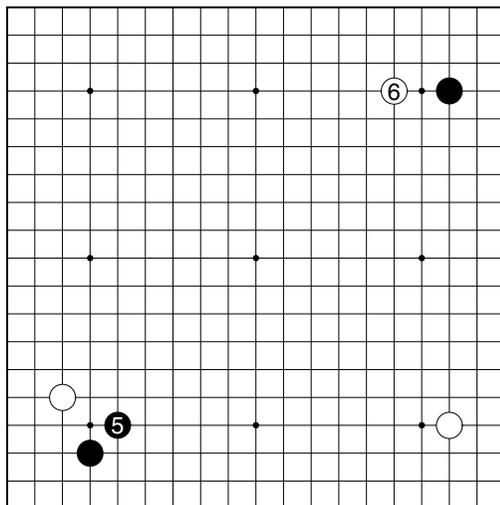


⑤ shows Kitani's style. The open corner is the biggest place, but Kitani chooses to make a solid diagonal extension. See Diagram 2. ⑤ is a little slow since it doesn't make territory, but at this point Kitani is more concerned about position.

Shusai continues to challenge Kitani by approaching with ⑥, again ignoring the open corner. Now the opening begins to look a little strange.



5 - 6

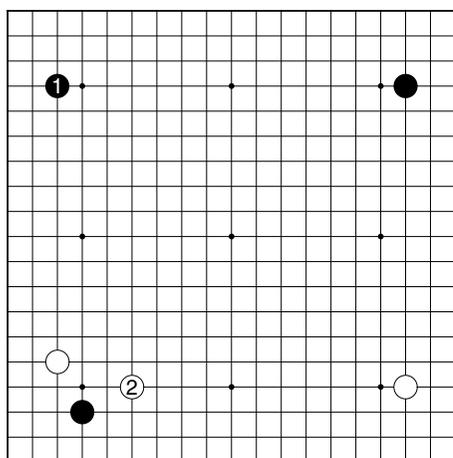
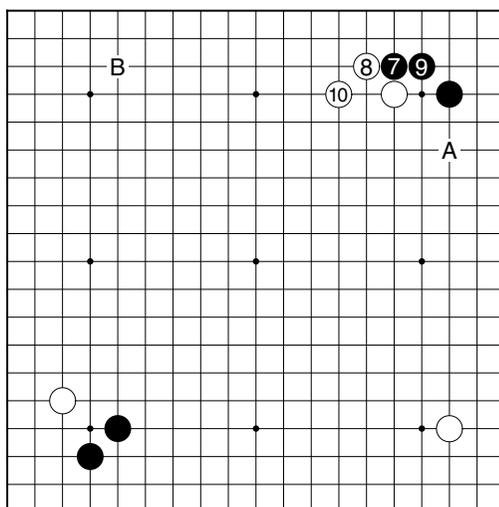


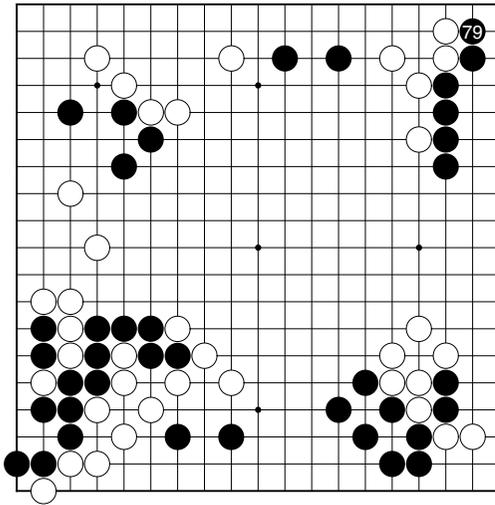
Diagram 2

Kitani chooses a very solid joseki with ⑦. Shusai goes along with ⑧ and ⑩, looking to take sente when Black plays the usual continuation at A. Then White can take the empty corner at B, which would work well with White's three stones in the upper right. This would be an ideal development for White.

If Kitani took the open corner with ⑤ at ①, White would be likely to play something like this *taisha* joseki, which immediately leads to complications. Of course, Kitani knows how to handle this, but it is not the way he prefers to play.



7 - 10



79

79 tries to set up a double attack on the two weak white groups: the one here and the one in the bottom left.

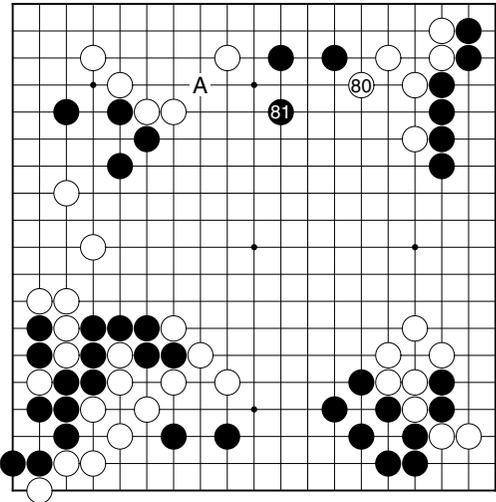
If you were White, what would you do?

4 kyu: It seems White has to run out the top right group.

That would be normal thinking, but it is not Kitani's style.

80 seems slow, admittedly, but it is aiming at getting an eye at the point just to the right and attacking Black's two stones—the rock solid way, not running. 80 is the key point; if Black plays there White would be under tremendous pressure.

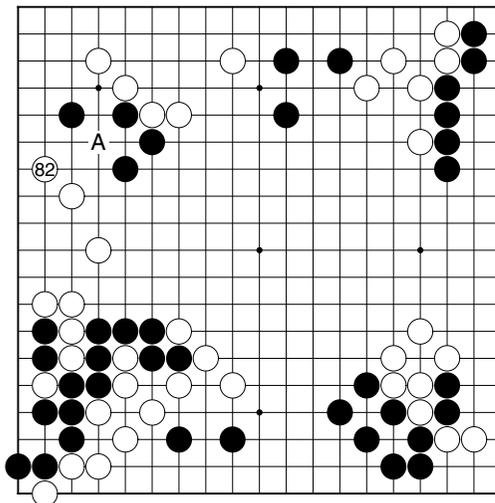
Black must jump out, but he is also aiming at the weak point of A while keeping pressure on the white group to the right.



80 – 81

White makes another solid move that is also very effective, aiming at the peep of A next so Black must defend here.

Notice how often Kitani plays on the second line early in the game; it's a natural part of his style.



82

This is the normal continuation of this joseki. ① is on the third line because White has a stone in the upper left corner. However, White gets good thickness this way so as to attack ▲ more effectively. This is what White is aiming at.

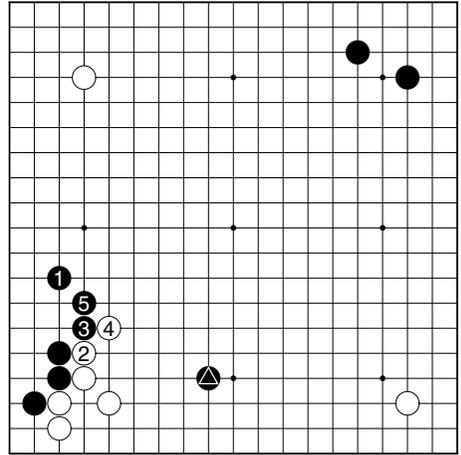
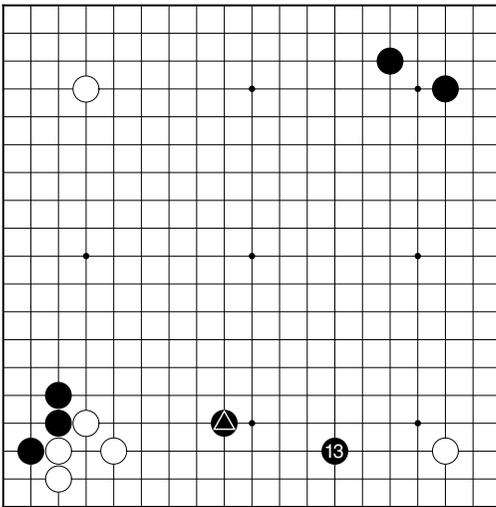


Diagram 3



13

⑬ is a clear example of Cho's style. It is not that he doesn't know the joseki, of course. First, in the normal sequence, the bottom ends up good for White but that is a bigger area than Black gets in the joseki. Secondly, Cho does not think there is a problem about his group in the corner being safe.

Territorial style does not mean finishing every joseki. There is no creativity in that. ⑬ is Cho making sure the game is broken up into small pieces and preventing White from building a large structure by attacking ▲. Even in a game he desperately wants to win, Cho is still willing to try an innovative move. It is still an open question as to whether this is a good way to play.

So, how does White continue in this situation?

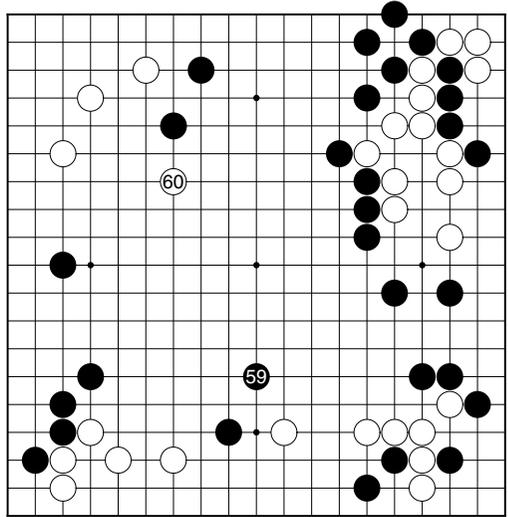
4 kyu: Pressure Black's group on the lower left side.

That's right, but at what point do you play? It is not obvious; Cho is testing Fujisawa.

1 dan: Perhaps one space back from the two black stones on the third line.

⑤9 is a good move although it does not prevent White's connecting his two bottom groups. However, if White does that, Black can now develop the center and White won't have the counter-play shown in Diagram 15.

Now Cho must begin reducing Black's center with ⑥0. This play may seem risky. See Diagram 16.



59 – 60

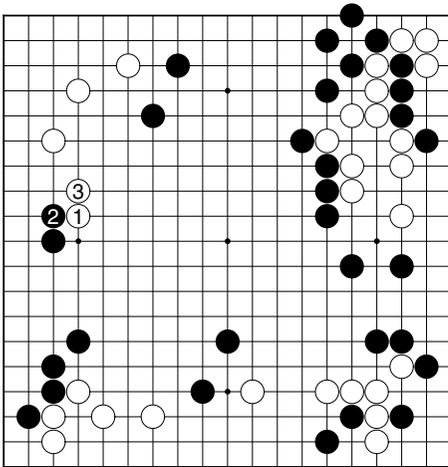
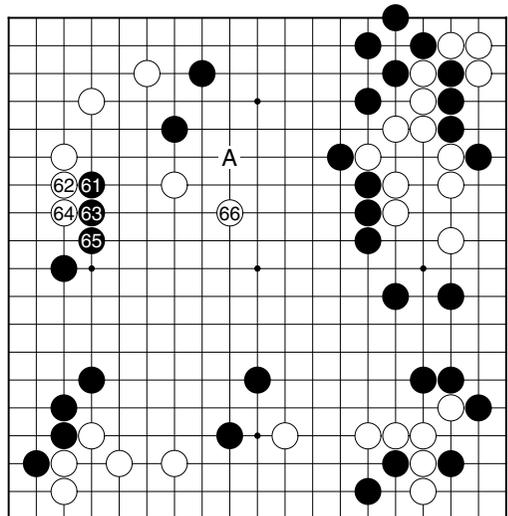


Diagram 16

A more normal way for White would be ① and ③. This gives White a clear opening into the center and his stones are safely connected to the corner. However, for Cho this would be giving Black too much territory on the left side. Cho does not see ⑥0 as a risky play.

Black's protecting at A would not be big enough. Cutting off ⑥0 with ⑥1 makes sense.

Most players might think about how to connect ⑥0 back to the corner, but Cho makes a typical territorial push on the third line with ⑥2 and ⑥4. After giving Black more thickness, White turns to showing that his stone in the center is in no danger.



61 – 66