

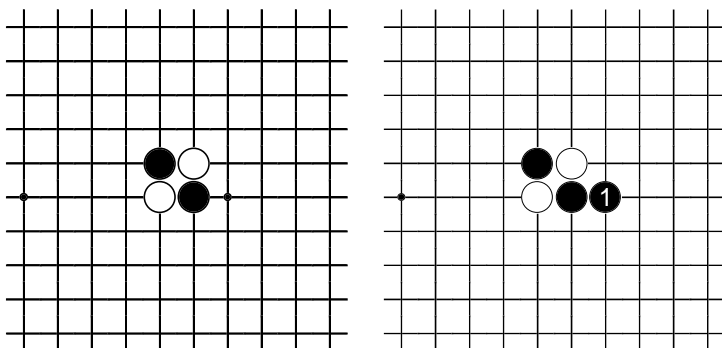
Part Three

Practical Fighting

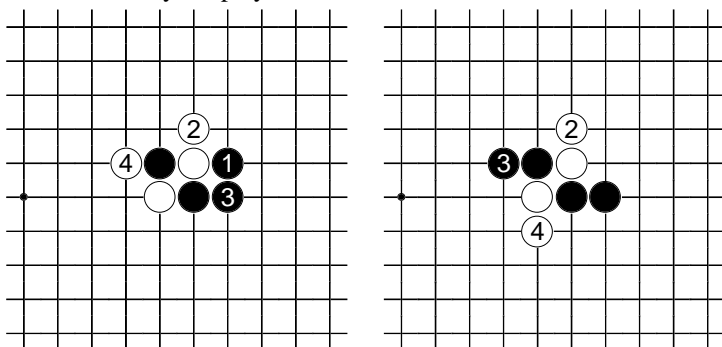
Chapter Seven

Eight Faces of Cutting

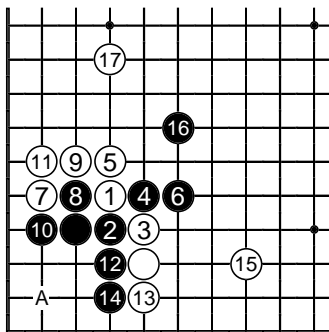
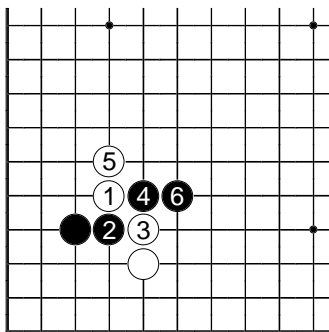
7.1 Windmills to pancakes



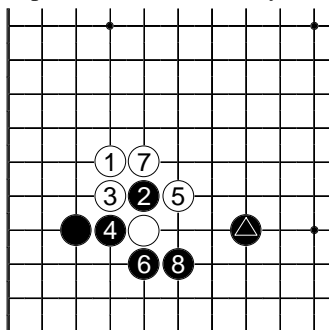
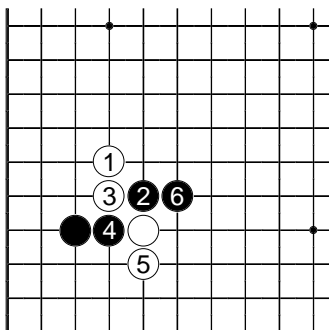
There are a number of fundamental patterns in cross-cut fights. The first is the plain extension Black 1 here. Proverbially, it is better from Black than any of the four ways to play *atari*: ***Cross-cut? Extend!***



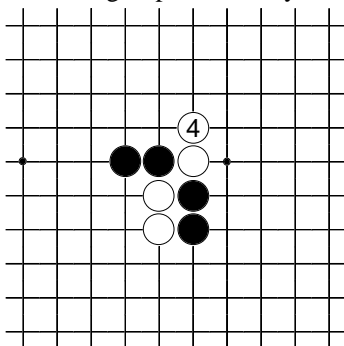
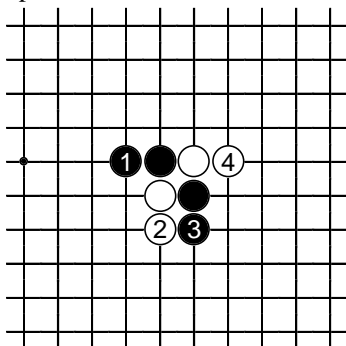
The point is that Black 1 in the left-hand diagram turns out badly, if Black needs 3 also, and White can capture in a ladder. **(Right)** The *windmill*.



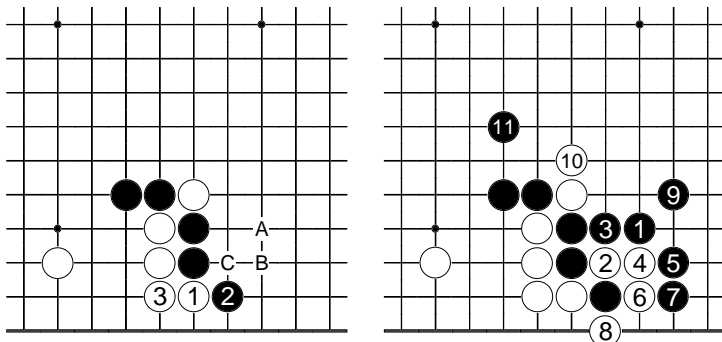
(Left) Black 2 is an overplay, unless Black is already strong locally. Black 6 completes the windmill shape, which gives each of the struggling groups four liberties. (Right) White gains the advantage simply by developing on each side. Black 14 leaves the Black corner small and vulnerable (White at A is *ko*), while Black also has a weak group in the centre to worry about.



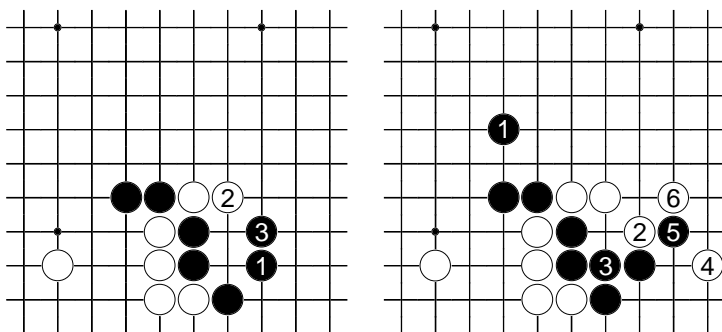
(Left) Black 2 here is also normally an overplay. (Right) With the marked pincer stone in place, though, White 1 is questionable. The *ponnuki* plus one stone isn't efficient. If White played 5 at 6, and Black played 6 at 5, the windmill development would be assessed in Black's favour (the lower White group has to work hard for life, the central Black group is relatively strong).



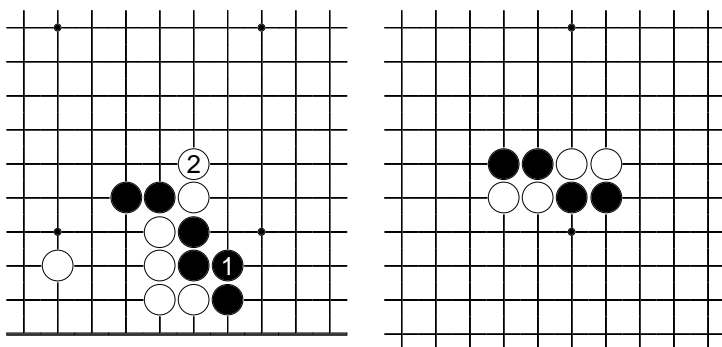
This T-shape (left) and asymmetric shape (right) also come up, in close fighting. Naturally Black 3 creates a shortage of liberties, for both sides.



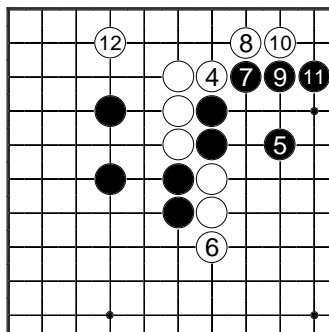
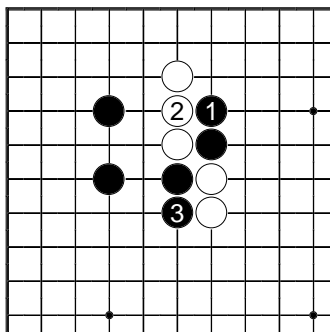
Here (**left**) White 1 is clearly better than allowing Black to play at 3. Next should Black play A, B, or C? (**Right**) The idea of Black at A: sacrifice one stone and attack in the centre. White 2 is bad when White is already alive.



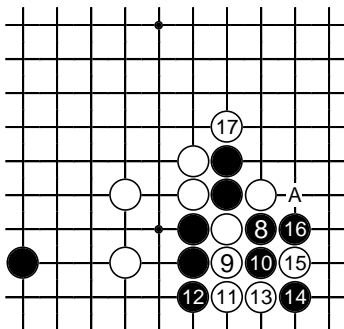
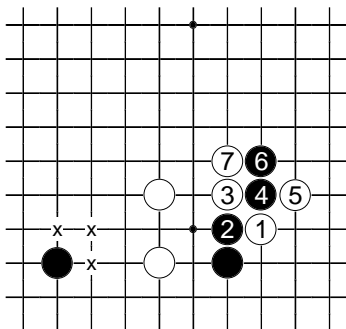
The problem with the hanging connection at B is that Black may need also to play at A, anyway (**left**). If Black omits 3 in the left-hand diagram, White 2 and 4 (**right**) are powerful. (See 9.1 for more on this pattern.)



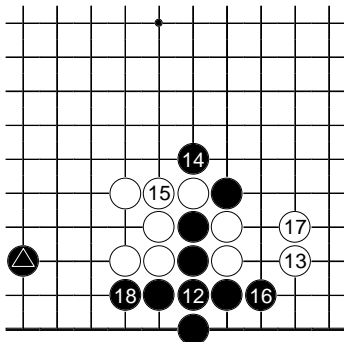
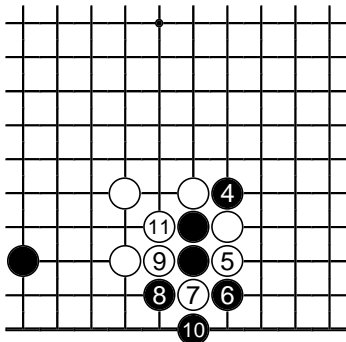
Therefore in some cases (though not this particular one, where White is strong already on the edge), the solid connection C (**left**) may be best. It keeps White weak on both sides, even though it is not intrinsically good shape. (**Right**) We call this extreme example of shortage of liberties a *pancake*. The next page has some cases leading towards it. Naturally enough the fighting can become most difficult.



This might happen in the example from 5.6. However White finds it easy to exploit Black's lack of liberties, so Black 1 is the wrong way to fight.

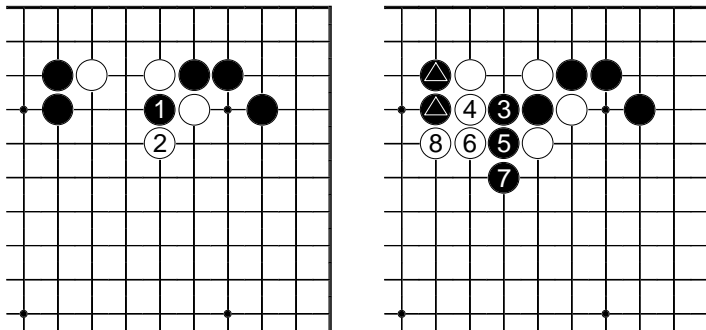


Fighting along these lines can break out in several different openings, leading to pancake-like continuations. To play the cut at 2, Black really needs a stone in support as shown, or on one of the 'x' points, and also a favourable ladder. White's plan with 5 and 7, up to 17 (and relying on A) must fail. If Black has to play 8 at 9 to move out, no good can come of it.

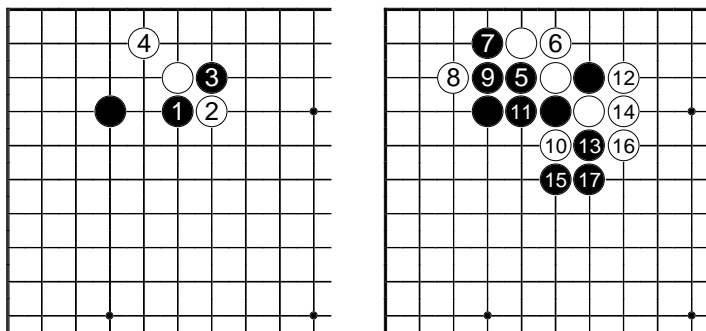


When White plays 5 in this way, it has the intention of forcing Black into a low position. The marked Black stone ends up on a good point after 18; if it had been on the fourth line instead, this variation would be questionable for Black. This is an example of a fight highly dependent on context, with a ladder running north-east and stones to the west mattering greatly.

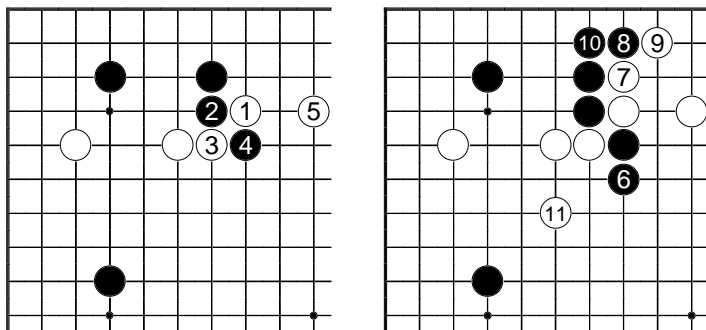
7.2 Cross-cuts: exceptions



Atari after a cross-cut is common, in the presence of other nearby stones. When it takes the form of a ‘driving’ sequence, a kind of short broken ladder, or loose ladder, that succeeds in weakening the opponent’s other stones, it may be very good. In this case Black 1 falls into a trap: White 2 is strong. White is able to bring the two marked black stones under attack.

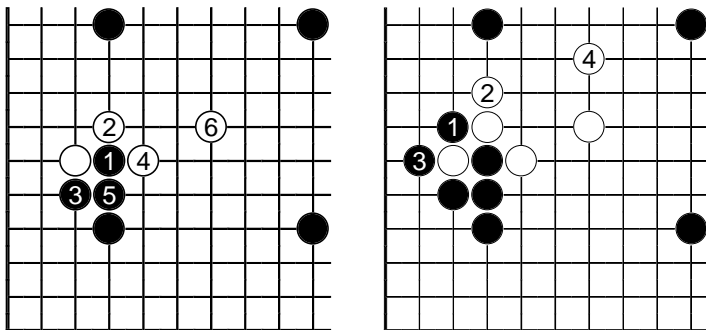


Diagonal play after cross-cut. This special-purpose opening play by Black was noted in 5.3. White makes the most of Black’s stretched shape.

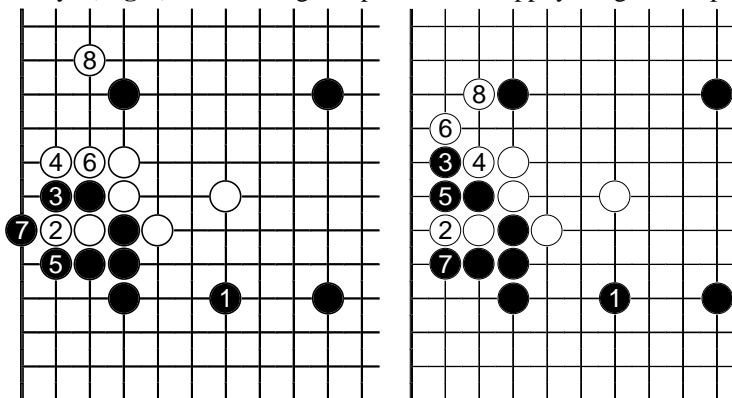


One-point jump after cross-cut: a very useful *tesuji*. White’s idea is to set up a *ko* lock (5.6). Black 6 resists, but White 5 ends up on a good point anyway (cf. 7.1).

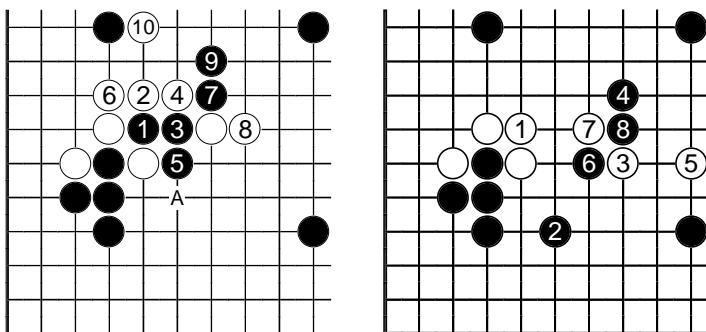
7.3 Play lightly to counter influence



The apparent meaning of light play is often that you leave cutting points. White 6 is a suitable idea for high-handicap go. Connecting solidly would be heavy. **(Right)** White will give up one stone happily for good shape.

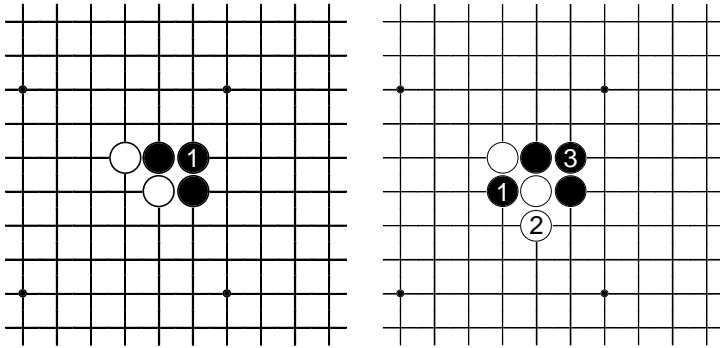


If Black simply defends territory, White can sacrifice two stones **(left)**, opening up the left side. **(Right)** This is the wrong occasion for Black 3.

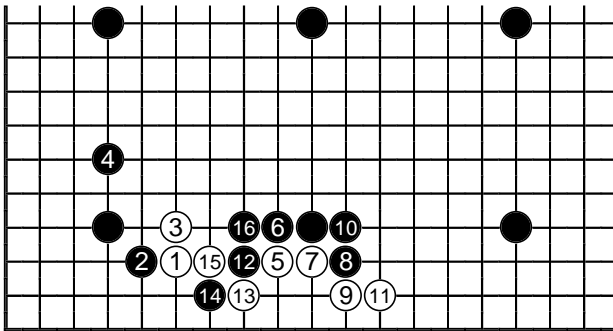


(Left) If Black cuts on the other side, White can fight back with 8 (aiming at A later on), and then 10 to move out. **(Right)** White 1 is heavy. Black 4 and 6 are a good way to attack White's shape. After 8 White is in trouble.

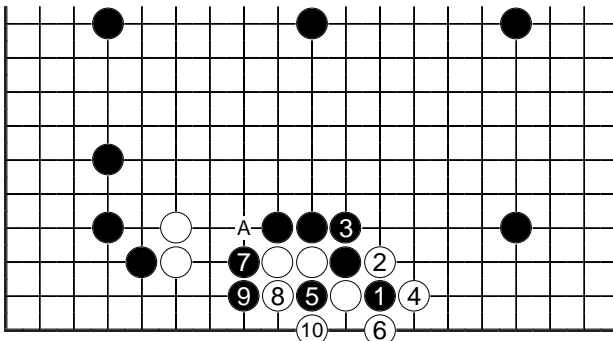
7.4 Staircase connections



Connecting solidly to leave no weakness is usually the prerogative of the attacker. We call the shape in the left-hand diagram a *staircase connection*. (Right) The result here is one seen in 7.1. The idea is therefore related to extending after a cross-cut (see 13.2 also): depending on the ladder Black 1 here may turn out to be superfluous, or better played as *atari* at 2.

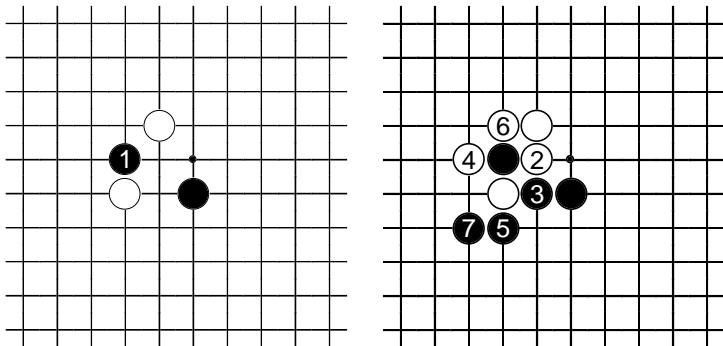


Let's compare Black 10 here, which may seem slow, to double *hane* at 11 (next diagram). In fact White is in a mess after Black 16, and Black solid.

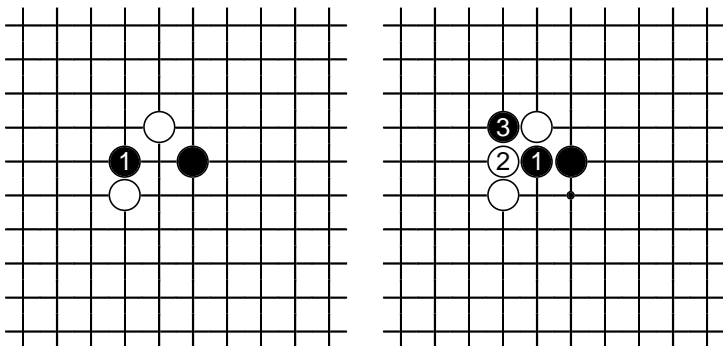


Following 4.1 blindly in this case isn't as good. After 10 White is alive, and has the cut at A to aim at. If Black wants to play double *hane*, a second *hane* play at 7, at the other end of White's two-stone chain, must come first.

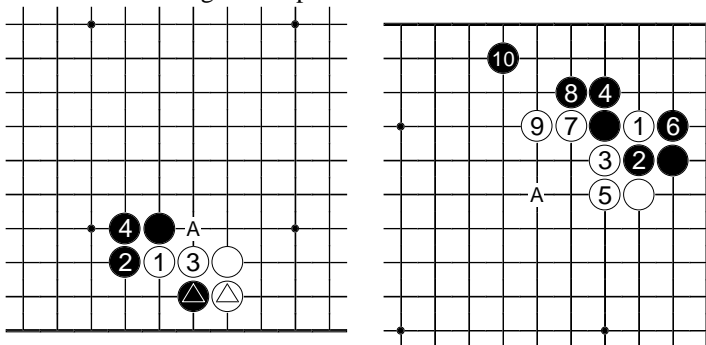
7.5 Strike at the waist of a knight's move



This is a single proverb, with a pair of recommendations. With a choice of how to cut White's knight's move, Black is urged to make the cutting play shown at the 'waist'. This does depend on the ladder (**right**): Black needs to have a good ladder, or be happy to sacrifice the stone played (e.g p.104).

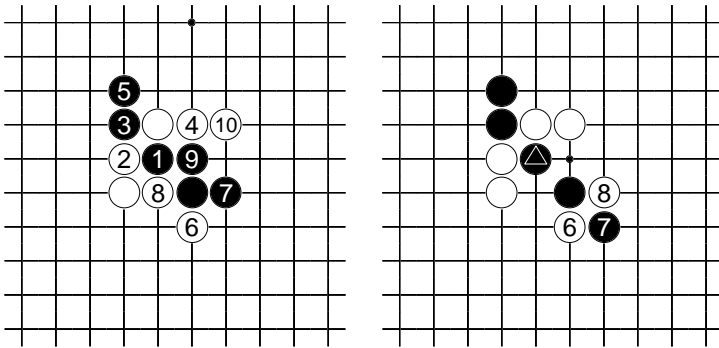


(**Left**) This is the other cut at a 'waist' (a mistranslated Japanese term that has stuck); again a ladder may matter. (**Right**) In this case however the alternative cut is also good shape.

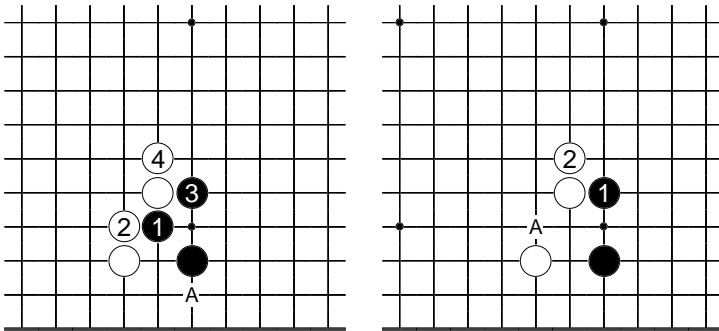


The footsweep, seen in 5.4 and 6.4, is often the occasion for this pattern. (**Left**) In this case Black 2 at 3, White at A is dangerous for Black. (**Right**) A set pattern in the Chinese-style opening. Now A is the key point for both.

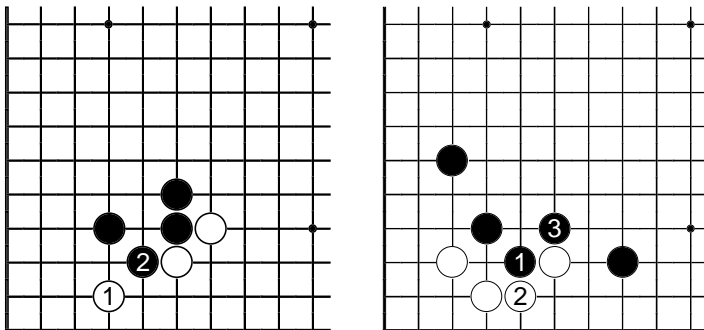
7.6 Pushing into a knight's move



A necessary comment about 7.5 is that White's way of cutting in the left-hand diagram, with 1 and 3, is bad shape. White 8 (**left**) creates an empty triangle. (**Right**) However Black 7 here loses the marked stone after 8.

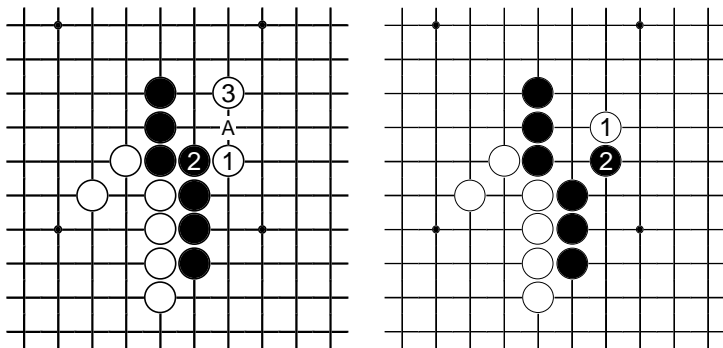


In general, pushing into the knight's move, without cutting, makes ugly shape. Black 1 (**left**) should be omitted; White A has become a possible good play. (**Right**) Simply playing this way is normally better for Black. There is a chance left of cutting at A, later.

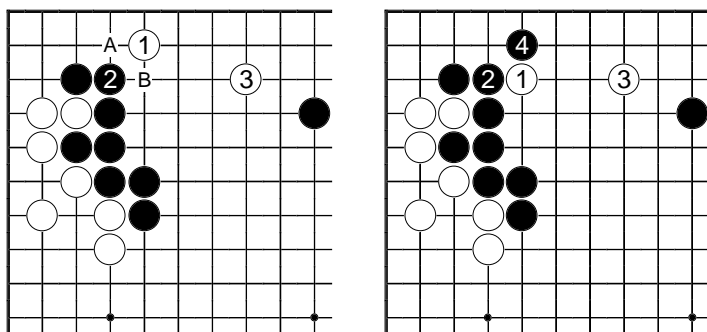


In these cases pushing into the knight's move is acceptable. (**Left**) White 1 is bad shape, and Black 2 is appropriate. White has no good answer. (**Right**) In this opening normally Black plays 1 before 3, fixing the shape here.

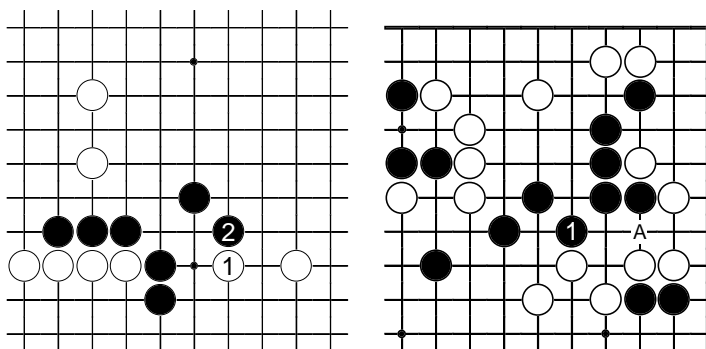
7.7 Peeping directly and diagonally



In the normal course of fighting, peeps should be played directly against the cutting point. **(Left)** White 1 is correct, and then 3 rather than the heavier A. **(Right)** It is a loss to allow Black the point 2 here.

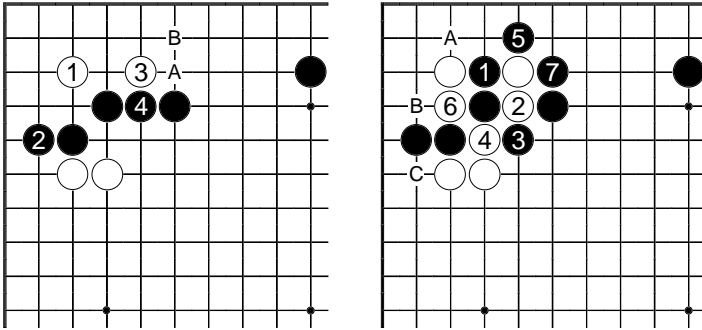


A cutting point on the third line is exceptional. **(Left)** White 1 here is good; if Black 2 is at A, White plays B, and *vice versa*. **(Right)** If White peeps this way, Black plays one out of 3 and 4. This is clearly worse for White.

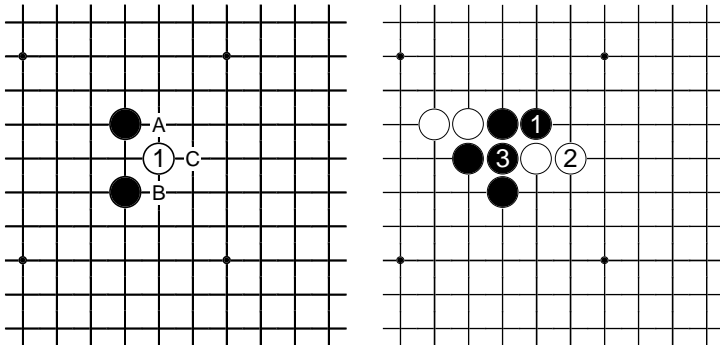


(Left) White 1 is the right way to threaten to cut Black, and Black 2 the correct shape in answer. **(Right)** In this fight Black 1 is good bulging shape. It sets up the play at A, which gives Black a *ko* to cut White, and also a follow-up on the right edge.

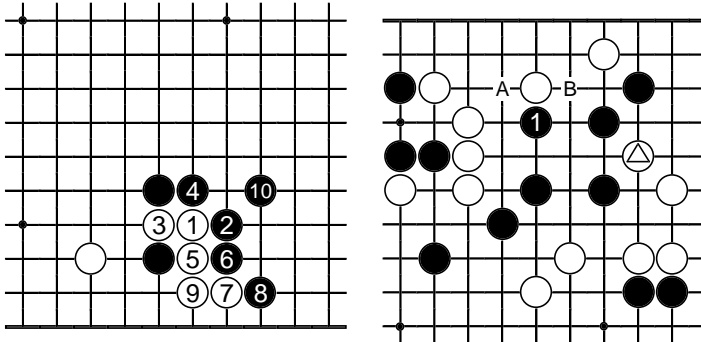
7.8 Any fool can connect against a peep



(Left) Black can connect at 4 here almost without thinking, and White will continue with A or B depending on the outside situation. (Right) If Black plays at 1 here instead, White takes the corner and is quite content. White A now is greedy (Black plays C), so White chooses 8 from B and C.



Connection should not be automatic. Black plays at A, B, or C can be considered. (Right) White 2 is heavy; Black has gained fighting momentum.



(Left) This idea isn't so much a standard pattern as a repertoire addition, something to keep at the back of one's mind for a good occasion. (Right) Black 1, with the threats of A or B, is a good answer to the marked stone.