

About Playing Hoshi

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Foreword

This is an updated web version of a short paper published in December 1988. The material consists of a collection of 4-4 point josekis chosen as the basis for a workshop held at the Odense Go-club in the fall/winter of 1988-89.

The text is in no way a joseki dictionary (Ishida has already made a superb one); but a personally chosen subset of Hoshi josekis. The collection will hopefully lead to an understanding (at the amateur level) of the Hoshi-stone and the San-rensei fuseki.

The josekis are chosen from two criteria: First the number of josekis should be held minimal, but sufficient to cover the Hoshi-stone. Secondly the variations should be as few and simple as possible.

Because of this the amount of stuff to memorise should (hopefully) be in the realm of the possible.

I have tried to put the emphasis on the strategy and playing principles behind the Hoshi-stone and the actual josekis. Furthermore I have tried to give examples of the positions, where the actual joseki is appropriate. The reader would be wise to seek to understand these ideas as it is here, rather than in the actual variations, where some grains of gold might be found.

THE GOLDEN JOSEKI RULE.
<i>Don't learn josekis - learn <u>from</u> josekis.</i>

In this web version diagrams and text have been put together. Still, the diagrams are only to be considered as a draft that needs to be properly written. There is no better way to understand, learn and remember the meaning of a move (or a variation) than actually to place it on the board.

Shortly put: Dear reader, send the kids out playing, throw the mobile-phone in the aquarium, make yourself comfortable in the good chair, grab the coffee, tea, cigar, remote-control to the Hifi; but first of all: get the board and stones up in front of you !

In the text many standard terms like: "extension", "semeai", "influence" etc. are being used. A splendid explanation of these terms is given in the books "Go for Beginners" by Kauro Iwamoto and the terrific "In the Beginning" by Ikuro Ishigure.

Other possibilities are following dictionary links :

Senseis : <http://senseis.xmp.net/?GoTerms> and Gobase : <http://gobase.org/online/intergo/>

Have a lot of fun !

Chapter 1. Influence.

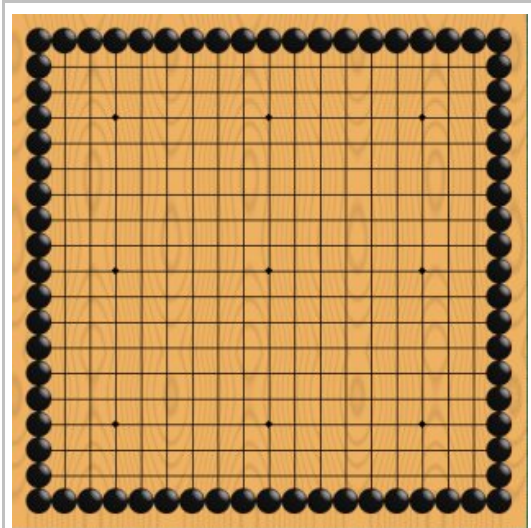
In the text there is a lot of talking about "getting influence". As in life, influence in go is also a rather abstract thing, which is easier to understand in practical play than in a more or less contrived explanation in words only. Nevertheless, I'll try to give some sort of "definition", which must be taken with all possible precautions. As a practical supplement I can only recommend the test game described later in the text.

INFLUENCE:
<p><i>We say that a player has got influence on a larger or smaller part of the board if the player has built up an especially strong formation (e.g. a solid wall or a ponnuki).</i></p> <p><i>The formation must be so solid that it's possible, without risk (for the formation itself), to attack any hostile group nearby by pushing it against the strong formation.</i></p>

In other words, to have influence in an area means that you have some sort of "home-ground advantage" in any fight in the area. You can attack the opponent very hard and without worrying about the safety of your own formation.

When the text says that the Hoshi stone is influence-minded, it means that the correct and easiest way to use the stone is to choose a joseki where you end up with some form of influence, typically in the form of a wall.

You can get a sense of how advantageous it is to have influence by trying out the following test game. Once upon a time I learned it from John Nielsen of the Odense Go Club. We sincerely give him our thanks. :-)



White to move and live ?!

test game:

Two players of appropriately the same strength play on a 19x19 board using the normal go rules. The player having black starts by placing black stones all around the edge of the board on the 1st row. This is black's first move.

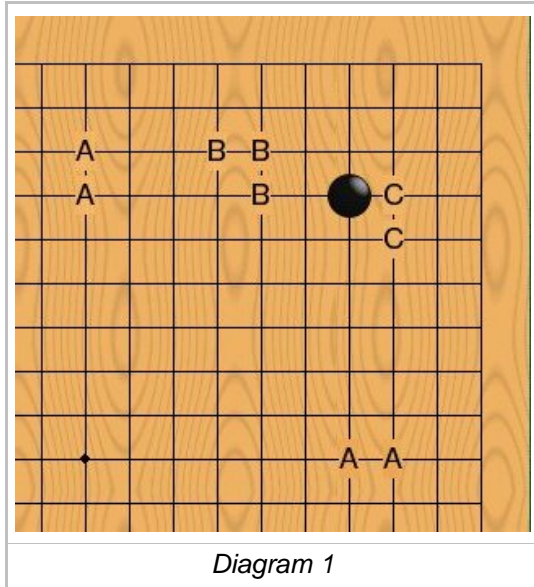
After this is done, black has got a splendid influence working all over the board.

The challenge for the white-player is to try to get just one living group, and black's challenge is of course to prevent this.

My personal experience is that it is not possible for white to get a living group. Black can attack totally without restriction and any black group getting into trouble can easily get some kind of connection to the "friendly" edge of the board.

Readers who are not feeling sure about what influence is and how it works should try out at least one such test game.

Chapter 2. The Hoshi stone.



Location:

The Hoshi stone, on the 4-4 point, is a high-positioned stone on the fourth row. Its primary goal is to create influence, not to secure corner territory.

Direction:

The hoshi stone is located symmetrically in the corner and is therefore oriented toward both sides.

Diagram 1:

The sequence of moves from the hoshi stone is first a long extension along the side (around A), then a short extension, or shimari, (around B) and at last a move securing the corner (around C).

This leads us to...

1. HOSHI STONE RULE.

A long or short extension is far more important than securing the corner.

If the opponent invades the corner, you should be content because you, as compensation, always get splendid influence, which is the primary goal with the Hoshi stone. In other words, you are using your stone correctly.

Chapter 3. The Tsuke-nobi Joseki.

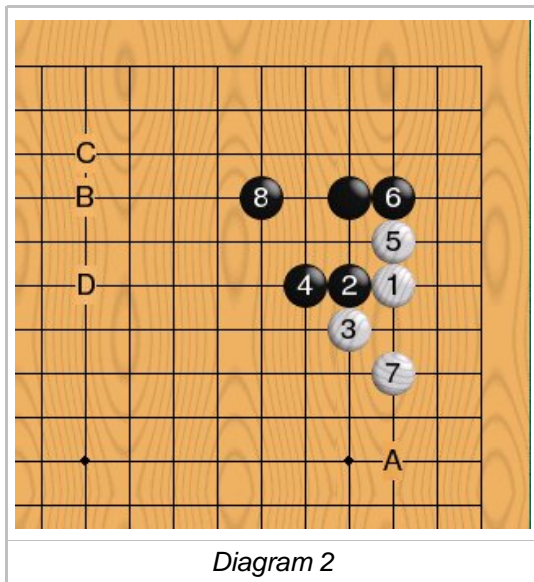


Diagram 2:

This is the main variation in the Tsuke-nobi Joseki.

White has other possibilities for [move 3](#) ([Diagram 11](#)) ([page 20](#)), [move 5](#) ([Diagram 12](#)) ([page 21](#)) and [move 7](#) ([Diagram 3](#)) ([page 10](#)).

As a rule of thumb, 5 is the vital point for both sides. If white doesn't take this point after 4 it is absolutely necessary, but also fully satisfactory for black to occupy this point. If you as black gets the point 5, you're always guaranteed a good result.

After the main variation the most important points for black are B or C. If you already have a stone on one of these points, an ikken-tobi (one-point jump) in the center is a good move. From B thus D, even though C especially in larger handicap-games could be considered.

Another possibility for white 7 is A. If white plays here, black can play 8 on B or C - although 8 still is a good move.

Tsuke-nobi Strategy:

By playing tsuke (contact moves) you'll get a stable, strong formation, but so will your opponent. The compensation for not attacking, but actually strengthening the opponent must be sought in the achieved influence and a partly securing of the corner territory. The last mentioned isn't all that important according to our [First Hoshi stone Rule](#) ([page 8](#)) .

PLAYING PRINCIPLE 1.

Contact moves are defending moves - not attacking moves.

Play contact moves, when you wish to stabilise one of your groups. Be aware that you'll also stabilise the opponent's stones.

Preconditions:

It must not damage the position to strengthen the opponent.

Thereby said, that if we have a weak group further down the side (around A in [diagram 2 \(page 9\)](#)), it would be a mistake to strengthen the opponent's kakari-stone. Such a weak group would definitely not be helped when the surrounding hostile stones becomes strengthened.

We will later deal more with [weak groups \(page 25\)](#).

Moreover this means, that if we had the possibility to attack the opponent, we should have chosen another joseki (see [The Attacking Joseki \(page 25\)](#) and [The High One-point Pincer \(page 52\)](#)).

The achieved influence should be useful.

This usefulness mostly consists in creation of a side moyo with B, C and D in [diagram 2 \(page 9\)](#) , but could also be in an attack upon a weak group. The weak group must in this case be situated to the opposite side of the kakari-stone (around B in [diagram 2 \(page 9\)](#))

Should white have a stable (living) group around B, this joseki would be a very bad choice, as we can't use the achieved influence.

A certain advantage and almost a precondition for considering this joseki is a long extension to the opposite side of the opponent's kakari-stone (B or C in [diagram 2 \(page 9\)](#)). In the following diagrams this extension is therefore assumed.

White's Cut.

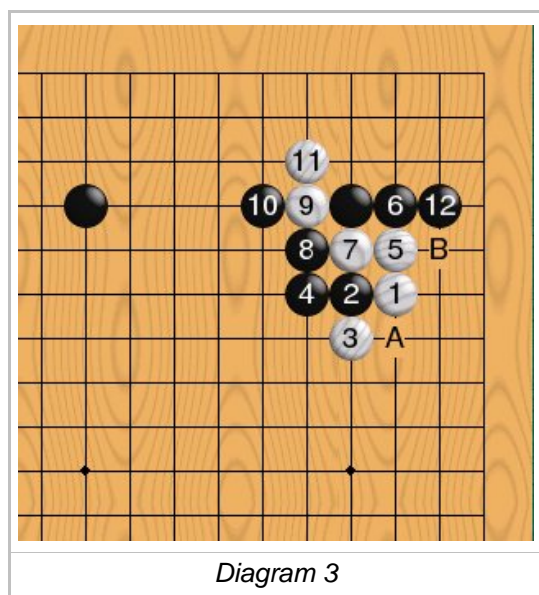


Diagram 3:

This is the most brutal variation white can pull out and it is a precondition for playing the Tsuke-nobi joseki that you know this variation.

The most important move to remember is 12. The endangered black corner stones gets their liberty count maximally increased, and black is threatening to cut at A.

If you always could make such good moves, you would soon be a pro :-)

The variation breaks up, depending upon if white covers the cut with A ([Diagram 4 \(page 11\)](#)) or B ([Diagram 6 \(page 14\)](#)).

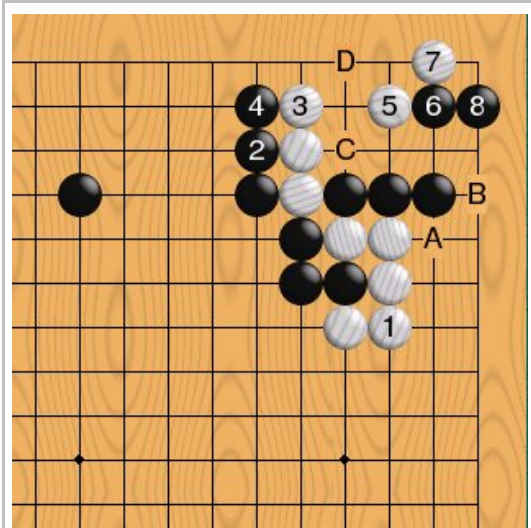


Diagram 4

Diagram 4:

White has a better move for 3 (see [diagram 5 \(page 11\)](#) and following). Black answers in both cases with 4.

After 8 black wins the semeai (me ari me nashi). Of course this is a claim that the reader should confirm !

The main principle in the semeai is, that black makes sure build an eye as well as to prevent white to do the same. Shortly put: White A is answered with black B and white C with black D.

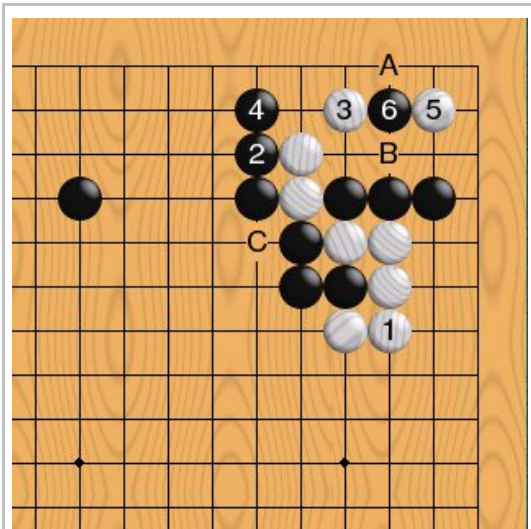


Diagram 5

Diagram 5:

After black 6 there are two variations depending on whether white gives atari from below or from above with respectively [A \(Diagram 5A\) \(page 12\)](#) or [B \(Diagram 5B1\) \(page 13\)](#). Both leads to black triumph though, as the pursuing diagrams will show.

Note that black must not answer white 3 with black 6. White will then get the possibility to play on the vital point 4, whereafter white threatens to play 5 as well as the cut at C.

Black 4 is an application of [the following playing principle \(page 11\)](#)

PLAYING PRINCIPLE 2.

The opponent's vital point, is the point where you should play yourself.

Should your opponent threaten to play a certain move, the best defence is often to play this move yourself.

If you want to attack a group, then consider where the opponent would play to defend the group, and play this move yourself.

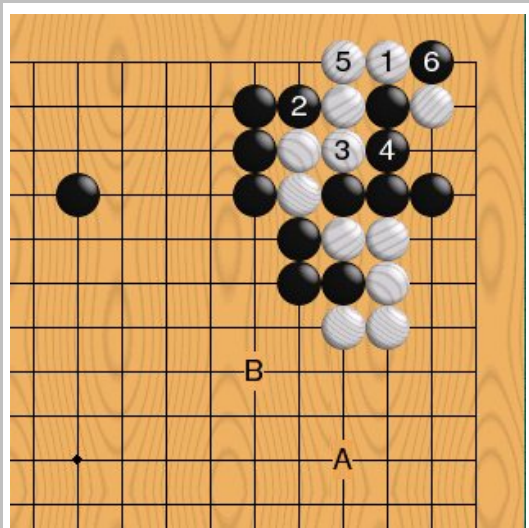


Diagram 5A

Diagram 5A:

Black answers white's atari with the counter-atari 2. Should white answer this atari by playing 3, black simply captures the white stones with 4 and 6.

Even if white captures black 6 it isn't sente and black can calmly answer A or B.

Should white answer black 2 with 4 [the next diagram \(page 12\)](#) will follow.

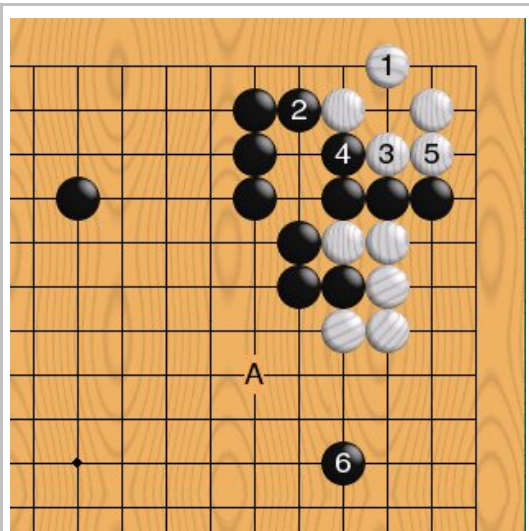


Diagram 5A1

Diagram 5A1:

White has to live in the corner with 5 and black uses the opportunity to play 6.

After this the white group on the side has problems and will for some time be a pleasing attacking target for black.

Another possibility for black 6 would be A which primarily builds influence along the upper side.

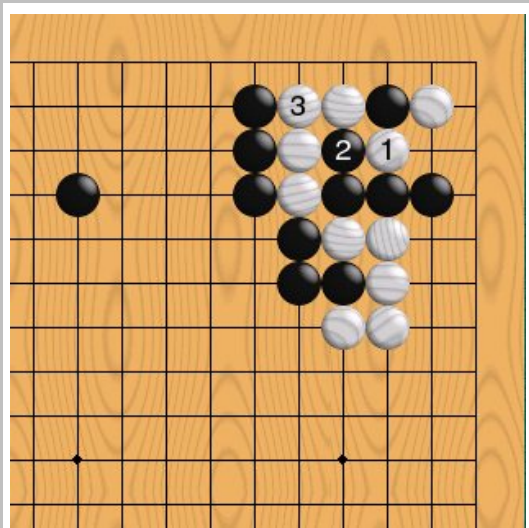


Diagram 5B1

Diagram 5B1:

If white plays atari from above in [diagram 5 \(page 11\)](#) black will again play a counter-atari with 2. Should white answer this with 3 the [next diagram \(page 13\)](#) will follow.

Should white capture the black stone, when black plays 2, black captures two stones with 3 and the position reverts to the [previous diagram \(page 12\)](#) .

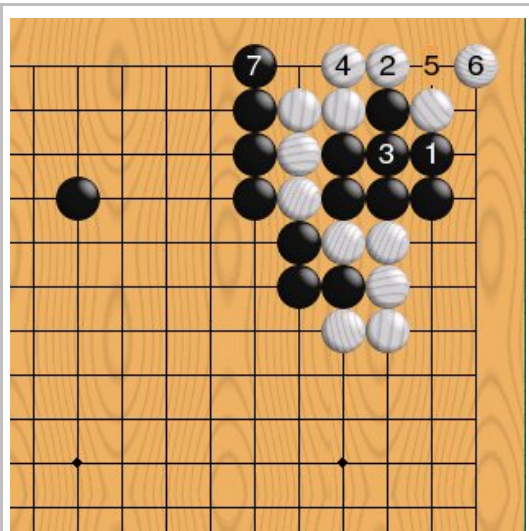


Diagram 5B2

Diagram 5B2:

After 7 black has accomplished that the white cutting stones are done with and that white won't play the cut-variation against him/her in the future ;-)

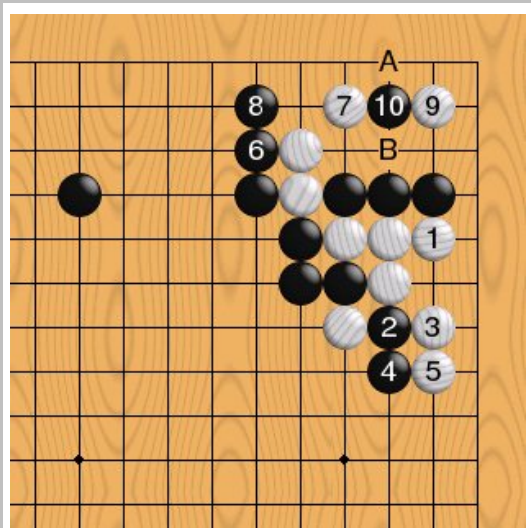


Diagram 6

Diagram 6:

Should white cover the cut from [diagram 3 \(page 10\)](#) by removing a liberty from the black stones with 1, it is necessary for black to start with playing 2 and 4 (the reason for this is seen in [diagram 6B2 \(page 16\)](#)).

These two stones can maybe later be put into action, but can also without problems be sacrificed, if they should become threatened.

After 10 white again got the possibilities [A \(Diagram 6A\) \(page 14\)](#) and [B \(Diagram 6B1\) \(page 15\)](#).

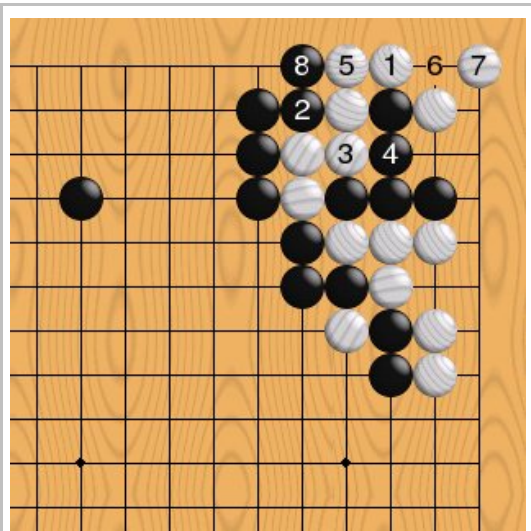


Diagram 6A

Diagram 6A:

Here it is absolutely necessary for black to play 6 before 8 (why ?), but then it's all over.

As can be seen in the [following diagram \(page 15\)](#), white can't get a good result out of answering black 2 with 4 either.

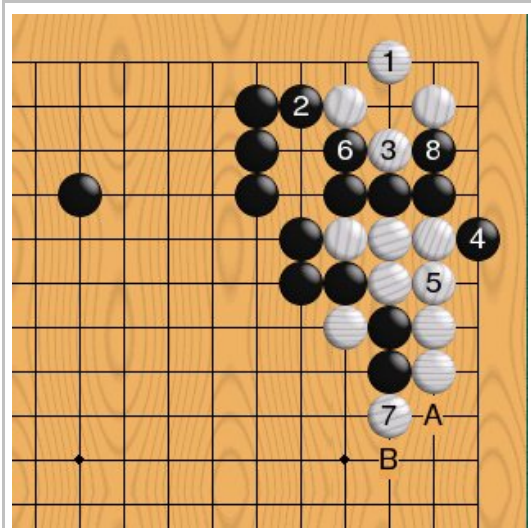


Diagram 6A1

Diagram 6A1:

Should white capture the black stone with 3, black first ataries with 4 and the captures two white stones with 6. This leaves white with no better move than to play atari with 7.

The reason for black 4 was, that black had planned to ignore this white atari and instead secure the corner with 8.

Should white chose to live in the corner by playing 7 at 8, black answers 7. If white then continues with A, a black application of [playing principle 3 \(page 15\)](#) i.e. answering with B, will soon result in a won position for black.

PLAYING PRINCIPLE 3.

Let the opponent run in peace on the 2.row.

Should the opponent in a pushing-sequence between two groups run on the 2.row, you should turn off your brain and just run along on the 3.row.

In other words: Only in those cases where it is completely safe or the absolutely only chance to win, you should start considering playing hane on the 2.row instead of just run along on the 3.row.

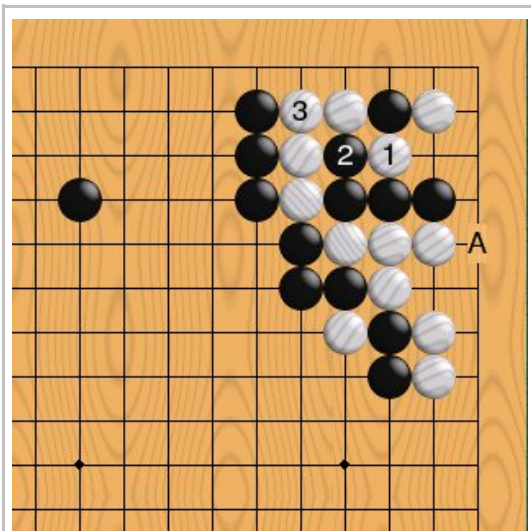


Diagram 6B1

Diagram 6B1

If white after [diagram 6 \(page 14\)](#) plays atari from above with 1 here, black again answers with a counter-atari at 2. After white 3 the [next diagram \(page 16\)](#) follows.

Should white capture the black stone instead of playing 3, black plays A followed by 3 and the position reverts to the [previous diagram \(page 15\)](#) .

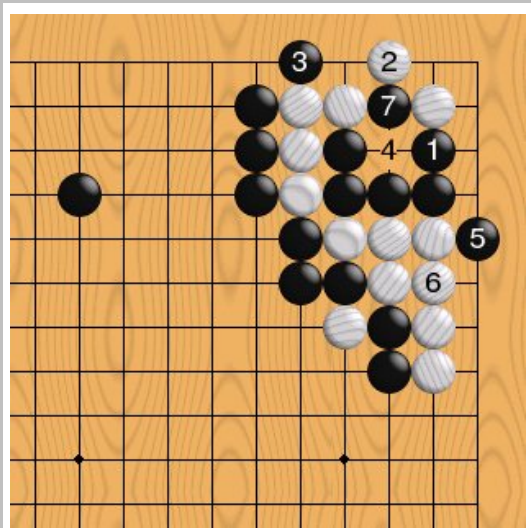


Diagram 6B2

Diagram 6B2:

Black has to play a ko about the corner.

This ko is favourable for black though, as the two previous played cutting stones delivers a local ko-threat at 5.

After 7 it is really dubious if white has a ko-threat big enough to make black answer it.

White Tenuki.

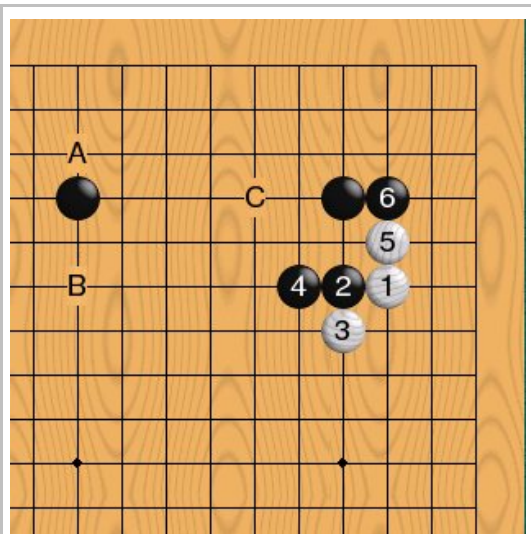


Diagram 7

Diagram 7:

It can, especially in larger handicap-games, happen that white plays tenuki in this position.

Black's continuation can again be A, B or C. Black do have a more aggressive possibility though ([diagram 8 \(page 17\)](#))

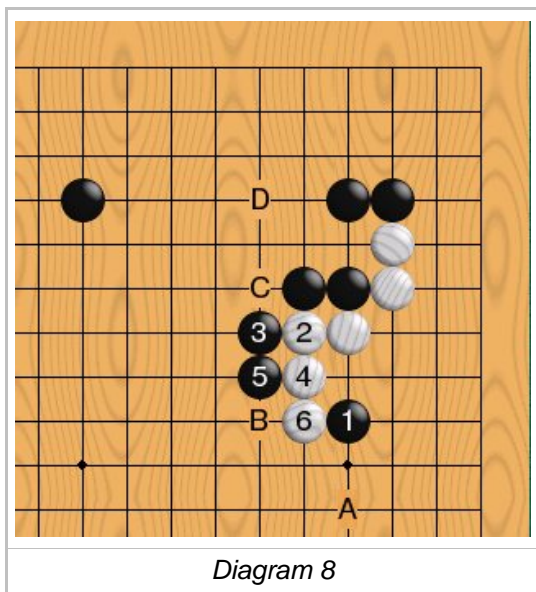


Diagram 8:

Black 1 threatens to play 2, so white plays there first ([Playing Principle 2](#) (page 11)). White can't play 4 on 5 as black cuts on 4 whereupon the white group is seriously threatened.

After 6 black can choose between war (A) and peace (B). Should white cut at C, black just calmly answers with D.

Variations For Larger Handicap-games.

In larger handicap-games black has a couple of other possibilities. We will shortly look at the positions where white plays tenuki after [diagram 7](#) (page 16) and the main-variation [diagram 2](#) (page 9) respectively.

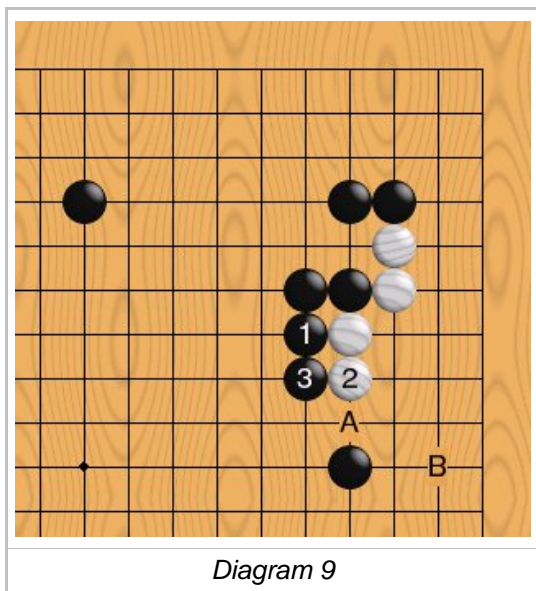


Diagram 9:

Normally black shouldn't push with 1, as white happily runs along on the 4.row with 2. In this position though, black can allow this, as the black handicap-stone on the right side will work as a hane if white doesn't take care.

After 3 white it is bad for white to play A ([Diagram 9A](#)) (page 18) but it is not much better to play B ([diagram 9B1](#)) (page 18).

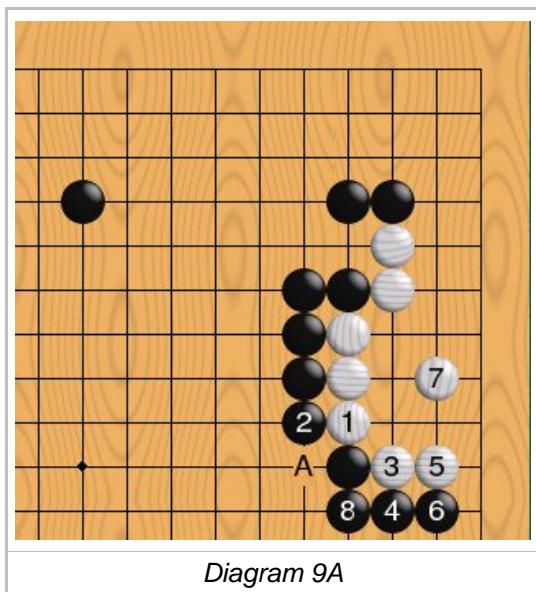


Diagram 9A:

This wonderful black influence would in an even game decide the game !

Black 4 is the only move (see [Playing Principle 4 \(page 18\)](#)). Should white at any time cut at 8 or A black calmly connects. Later black will either catch this cutting-stone or at least have an advantageous fight against it, as white sooner or later will have to go back and secure his/her group with 7.

PLAYING PRINCIPLE 4.

Learn to play the double-hane.

Double-hane should always be played, if you thereby directly threatens to capture some of the opponent's stones.

There are exceptions, but they are usually easy recognisable. (The opponent can typically play a double-atari or advantageously sacrifice the threatened stones)

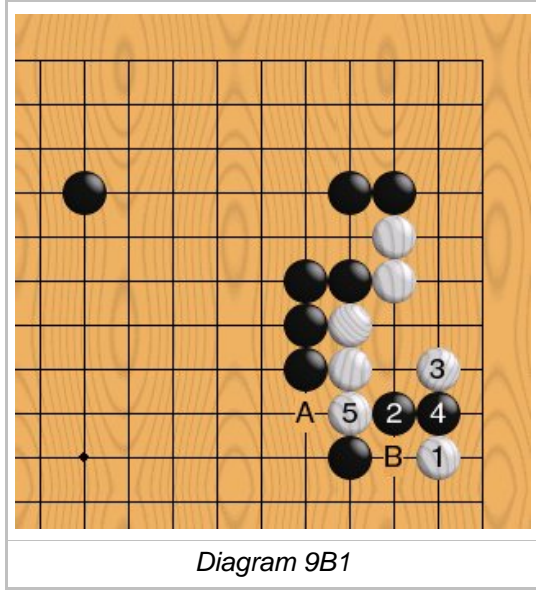


Diagram 9B1:

White 1 is a tesuji worth remembering for use in this kind of positions.

Black 2 is tempting but not really good, as white just answers by playing on the vital point 3. After the 4 - 5 exchange white is both threatening to escape by playing A and to capture two black stones by playing B.

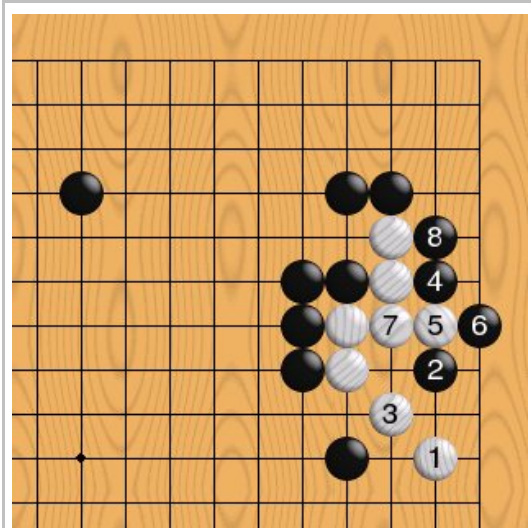


Diagram 9B2

Diagram 9B2:

Black 2 is a good example of using [Playing Principle 2 \(page 11\)](#) and black 4 is a serious attacking-tesuji. White can't play 5 at 8, as black can cut with 7 (try it out!).

After black 8 the white group hasn't even got one eye.

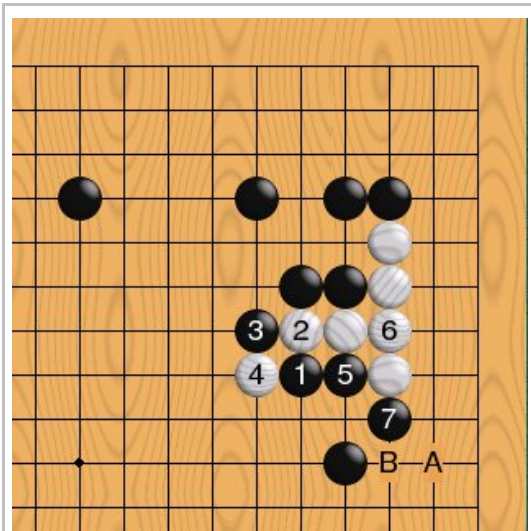


Diagram 10

Diagram 10:

Should white play tenuki after the main variation ([diagram 2 \(page 9\)](#)) is black 1 the correct attacking move. (Definitely not 2, as white would be ecstatic to be able to play 1).

If white tries to escape with 2 it will only lead to a catastrophe. After black 7 the white group is captured (try it out!). Black 1 surrounds the white group and white has to answer A to get two eyes.

Another possibility for black 1 would be A or B. This would force the white group to flee into the center with for example 4. Should white not answer black A or B, black can capture the white group by playing 1 (this is a bit more difficult to see, but try it out again!).

As a conclusion of the Tskue-nobi joseki we will look a bit on the possibilities white has to avoid the main variation. These are mainly to play wedge or to invade the corner.

White Plays Wedge (between two stones).

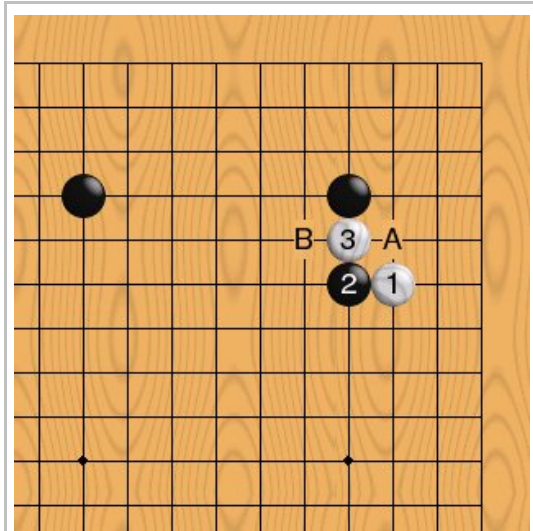


Diagram 11

Diagram 11:

The white wedge 3 is often played in larger handicap-games. White is trying to confuse black by denying him/her the possibility of playing a known, "normal" joseki.

Unfortunately there are no "simple" variations after white's wedge. The shown diagrams should only be thought of as examples of variations, that might be played. Black has two possible answers A (Diagram 11A) (page 20) and B (Diagram 11B) (page 21).

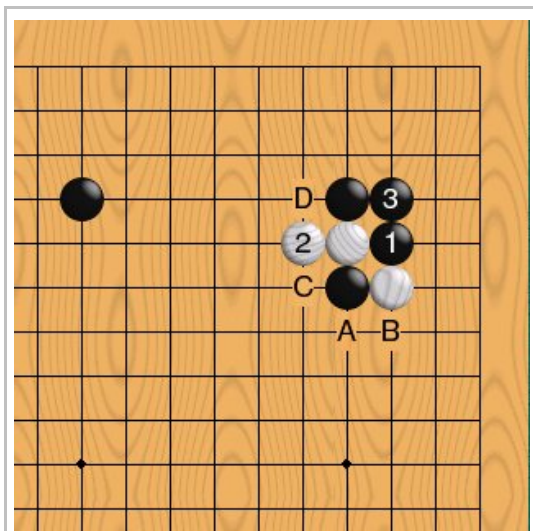


Diagram 11A

Diagram 11A:

The white wedge can theoretically only be played, if white after black's connection with 3 can capture the black cutting-stone in shico with A. Nevertheless you can experience that white plays wedge although the shico doesn't work. (This is especially true for larger handicap-games).

The correct "punishment", when the shico doesn't work for white, is to play black 1 and 3. Following these moves could be : white B, black C, white D and white has succeeded in creating complications.

If you as black only sees to that the corner lives, you will have an advantageous fight (one weak group between two weak groups).

In an even game you would of course choose this variation, as the fight is advantageous and the difference in strength isn't that big.

In a handicap-game and if you have no confidence in your own fighting strength (which is a bad thing !), you could choose the variation in [diagram 11B \(page 21\)](#). This is also the only variation for black, if the shico works for white.

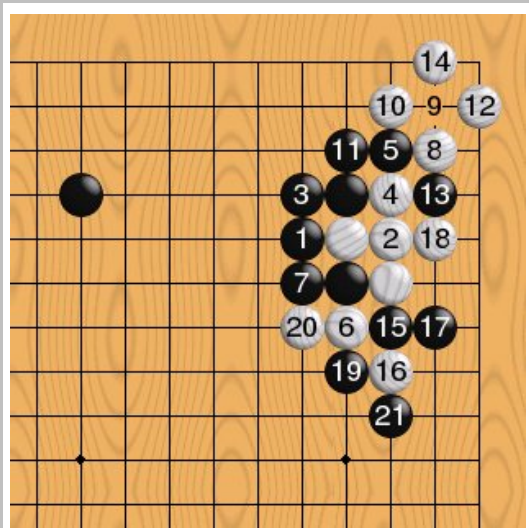


Diagram 11B

Diagram 11B:

Should white play 6 on 7, black of course plays 6. After that black shouldn't have difficulties securing both his/her groups. White will be in for a busy time though trying to secure both his/her groups.

Black 9 is a splendid example of [Playing Principle 4 \(page 18\)](#) . After black 11 white can chose to connect with white 13. Black will of course then capture white 10 (done best by playing 12 !). Should white play 16 at 18, black answer by playing 16 him/herself.

The result of this sequence is a typical exchange of corner-territory for white and influence for black. If the two white stones (6 and 20) should start moving, black will be happy getting such a nice target to attack.

White Invades The Corner.

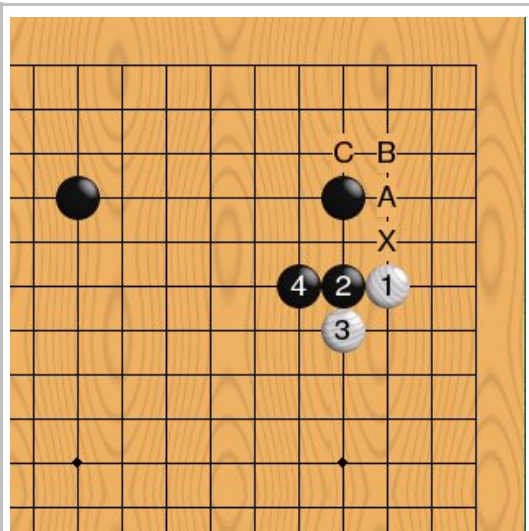


Diagram 12

Diagram 12:

In this position white has three possibilities for more or less invading the corner, these are [A \(Diagram 12A1\) \(page 22\)](#), [B \(Diagram 12B\) \(page 23\)](#) and [C \(Diagram 12C\) \(page 23\)](#).

Black's answer is the same in all three cases. Not surprisingly black answers all three white moves with X. As mentioned under [the main variation \(page 9\)](#) , this is the vital point for both parts.

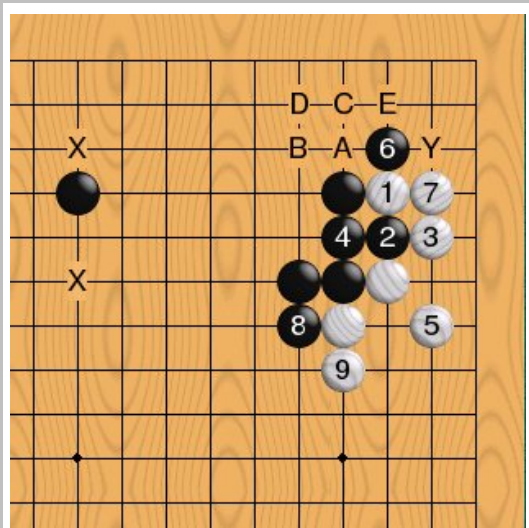


Diagram 12A1

Diagram 12A1:

This is a very simple joseki, which immediately gives white a living group. Black gets the wanted influence and sente, so both players can be satisfied.

Black's following moves in this area is an X (or both) followed by Y. Should white answer black X by cutting at A follows black B, white C, black D and white E. This sequence is gote for white, but means a difference of more than 20 points concerning the corner-territory.

White has to watch out that black isn't getting too strong in the area, before he/she cuts at A. (see [diagram 12A2 \(page 22\)](#))

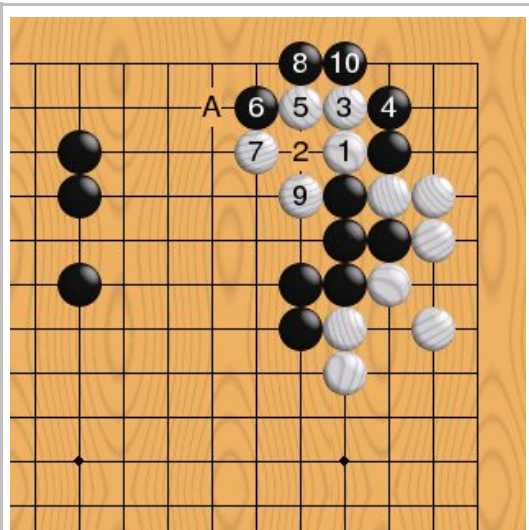


Diagram 12A2

Diagram 12A2:

If black has gotten too strong, white can no longer cut at 1, as this sequence follows. Should white connect at 2, black plays A and the white pile of stones is lost.

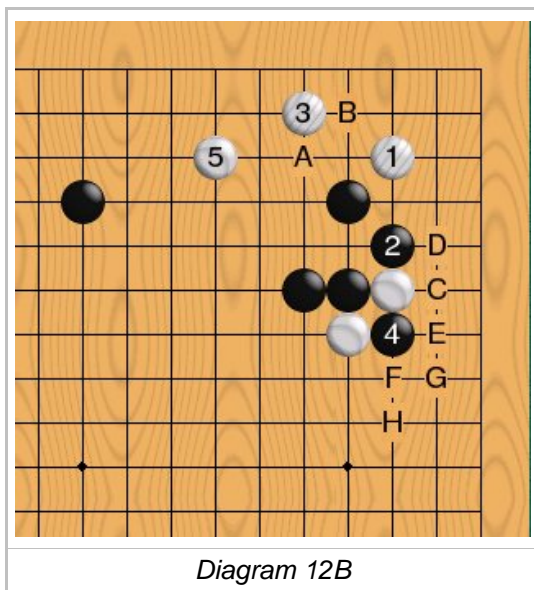


Diagram 12B

Diagram 12B:

Again a very simple joseki. White lives, but black has a super stable formation (influence). Note that in this variation the black influence works more along the right side than along the upper side.

Should white refrain from playing 5, black can press white in a very low position with the sequence: black A, white B, black 5.

If white should be hit by an urge of self-destruction (sometimes the only way to explain some of my own moves...), he/she could play the sequence: white C, black D (why not E?), white E, black F, white G, black H. This could be seen as an example of [Playing Principle 3 \(page 15\)](#).

A more correct sequence for white would be: white C, black D, white F, black E, white G, black captures the two stones and white makes an extension along the right side. For this reason black often later plays F him/herself.

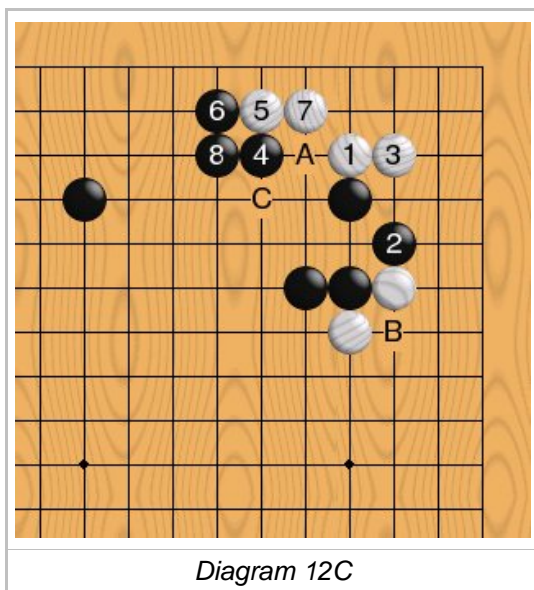


Diagram 12C

Diagram 12C:

White 1 is the most resourceful corner invasion move, and there are quite some deviations possible from the shown variation.

Should white play 3 at A, black can answer either with 3 or B. Black 4 could also be on B. Finally white can play 5 at A. This is bad though as black answers C.

Note black 4. This goal of this move is to close off the upper side. For that purpose it is no good to play at A, as white simply answers 7. After this even a double-hane (which of course is the first move we consider - [Playing Principle 4 \(page 18\)](#)) would give white the option of exchanging the corner for an invasion-group on the upper side.

Closing Comments.

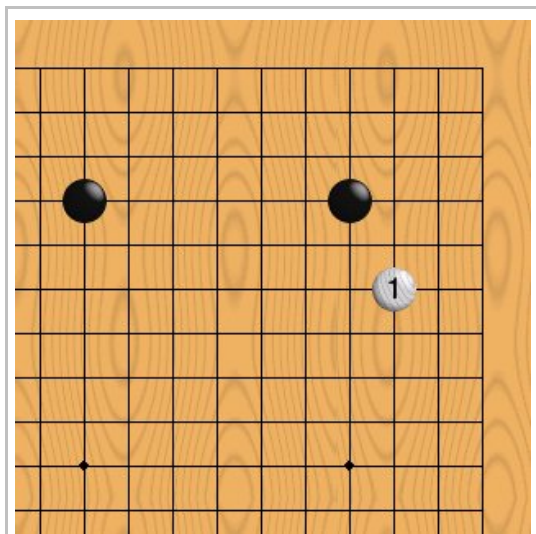


Diagram 13

Diagram 13:

In the previous chapter we have assumed a black position as shown, where black answers the white kakari at 1 with the Tsuke-nobi Joseki.

This is not a directly bad choice of joseki, but we will later treat another and better possibility. (see [The high One-point Pincer \(page 52\)](#))

Black is obliged to choose a joseki where the black extension will be working efficiently. This is the case in most Tsuke-nobi variations, but the downside is that you get the opponent strengthened considerably.

The Tsuke-nobi Joseki is often recommended for beginners for use in handicap-games because of its simplicity. Personally I'm not convinced that the main variation along with side variations and deviations are especially simple, and most of all they don't give the opponent any serious problems.

The move sequence in [the main variation \(page 9\)](#) isn't only applicable in the corner. Actually this sequence is often applied on the side or in the center. Because of this the sequence is important to understand and master.

Whether you want to play the Tsuke-nobi joseki with black in handicap-games is of course your own choice. With five or less stones though the opponent isn't that much stronger, so you should put him/her upon greater problems !

Chapter 4. The Attacking Joseki.

We will now concern ourselves about another type of position, where we will look closer upon one of if not the most important Hoshi stone josekis at all.

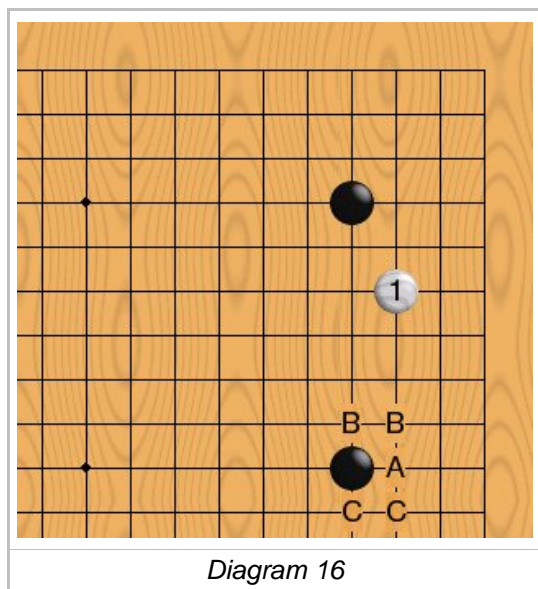


Diagram 16

Diagram 14:

Black has a Hoshi stone with a side extension. This extension could also be on A, a B or a C - but not further away.

White plays kakari between the two black stones.

Attacking-joseki Strategy:

As black has a clear superiority in the area (two more stones as white) he/she is obliged to attack. This is done by securing that the white group doesn't get settled i.e. doesn't get the opportunity to make two eyes on the side or in the corner. White will then be forced to flee into the center with a weak group. A group that for some time will be a source of grief for him/her.

This strategy is founded on [Playing Principle 5 \(page 25\)](#).

Something About Weak Groups.

PLAYING PRINCIPLE 5.

Weak groups loses games.

A weak group is approximately worth 20 points - for the opponent.

Because of this, moves which makes groups weak or keeps the pressure on a weak group are always big and important moves.

The same can of course be said of moves, which stabilises groups or ensures that a group can't be attacked.

Weak groups:

A weak group is a group that - besides being surrounded by hostile positions -

neither has established eyes nor immediate possibility to get it.

The reason that a weak group is worth that many points for the opponent is, that it's often possible to play moves attacking the weak group, while also building up influence, securing territory or worst off all - attacking yet another weak group.

In other words: All the while the opponent has to concern him/herself with securing the weak group, we improve our own position .

Another disadvantage with weak groups is, that they restrict your possibilities in other parts of the board.

One of the classical ways to win a game of go is to be allowed to make a double-attack on two weak groups. Shortly put: As long as you have a weak group laying around, it will be almost suicidal to get another weak group. Unless you're called Eio Sakata - which most of us aren't ;-)

One of the most difficult but at the same time most fruitful things in go, is to develop your ability to create weak hostile groups and to prevent your own groups from getting weak. It requires a fine sense of positional judgement.

The Attacking Joseki.

There is only one standard Hoshi stone joseki which satisfies the strategy referred to at [diagram 14 \(page 25\)](#) . Because of this it is important to master this joseki. It is no less important to start playing it as early in your go-career as possible and every-time the opportunity ([diagram 14 \(page 25\)](#)) offers itself.

I guess this reveals which joseki I would recommend in larger handicap-games.

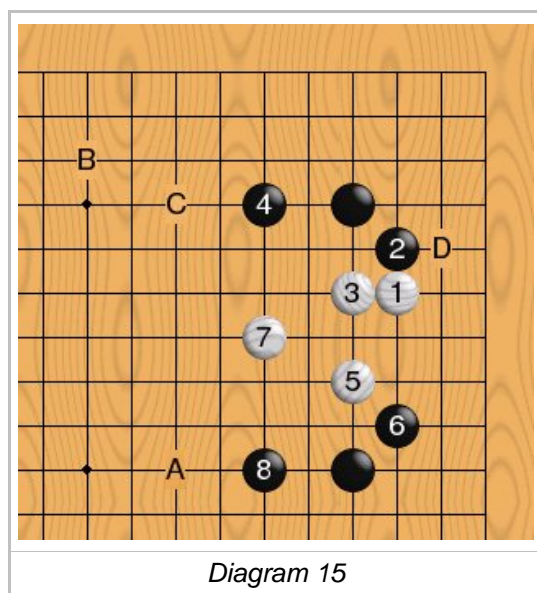


Diagram 15

Diagram 15:

Black 2 at first seems strange. It's an attaching move and you should think it goes against [Playing Principle 1 \(page 9\)](#) .

The move isn't played in order to secure the corner-territory (which it actually doesn't). A thought like that hopefully isn't on our mind. That's not the purpose with our Hoshi stone and it's not in accordance with the [First Hoshi stone Rule \(page 8\)](#) either.

The idea with black 2 is both to prevent the white group from running into the corner and primarily to make the group "heavy", before you attack it.

See [below \(page 27\)](#) for a further treatment of this theme.

White 3 is the natural answer on black 2. If white shouldn't make this move, black will get an advantageous position by playing there. In other words: white can't really ignore black 2.

Black 6 follows the strategy by preventing white from making eyes on the side. White 7 isn't the only move worth considering but white has to escape into the center. Black 8 keeps the pressure on the white group and will mostly have a positive effect on the right side and in the center.

After black 8 white often leaves the position. Black's follow-up moves are A, B, C and D. The priority and size of the moves is also in this order.

A is a good move keeping the pressure against the white group and at the same time securing the black stone from getting under attack. Shortly: [Playing Principle 5 \(page 25\)](#) in a nutshell.

B and C also keeps a certain pressure against the white group and at the same time they are good extensions along the upper side. If you play B, you should as long as the white group is weak not fear a white invasion between 4 and B. Should this happen you will be assured of good result by simply running out between the white groups : Divide and conquer !

Finally there is D, which secures the corner-territory but doesn't put much pressure against the white group. Why D isn't such an urgent move we will exploit in [diagram 16 \(page 29\)](#) and the following diagrams. But first.....

Something About Making Groups Heavy.

PLAYING PRINCIPLE 6.
Give up troublesome stones.
<i>When the opponent threatens some of your stones, the first thing to consider is how to sacrifice them advantageously.</i>
<i>Only when it is absolutely clear, that sacrificing the stones is not a sensible option, you can start considering how to save them.</i>

To make a group "heavy":

Very simply put this means, that you get the opponent to invest so many stones in a group, that he/she no longer advantageously can sacrifice them.

To give up a group or part of a group is very often the correct idea when stones are being threatened. See [Playing principle 6 \(page 27\)](#) which I was taught by a Japanese professional many years ago.

Moves which make a group heavy, are moves that the opponent really can't ignore and even if they are answered still doesn't make the attacked group secure. Moves like black 2 in [diagram 15 \(page 26\)](#) .

The strategy of making groups heavy is excellently treated in "Attack and Kill" by Kato.

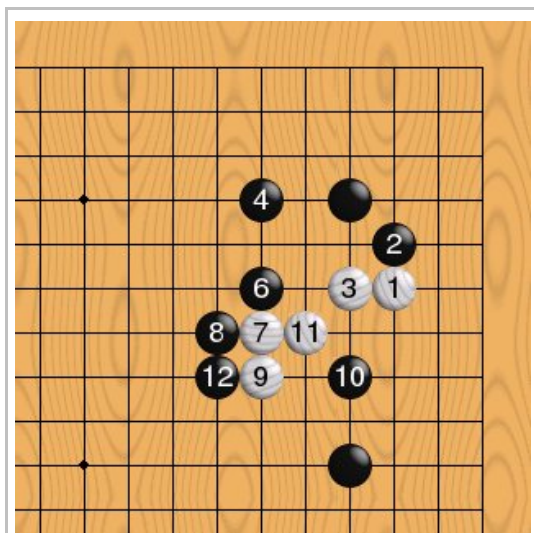


Diagram 15A
White 5 tenuki.

Diagram 15A:

The problem for white in [diagram 15 \(page 26\)](#) is, that he/she really can't ignore black 2 and 4.

Why it's not good to ignore black 2 is mentioned under [diagram 15 \(page 26\)](#) and if white should ignore black 4, this variation could follow.

Black 6 threatens to capture the white stones "large scale". This means building a loose big net (territory) around the white stones, without giving them the opportunity to live or escape. This is a very profitable way to capture stones !

White 9 at 11 is answered with black 12. Black 10 is an elegant example of [Playing Principle 2 \(page 11\)](#) . White has no better answer than 11.

The result after 12 is a sick white group, which doesn't fulfil any sensible purpose. That is, apart from being a source of concern to white and of joy to black.

White Invades The Corner.

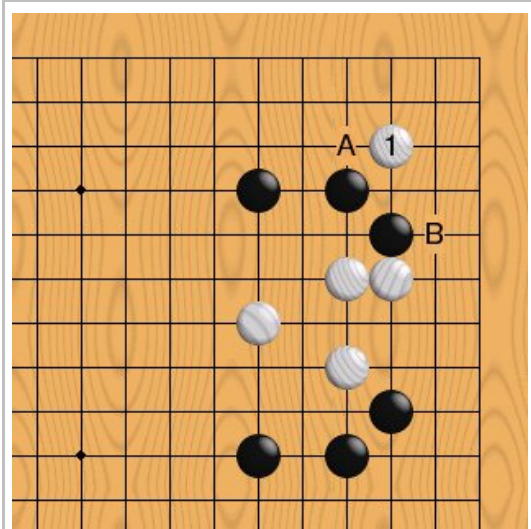


Diagram 16

Diagram 16:

Should white invade the corner with 1 black has the following possible answers: [A \(Diagram 16A1\) \(page 29\)](#) which isn't very aggressive and [B \(Diagram 16B\) \(page 30\)](#) which is much more interesting.

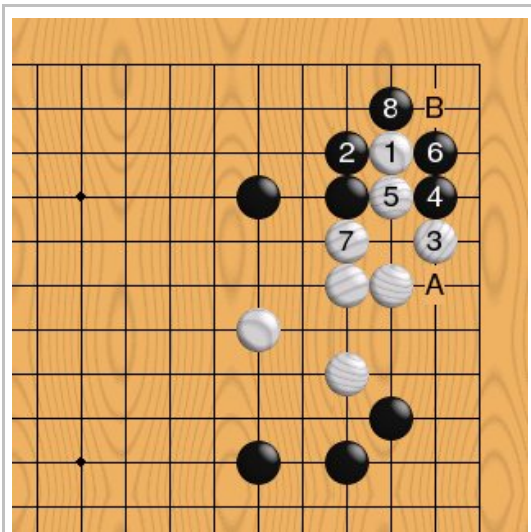


Diagram 16A1

Diagram 16A1:

White can't answer black 6 with white 8, as black just answers 7 which threatens to cut at A and to capture the three stones in the corner with B.

The result of this variation is that white has strengthened his group and reduced the black corner and more than this - in sente !

There has to be something better for black....

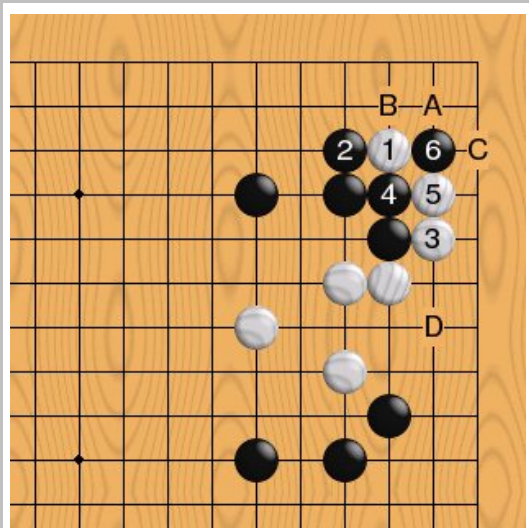


Diagram 16A2

Diagram 16A2:

In this variation white neither gets his/her group strengthened as much nor gets the corner reduced so much.

Nevertheless white has sente and a big yose sequence: white A, black B (why not C ?), white C. Finally white can play 5 on D. This move threatens white 6 which will give white an eye in the corner.

But black can do even better than that...

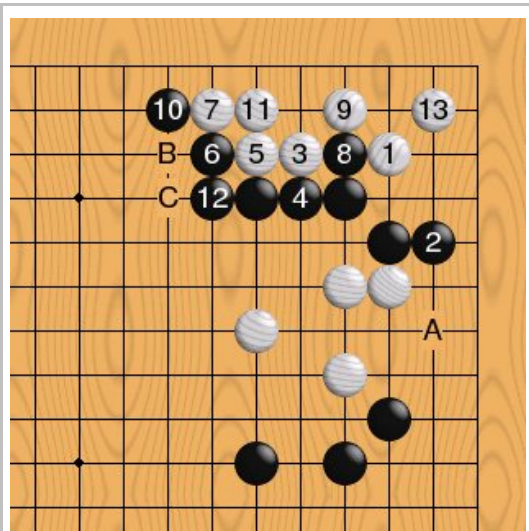


Diagram 16B

Diagram 16B:

Here white lives in the corner with half a dozen point - but in gote. By strengthening his corner-group black has accumulated the pressure on the white group on the side and he/she can look forward to attack this group further.

Another positive effect is that black in case of emergency can connect his/her groups with A.

Note the black double-hane with 6 and 10. This is of course an application of [Playing Principle 4 \(page 18\)](#) and at the same time the most sensible sequence for black.

Black 12 could after need be on B or C instead. This variation is the reason that it's not urgent to play D in [diagram 15 \(page 26\)](#) .

White doesn't have to play 13 to live in the corner. We will take a closer look upon this in the next two diagrams.

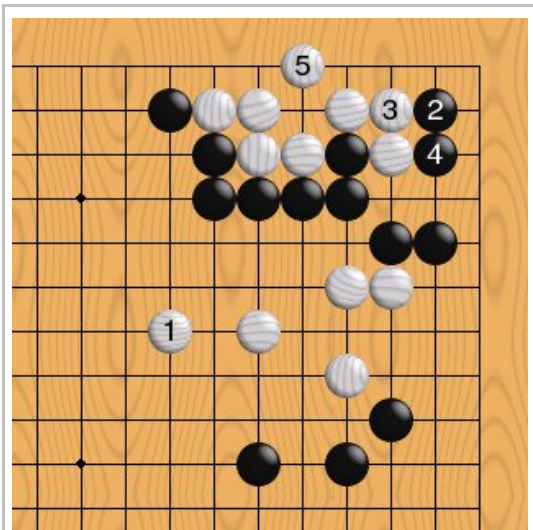


Diagram 16B1

Diagram 16B1:

Should white refrain from play 13 in [diagram 16 \(page 29\)](#) in order to play 1 here, black can by playing 2 and 4 reduce the white invasion group to exactly two eyes. At the same time black gets a little corner-territory. Small territories also count - especially in sente ;-)

If white tries to fight against black 2 it turns out badly...

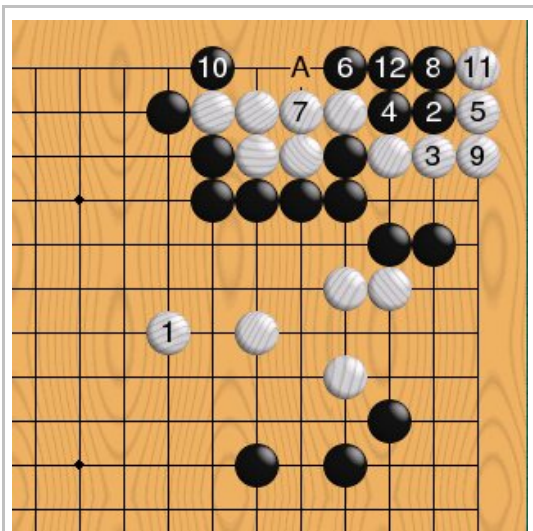


Diagram 16B2

Diagram 16B2:

Should white play 3 here everything apparently works well, just until black connects with 12. We don't have to explain the consequences. They are clarified in "Go For Beginners" ;-)

As an emergency measure white can choose to answer black 8 with A and play ko after black 10. But this ko is almost too favourable for black in order for white to fight it out.

Other possibilities for emergency ko would emerge after white 6 on A or white 5 at 8 followed by black 6, white 7, black 12, white 5.

Closing Comments.

Let me emphasise once more that the sooner you learn to play this joseki the better.

It's the only sensible joseki to chose from [diagram 14 \(page 25\)](#) - and if you have chosen the right joseki it would be a pity not to choose the correct variation, should white invade the corner.

Personally I find this joseki much easier and a better choice than the Tsuke-nobi Joseki for large handicap games.

Chapter 5. The San-san Invasion.

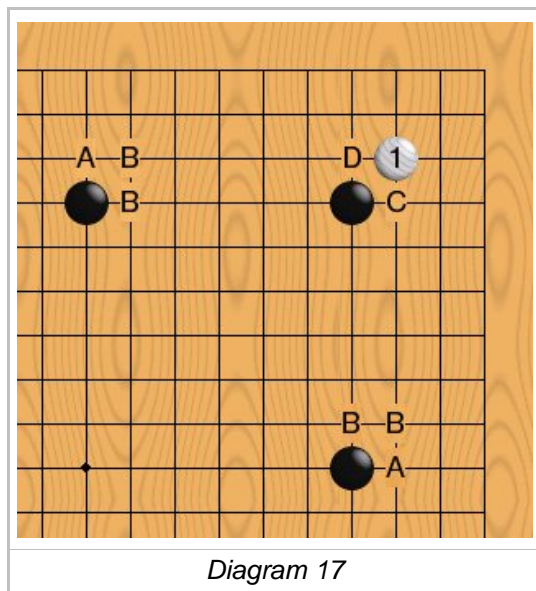


Diagram 17:

In positions where black has both side extensions (these could also be on an A or B), white sometimes chooses to invade directly on San-san (the 3-3 point).

This is the safest way for white to invade. White especially avoids to get into the [Attacking joseki \(page 25\)](#) .

San-san Invasion Strategy:

Black can't hope to threaten or even capture the white invasion group. This shouldn't in any way concern black - on the contrary !

By invading the corner white gives black the possibility to build up a formidable influence - the perfect use of our Hoshi stone !

After 1 in [diagram 17 \(page 32\)](#) black has the choice to block with C or D. This leads us to ...

2. HOSHI STONE RULE.

Should the opponent invade the corner you should always block in the direction of the "largest" side.

Should one of the extensions be on a B in [diagram 17 \(page 32\)](#) the other side will be the "largest".

If two extensions are equally far away, it's better to block in the direction of the "lowest" extension. (see [diagram 18 \(page 33\)](#)).

If you besides the side extensions should have a stone on the Hoshi-point in one of the adjoining corners, this side is the largest.

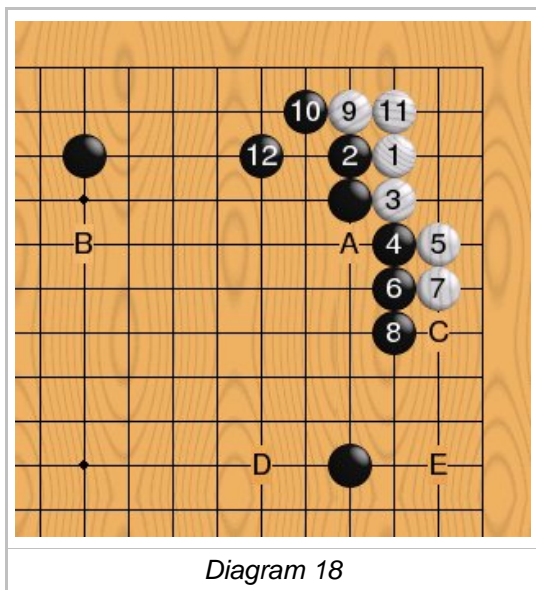


Diagram 18

Diagram 18:

This is the calm variation. White lives in the corner in sente. Black has instead build up a magnificent influence without any defects. Readers who are suspicious about the point A should study [diagram 18A \(page 33\)](#).

Black's following moves will be around B or on C. Note that C isn't sente against the corner.

The reason that black blocks in the direction of the "low" extension is, that if black gets a move around B white will have a difficult time reducing the black moyo.

Should black instead block in the direction of the "high" extension (plays the analogous sequence with black 2 on 3) the points D and E will end up being miai. If black gets to play on one of them, white will still be able to reduce the moyo by playing around the other point.

Hopefully the bright reader has been wondering about black 6 ? This move doesn't seem to be in accordance with [Playing Principle 4 \(page 18\)](#) .

Actually it's a splendid alternative to play black 6 on 7. This possibility, which we will look upon in [diagram 19 \(page 34\)](#) and the following diagrams, leads to more complicated variations.

All the variations has one important common feature: Black ends in sente !

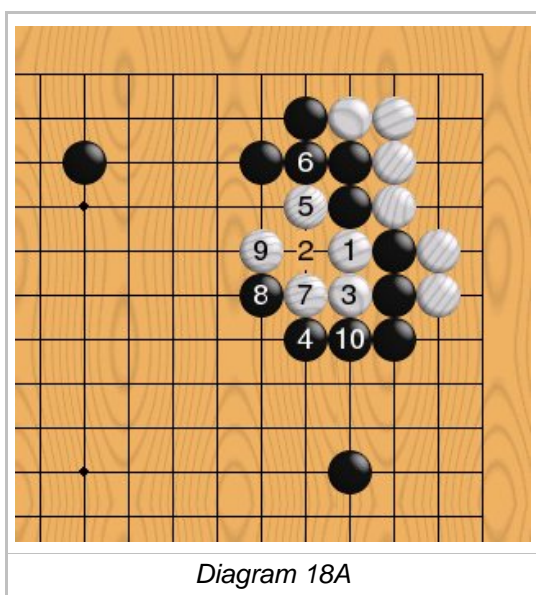


Diagram 18A

Diagram 18A:

Black 2 and 4 starts a common squeeze manoeuvre.

Black 8 is the decisive move in this sequence. Black should not subside to play 8 on 9, just because white threatens this stone. A nice little example of using [Playing principle 6 \(page 27\)](#) .

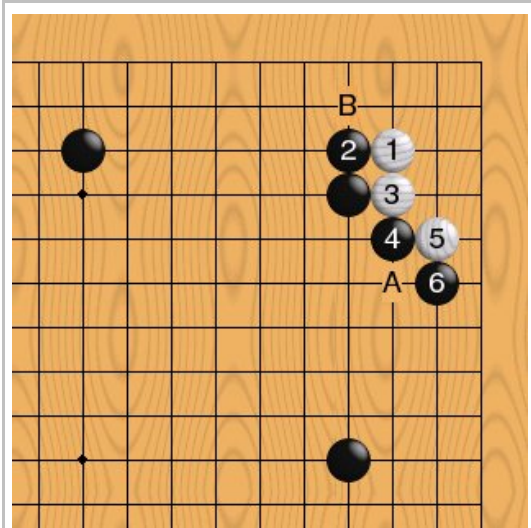


Diagram 19

Diagram 19:

After the black double-hane with 6 white has the possibilities: A ([Diagram 20](#)) ([page 34](#)) and B ([Diagram 21](#)) ([page 36](#)).

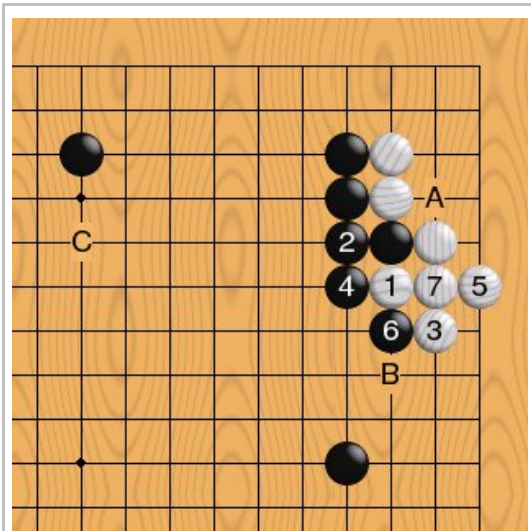


Diagram 20

Diagram 20:

After white 7 black has sente. The largest follow-up moves in this area are B or around C.

Should white refrain from playing 7 it is very big for black to start the ko by playing 7. It's a very unpleasant ko for white, as black immediately threatens to capture the corner by playing A.

Black should not play 4 on A (see [diagram 20A](#) ([page 35](#))). Should white answer black 4 by playing 6 though, it's correct for black to continue with A (see [diagram 20B](#) ([page 35](#))).

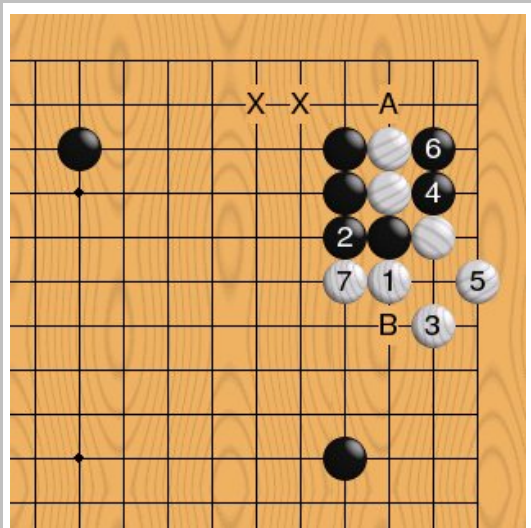


Diagram 20A

Diagram 20A:

After 7 white has sacrificed the corner but in exchange has gotten a stable group which both reduces the black moyo and cuts off one of the black side extensions. White can be satisfied.

Note that if white later gets a move on a X, it threatens to pull out the two corner stones with A.

Probably there is no one who (as white) would play white 7 at B and let black get the opportunity to answer with 7 ? Nevertheless...

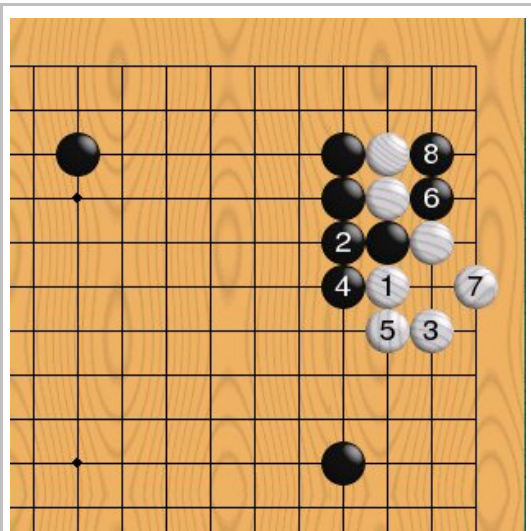


Diagram 20B

Diagram 20B:

This is the variation which emerges, if white wrongly answers black 4 with 5 instead of the correct answer in [diagram 20 \(page 34\)](#) .

Note that this is the same position, which would come from letting white play 7 at B and let black answer 7 in [the previous diagram \(page 35\)](#) .

Because of this, the variation is rightly considered advantageous for black.

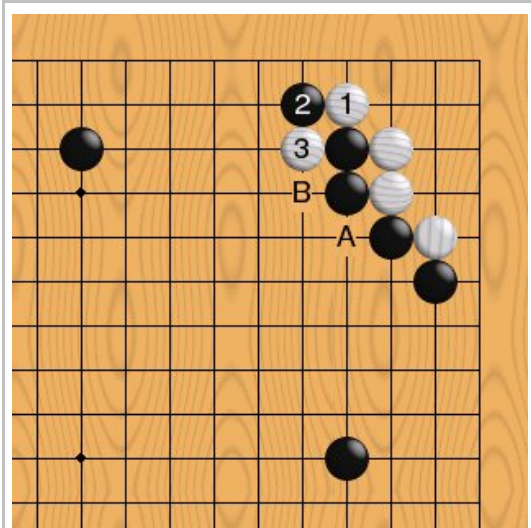


Diagram 21

Diagram 21:

Should white answer the black double-hane in [diagram 19 \(page 34\)](#) by playing 1, it immediately threatens to play atari at A and should black answer this atari, to capture two stones with B.

Black 2 is the most aggressive defence and white 3 is an uncompromising answer.

Black now has two possible moves: [A \(Diagram 21A\) \(page 36\)](#) and [B \(Diagram 21B\) \(page 37\)](#). All other answers leads more or less to catastrophes for black. Try to analyse the position a bit on your own !

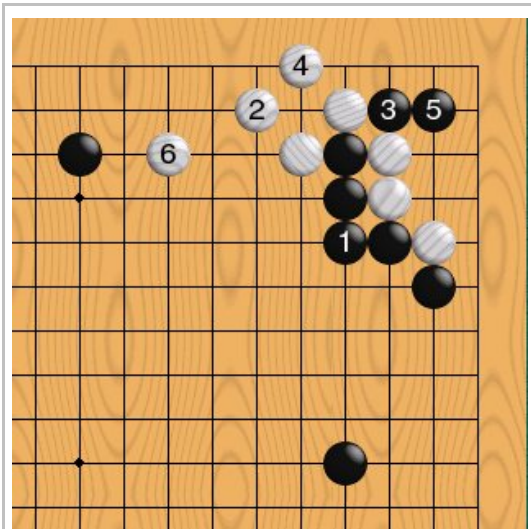


Diagram 21A

Diagram 21A:

This variation gives black a big corner, but white gets a living group on what previously was black's "largest" side.

Whether or not black should be satisfied with this exchange depends upon the position on the hole board. In particular it's important how big the "largest" side was.

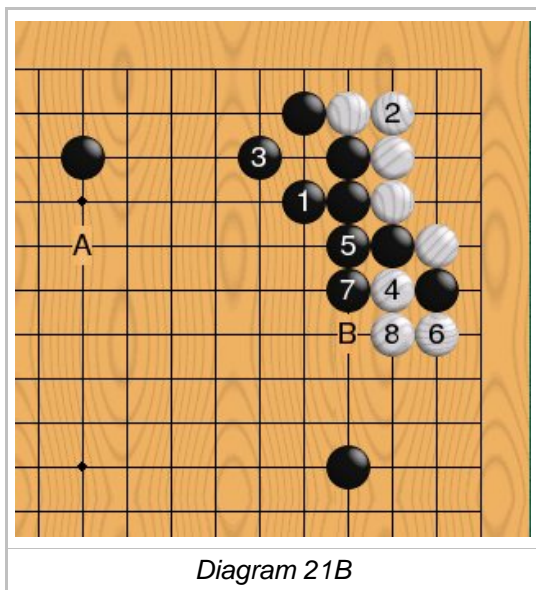


Diagram 21B:

If black doesn't want the [previous \(page 36\)](#) variation. For example because the "largest" side is very big, he/she can choose this variation instead.

Black 3 is a necessary move as white will play there - should black neglect to play it.

In comparison with [diagram 20 \(page 34\)](#) white has got a larger corner. On the other side black has defended the "largest" side in sente.

Black's follow-up moves in this area are around A or on B.

Closing Comments.

Should white directly (without first playing a kakari) invade the corner, black has two decisions to make :

The first is to decide which side is the "largest" [\(page 32\)](#) .

The second is to decide whether to play the calm gote-variation achieving a perfect, solid wall [\(diagram 18 \(page 33\)\)](#) or if it's so important to take sente, that a more "defect" influence or a larger white corner can be accepted. [diagram 19 \(page 34\)](#) and the ensuing diagrams.

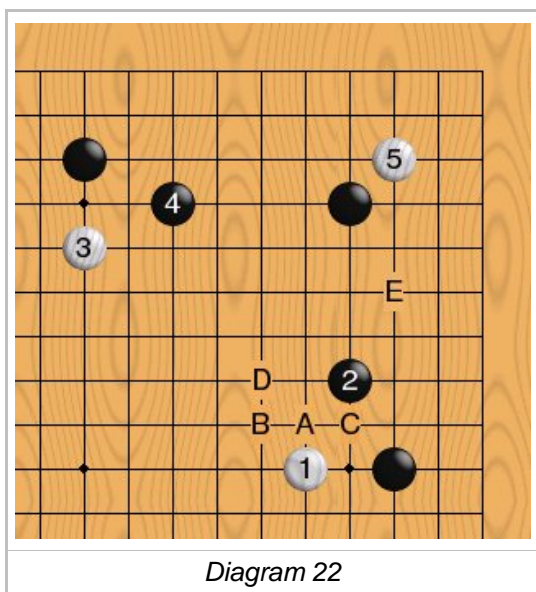


Diagram 22:

Finally in positions like this you will often see the following...

White first plays the 1-2 and 3-4 exchanges, before he/she invades the corner with 5.

This is the correct way to play for white and the black moves 2 and 4 will, no matter which corner variation black chooses turn out to be of very little use.

A way for black to avoid this bad result would be to answer white 1 with black A, white B, black C, white D, black E.

After this sequence it will be more difficult for white to reduce the black moyo.

Chapter 6. The Remote Pincer.

We will now cover a position-type also well known by its Japanese name: Ni-ren-sei.

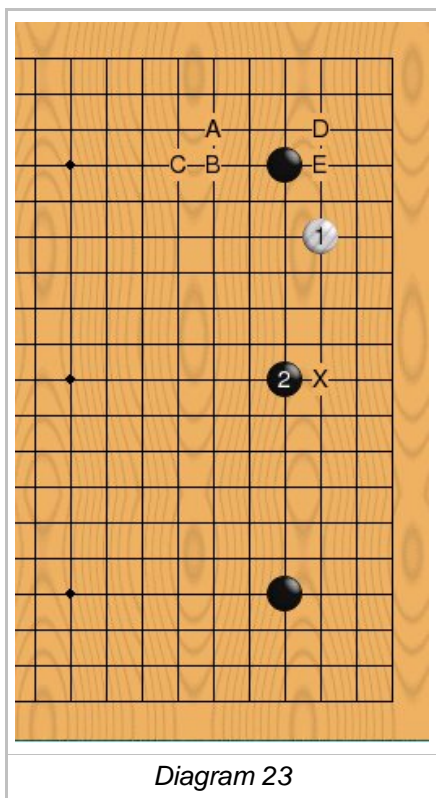


Diagram 23:

Black has two Hoshi stones on the same side and white plays a kakari with 1. If black had had the opportunity he/she would have liked to play 2 (or X) before white attacked the side. It is still possible though to answer white's kakari with 2 (or X).

This move is - apart from being an ideal extension from both Hoshi stones - a pincer (Japanese: hasami) against the white kakari stone. It is possible to play a closer pincer, but such a pincer would be too far away from the lower corner to act as an extension from that Hoshi stone.

PLAYING PRINCIPLE 7.

A pincer stone should have double effect.

Apart from attacking the opponent's kakari stone the pincer move has to be important in itself. Typically the move is at the same time an extension or a move the opponent would have liked to play him/herself.

Black 2 (or X) in [diagram 23 \(page 39\)](#) clearly follows this principle.

White has two different type of answer to black 2.

Double-kakaris:

White can play another kakari on [A \(Diagram 24\) \(page 40\)](#), [B \(Diagram 25\) \(page 41\)](#) or [C \(Diagram 26\) \(page 45\)](#). These moves we will call the low, the high

and the distant double-kakari respectively. These aggressive moves attacks the Hoshi stone once more, and black must answer before white surrounds the stone completely.

Corner-invasion or tsuke:

These moves are respectively on [D \(Diagram 27\) \(page 46\)](#) and [E \(Diagram 28\) \(page 48\)](#). Both moves primarily aims at stabilising the white group as fast as possible.

The Low Double-kakari.

Double-kakari Strategy:

After a white double-kakari black is facing two problems. First black must avoid being confined to the corner. Secondly black has to assure that the white groups remains separated: Divide and conquer !

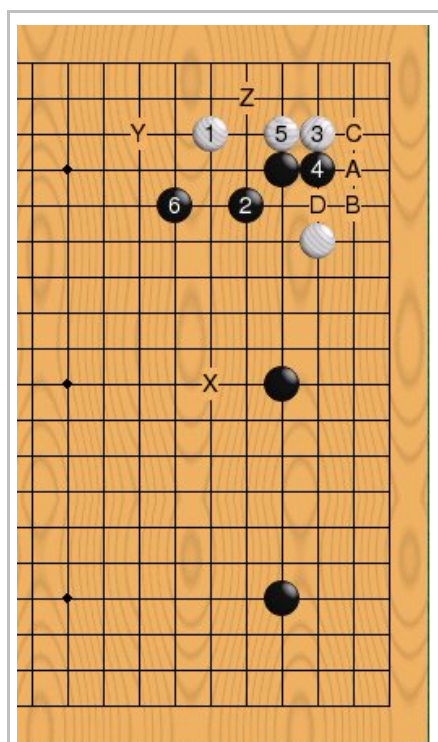


Diagram 24

By the way, another just as applicable morale is: Connect and live longer ;-)

Diagram 24:

Black 2 is the simplest move fulfilling the strategy. White 3 is the normal move and black 4 is a natural answer following 2. [Hoshi stone Rule \(page 32\)](#) . Black 6 is a very important move, which avoids that the black group immediately can be attacked. A healthy application of [Playing Principle 5 \(page 25\)](#) .

After the joseki black X is a big move. This move builds up a nice moyo. Another option is black Y threatening Z.

White can at any time play hane and connection: white A, black B, white C, black D in sente.

Black should not concern him/herself to much about the original white kakari stone ([Diagram 24A\) \(page 41\)](#)).

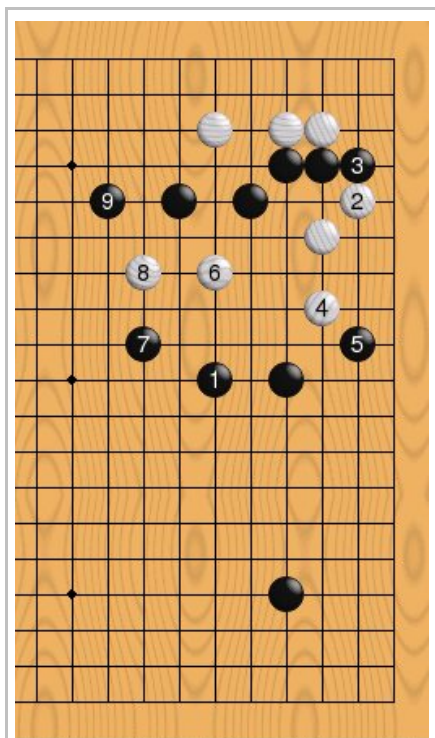


Diagram 24A

Diagram 24A:

Black 1 is the correct continuation after [diagram 24 \(page 40\)](#) . The idea is to try to capture the white stone with as much territory as possible i.e. capturing large scale.

Should white after black 1 try to live with 2 and 4, black just assures that white has to run into the center. First black now has a weak group to attack (worth: [20 point \(page 25\)](#)). Secondly black has played the moves 5 and 7 which are working excellently along the right side and in the center. Furthermore the white corner has been seriously weakened by the moves 3 and 9.

The High Double-kakari.

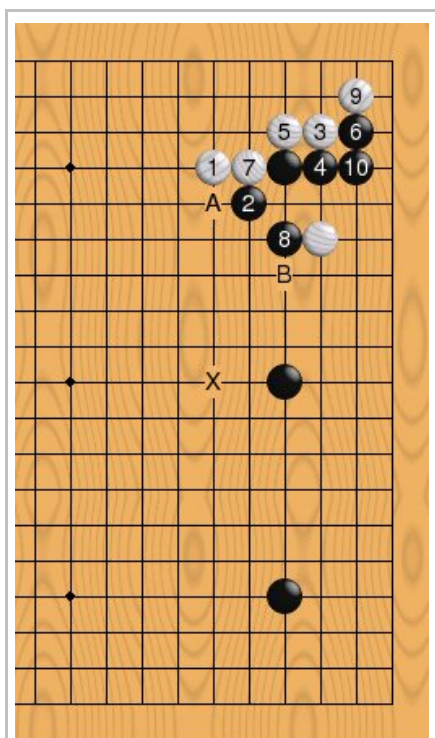


Diagram 25

Diagram 25:

Black 6 is played in order to provoke white to play 7. A move which black answers with the good move 8 - the move which black actually wanted to play !

This idea of provoking a useful sequence of moves, is an example of [Playing Principle 8 \(page 42\)](#) and is one of the subtleties of "higher" go theory.

After black 10 white normally continues with [A \(Diagram 25A\) \(page 43\)](#) in case he/she respects the opponent and with [B \(Diagram 25B\) \(page 43\)](#) if the respect isn't all that overwhelming....

Should white play tenuki, it is very big for black to start a pushing-sequence with A and afterwards play X.

PLAYING PRINCIPLE 8 (INDUCING MOVES).

Give your moves double meaning.

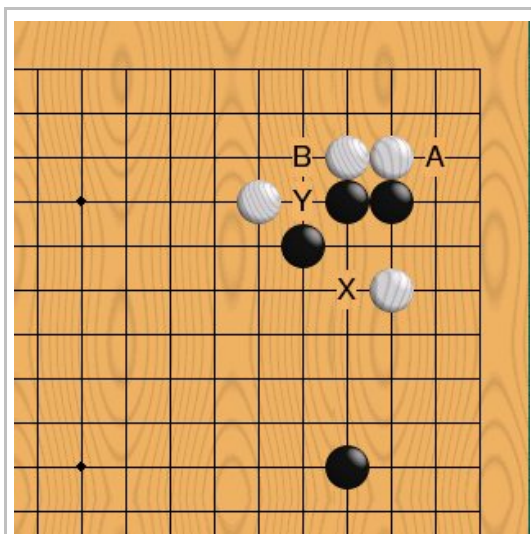
If you wish to play a certain useful move, then try to consider if you can get the opponent to play a move sequence, which will make the move even more useful.

In other words: If there's one good reason for playing a move, then try to accomplish that there will be at least one more good reason for playing it.

Something About Inducing Moves.

Inducing moves is surely the most complicated playing principle in this text and as mentioned it belongs to the "higher" go theory. This shouldn't keep us from trying to use it though. We simply follow the advice of the philosopher :

"Aim at the stars - should you miss, you might hit a mountain-top"



*Black wants to play X.
Make sure the move gets "double"
meaning !*

Inducing white Y:

This is the position after white has played 5 in [diagram 25 \(page 41\)](#) . Black's thoughts should be like: I want to play X to stabilise my group and pacify the white stone. Could I give this move yet another meaning ?

If white would play on Y, X would also be defending a cut ! How do I get white to play Y ?

If I play at A I'm threatening to play B. White will probably defend against this threat by playing Y. Ergo I'll play A to induce the Y, X sequence !

Other examples could be:

I wish to connect my groups (a wise idea) - can I provoke a useful sequence so the opponent will threaten to split up my groups, before I connect them ?

I wish to play a move threatening one of the opponent's groups - can I provoke a sequence achieving that the move also will attack another of the opponent's groups

?

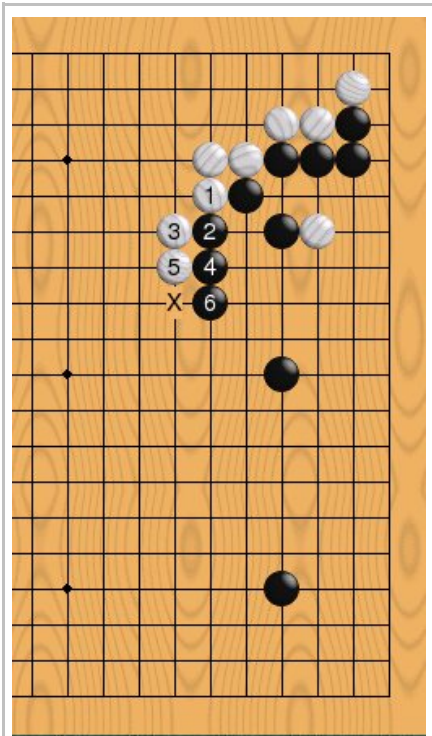


Diagram 25A

Diagram 25A:

After the pushing-sequence white has build up a nice influence working along the upper side. Black has in exchange got quite a bit of secure territory and may get the opportunity to play the immensely big hane at X, thereby starting another pushing-sequence in the center.

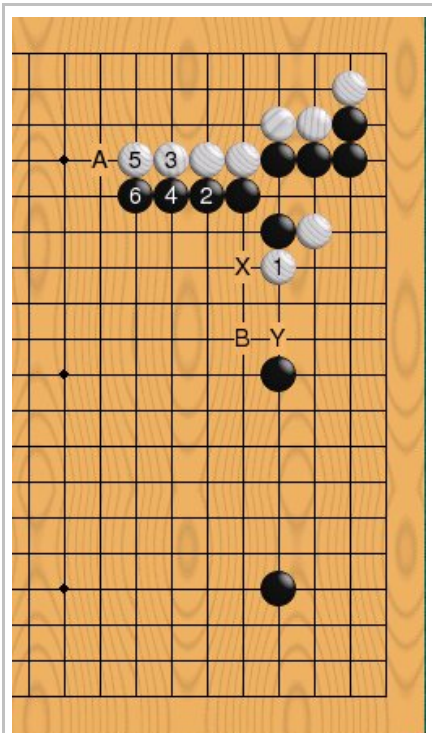


Diagram 25B

Diagram 25B:

White 1 is a handicap-style move. White hopes that black automatically will answer X whereafter white Y could create complications.

Black doesn't answer white 1 directly though, but instead starts a pushing-sequence between his/her own group and the "strongest" of the opponent's groups. This is an application of the ensuing [Playing principle](#) (page 44).

After black 6 white can choose to play [A](#) (Diagram 25B1) (page 44) or try to save the weak group with for example [B](#) (Diagram 25B2) (page 45).

PLAYING PRINCIPLE 9.

Lean upon the strong group - before you attack the weak group.

If you have a group between two hostile groups, one of them strong and the other weak, then strengthen your own group by starting a pushing-sequence with the strong opponent group - before you start an attack upon the weak group.

This playing principle fairly often appears in josekis and is excellently described in "In the Beginning" by Ikuro Ishigure, chapter 2, page 81 in the section concerning "Reverse Strategy".

By playing a pushing-sequence you strengthen your own but also the opponent's group. This doesn't harm your prospects so much, because you're strengthening a group you couldn't attack anyway.

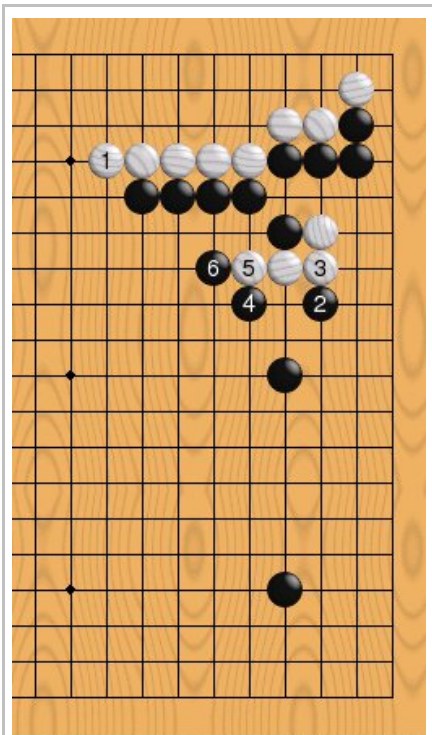


Diagram 25B1

Diagram 25B1:

After the pushing-sequence black now can attack the white group very seriously.

This is done elegantly by playing 2, which makes white heavy, and then 4 and 6 capturing the white stones. The white group can neither escape nor make two eyes. Analyse a bit yourself !

White actually has to give up the stones after black peeps with 2.

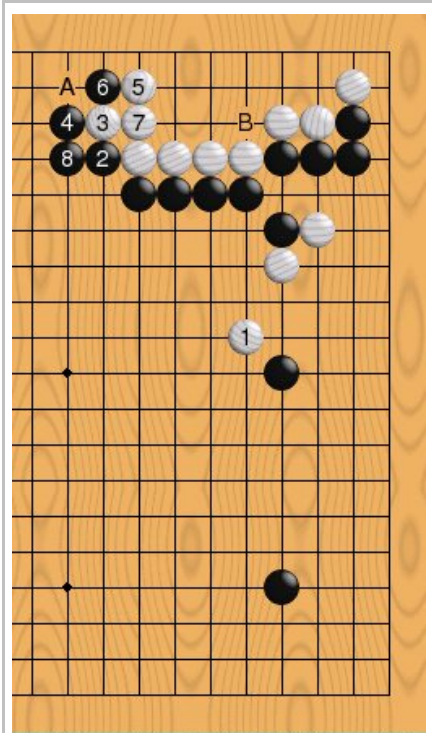


Diagram 25B2

Diagram 25B2:

Should white flee with 1 it is time for an application of [Playing principle 4 \(page 18\)](#) . White has nothing better than to defend with 5 and 7. If white tries to answer the black double-hane by playing a double-hane him/herself with 5 at A, black cuts at 7 followed by a cut at B thereby capturing at least the three white corner-stones (Analyse yourself !).

After 8 black has build up a magnificent influence working along the upper side and in the center and the three white stones aren't secure yet.

The Distant Double-kakari.

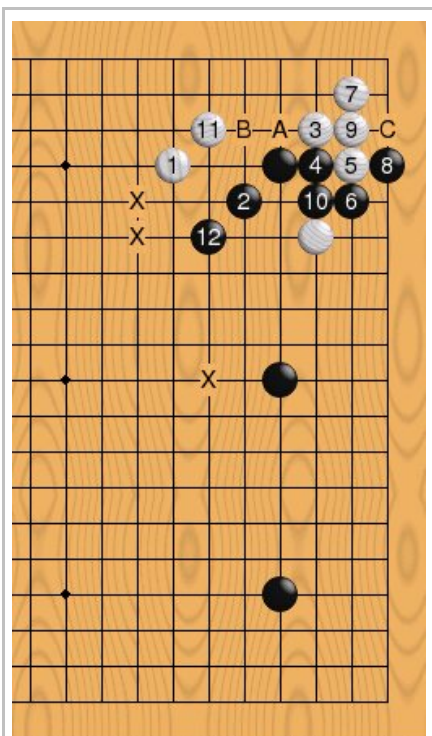


Diagram 26

Diagram 26:

White exchanges the moves 5 to 9 with 6 to 10 in order to link up with 11. Should white incorrectly play 5 at A, black can prevent white from linking up by playing B.

It is important to play black 8 while white still answers with 9. Should black neglect to play here, maybe fearing that white should start a ko with 9 at C, I fully support the following quote by Ishida:

THE GOLDEN KO RULE.

If one is afraid of ko, one should take up another game !

After the joseki a X is a good move for black.

White Plays San-san Or Tsuke.

San-san or Tsuke Strategy:

White tries to stabilise his/her group as fast as possible and black has no chance to attack seriously. Black should instead concentrate on building up the utmost influence.

White Invades On San-san.

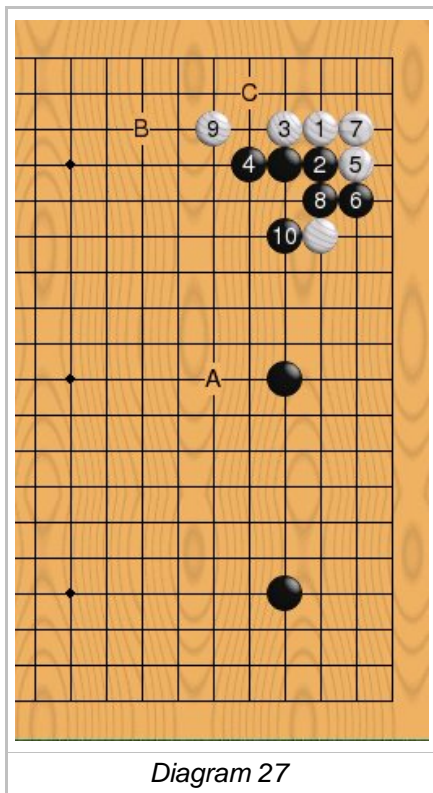


Diagram 27:

Note that black, when white has played a kakari, can't play a hane with 4. This is an important difference to the "pure" San-san invasion [diagram 18. \(page 33\)](#) Actually it's a rather common mistake to play this hane and the result can be seen in [diagram 27A \(page 47\)](#).

Black 10 is a very nice move which at once makes the black group immune to attack. Should black neglect to play this move white has the opportunity to start an attack neutralising the black influence. ([diagram 27B \(page 47\)](#)).

After black 10 white has no good attacking-moves. ([diagram 27C \(page 48\)](#))

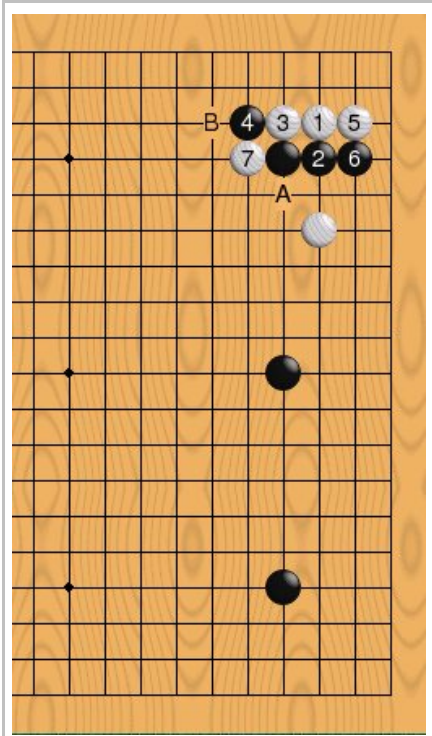


Diagram 27A

Diagram 27A:

Should black wrongly play a hane with 4 white answers with 5. If black prevents white from connecting his/her stones with 6 white will cut with 7. Now black can't defend against both threats: A and B capturing three or one stone respectively. Analyse yourself !

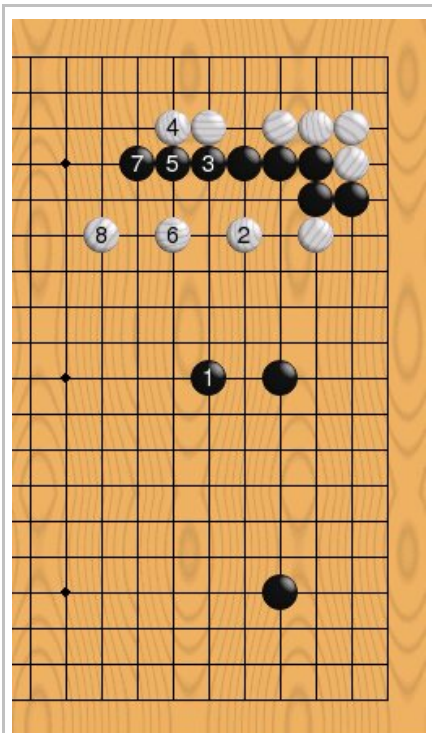


Diagram 27B

Diagram 27B:

If black neglects to play 10 in [diagram 27 \(page 46\)](#) maybe in order to play 1 here. White will play the sequence starting with 2. The black influence vanishes and the whole group might even get under attack. Black 10 in diagram 27 is a splendid example of [Playing Principle 5. \(page 25\)](#)

It's moves like that rather than sparkling tesujis which characterises a really good player.

For a brilliant and more subtle treatment of this hane see "In The Beginning" by Ikuro Ishigure, chapter 2, page 60 in the section about efficiency.

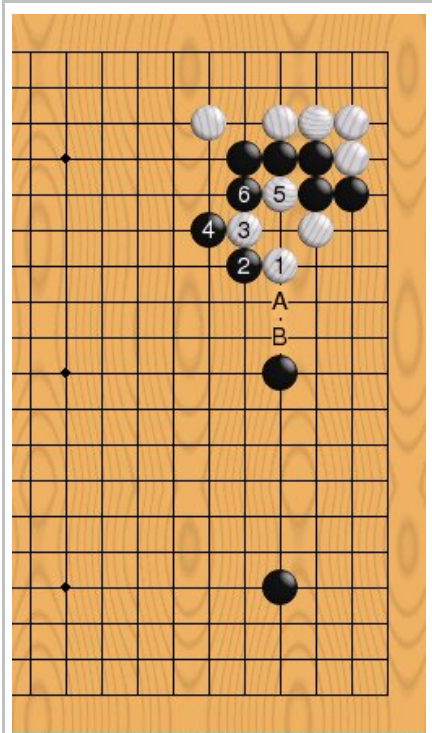


Diagram 27C

Diagram 27C:

Should white after [diagram 27 \(page 46\)](#) try to put his/her stone into motion with 1, black answers with a tesuji-sequence beginning with the double-hane 2 and the counter-atari 4. This is actually a combined application of [Playing Principle 4 \(page 18\)](#) and [Playing Principle 6 \(page 27\)](#). If white connects after black 6, black can capture all the white stones by playing A (read this out yourself !)

Should black incorrectly answer white 1 with black 3, white will be able to start complications by playing B.

White Plays Tsuke And Double-cut.

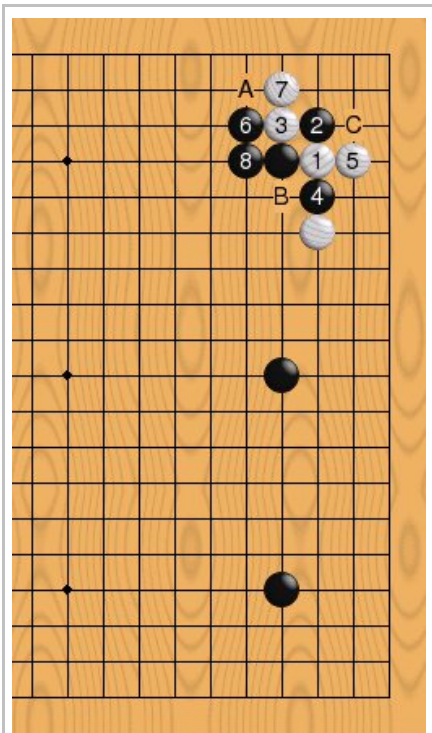


Diagram 28

Diagram 28:

White 3 is the toughest move to answer. (White 3 at C is of course answered according to [Playing Principle 4](#) - i.e. by playing a double-hane, analyse yourself !)

Black first plays atari with 4. If white answers with 5, the black move is to consider as a Kikashi (forcing move). This means that the stone should be treated according to [Playing Principle 10. \(page 49\)](#)

After black 8 white has the choices: A ([Diagram 28A \(page 49\)](#)), B ([Diagram 28B \(page 50\)](#)) and C ([Diagram 28C \(page 50\)](#)).

PLAYING PRINCIPLE 10.

Kikashi-stones should be sacrificed.

When the opponent has answered a kikashi-move this stone has fulfilled its purpose and can without further ado be sacrificed should it be threatened.

In other words: The purpose of a kikashi-move is to force the opponent to make a certain often unfavourable or useless move.

The purpose isn't to start a new group.

This playing principle is more or less just a practical application of [Playing Principle 6 \(page 27\)](#) .

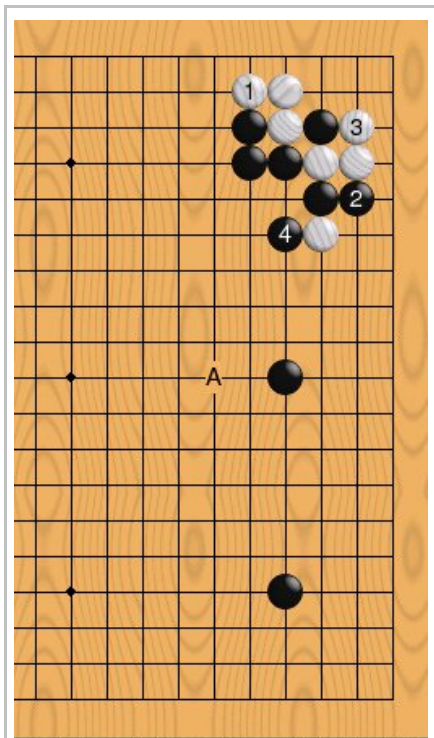


Diagram 28A

Diagram 28A:

Here white lives with about 10 points of corner-territory. Black in exchange gets a beautiful influence.

Note black 4 - it's a move in family with black 10 in [diagram 27 \(page 46\)](#) .

Later A is a good follow-up move for black.

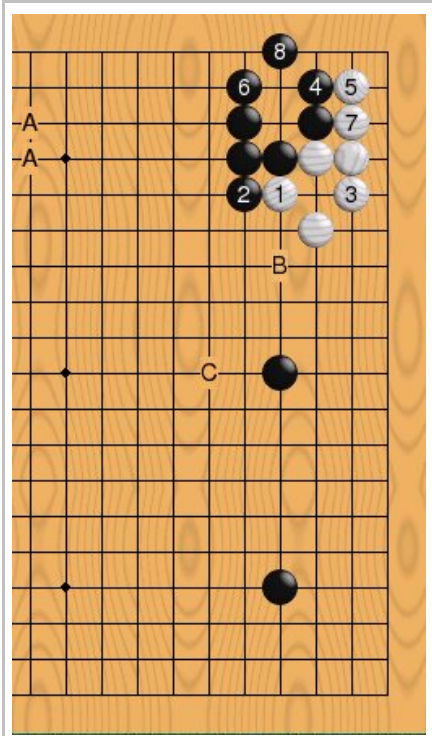


Diagram 28B

Diagram 28B:

Black again gets a nice influence - this time along the side. Because of this an A is a big and important move.

Other moves for black are B building up more influence and C which more has to be seen in relation to the lower corner.

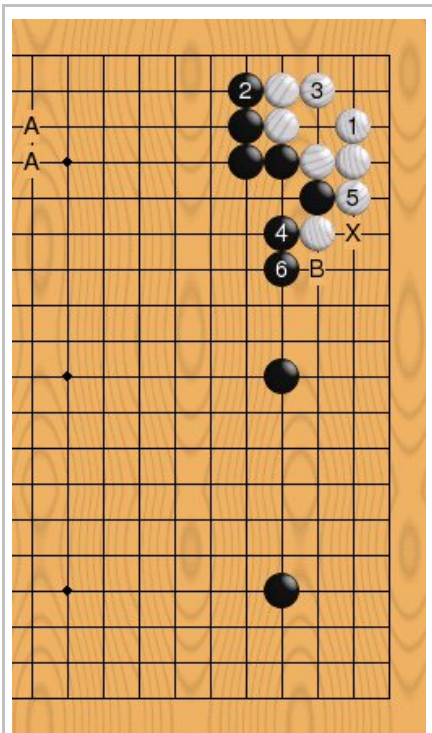


Diagram 28C

Diagram 28C:

Note that black doesn't answer directly on the white atari with 5 (in accordance to [Playing Principle 10 \(page 49\)](#)).

Should black play 4 on 5 white can answer X and connect underneath. (try it out !) In other words: If black plays this way he/she has difficulties preventing white from getting into the center.

After 6 an A and of course also B are big moves for black.

Closing Comments.

The Remote Pincer (2 or X in [diagram 23 \(page 39\)](#)) is often a good move to take into consideration in five-stones or lower handicap-games. Here the pincer will frequently have the "double" affect which it should have according to [Playing Principle 7 \(page 39\)](#) .

Double-kakari variations are important to learn. It is not always necessary to answer your opponent's first kakari - not even in handicap-games !

The important principle in the double-kakari variations is to get into the center with the Hoshi stone thereby dividing the opponent's groups.

Furthermore you should remember to catch a "stranded" kakari-stone in large scale. Should such a stone start moving you should be happy about being presented with an attacking-target.

Chapter 7. The High One-point Pincer.

We will now return to the position type in [diagram 13 \(page 24\)](#) .

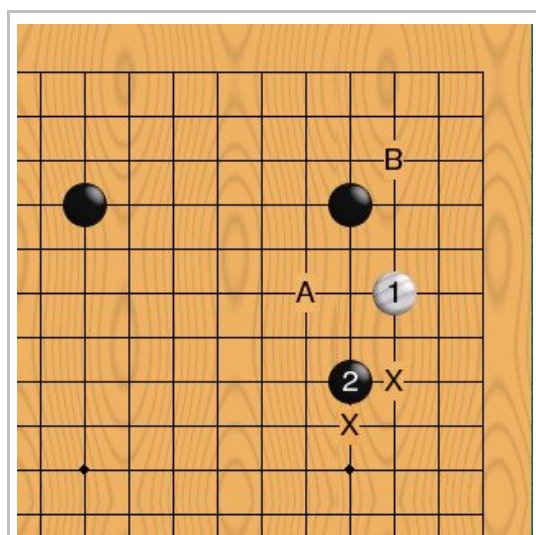


Diagram 29

Diagram 29:

Black has a Hoshi stone along with a long extension and white plays kakari on the "open" side.

Black 2 is one of the possible "close" pincers after white's kakari - they others are traditionally on a X. White's answers are restricted to [A \(Diagram 30\) \(page 54\)](#) and [B \(Diagram 31\) \(page 59\)](#). A double-kakari isn't advantageous for white ([diagram 32 \(page 63\)](#)).

High One-point Pincer strategy:

The idea with a close pincer is to try to build up a position with influence along the side thereby making the extension ideally placed.

This is most significant if white invades the corner with B. Black can, if the strategy succeeds, be allowed to relax a little upon the double effect of the pincer ([Playing Principle 7 \(page 39\)](#)). Still the right side should be an interesting area for both parts. See [the next section \(page 52\)](#).

To Pincer Or Not To Pincer ?

You should take care not to get too enthusiastic about playing close pincers. First the long extension in [diagram 29 \(page 52\)](#) is just about an absolute precondition. Secondly it's not sensible totally to ignore [Playing Principle 7 \(page 39\)](#) . Finally it's plausible that a remote pincer would be preferable.

The following three diagrams are a couple of examples to clarify these considerations.

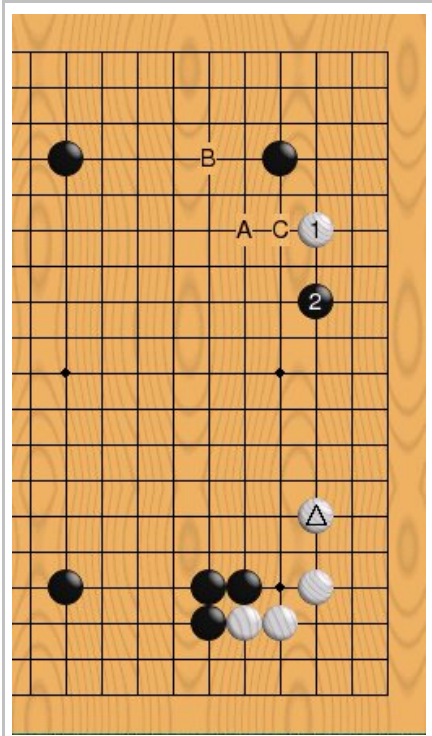


Diagram 1

Diagram 1:

The joseki played in the lower corner, especially the triangled stone makes the right side uninteresting for both sides. This stone is too low and solid as to make it possible for either player to make much territory here.

Black's close pincer at 2 is therefore wrong. Far better black answers would be [A \(The Capping Play Answer\) \(page 64\)](#), [B \(The Ikken-tobi Answer\) \(page 66\)](#) or [C \(The Tsuke-nobi Joseki\) \(page 9\)](#) .

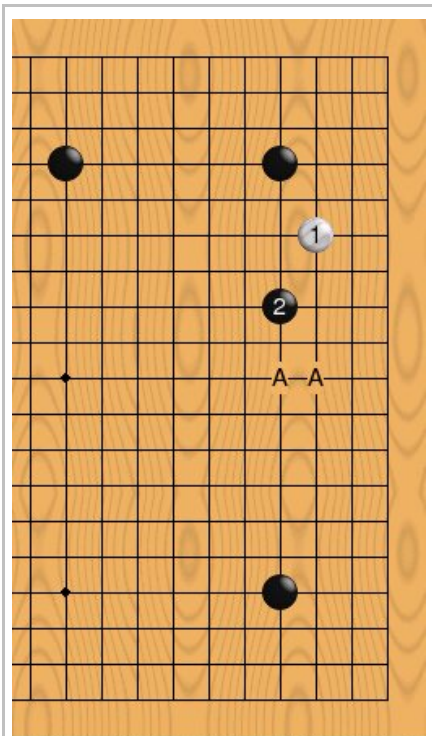


Diagram 2

Diagram 2:

The close black pincer with 2 is a tick too far away from the lower corner as to work as an extension from the Hoshi stone there. A remote pincer on an A would be a better choice.

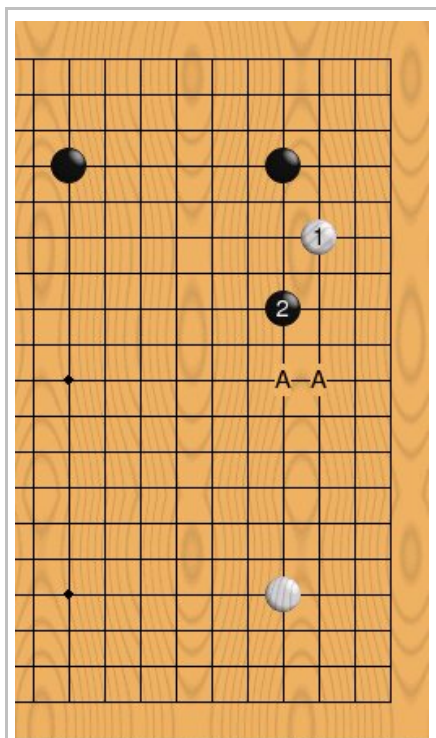


Diagram 3

Diagram 3:

The right side is interesting for both sides and black has a long extension laying on the upper side. Black's close pincer 2 is perfect.

A remote pincer at an A would also be playable, but it would be difficult for black to decide which side is the "largest" - should white invade on San-san.

White Jumps Into The Center.

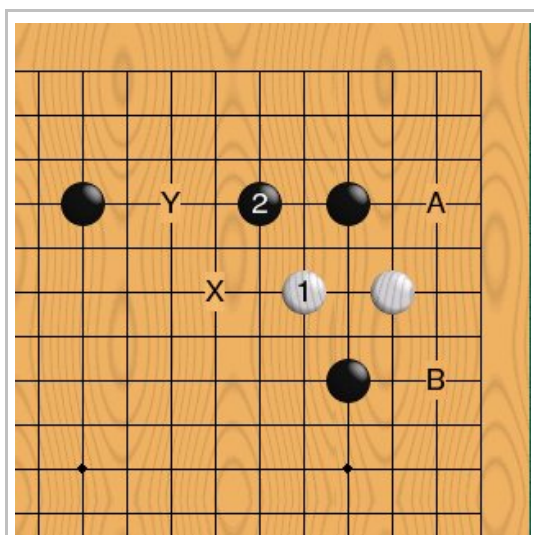


Diagram 30

Diagram 30:

White 1 does prevent black from immediately building up influence. Instead black gets some secure territory at the side.

Should white jump a second time into the center with X, black calmly answers with Y. This exchange is advantageous for black so white normally tries to avoid it.

After black 2 white has the possibilities [A](#) (Diagram 30A) (page 55) and [B](#) (Diagram 30B) (page 59).

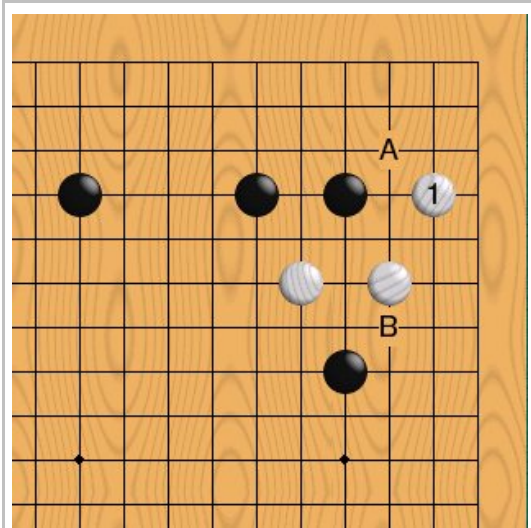


Diagram 30A

Diagram 30A:

After white 1 black has two moves. The first one (A (Diagram 30A1) (page 55)), is very simple and emphasises building up the upper side.

The second one (B (Diagram 30A2) (page 56)) is more uncompromising but also more complicated. This move tries to keep the white group weak and at the same time to build up a black position on the right side. Should black have allies further down the right side this move is a splendid choice.

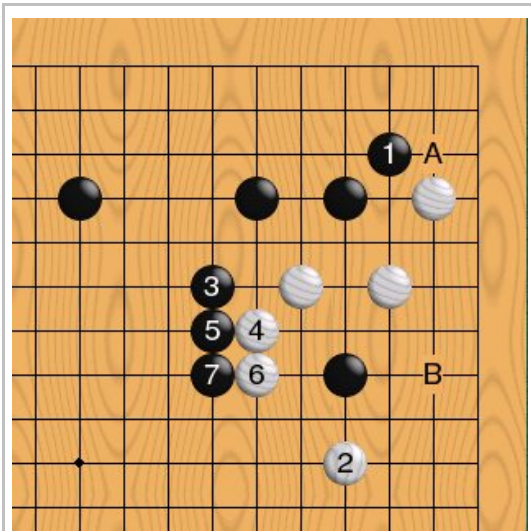


Diagram 30A1

Diagram 30A1:

White 2 tries to start a fight. Black could of course accept this challenge and play black 3 at 6, but it's often also a good choice to build up influence with 3 to 7. This comes at the cost of letting white secure some territory.

Later (in the early endgame) A is a very big move for both sides.

White can also play 2 at B but that surely doesn't make black 3 a worse move.

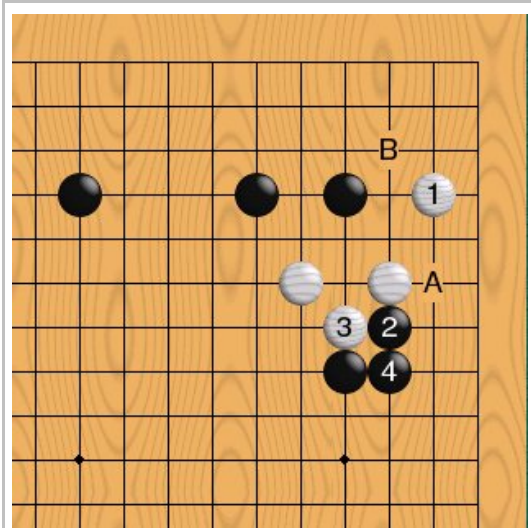


Diagram 30A2

Diagram 30A2:

Black's aim is to make it difficult for white to stabilise his/her group. At the same time black is ready to take a possible fight on the right side. White doesn't have to play the 3-4 exchange.

After black 4 white can play [A \(Diagram 30A2A\) \(page 56\)](#) and [B \(Diagram 30A2B\) \(page 57\)](#).

These points can in this and similar positions ([Diagram 30B\) \(page 59\)](#) be regarded as miai points.

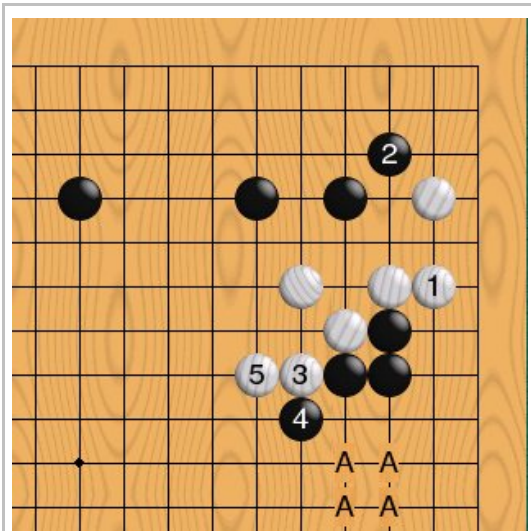


Diagram 30A2A

Diagram 30A2A:

After white 1 black of course takes the other miai point and secures the corner with 2. White exchanges 3-5 to make good shape for his/her group.

The result is that the white group still doesn't have two definite eyes. The group can't be attacked seriously at this moment though. It can easily escape into the center and more important because the black group on the right side isn't all that strong either.

Should black neglect to strengthen this group white can start a very unpleasant attack by playing on one of the A points.

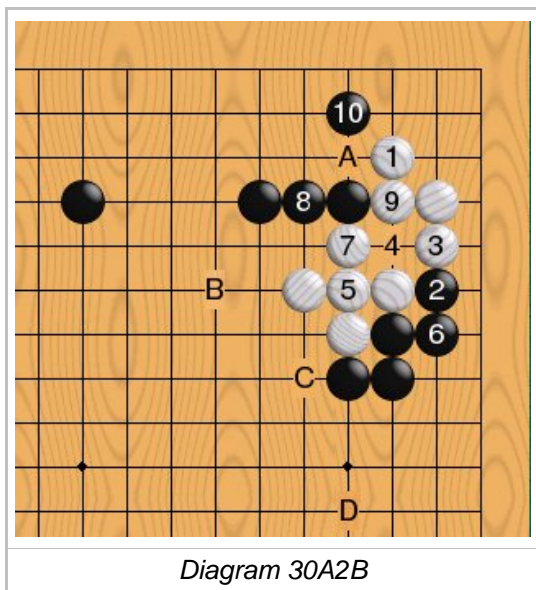


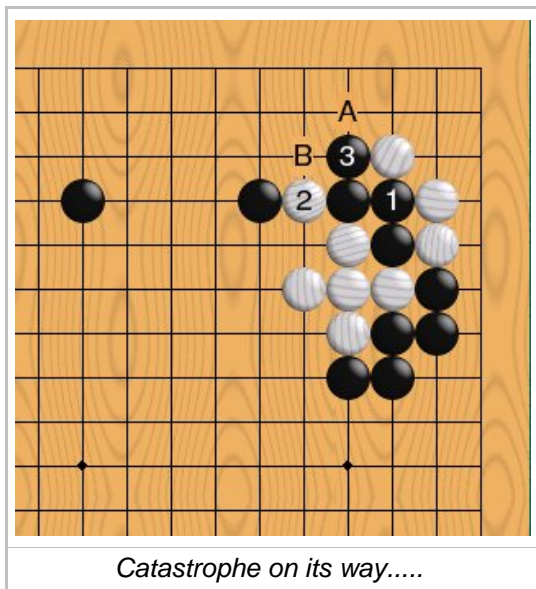
Diagram 30A2B:

Should white in the corner at 1 after [diagram 30A2 \(page 56\)](#) , black promptly plays on the other vital point 2. If white blocks with 3 black will play the kikashi 4 to force white into bad shape, before connecting with 6.

Should white play 3 at 4 black happily answers with A.

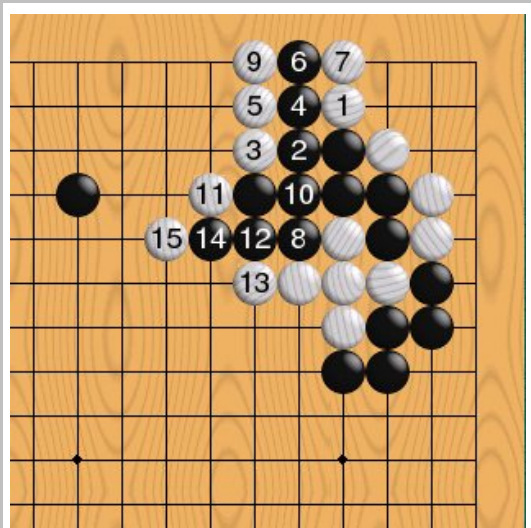
The white atari 7 is answered according to [Playing Principle 10 \(page 49\)](#) by playing 8. Should black drop from grace and start holding on to the kikashi-stone it will lead to a [catastrophe \(page 57\)](#).

After black 10 the white group hasn't got room to make eyes in the corner. White will probably flee into the center with B, try to make eye-shape with C or more aggressively start a running fight with the black group on the side by playing around D.

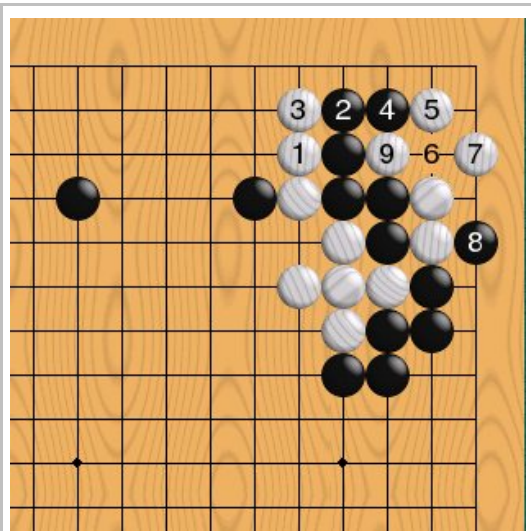


Catastrophe on its way.....:

Should black play 8 in [diagram 30A2B \(page 57\)](#) at 1 here the moves white 2 and black 3 follows. Now there will either follow a [shico- \(page 58\)](#) or a [ko-catastrophe \(page 58\)](#) depending on whether the ladder works for white or not.



Shico-catastrophe



Ko-catastrophe

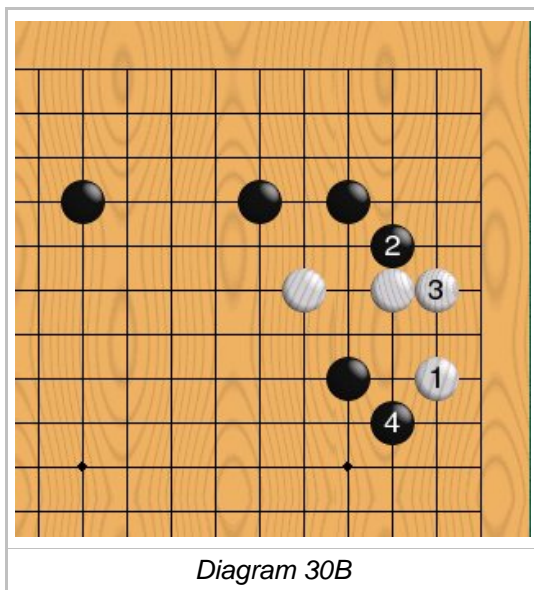


Diagram 30B

Diagram 30B:

If white first plays a keima under the black pincer-stone black answers with 2 this gives a position like the one in [Diagram 30A2 \(page 56\)](#) . This means that 3 and 4 are miai-points.

After black 4 white still hasn't succeeded in stabilising his/her group and it can will be difficult for white to find a continuation that won't strengthen black's positions.

White Invades The Corner.

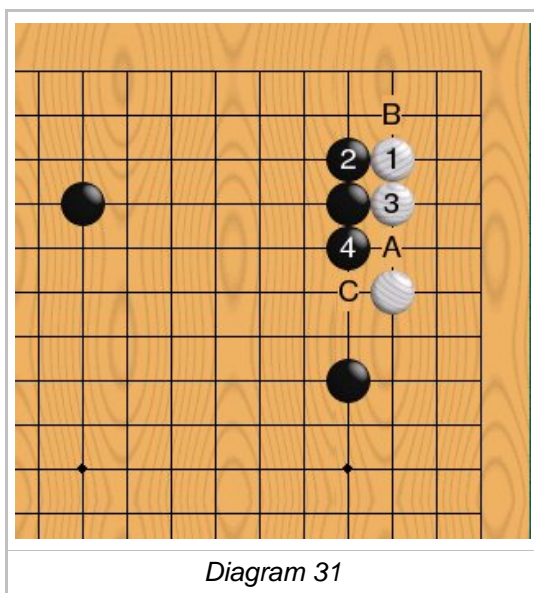


Diagram 31

Diagram 31:

If white invades the corner black blocks according to the [2.Hoshi stone Rule \(page 32\)](#) with 2.

After white 3 black 4 is the only move for black.

The move is an application of [Playing Principle 2 \(page 11\)](#) as it's a vital point for both sides. Should black leave out this vital point white will get a far too good result by playing there. As an example the diagram: [Missed Vital Point \(page 62\)](#) can be compared with the five ensuing diagrams.

After black 4 white has the moves A ([Diagram 31A \(page 60\)](#)), B ([Diagram 31B \(page 61\)](#)) and C ([Diagram 31C \(page 62\)](#)).

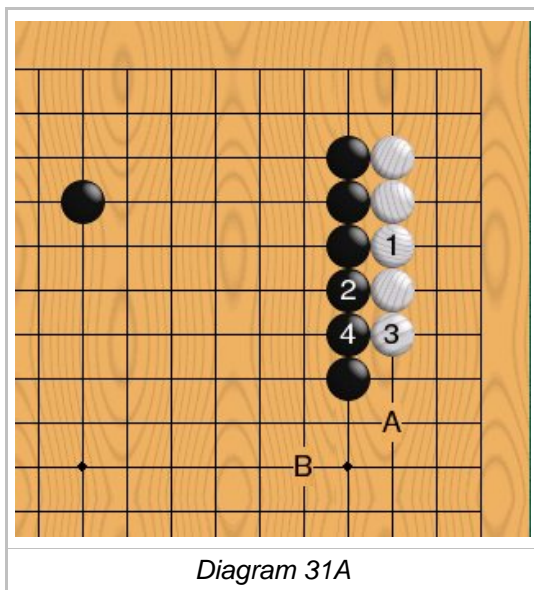


Diagram 31A:

If white plays calmly with 1 and 3 black gets a "wall of steel" influence. Should white continue with A black answers B and a more beautiful use of the hoshi-stone is hard to imagine!

At the modest cost of 15-16 points for white, black has build up an influence which will dominate most of the board for the rest of the game. White definitely is on his/her way to lose this game.

As this result is far too good for black, white can be expected to resist. After the calm white move 1 you could expect a "wild" move like white 3 at 4.

If white tries this "wild" move, black has the choice between a peaceful but somewhat succumbing variation [diagram 31A1 \(page 60\)](#) or an uncompromising fighting variation [diagram 31A2 \(page 61\)](#).

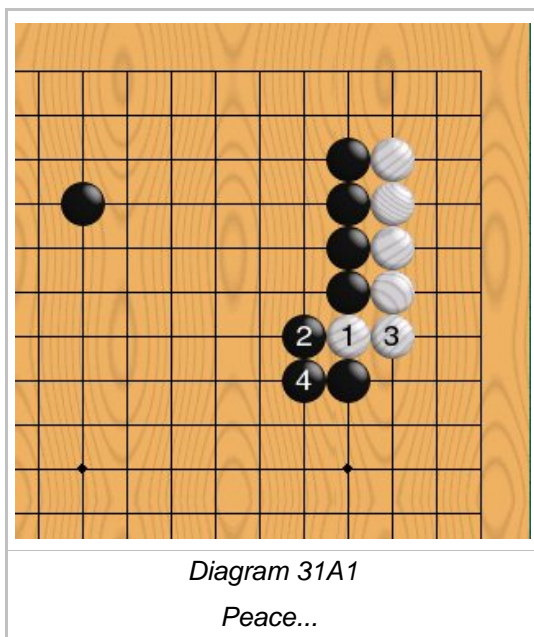


Diagram 31A1

This is a very peaceful variation but it does give white the satisfaction of having created a weakness in the black position without paying anything for it.

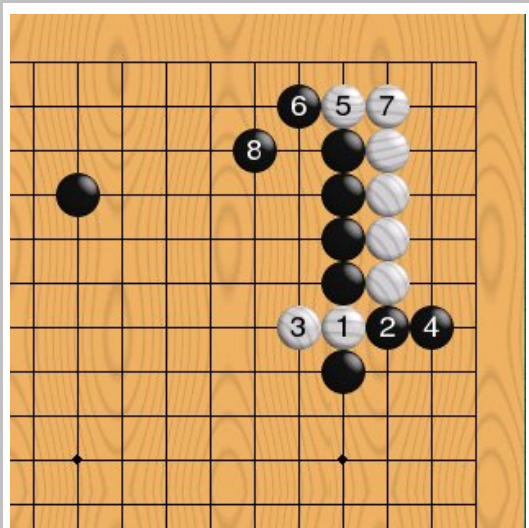


Diagram 31A2

War...

Diagram 31A2:

After this sequence the white cutting-stones are floating around in the center. Black should get a fair share of profit out of attacking these stones - apart from a lot of devilish enjoyment.

Note the calm black move 8. This is a typical [Playing Principle 5 \(page 25\)](#) move. By making his/her own position super solid black is preparing to attack the white center group even harder.

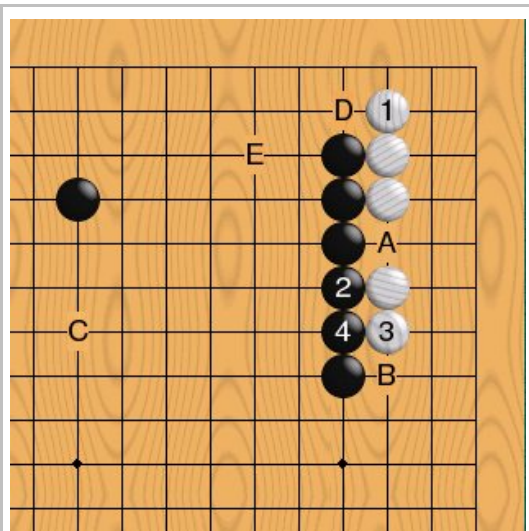


Diagram 31B

Diagram 31B:

White plays 1 with the idea of later being able to reduce the black moyo "from underneath". After the sequence 2-4 (if white doesn't answer 2 black will play A) black has several good moves in this area. All according to the overall position, temper and hunger for territory the natural moves are B, C and D.

If white at any time should play D black will answer with E. To play a hane would only create an unnecessary weakness in the black position.

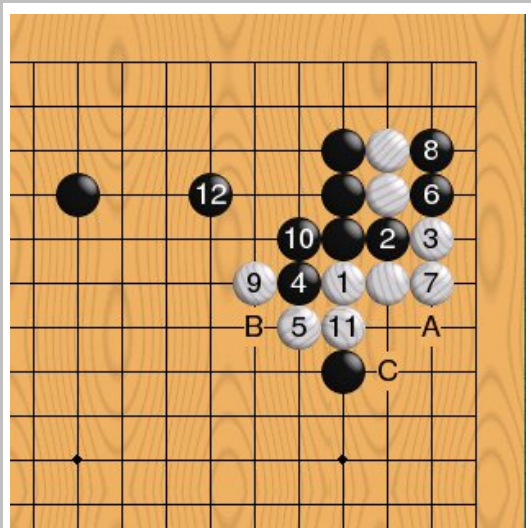


Diagram 31C

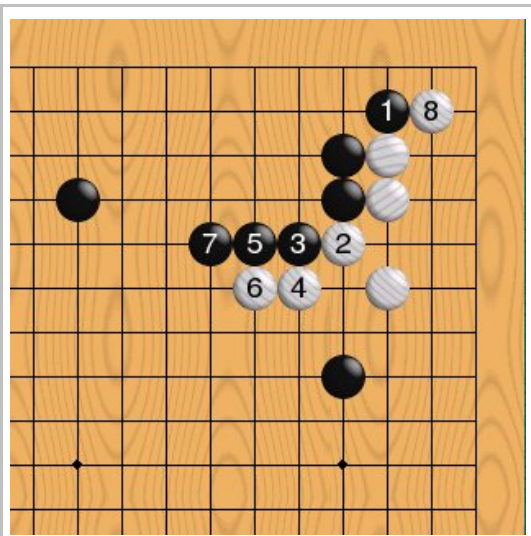
Diagram 31C:

White 1 is a risky attempt to get into the center. Should white play 5 at A black simply answers 5 and white will be kept out of the center.

After white 5 black has to cut with 6 - definitely not at 7, as white just would play A and after black 6 get an undeserved good shape by capturing the black stone.

White can't answer 6 at 8 (why not?). Black 12 could also be the brutal cut at B.

White had to sacrifice the corner to get out and the white group is still open to attack starting with for example black C.



Missed Vital Point

Missed Vital Point:

This is an example of how bad things will turn out if black misses the vital point (2) in [Diagram 31 \(page 59\)](#) .

Do compare this diagram with the five preceding diagrams !

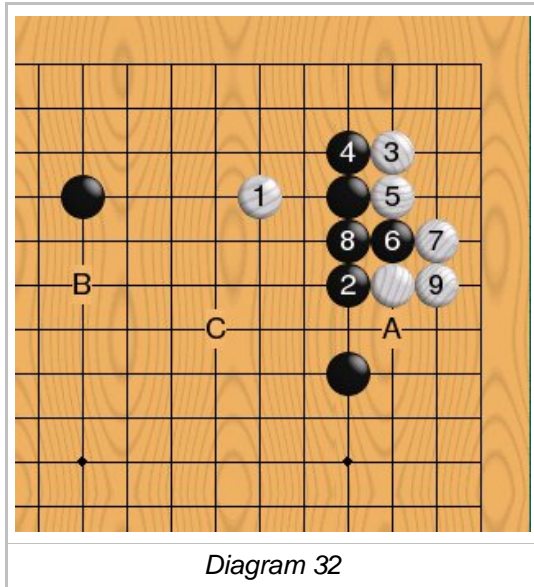


Diagram 32:

Finally an example illustrating that it isn't advantageous for white to play an double-kakari after the close high pincer.

Black 2 is also the correct move should white play tenuki after the pincer move.

After this variation black has more good moves like A, B or maybe C. That this diagram is advantageous for black can be seen by comparing it with the double-kakari variations after the remote pincer. [diagram 24 \(page 40\)](#) , [diagram 25 \(page 41\)](#) and [diagram 26 \(page 45\)](#) .

Closing Comments.

The close pincers of which the High-one Point Pincer is only one, are most frequently played in even games although they of course also are applicable in handicap-games.

By nature these pincers are more aggressive than the [remote pincer \(page 39\)](#) and they also do demand a bit more positional understanding and judgement. The most important thing to remember is that the long extension in [diagram 29 \(page 52\)](#) is the essential precondition for playing a close pincer.

Try running through the diagrams where white invades the corner and see how fine this stone ends up being positioned. Then try the same diagrams but this time let the extension be a white stone....

My immediate recommendation would be to use the close pincers frequently in even games while to begin with stick to the simpler remote pincer in handicap-games.

Chapter 8. The Capping Play Answer.

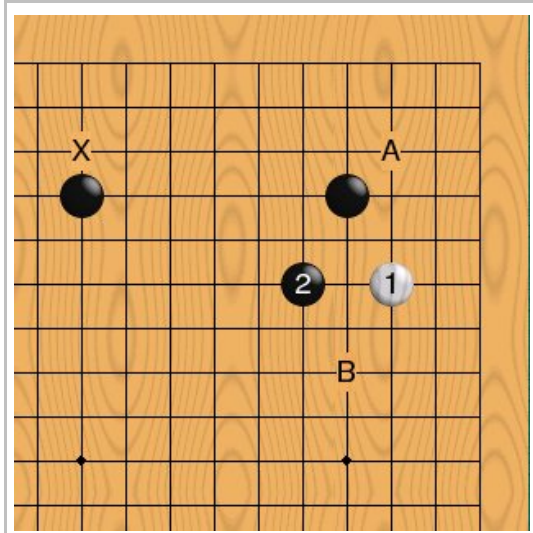


Diagram 33

Diagram 33:

Black 2 is a somewhat unusual answer to white's kakari. The move only appears in connection with the build-up of a black moyo on the upper side and the center. A long extension like here (or on X) is therefore an absolute precondition for playing 2.

The white answers are limited to [A \(Diagram 33A\) \(page 64\)](#) or [B \(Diagram 33B\) \(page 65\)](#).

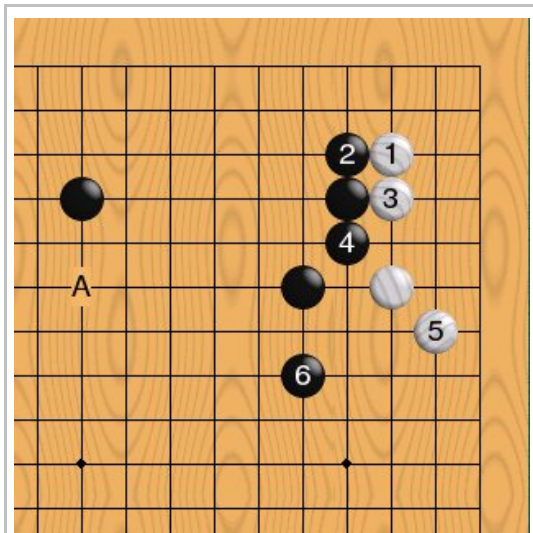


Diagram 33A

Diagram 33A:

Should white invade the corner this sequence could follow. Black 6 could also be around A.

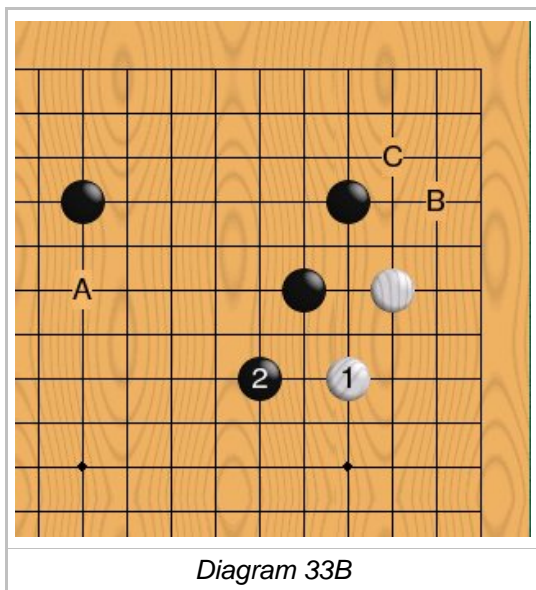


Diagram 33B:

If white plays on the side with 1, black 2 is a simple and natural looking answer. Another possibility would be to play around A.

If white at any time should play B, black simply answers C.

Closing Comments.

As mentioned under [diagram 33 \(page 64\)](#) the black Capping Play Answer only appears in positions where black already has a long extension on the side and wishes to build-up a center moyo.

In positions like those the move has the advantage of somewhat looking natural. Besides the following variations are all very simple.

It is a move which is worth trying out !

Chapter 9. The Ikken-tobi Answer.

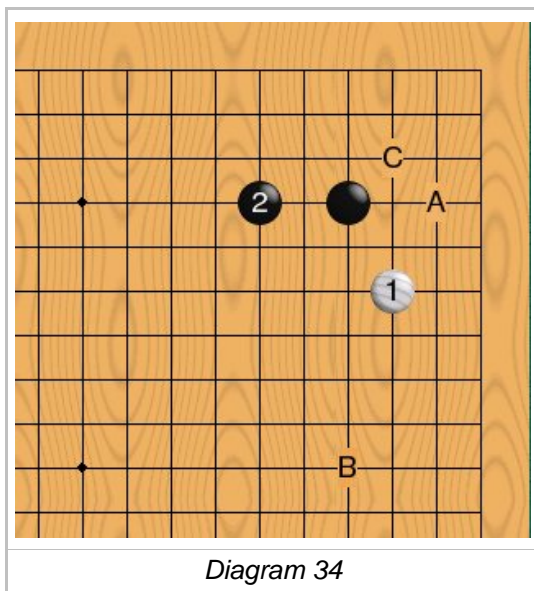


Diagram 34

Diagram 34:

The black Ikken-tobi answer is one of the most frequently played answers to white's kakari and it is also a splendid answer against [Other Kakaris \(page 71\)](#). The move is very flexible and its first aim is making a long extension along the upper side and an attack on the white kakari-stone miai-points.

White can now build up a position on the side with [A \(Diagram 34A\) \(page 66\)](#) or [B \(Diagram 34B\) \(page 67\)](#).

Other possibilities are invading the corner with [C \(Diagram 30A\) \(page 67\)](#) or playing [tenuki \(page 70\)](#).

White Plays On The Side.

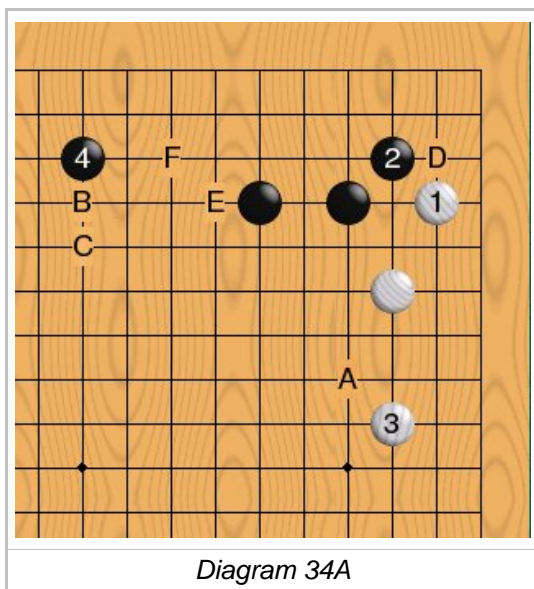


Diagram 34A

Diagram 34A:

This is a very often played, steady joseki. White gets a "rock-solid" group and black gets a nice position on the upper side.

White could also get good shape by playing 3 on A. Black 4 could also be on B. Should black already have a stone on 4 other possibilities for 4 would be B, C or to play tenuki.

Territorially D is a very big move for both sides in the early yose.

Especially in handicap-games white will probably later continue with moves like E or F. These moves has to be played before black gets strengthened with B or C though.

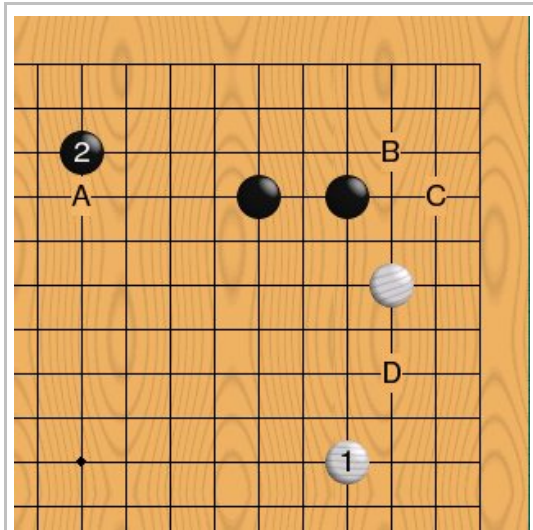


Diagram 34B

Diagram 34B:

If white answers with 1 black also plays a long extension on 2 or A.

After these moves the position is often left like this by both players. White's later aim is a corner-invasion with B. Black's follow-up moves are securing the corner with C or starting an invasion with D. This invasion can either be played immediately or after securing the corner.

White Invades The Corner.

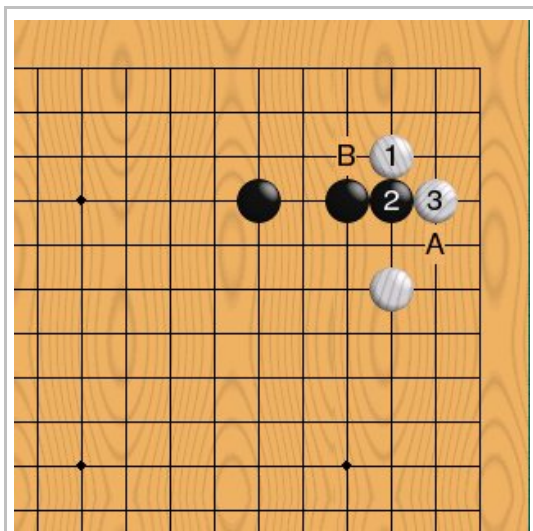


Diagram 34C

Diagram 34C:

White can invade on San-san directly like here but normally first does so after having played a long extension in [diagram 34B](#) ([page 67](#)) .

Black always plays 2 whereupon white's best answer is 3. Should white wrongly answer black 2 with B, white gets a bad result ([diagram 34C4](#) ([page 69](#))).

After white 3 black has the choice between A ([Diagram 34C1](#) ([page 68](#))) and [Diagram 34C2](#) ([page 68](#))) or B ([Diagram 34C3](#)) ([page 69](#)).

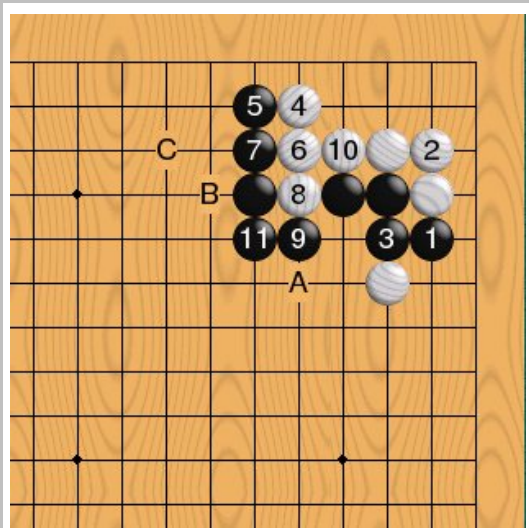


Diagram 34C1

Diagram 34C1:

Should white defend the cut solidly with 2 this sequence will follow.

White has to play 10 to live in the corner. Should white disregard this, black can capture the corner-group starting with a hane above 4 (try reading this out yourself!). The sequence can for example be found in "Life And Death" by James Davies, chapter 31 page 134.

Particularly in handicap-games you will experience that white cuts at 11 instead of playing 10. Actually this is reckless if black patiently answers the cut with A and a later white move at B with C. White then only achieves getting a corner-group - and a center-group both of which needs immediate care.

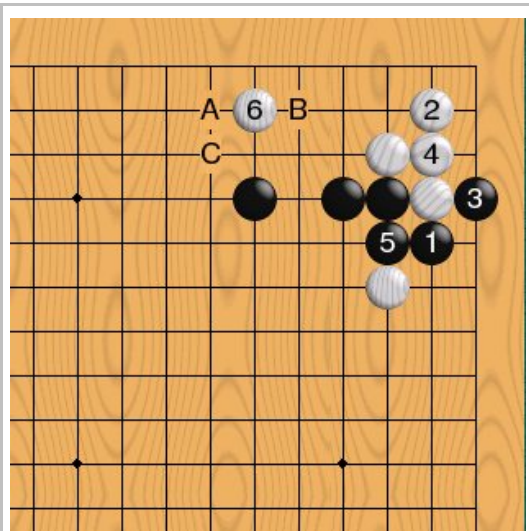


Diagram 34C2

Diagram 34C2:

Should white defend with a "hanging connection" at 2, he/she must suffer having to make bad shape after black's atari with 3. The compensation for this is being able to play as far as 6.

After 6 black can later close of the side with the sequence: black A, white B, black C.

Black should be aware that this sequence is gote and that white might answer A with C, sacrificing the corner for a position at the side.

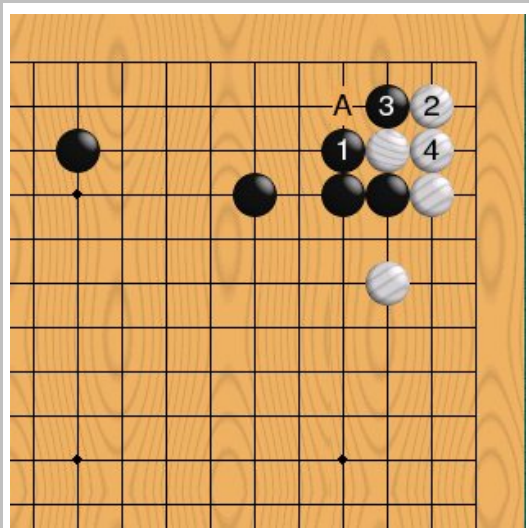


Diagram 34C3

Diagram 34C3:

Should the upper side be important, maybe like here because black already has played a long extension, black can consider answering white 3 in [diagram 34C](#) (page 67) by playing 1 in this diagram.

After 4 black has sente. In the yose it is very big for both sides to play A - even if it for both sides is a gote move.

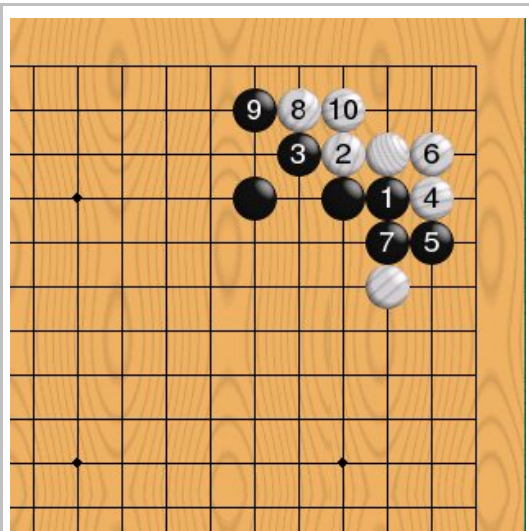


Diagram 34C4

Diagram 34C4:

Should white incorrectly answer black 1 with 2, black will force him/her to live in gote as shown here.

White Plays Tenuki.

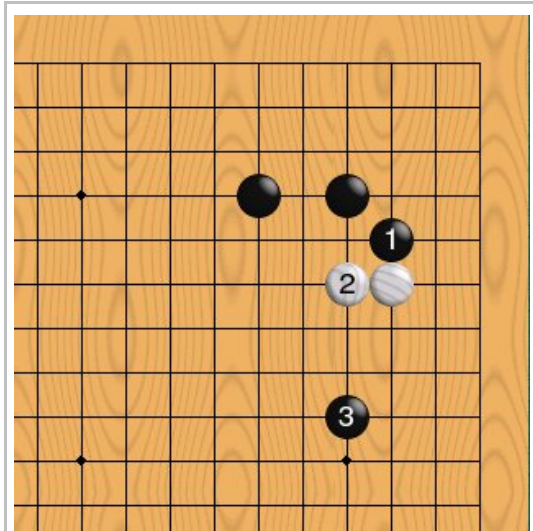


Diagram 35

Diagram 35:

Should white play tenuki after [diagram 34 \(page 66\)](#) , black can exchange 1 for 2 and then play 3 thereby getting a position similar to [The Attacking Joseki \(page 25\)](#) .

This is the way to attack the white kakari-stone.

Closing Comments.

The very flexible Ikken-tobi answer in [diagram 34 \(page 66\)](#) is a move you definitely have to learn to use.

A problem is that white do have a lot of possibilities to bring around more or less "entertaining" variations - especially in handicap-games.

These very many and long variations are splendidly treated in books concerning handicap-games, and I've therefore chosen not to examine them here. For our purpose the shown variations are fully sufficient, as they are the most frequent variations in even games.

Besides I probably wouldn't know even half of all the handicap-variations :-)

Above all it is very important to note [diagram 35 \(page 70\)](#) . This position often appears in smaller handicap-games and hopefully I doesn't have to recommend [The Attacking Joseki \(page 25\)](#) yet another time ;-)

Chapter 10. Other Kakaris.

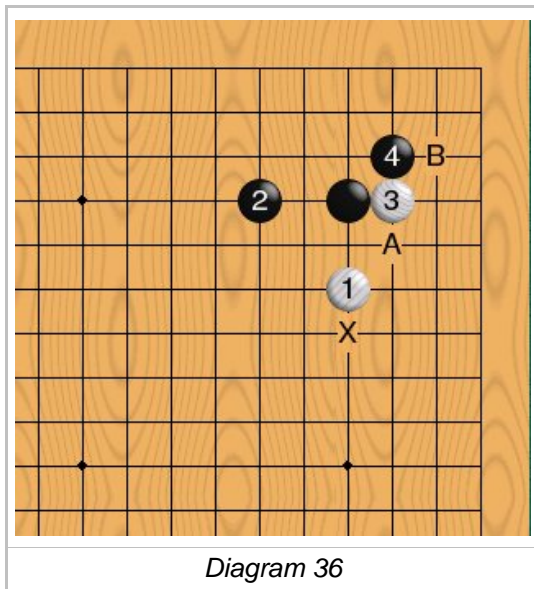


Diagram 36

Diagram 36:

Sometimes it happens that white chooses to play a high kakari like 1 here or a distant kakari like X.

These kakaris aren't particularly dangerous. Actually they are somewhat worse for white concerning the possibility later to invade the corner ([diagram 37 \(page 72\)](#)).

Black can react in the same way after both kakaris. This means, that all following diagrams in this chapter equally well could be played after the distant kakari at X.

The best answer is black 2. After this move white usually plays 3, which black calmly answers with 4. This leaves white the possibilities [A \(Diagram 36A\) \(page 71\)](#) and [B \(Diagram 36B\) \(page 72\)](#).

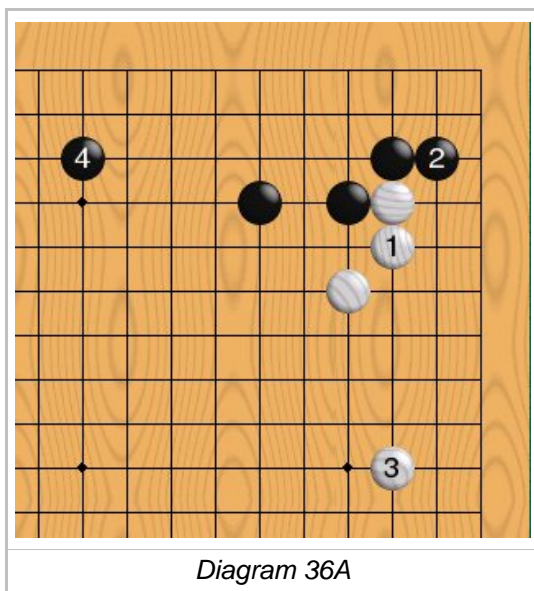


Diagram 36A

Diagram 36A:

Should white quietly play 1 this joseki will follow. If we compare the final position with [diagram 34A \(page 66\)](#), we'll see that black's corner is larger and that the white group in this diagram hasn't got any secure eye-space.

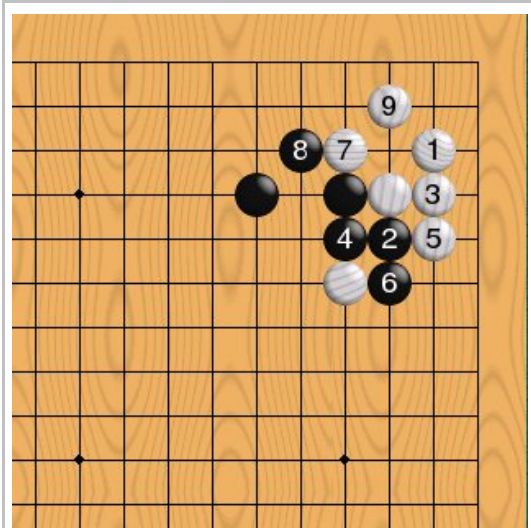


Diagram 36B

Diagram 36B:

Should white try out a double-hane with 1 black will get a fine result with this sequence.

If the upper side should be very important black can also chose to answer 1 with 7 or 9.

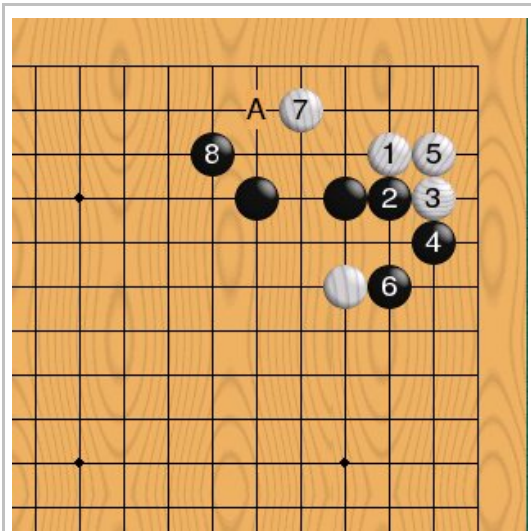


Diagram 37

Diagram 37:

This diagram goes to show that it isn't advantageous for white to invade the corner after a high or distant kakari.

After the shown sequence the original white kakari-stone has become totally useless. A most dreadful way to treat one of your stones.

Note that black can be totally satisfied with playing 8 instead of A. Another possibility would be to play tenuki after white 7.

Closing Comments.

White's other kakaris in [diagram 36 \(page 71\)](#) emphasise the center more than the corner, and white cannot expect any good result from a later San-san invasion.

Black can chose to treat both kakaris equally concerning answers and ensuing josekis.

Chapter 11. The San-rensei Fuseki.

We will now try to get some profit out of all our hard joseki ground-work. To keep things simple we'll restrict ourselves to only one half of the board.

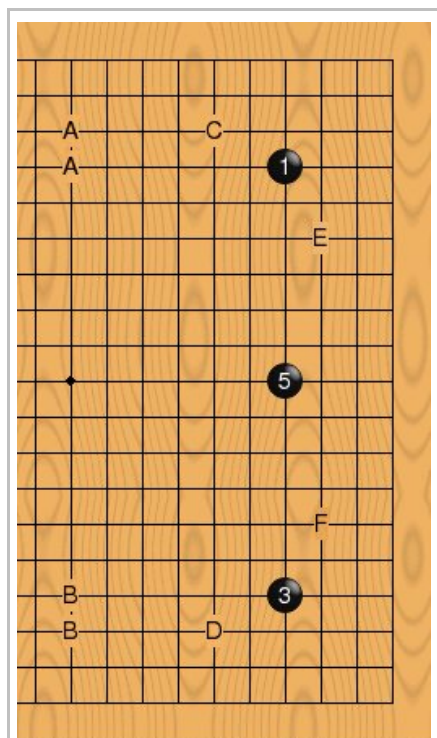


Diagram 38

White 2 and 4 somewhere else on the board.

Diagram 38:

This position - known as San-rensei (three star-point in a row) - is a very popular fuseki for black.

Black of course mainly plays on influence (two Hoshi stones !), but as influence-emphasizing stones always are useful in any fights in the neighbourhood, you could also say, that the San-rensei fuseki is a very aggressive opening.

Put in another way, black is welcoming any fight in the neighbourhood and should no avoid starting a fight him/herself - on the contrary !

If white doesn't attack black's San-rensei position moves around an A or an B ([1.Hoshi stone Rule \(page 8\)](#)) are the next points that black will occupy. Normally white will play C or D first.

Should white play E or F there are hopefully no readers who will have any doubt about [which joseki \(page 25\)](#) black should choose ;-)

In the ensuing five diagrams we will try to get a small impression of the possibilities and position-types that can appear after this fuseki. In particularly we will try to use the ideas and josekis, that we hitherto have examined.

White Invades Both Corners.

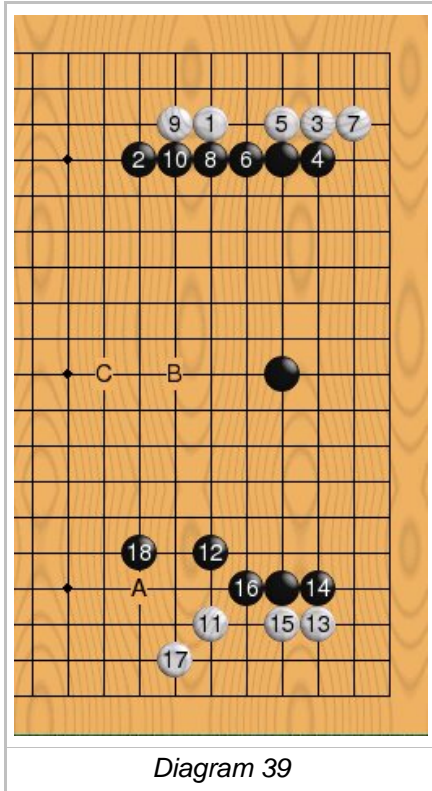


Diagram 39

Diagram 39:

Black 2 is an excellent pincer in this position. Should white invade the corner black will in the sequence to 10 build up a formidable influence.

On the white kakari 11 black 12 is a natural working choice, but of course A again was possible.

After 18 black only needs to play around C after which the game is decided !

Of course this is somewhat contrived but the black moyo is unquestionably not easy to reduce. White B could for example be answered with C !

White Only Invades One Corner.

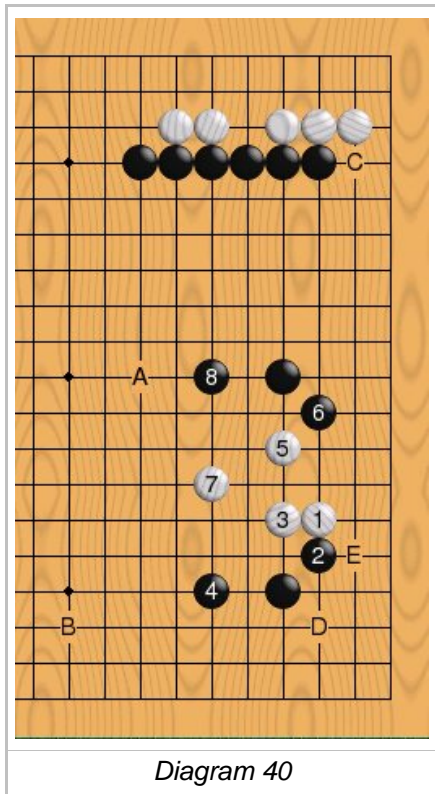


Diagram 40

Diagram 40:

The [previous diagram \(page 74\)](#) was too good for black so instead we'll let white try out 1 here (equals 11 in [diagram 39 \(page 74\)](#)).

After the easy chosen joseki white again has problems.

Black still has a considerable moyo and the white group is still weak. Black threatens to play moves like A, B and C. Besides it would be more than reckless to invade the corner with D as long as the white group is weak. Black would only be happy to answer a corner-invasion with E.

White Jumps Into The Center.

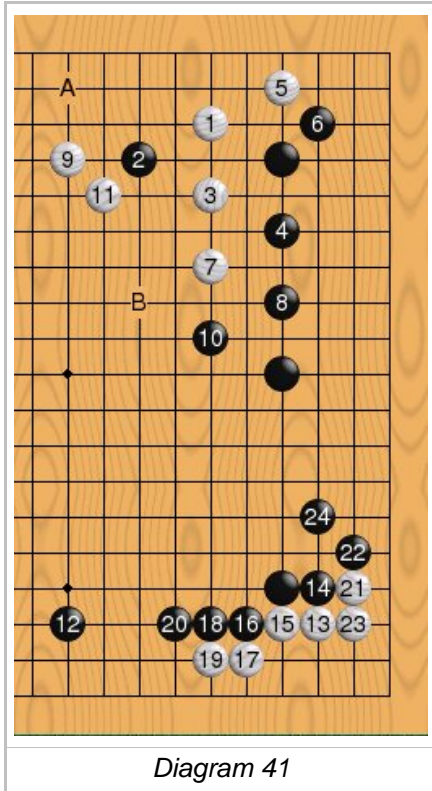


Diagram 41

Diagram 41:

Of course white doesn't have to invade the corner when black plays 2 in [diagram 39](#) (page 74) .

After the moves to 11 black will expand the lower side further with 12.

Should white now invade on San-san (which is getting urgent) black will after the joseki to 24 be able to claim most of the right side and any black move in the center will quickly build up an impressive moyo.

Furthermore the black pincer-stone 2 isn't totally captured yet. Black moves around A or B could fairly well turn out to be problematic for white.

White First Splits Up The Side.

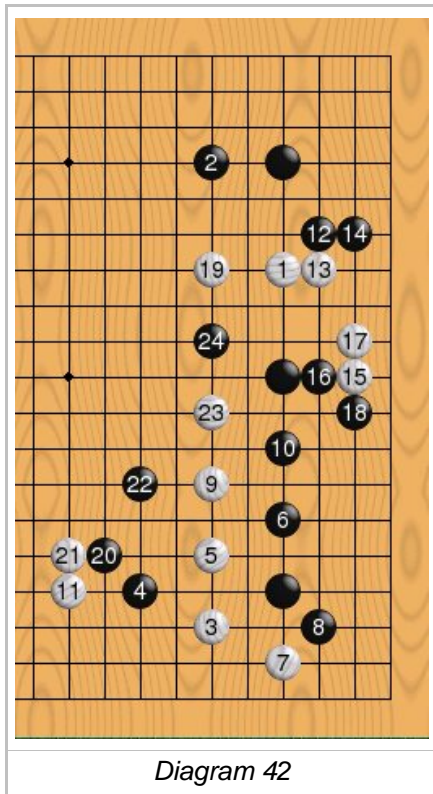


Diagram 42:

Here white first tries to split up the side with 1 before he/she plays kakari with 3.

Black doesn't have any great difficulties keeping the initiative. As always this is most easily done by attacking and keeping the white groups separated.

White Plays Handicap-style.

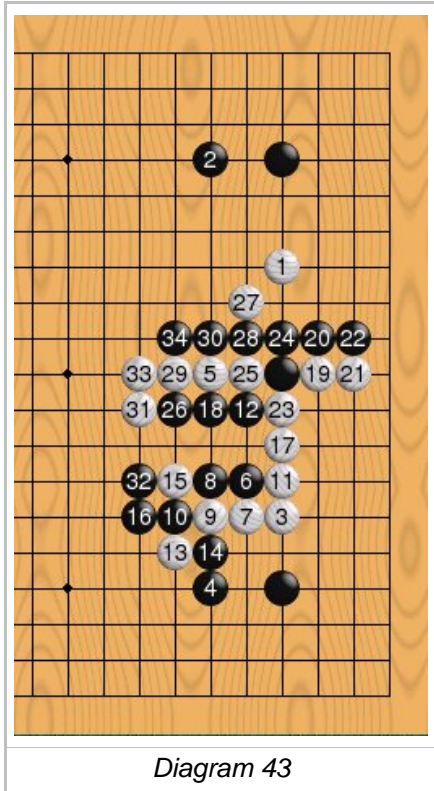


Diagram 43

Diagram 43:

White can also adapt a handicap-style way of playing with 1, 3 and 5 here.

After a long, hard and almost guaranteed sub-optimal sequence for both sides (all sequences are pure improvisation from my side) the result doesn't seem favourable for white in any way.

White has three divided groups of which only one will be easy to secure. Under all circumstances it is clear, that the black San-rensei-stones has been especially useful in this longer fighting sequence.

The five previous diagrams are of course far from being exhausting. Black can for example answer white 1 in [diagram 39 \(page 74\)](#) with [The Ikken-tobi Answer \(page 66\)](#).

That's the way most professionals are playing. But the reason they prefer more flexible josekis is because they in a given position somewhat better than the rest of us are able to judge which continuation will be the correct one.

Closing, Closing Comments.

Let me wind up by expressing the hope that this paper has given the reader an understanding of and interest in exploring the characteristics of the Hoshi stone and the San-rensei Fuseki.

There has been a lot of variations underway - and it can surely be difficult to remember all of them.

To those despairing let it be a consolation that it is far better to play a correctly chosen joseki somewhat wrongly than it is to play a wrongly chosen joseki fully correct.

If you have understood and decided your strategy, the important thing is to follow it

consequently. The way you do this is only a matter of technique and technical deficiencies can fairly easy be corrected.

In the end even an excellent technique can't justify a wrong strategy - but it can turn the right strategy into the perfect play !!

Finally I would like to thank Deni Seitz, my children Søren, Marit and Arne Ohlenbusch and especially Robert L. Ernest for their almost voluntarily corrector reading and inspiration giving to this first web version :-)

Horsens 1/2 2006

Finn R. Jensen

Revision history:
First (english) edition 1/2 2006

Appendix A. Rules And Principles.

Rules:

THE GOLDEN JOSEKI RULE.

<i>Don't learn josekis - learn <u>from</u> josekis.</i>

1. HOSHI STONE RULE.

<i>A long or short extension is far more important than securing the corner.</i>
--

2. HOSHI STONE RULE.

<i>Should the opponent invade the corner you should always block in the direction of the "largest" side.</i>
--

THE GOLDEN KO RULE.

<i>If one is afraid of ko, one should take up another game !</i>
--

Playing Principles:

PLAYING PRINCIPLE 1.

Contact moves are defending moves - not attacking moves.

Play contact moves, when you wish to stabilise one of your groups. Be aware that you'll also stabilise the opponent's stones.

PLAYING PRINCIPLE 2.

The opponent's vital point, is the point where you should play yourself.

Should your opponent threaten to play a certain move, the best defence is often to play this move yourself.

If you want to attack a group, then consider where the opponent would play to defend the group, and play this move yourself.

PLAYING PRINCIPLE 3.

Let the opponent run in peace on the 2.row.

Should the opponent in a pushing-sequence between two groups run on the 2.row, you should turn off your brain and just run along on the 3.row.

In other words: Only in those cases where it is completely safe or the absolutely only chance to win, you should start considering playing hane on the 2.row instead of just run along on the 3.row.

PLAYING PRINCIPLE 4.

Learn to play the double-hane.

Double-hane should always be played, if you thereby directly threatens to capture some of the opponent's stones.

There are exceptions, but they are usually easy recognisable. (The opponent can typically play a double-atari or advantageously sacrifice the threatened stones)

PLAYING PRINCIPLE 5.

Weak groups loses games.

A weak group is approximately worth 20 points - for the opponent.

Because of this, moves which makes groups weak or keeps the pressure on a weak group are always big and important moves.

The same can of course be said of moves, which stabilises groups or ensures that a group can't be attacked.

PLAYING PRINCIPLE 6.

Give up troublesome stones.

When the opponent threatens some of your stones, the first thing to consider is how to sacrifice them advantageously.

Only when it is absolutely clear, that sacrificing the stones is not a sensible option, you can start considering how to save them.

PLAYING PRINCIPLE 7.

A pincer stone should have double effect.

Apart from attacking the opponent's kakari stone the pincer move has to be important in itself. Typically the move is at the same time an extension or a move the opponent would have liked to play him/herself.

PLAYING PRINCIPLE 8 (INDUCING MOVES).

Give your moves double meaning.

If you wish to play a certain useful move, then try to consider if you can get the opponent to play a move sequence, which will make the move even more useful.

In other words: If there's one good reason for playing a move, then try to accomplish that there will be at least one more good reason for playing it.

PLAYING PRINCIPLE 9.

Lean upon the strong group - before you attack the weak group.

If you have a group between two hostile groups, one of them strong and the other weak, then strengthen your own group by starting a pushing-sequence with the strong opponent group - before you start an attack upon the weak group.

PLAYING PRINCIPLE 10.

Kikashi-stones should be sacrificed.

When the opponent has answered a kikashi-move this stone has fulfilled its purpose and can without further ado be sacrificed should it be threatened.

In other words: The purpose of a kikashi-move is to force the opponent to make a certain often unfavourable or useless move.

The purpose isn't to start a new group.