable. After the exchange of white 13 for black 14, due to the presence of •, white's outward in-fluence is contained. This favors black.

Diagram 5 - The Conventional Approach When white blocks at 1, black can simply defend at 2 and 4. The sequence through 8 is a basic joseki, typically leading to a case of outward

influence versus real territory. White's cap at 9 is common.

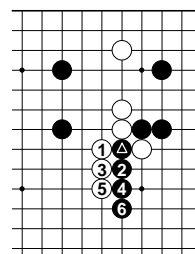


Diagram 6

Diagram 6 - A Typical Slack Atari and Extension When black cuts at •, the atari at white 1 and the extension to 3 are a crude way running towards the center. Black creates a big framework on the right through 6. On the other hand, white has weaknesses in his

shape, and this does not favor white.

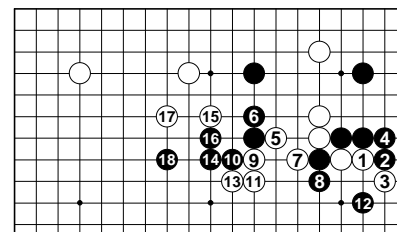


Diagram 7

Diagram 7 - An Exchange White's block at 1 can be considered. If black hanes at 2, white hanes in sente at 3 and white's attachment at 5 is a tesuji. Black can only extend to 6. White then sacrifices three stones and settles his shape from 7 to 11. Following black 12 through 18, an even exchange results.

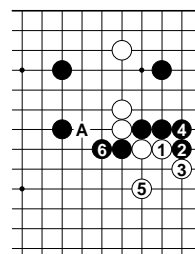


Diagram 8

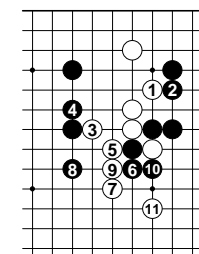


Diagram 9

Diagram 8 - The Battle Favors Black After black connects at 4, white's jump to 5 instead of attaching at A is unreasonable. Black's extension at 6 is strong. White should realize that the battle now favors black.

Diagram 9 - White Is Favored What happens if white diagonals at 1? Black extends to 2 and white attaches at 3. The play order in the sequence from the drawback at 4 to white 11 is inevitable. This favors white.

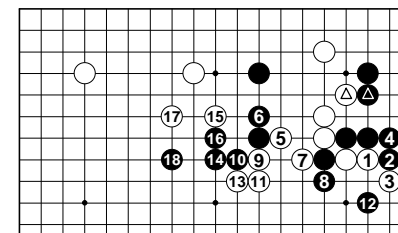


Diagram 10

Diagram 10 - A Mutual Exchange White can also attach at 5. The sequence from black 6 to 18 results in an exchange that is identical to that in **Diagram 7** except for the presence of • and •. Black's ex-tension to 7 in the next diagram in reply to • is the novel extension.

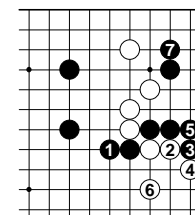


Diagram 11

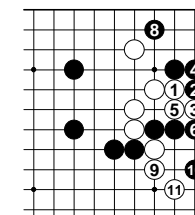


Diagram 12

Diagram 11 - Difficult For White When black extends to 1, white's all out attack at 2 is unreasonable. The hane at 3 and connection at 5 are the urgent points for good shape. After white jumps to 6, black doubles up at 7. It will be difficult for white to live with his group on the top.

Diagram 12 - Loss Outweighs Profit White's thrust at 1 is the best choice. Although black makes life in the corner with 2 to 8, white's extension at 9 makes it difficult for black. When black jumps to 10, white simply diagonals at 11. Black's loss on the side outweighs his gain in the corner.

Diagram 13 - The Conclusion Of The Novel Extension

Black's atari at 2 in reply to white's extension at 1 is the correct answer. White's descent to 3 protecting the corner is crucial. As a result, black gets outward influence and white gets real territory. With black's pincer at 4, black is ok.

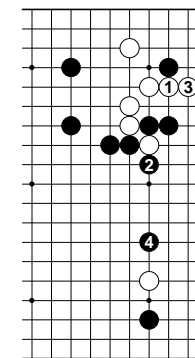


Diagram 13

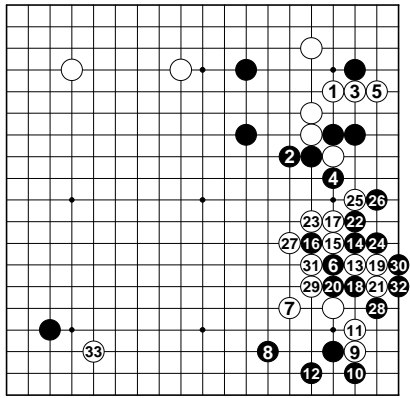


Diagram 14

Diagram 14 - Actual Game White gets big territory with the sequence from 2 to 5 and is slightly better off. White's attachment and crosscut at 13 and 15 in reply to black's diagonal at 12 are interesting tactics. White is successful in utilizing sacrifice tactics through black 32. White won by resignation in 202 plays.

KOBAYASHI KOICHI'S FUSEKI CHARISMA

Part 3
Large Knight's Approach Move
By Kataoka Satoshi

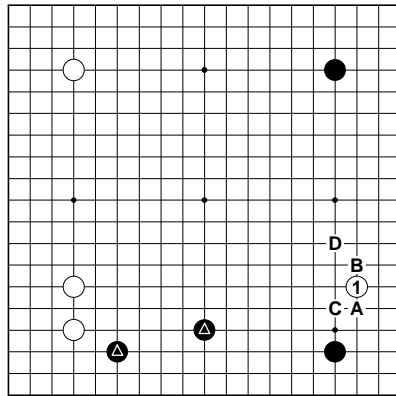


Diagram 1

Diagram 1 - Avoid Pincer Attacks If white approaches at A, black can attack severely at B. If white approaches at C, the pincer at D tends to enhance the effectiveness of Kobayashi's style. White's approach is greatly restricted, due to the • stones on the left. Black's intention is to attack white's weakness to gain the initiative.

Therefore, white approaches with a large knight at 1 to avoid a pincer attack. However, a large knight approach does not effectively split the corner with black, and white is slightly worse off locally.

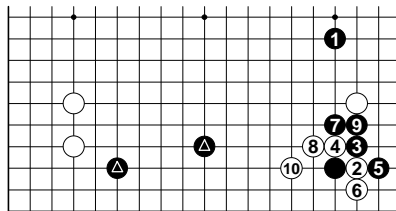


Diagram 2

Diagram 2 - Black is Not Satisfied What if black still decides to pincer? White's attachment at 2 is correct. Following black 3, white cuts at 4. The sequence through 10 is a joseki. This way, the two • stones lose their effectiveness. Moreover, they are floating without a base. This kind of strategy is against Kobayashi's style.

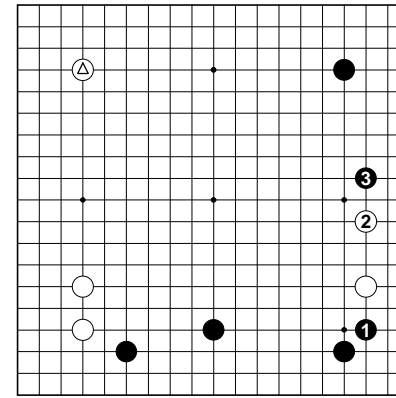


Diagram 3

Diagram 3 - Diagonal Before Forcing In reply to white's large knight approach, black's diagonal at 1 is common sense. If white jumps to 2, the forcing attack at 3 is Kobayashi's favorite. Black 3 hopes to build a moyo on the upper and lower right by attacking white's two-space extension.

However, black 3 is not suitable for all situations. If) on the upper left is on a 3-4 point, then black should first consider approaching the upper left.

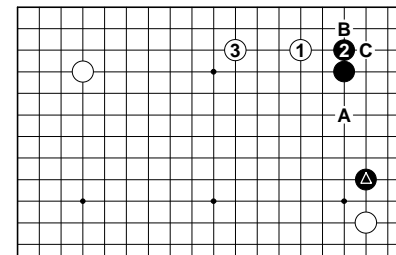


Diagram 4

Diagram 4 - Iron Pillar Response Continuing, white's approach at 1 is expected. The "Iron Pillar" at 2 in response is best. If black 2 jumps to A, then white B, black C, and white 3 results in a slightly restricted shape with •. Black is not satisfied.

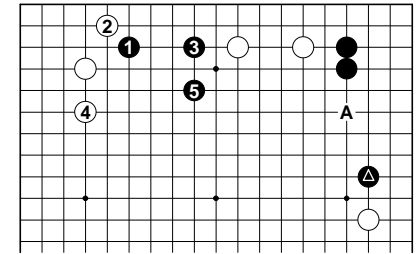


Diagram 5

Diagram 5 - Reinforcing Indirectly Continuing from the previous diagram, I once played 1 to 5 in a game taking black. This indirectly strengthened the weakness created by the jump at •, and is far more vivid than simply reinforcing at A with 1.

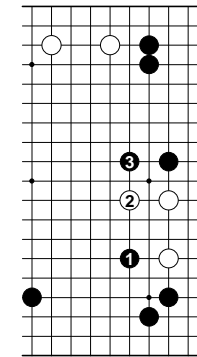


Diagram 6

Diagram 6 - Urging White to Run Outward Here is another example of a favorable attacking position with the upper right corner's help.

In urging white to run outward from the two-space extension, black can cap at 1 and jump out to 3. Black 1 strengthens black's position on the bottom, and black 3 likewise strengthens the upper right. These cap and jump also aim at attacking white. What is the best tactic for black to attack white?

Diagram 7 - A Bad Peep Although it looks common, black 1 is quite severe. A peep at A instead might see satisfying, but after white blocks at B, black has no follow-up tactics.

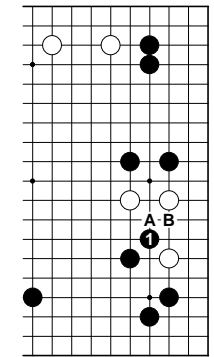


Diagram 7

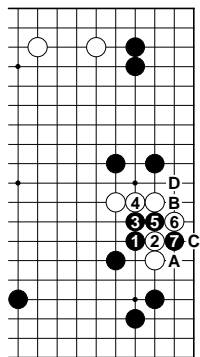


Diagram 8

Diagram 8 - A Cut If white blocks at 2, black can thrust at 3, attacking white's weakness. After white connects at 4, black pokes and cuts with 5 and 7. If white A, then black B, white C, black D cuts off the three central white stones.

Diagram 9 - White Reinforces White can jump to 1 to strengthen his two-space extension. Black can reply at A, but there is no hurry to defend.

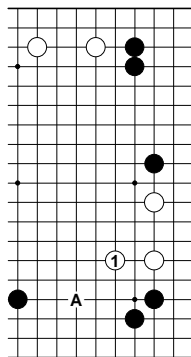


Diagram 9

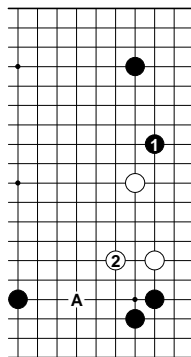


Diagram 12

Diagram 12 - White Must Reinforce When black forces at 1, white must reinforce at 2. Since black is not in a hurry to reinforce at A, he can play elsewhere. Although white loses sente, he is much thicker and can be satisfied.

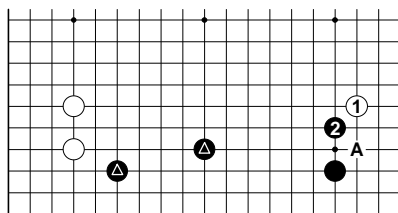


Diagram 13

Diagram 13 - A Shoulder Hit In the past, a diagonal at A was the most common reply to the large knight approach at white 1. Recently, a shoulder hit at 2 has been introduced. Black A secures corner territory, while a shoulder hit at 2 actively builds up a moyo with the two stones (as planned).

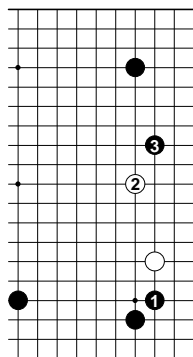


Diagram 10

Diagram 10 - Correlation with the Star Point In respond to black's diagonal at 1, white can jump to 2. At this time, black's forcing approach at 3 is the only attack, which white cannot ignore.

Diagram 11 - A Fatal Blow If white does not defend, black's invasion at 1 is severe. When white attaches at 2, black hanes at 3 and withdraws to 5. The high point invasion of black 1 to 5 delivers a fatal blow which topples white.

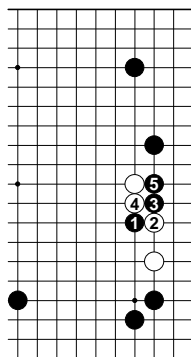


Diagram 11

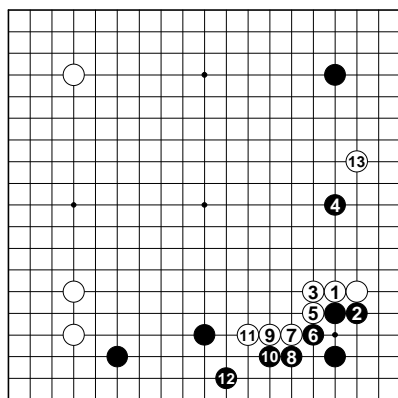


Diagram 14

Diagram 14 - Another Variation If white attaches at 1, black blocks at 2. After white 3, black's pincer at 4 is an excellent location. Even so, this is not bad for white, who settles his

shape with sequence from 5 through 11. White invades at 13 following black 12. This is another variation.

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GO STORIES

Part 3

Broken Sandal, Wei Qi and Great Composure

Zeng GuoFan, played a game of go each day for his mental well-being during the war. He was a quiet person, who seldom showed his emotions. Zeng was known for his calmness and composure. However, when told that AnQing city had recovered following annihilation by the enemy's army led by Hong Yang, Zeng was so happy that his eyes were filled with tears. And he was so excited that he almost fainted. Luckily, no one but his son Ji Ze saw what happened. Zeng was very regretful afterwards that he became so emotional. The story of Xie An of Dong Jin Dynasty (317-420 A.D.) kept floating to his mind. And Xie An was whom Zeng respected most. When Xie An's nephew brought him the news that his enemies were defeated in the Battle of FeiShui, Xie quietly uttered, "the kids have defeated the thieves", and continued his game of Go with his guest. Zeng felt embarrassed that he lost his cool when compared to his idol.

Xie An, also known as An Shi, was a scholar during Dong Jin. He was very famous at a young age, and had been evading invitations from the government to become an official. Xie made his home in Dong Shan of Huiji, and spent his time reading and studying. He loved wine and playing Go. Xie was often compared to a piece of precious jade hidden in a jewelry box waiting to be discovered. Others questioned, "Without Xie working for the government, who is going to deliver the people from suffering?" When Xie finally decided to serve the country, he was over 40 years old and he became the minister of Emperor Xiao Wu. During the eighth year of TaiYuan, Qi (another kingdom) decided to annihilate Dong Jin by sending a million soldiers led general by Fu Jian. At that time, Dong Jin was very weak, with less than 70 or 80 thousand soldiers only. The entire kingdom was shocked as the news of Qin's invasion spread. Emperor Xiao Wu ordered Xie An to resist the invasion, giving him the title of the Chief General. Xie carried this enormous responsibility on his back, knowing that if he failed, the whole kingdom would be destroyed. Every relative of Xie was worried for him. When Xie came home that night, all his family members were nervous and wanted to know his plans. Xie deliberately evaded the questions, but instead started a game of Go with his nephew, betting his villa on the game. Xie An's nephew, Xie Xuan was also a general of Dong Jin. But unlike Xie An, Xuan was extremely nervous about the invasion.

SANGIT'S COLUMN

Part 3

Normally, Xuan was a much better Go player than Xie An, who didn't stand a chance of beating his nephew. However, due to Xuan's worries, he couldn't concentrate on the game and lost to his uncle. With this lesson, Xie An told his nephew that being stronger does not always guarantee victory. The same night, Xie ordered his army to get ready for the war. From this story of "betting a villa on a game of Go", we learn that in order to persevere and come out ahead, one must be calm and collected when faced with adverse situations.

Xie Xuan lead 80,000 soldiers and left Jiang Bei to meet their invaders. The two armies clashed at Fei Shui. After a fierce battle, Dong Jin's armies won victory over their enemies. The Qin army was so badly defeated that straw and trees were mistook as soldiers as they fled. (According to the legend, Xie An did use dummies as soldiers to confuse the Qin army.) When the news of victory reached Xie An, who was playing a game of Go with his guest, he remained calm and composed. Xie An's biography in Jin Shu described the situation as follow, 'After Xie An read the news of victory, he calmly put down the message and continued with his game of Go, not showing any emotion. When asked by his guest, Xie replied, "the kids had defeated the enemies". After the game, he returned to his bedroom. He was so happy that he tripped over a step and broke his sandal without knowing. What a good job Xie did in staying composed before his guests!'

Xie An, with his calmness and composure has been respected by the Chinese throughout history. Wang Hui of the Yuan Dynasty (1279-1368) painted 'Minister Xie An Playing Wei Qi', and in an accompanying poem, he wrote, "The outcome was clear to him, he who deployed the unexpected army. The news of victory could not affect him, he who continued his game of Wei Qi with a smile." Long Dingzi, a poet in the Qing Dynasty (1644-1911) paid tribute to the battle field of Fei Shui and wrote, "Broken sandal, Wei Qi and great composure, even the mountains bow down before him." Although Xie An did let his emotion take over a bit and accidentally broke his sandal, his overall calmness in accepting the news of victory with a smile while playing Go had earned him a name of great composure in history.

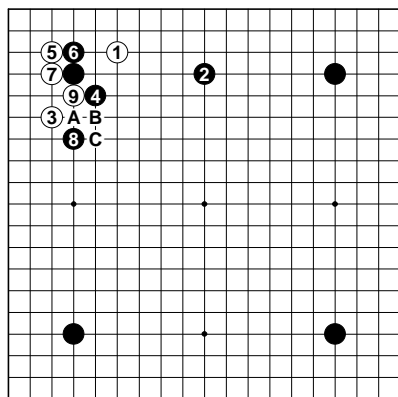


Diagram 1

Diagram 1 - In the previous issue I looked at some variations when white pushed through and cut with A and C in response to the black cover at 8. This time we will look at white's diagonal at 9. White 9 is modern and some beautiful tesujis are associated with this joseki.

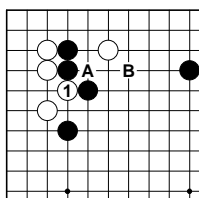


Diagram 2

Diagram 2 - Black can respond at A or B. After developing the basic joseki, we will look at a few applications of the joseki from professional play.

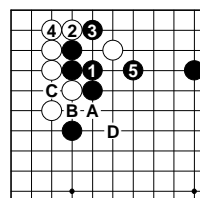


Diagram 2.1

Diagram 2.1 - If black answers at 1, white hanes at 2 and connects at 4 in response to black 3. Now black should cover at 5 and not worry about connecting at the bottom which has become small. Black 5 is an ideal shoulder hit that gives black excellent thickness in the center and a nice position on the right side of the board. Note that after black 5, white cannot cut with A, because after black B-white C, black can capture with D.

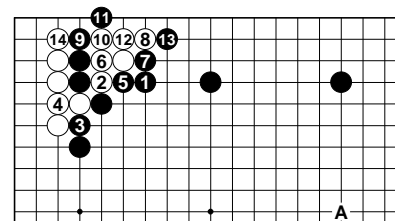


Diagram 3

Diagram 3 - If black shoulder hits at 1 (B in **Diagram 2**), he can build powerful outside influence in sente and can then expand at A for a giant moyo. Please learn the elegant tesuji of 1.

Professional Game Examples

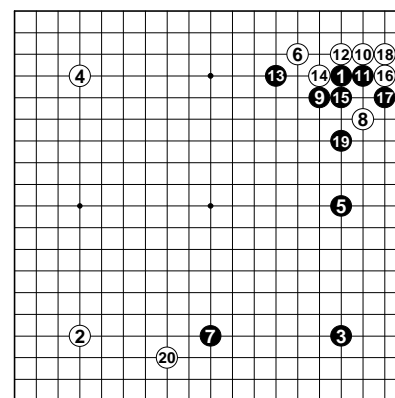


Figure 1

Figure 1 - Black is Rin and white is Kobayashi. When white double approaches with 8 in response to black's flanking extension of 7, black comes out diagonally and the joseki continues to black 19. Notice how Koichi uses sente to take the big point of 20, and both players are happy about this development. But imagine a similar sequence being played out, not in an even game, but in a four-stone game!

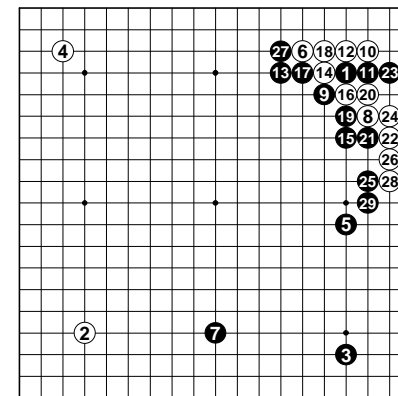


Figure 2

Figure 2 - A game between Cho Chikun and Hane Yasumasa. Black (Hane) played the high Chinese fuseki and in response to white's approach at 6, black extended to 7 along the lower flank. White then double approaches at 8. This position is slightly different than the one we have looked at because black's pincer at 5 is a point below the star point, but the principle still applies. The sequence continues to black 29 for an equal result.

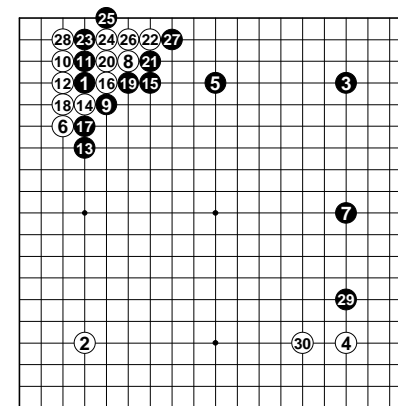


Figure 3

Figure 3 - A game played by Michael Redmond (black) against Rui Naiwei in the 1997 North American Masters Tournament. Observe how black gets sente and takes the big point of 29.

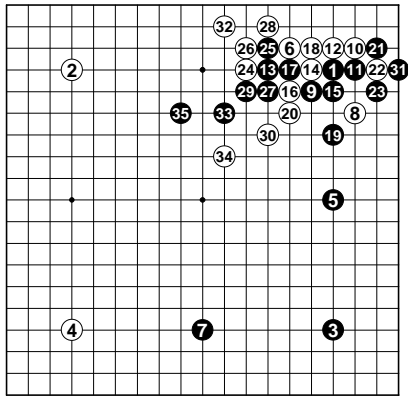


Figure 4

Figure 4 - The third game of the 19th Meijin title match between Rin Kai Ho (black) and Kobayashi Koichi. White hanes out at 16, and we have the sequence to black 35. Such a sequence is clearly very welcome for black in a four-stone handicap game. Before you go any further, I ask you to visualize how any of these professional sequences would have worked out in your four-stone games. Note also how all these positions can come up in four-stone games from a three-space high pincer.

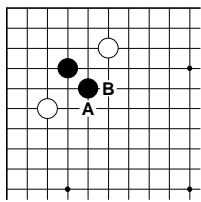


Diagram 4

This completes our discussion of white's 3-3 point invasion. You should try to visualize how these professionally played josekis fit in to a four stone handicap game. Once you begin to appreciate the power of the black thickness obtained from the 3-space high pincer, you will have no one to fear in a 4-stone game. In the next issue we will look at white's attachment at A or B in **Diagram 4** in the same four stone fuseki that we are discussing.

GO — AN APPLICATION OF THE PRINCIPLES OF WAR

Part 11

Excerpts from *Go Notes* By Craig R. Hutchinson

THE SITUATION ESTIMATE

The situation estimate is an orderly thought process for considering factors that have a bearing on the possible courses of action in a combat situation and for analyzing and comparing those courses of actions to identify the best one. In the process of completing the situation estimate, the leader selectively applies the strategical and tactical doctrines developed for the particular kinds of configurations with which he is working, with appropriate consideration of the principles of war.

The objective of applying the principles of war and military situation estimate to a game of Go is to provide one path for understanding how to play. There are many ways, metaphors, and analogies for progressing in learning how to play Go well and hopefully the military path will tickle your progress in a positive direction of understanding.

In one sense Go is a language and we are learning the language of Go. As in learning any language, it takes time and practice for the necessary repetitions to take effect and become a permanent part of our subconsciousness as well as consciousness.

There are many excellent books and articles that have been published on Go in the Occidental languages since 1870. And thanks to Richard Bozulich and his Ishi Press, as well as the Nihon Kiin in the 1960s and 1970s and Kiseido, Samarkand, Yutopian, and the Internet in the 1990's as well as the many established Go clubs and their publications, there is ample material available for one to progress as far as they desire.

In the military approach for conducting operations there are three questions that are continually being asked and answered.

1. What is the mission? - Where am I going?
2. What is the situation and courses of action? - Where am I at?
3. What is the analysis of the opposing courses of action and decision? - What am I doing?

Where am I going? - Where am I at? What am I doing? Providing the answers for The Mission, Situation & Courses of Action, and Decision can help our progress in learning how to play Go as well as in playing Go.

Instruction and practice for solving (reading out) strategical and tactical problems are presented in the many available Go books which include most of the strategical and tactical doctrine that has been developed for Go. Being able to understand the distribution of Go stones on the board and read out the many variations to determine the answers to the three questions is the key. The intent of using the military situation estimate is to help tickle and organize your thoughts and progress in developing and applying your understanding and reading skills.

(To be continued with **The Mission**)

CLEARANCE SALE ON GO GAP GO GAMES AGAINST PROS (GO GAP)

Everyone would like to get strong in a hurry. If you are among these people, here's the solution: Games Against Pros (GAP) lets you play a professional game as if you were in the game. Choose to take black or white against your favorite professional or play as if you were him. The program grades your performance and ranks you from beginner (>30 kyu) to professional (>7 dan) level. You will be graded separately in opening, middle, and end game. The program also recommends areas that you need to improve. Challenge your friend to a match! Yes, this program can be played by two people (black and white), and graded separately! A typical game takes about 15 minutes on a Pentium PC.

Warning! This game is addicting! There are 18 titles with 100 games per title for **Sale Price of \$6.95 each** (<7 cents per game). Runs on Windows 3.1 and Windows 95.

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The star of the collection may well be "Go Seigen" - the lifetime games (over 800) of perhaps the century's greatest player, with more than 10% commented. "Kitani" 1000 makes an ideal matching set - most of the lifetime games of his legendary rival, Kitani Minoru.

Stars of the past feature in a monster collection covering Japanese go throughout the Edo period up to modern times - 1250 games "Sansa to Shusai". 300 games (out of just over 400 known) of Honinbo Shusaku form the "Shusaku" set. All the games in *Invincible* are there, but this disk includes corrected or extended versions of many of those games, using the latest discoveries.

Modern masters are not neglected. Two of the West's favorites appear in sets of over 300 games each - "Yi Ch'ang-ho" (Lee Changho) of Korea and "Takemiya Masaki" of Japan. Both sets include their earliest and latest games.

Recent sets have focused on "How the pros play the ...". So far there are sets covering the "Chinese Fuseki" Volume I (a second volume is in preparation), and "Nirensai", Volumes I and II. A "Sanrensei" volume is also in preparation. All these disks typically contain 300 games.

The latest addition to this series is a "specialty" item - so special GoGoD invented a new term for it. It is the "Sideways Chinese" fuseki, which incorporates the Mini-Chinese pattern. Very rarely seen in western publications yet played by most of the top pros, this opening is illustrated by over 130 games from Japan, China and Korea. Over half have brief comments. The next specialty item in preparation is a set of games featuring unusual fusekis - this will include rare New Fuseki games.

The more serious student who wants to see "everything" is also catered for. Between 200 and 400 games covering the tournaments for various years in Japan and Korea are provided on disk.

The above files are in GO or Ishi format. GoGoD also has special collections in a GMX format. Volume1 offers the complete games of Huang Longshi, the "Chinese Dosaku", plus 50 games (about 40 per cent of those known) of Honinbo Dosaku. Volume 2 offers the complete games of Honinbo Shuho. GMX games come with a viewing program containing proverbs that you can call up - a unique and valuable study aid.

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