

Heads Roll in BOF Politburo Purge *by Our Staff Reporters.*

A spokesman for the ruling Committee (or Politburo) of the British Othello Federation today announced sweeping changes in the leadership of the Federation. Long-serving Chairman George Greaves has resigned after eight years at the top. Also out are Treasurer Graham Brightwell and Newsletter Editor Peter Bhagat.

In an official statement, Mr. Greaves said: "I think it's about time that someone else took over." He also mentioned a new-found interest in cycling. The departure of the three leading officials is seen as a major step along the road to perestroika and glasnost, as well as a much needed boost for the ailing British currency, the disc, which recently hit an all-time low of 1.00 U.S. disks. The departure of the Treasurer, responsible for the Federation's finances, is, in the opinion of many, long overdue. More of a surprise is the replacement of Mr. Bhagat as Newsletter Editor, since the Newsletter is seen internationally as a major success for the B.O.F. However, the reputation of the Newsletter at home is more problematic, and there have recently been calls for it to become more in touch with the rank and file of the Federation.

The new Federation Chairman is Graham Brightwell, who had previously been seen as a leading supporter of the old regime. However, the mood of the times is already forcing him into making sweeping changes to the way the Federation is run: today the new Committee announced that it was adopting the so-called "Stephenson plan" for democratic elections at Regional level, following the impassioned and moving speech by Mr. Ken Stephenson at the recent Party Conference. Mr. Stephenson, a former Committee member who is now seen as a leading light in the unofficial Opposition, is understood to be "delighted" at this turn of events. [See p.10 for further details on the forthcoming Regionals.] Chairman Brightwell is understood to be privately unhappy about the "Stephenson plan", but the recent tide of popular protest has left him little choice but to adopt the radicalist package.

The other two top positions have been filled by leading members of the "New Reform" movement. At the Treasury, the aged and ailing Graham Brightwell is replaced by young, energetic Peter Bhagat, who had previously held the position of Deputy Treasurer. Meanwhile, in another fundamental switch, Mr. Bhagat, previously a powerful figure in the reactionary old guard, has been replaced as Newsletter Editor by his Deputy, the controversial and go-ahead Graham Brightwell. The posts of Deputy Treasurer and Deputy Newsletter Editor have been filled by Graham Brightwell and Peter Bhagat respectively.

One member of the establishment who has escaped this astonishing purge is Mr. David Haigh, who retains a tight grip on the two portfolios of Secretary and Ratings Controller. Mr. Haigh has been seen as instrumental in bringing the Federation's technology up to modern standards, and has recently been responsible for taking the B.O.F. into the ERS, or European Rating System.

As was widely predicted, the promising Joel Feinstein has won a post in the new government. He has been given the sensitive task of administering next year's Regional elections.

Out-going Chairman Greaves retains his position on the Committee, and moderates in the country hope that he will use his influence and experience to check the enthusiasm of some of his younger colleagues. Already, it seems that he is taking a strong stand on the balance-of-payments crisis, and is warning against open-ended commitments to expenditure. The new Treasurer will certainly have to make immediate drastic adjustments to the already over-heated economy, and the huge trade surplus is a major cause for concern.

[On other pages – International reaction cautious p.6; Profile of the new Chairman p.8; An in-depth look at the crisis that brought down a government pp.2-28; Othello news withheld due to lack of space.]

Chairman's Report *by Graham Brightwell.*

I must start with George Greaves. George has been Chairman of the British Othello Federation for a Long Time: he has seen the Federation through the difficult period after Peter Pan removed their financial support, and he has stepped down now that things are more stable. He has devoted a large amount of his time and energy to the Federation, probably more than any of us realise. George has always been a Voice of Reason in the debates about the future of Othello, stopping the rest of us from converting our flights of fancy into official policy. He has provided a serious, responsible figure in charge of the Federation, and I think everyone would agree that he has done a superb job. After several years of threatening to resign, he has finally done so, although he remains a valued member of the Committee. As a mark of appreciation, the Committee has made George our second life member (the other is long-time Secretary Lynne Williams).

So now the Chairmanship has fallen upon me. The job is actually not so arduous, since all the work is done behind the scenes by the likes of David Haigh, Peter Bhagat and Joel Feinstein, so my main contribution will probably still be with the newsletter. However, it seems appropriate that I should spend a little time here discussing the current State Of British Othello.

Britain has just retained the World Championship. What is more, we did it without our top-ranked player, and we did it comfortably, with a round to spare. Of course, it would have been different if Japan had sent anything remotely resembling a full-strength team, but for the moment Britain leads the world. What has been most encouraging over the past few years has been the rise of several middle-ranking players to International class. I think it's fair to say that the British Championship is one of the toughest tournaments in Europe.

So, at the top, British Othello is healthy. But that is not really what the Federation is about: our main aim, I would suggest, is to promote Othello at the grass-roots level. I am told that many who buy Othello sets don't wish to learn any of the subtleties of strategy, and are perfectly happy without any contact with other players. That's fine, but the people we are aiming to help are those who want to find out what Othello is really all about, and to improve their play. What kind of a service do we offer these people, and how should we get them to make use of it?

On a simple level, the Federation does two things for its members. Firstly, it produces a newsletter, which is supposed to be informative, readable and, er, profitable. The last is perhaps worth mentioning: we make roughly the same amount of money from foreign subscriptions to the newsletter as we do from internal subscriptions to the Federation. Secondly, it organises tournaments. One aim of the Regionals is to provide a mechanism for the top players to qualify for the National Final. What we must not forget is that there is another aim: the Regionals are supposed to be friendly events where anyone who wants to learn about Othello can come along and match themselves against the experts. Hopefully, most newcomers don't find our tournaments too forbidding, and are encouraged to try again, and to improve their play.

So why don't more people join the Federation and come to tournaments? The main reason is almost certainly that they simply haven't heard of us! In the past, all Othello sets sold in Britain had a leaflet inside containing the address of the Federation: not any more. This system used to generate several hundred new members a year: now our occasional magazine adverts are producing almost no enquiries. It seems that, for the moment, the most effective way of getting people interested in Othello is for our current members to enlist friends and colleagues. To help anyone who wants to try some recruiting, we have prepared an information sheet, giving the dates and venues of this year's Regionals and some information on the game. One copy is included with this newsletter: let Pete know if you want more. If you can't think of anything better to do with the sheet, perhaps you could post it in a local library or somewhere of that kind.

In conclusion, British Othello is potentially in a healthy state. Sales of the game have increased dramatically over the past couple of years: our task is to translate this into a bigger, better, brighter Federation.

Correspondence.

We received the following letter from a gentleman by the name of Count Salvador Rockinghorse. Readers may find it of interest. – Ed.

The thaw came late in the Spring of 1989: at least it did in the North of Lithuania. During the long winter months, I was trapped in my primitive log cabin with only my dog Augustus, my six-month supply of schchi, and my new Othello set for comfort. So, I learnt to loath schchi. Augustus also loathed schchi. I also learnt to play Othello, but Augustus did not take to this, and died in January. I can tell you that dogmeat tastes better than schchi.

So I discovered the truth about Othello, and this I reveal to you now. Othello is a stupid game. Let me tell you how I discovered all there is to know about this absurdity which so absorbs you.

Early on, before Augustus died, I discovered that if I put a disc in the corner, Augustus can never flip it. Even more, if I then put a disc next to my corner disc, Augustus can never flip that one either. Using this new strategy, I won many games, as Augustus kept playing his moves next to the corners, allowing me to play my strong move.

Then, in February, I received a visit from Anatoly, the chessmaster from the nearby village of Handropov. He had heard from a friend of his cousin that I had a board for playing the new game, and had trudged for days through the snow to learn my secrets for himself. Confident of the correctness of my strategy, I challenged him to a match, and bet him a month's supply of schchi that I would win. At first, things went well for me, as Anatoly played next to the corner, and I played my strong move. But then Anatoly developed a new and surprising strategy: he avoided playing next to the corner.

Before I knew it, I was down by 5 games to 2. I pleaded illness, and sent Anatoly away for a day while I developed a new strategy to combat his devilish ideas. I thought and thought, and most of the day went by. The only sounds in the forest were the clicking of discs on my board, and the distracting clicking of Anatoly's teeth as he maliciously shivered right outside my hut. Eventually, I had the brainwave that I had been expecting. I summoned Anatoly back, and beat him in the next three games.

In this, I was, it must be admitted, helped by some strange moves of Anatoly's whereby his fingers, which he had carelessly allowed to be affected by frostbite, placed his discs in squares other than the ones suggested by his brain. Normally, I would not take advantage of this misfortune, but a month's supply of schchi is a month's supply of schchi.

My new strategy was this. Instead of concentrating on the corners of the board, I looked also at the edges. Whenever I could, I moved to the edge, and soon Anatoly had no moves other than to the squares next to the corners. Then he played there, and I played my strong move.

	○	○	○	○	○	○	
		○	●	●	○		
	●	●	●	●	●	○	○
●	●	●	○	○	○	○	○
	●	●	○	●	●	○	○
		●	○	○	●	○	○
		○	○	●	○		○
		○	○	○	○	○	

A.Karlov v. S.Rockinghorse

pride and joy were operating cruelly against me, and letting him play to the corners that were my birthright. In moments, I had lost.

The score was now five games each. Anatoly wanted to postpone the final game until the morrow, but I would not be taken in by his tricks. We played the game there and then. As you can see, my strategy worked to perfection, and soon Anatoly had to move in the position shown opposite. All his moves were the bad moves next to corners, and he had to choose one. Something made him choose g2: I know not what evil spirit invaded him then. With a cry of triumph, I took the corner at h1, but Anatoly moved with low cunning to h2. To my horror, I realised that it was he, not I, who would be able to secure the greater number of discs, as he could go to h8 and then to b8. The very edges that were my

So I had lost the match, and I had to accept a month's supply of schchi from Anatoly. In vain I played over the final few moves of that last game, but I could see no way for me to win. It seemed that my grand strategy was flawed. I challenged Anatoly to a rematch, but he was a poor sportsman and had died in the meantime. I cannot recommend human flesh.

I studied the game more, and eventually I recognised that I, yes even I, had made a serious error. It seems that having these many many pieces on the edge of the board is not after all an advantage. I reasoned in this way. To force the opponent to play next to the corner, it is necessary that he has no other, safe, moves. His safe moves are moves that turn some of my pieces which are exposed on the outside of the position. So, I should try not to have so many of my pieces on the outside. Instead, I should play moves that do not turn so many pieces, and those that I do turn should be on the inside. If I have edge pieces, then that means that my moves will always turn in several directions, and I shall not be able to carry out this new strategy.

Around the middle of March, my mother came to visit from the next province, bringing me my mail and some more schchi. We played some games, but I beat her so easily using my new strategy that after only an hour or so I tired of her and chopped off her head. Later, I regretted this.

Among my mail was a newsletter of the British Othello Federation, called for some reason *Liberté, Egalité, Parité*. I did not understand any of these words, but it seemed there were to be Regional tournaments in Britain which I could enter and so demonstrate my new talents. Sadly, I had to walk to the village myself to hire a dog-sled, but I survived this adventure with no more serious injury than a nosebleed, and arrived in Britain in time for the last Regional.

In the first round, I was paired against a mere beginner. Of course, I beat him handily, owing to my superior strategy, and also, if I may say so, to my superior intellect. Then, in the second round, I played one Magnus Maestro, who was supposedly among the top players in the country. At last, I thought, an opponent fit to recognise my genius.

56	53	54	52	27	41	49	42
57	55	50	51	26	34	47	31
45	46	48	7	5	14	23	30
58	44	43	○	●	4	18	21
33	32	3	●	○	1	12	17
29	28	6	2	9	8	11	40
60	37	13	10	20	19	25	39
59	24	16	35	15	36	22	38

Rockinghorse 3 Maestro 61

Alas, the game was all over very quickly, although my opponent played no better than I. We played an opening that I had seen in the accursed newsletter until move 9, and it would seem that Black is then lost. From that point on, I played moves which turned as few outside pieces as I could. But my opponent had the audacity to use my own strategy against me, and by some foul mischance he always seemed to have moves which were better than those I had. Then at moves 22 and 24, he moved to an edge, next to the corners even. I knew this to be bad, but it seemed that it was I who had to give up the corners first.

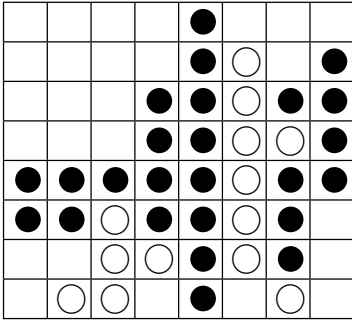
After the game, I attempted to explain to my opponent the nature of his mistakes, but the oaf seemed unwilling to comprehend my inspired pronouncements. After that twist of fate, I did not play well, and won a mere 2 games out of 6. Thus I failed even in the paltry task of qualifying for the British championship.

I have concluded that Othello is not worthy of serious study. Please cancel my subscription to your miserable publication.

His Excellency Count Salvador Rockinghorse,
Adviser to the Lithuanian Ministry of Education.

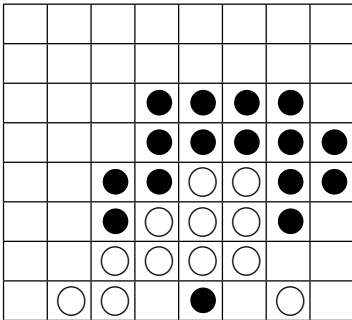
Magnus Maestro writes.

Yes, I remember this game well. My opponent was a curious character with a large black cloak and a misshapen nose. He played a fair game for a novice, but he seemed to have an unreasonably high opinion of his own abilities. Here are some notes on the game, written in terms that hopefully Count Rockinghorse should be able to understand.



Black to play at 35

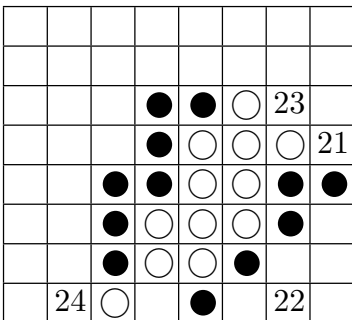
If you accept that the game is over by this point, let us go back a little and look at the position 10 moves earlier.



Black to play at 25

lost because he has no safe moves. He has no safe moves because all the pieces on the outside of the position, at c6, c5, d5, d4, d3, e3, f3, g3, g4, h4, h5, g5 and g6 are black, and so Black cannot play next to these pieces. If it were White to move in the above position, he would have lots of safe moves, such as b6 or h3, and he could arrange it so that, in a few moves time, Black would have to give up a corner.

So what did Black do wrong to get himself into this position? After all, it seems that the Count knows enough about Othello to try and avoid this fate. The next diagram shows the position with Black to play at move 21.



Black to play at 21

first he gets to make two moves there while Black uses up all his safe moves elsewhere and then has to give up a corner. (We say that White gains two *tempi* on the South edge.) Instead, Black must play to the South edge himself at 21, maybe with 21f8. Then if White goes to d8 at 22, Black can play to b8, and White must play elsewhere. In this sequence, Black has played two moves to White's one in the South, so he has gained one tempo. What a difference! (By the way, if 21f8, why can't White play 22b8, which doesn't lose a tempo? The answer is that Black will then play 23g7 24b3 (or something) 25d8 and if 26g8 then 27h8. This is called a *Stoner trap* –

First, I want to make sure that you understand that Black is completely lost after 34 moves, in the position shown opposite. White is going to take the corner at h8, and there is nothing that Black can do to stop it: he cannot turn the white disc at f6. Once White has taken this corner, he will be able to secure a large mass of discs near the h8 corner which Black will never be able to flip. If you have your doubts about this, I suggest you play through the rest of the game, and perhaps try out some alternative sequences. (I suspect that both of us made minor errors: in particular Count Rockinghorse's move 51 allowed me get the last five moves of the game. Actually, I was slightly annoyed not to score a wipeout.)

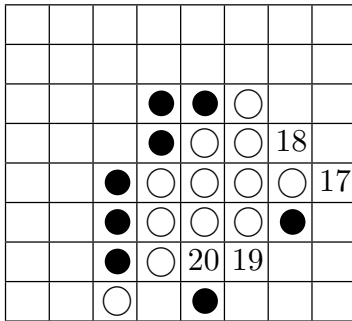
In this position, Black only had three legal moves: d8, f8 and g7. The Count chose to play to g7, but it didn't really matter. If he had played d8, I would have replied with 26f8; whereas, if he had played f8, I would have gone to d8. In either case, he would have been forced to go to g7 or b7 on the next move. These squares, one square in diagonally from the corner, are called X-squares. Once Black has played to an X-square, it is usually impossible to stop White taking the adjacent corner. In this game, although it took me several moves to arrange access to the corner, there was never any doubt that I would eventually get there. Thus Black is already completely lost in the position opposite. He is

In retrospect, Black's future problems are clearly visible in this position. The beginnings of the huge wall are in place to the West and South-East, and Black's next move turns over yet more of White's frontier discs. In fact, the game continuation shows that move 21 is a clear error. Black has nothing better at 23, since if he plays one of d8 or f8, then White will play the other, which doesn't help Black at all. Note that White's moves 22 and 24, although next to corners, do not allow Black to take the corners, and are therefore perfectly safe moves.

What this demonstrates is that Black cannot afford to let White play first to the South edge, since if White does play there first he gets to make two moves there while Black uses up all his safe moves elsewhere and then has to give up a corner. (We say that White gains two *tempi* on the South edge.) Instead, Black must play to the South edge himself at 21, maybe with 21f8. Then if White goes to d8 at 22, Black can play to b8, and White must play elsewhere. In this sequence, Black has played two moves to White's one in the South, so he has gained one tempo. What a difference! (By the way, if 21f8, why can't White play 22b8, which doesn't lose a tempo? The answer is that Black will then play 23g7 24b3 (or something) 25d8 and if 26g8 then 27h8. This is called a *Stoner trap* –

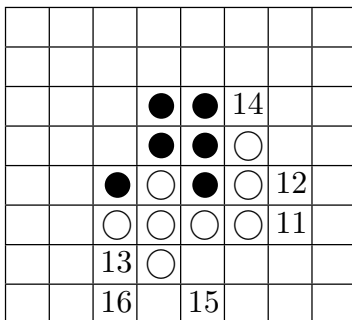
here playing next to the corner at b8 *would* be dangerous for White!)

However, even after 21f8 22d8 23b8, Black is losing. Perhaps White will play 24h4 25h3 (see how Black's South edge means that this move is *bound* to flip diagonally) 26h6 27h7 28g3 and Black is again beginning to run short of safe moves. If, as here, Black is forced to take edges to stay alive, then he is probably losing eventually (which is a lot better than definitely losing immediately!). So, back a few more moves.



Black to play at 17

Note though that the single black disc at g6 is a great nuisance – firstly it prevents Black from having a quiet move to g4, and secondly White can always flip it by playing to h6 if he finds nothing better to do. To see how this disc got to g6, let us go back to the position after move 10.



Black to play at 11

has gained that irritating g6 disc. In Othello you have to look ahead – often simply “I play there, and if he goes there then I can go here” is enough. Here Black is guilty of not considering what he will do after his opponent makes the obvious reply.

With 13c7, Black starts to build the wall that is so evident by move 25. It is surely better to go through the middle with 13e7, setting up the quiet move to c4 for himself, and also recovering access to g3, which may soon be worth playing. The move 13c7 is just waiting for something to happen: this can be a good idea, but only when the opponent has no good replies, and so the waiting move forces him into, maybe, breaking through a wall.

Here White is not at all inconvenienced, since he has the quiet move 14f3, which opens up nothing new for Black. Now Black is in trouble: his last move rules out even 13e7, which would turn the d7 disc, building a wall in the South. Finally, Black routinely plays out a pair 15e8 16c8, which once more gains him nothing. However, there may be nothing better. Moves such as 16c8 to the edge which do not turn the disc (here c7) above them are often useful, since in many positions White can later gain a tempo by playing to the edge again and turning that disc (remember White's 24b8, the move which finally forced Black to the X-square).

Perhaps the Count would care to mull over this analysis during the long Lithuanian winter and return to the British scene with some new ideas in the Spring.

The 1990 Regionals compiled by Joel Feinstein.

This year we have eight regionals, including tournaments in the new venues of Leeds, Eastbourne and Loughborough. We were in fact hoping to have more events (in particular some events in the Western half of the country!), but arrangements fell through. Thanks to all those who have volunteered to organise a tournament. If you are planning to go to a tournament, you are strongly advised to give the organiser a ring beforehand to check that there are no last minute changes.

The system for qualifying from the regionals to the national final is different this year: the rule is that, from each tournament, the top three of those players *who have not already qualified for the Final* will go forward. So we are guaranteed twenty-seven qualifiers for the Nationals, plus Robert Verrill, the winner of last year's Challengers'.

London. Saturday March 10th 9:30 a.m.

Venue: Room A245,
London School of Economics,
Houghton Street,
London WC2A 2AE.
(Tube: Holborn or Temple)

Organiser: Graham Brightwell,
42, Rossiter Road,
Balham,
London SW12 9RU.
01-675-8873 (home)
01-955-7624 (work)

Doncaster. Saturday March 17th

9:30 a.m. Regional + Beginners' tournament.

Venue: Church of Jesus Christ and Latter Day Saints,
Balmoral Road,
Doncaster.

Organiser: Eileen Forsyth,
49, Balmoral Road,
Doncaster DN2 5BZ.
0302-364626

Leeds. Saturday March 31st 9:30 a.m.

Venue: Committee rooms A/B,
Students Union,
University of Leeds.

Organiser: Joel Feinstein,
3, Montpelier Flats,
Cliff Road,
Leeds LS6 2EX.
0532-740933 (home)
0532-335125 (work)

Scotland. Saturday April 14th 9:30 a.m.

Venue: Afton Hotel,
Grosvenor Crescent,
Edinburgh.

Organiser: William Hunter,
95, Bankton Park East,
Murieston, Livingston,
West Lothian
EH54 9BN.
0506-33386

Winchester. Saturday April 28th

Venue: Westgate School,
Cheriton Rd.,
Winchester,
Hampshire.

Organiser: David Haigh,
62, Romsey Rd.,
Winchester,
Hampshire SO22 5PH.
0962-53826

Cambridge. Saturday May 5th

Venue: Wolfson Party Room,
Trinity College,
Cambridge.

Organiser: Peter Bhagat,
86, Devonshire Mews,
Devonshire Road,
Cambridge.
0223-62323

Eastbourne. Saturday May 12th 9:30 a.m.

Venue: Highfield Junior School,
The Hydnye,
Hampden Park,
Eastbourne,
East Sussex.
(200 yards from Hampden Park Station.)

Organiser: Rodney Hammond,
70, Percival Road,
Hampden Park,
Eastbourne.
0323-502167

This may become the first *Sussex Open*, with sponsorship from a local firm.

Loughborough. Saturday May 19th

9:30 a.m.

Venue: Room K1.08,
Herbert-Manzoni Bldg.,
Loughborough University of Technology.

Organiser: Jeremy Das,
214, Forest Road,
Loughborough.
0509-261946
(before 9:30 p.m.)

High Excitement and Unexpected Thrills in Chester by Mark Atkinson.

There were wiser pundits than me who foresaw the 1989 Nationals as something of a foregone conclusion. Imre Leader was playing “married Othello” in foreign climes and Graham Brightwell (the holder), fresh from his remarkable victory in Paris, seemed unbeatable. Surely I could almost have written this article in advance, only needing to fill in the blanks for the minor places. But, as aficionados of ITV’s “Saint and Greavsie” will know: “It’s a funny old game.”

The early morning gathering in St. Mary’s Church prompted many anxious glances from people outside and speculation about what bizarre religious rituals this motley crew were about to perform.

Down to play, with Ian Turner getting a last minute call to the main tournament when there was an odd number. It all went pretty much as planned for the first couple of rounds. The first real shock of the tournament came in round 4 with Peter Bhagat losing to that ubiquitous giant killer Helena Verrill. Brightwell was as merciless as ever, leaving untold devastation in his path as he defeated, among others, an in-form Alex Selby and Joel Feinstein on his way to a perfect record at the end of round 6.

This was where everything really got exciting. Brightwell had to play Bhagat (4 points), the only other possible challenger being Feinstein (5 points) who had the relatively simple task of playing Atkinson. This meant that Brightwell still needed at least a half to take the title, in which case third place would be either Neil Stephenson, who was playing Aubrey de Grey, or the winner of the Alex Selby – Helena Verrill game.

Sensationally Pete won, leaving Graham and Joel tied on 6; while Pete’s victory meant that he joined Alex on 5 points and a tie for third place. Meanwhile Neil dropped out of contention with a loss to Aubrey. Two play-off games were needed to unravel the mess. Pete’s vast tournament experience gave him the edge in the tense game for third place. The play-off for the title was much more interesting, with Graham getting ahead but stumbling in a far from simple endgame, and Joel taking the championship under remarkable circumstances.

Congratulations to Joel on a notable victory!

Other worthwhile performances included Alex Selby’s, which must surely make him a contender for next year’s team. The Stephenson family were all as strong as ever, no game against them being easy. Well done also to Mike Handel who was (before the tournament) the lowest-rated player, and whose four points included a fine last round win over David Stephenson.

Thanks to several people. Colin Graham, both for finding a pleasant venue and directing with his usual aplomb. Thanks to everyone who turned up and made the weekend so enjoyable. Thanks to the monkey at the zoo whose inane antics reminded several people of a certain Cambridge-based Othello player, and thanks to Crichton Ramsay for having lunch with me!

[Mark sent us three games, two of which are commented on by Graham below. Here is the other one, with comments from Mark. – Ed.]

This game was interesting only for one position near the end. Having earlier got well ahead, Aubrey had more than fifteen minutes on his clock at 44 and used about ten of them. The problem is that each of the empty regions has an even number of squares in it, and wherever Black plays, White can follow, getting the last move in each region and the unflippable discs associated with that; i.e., White has parity. Black has been ahead right through this game, but unless he can find a way round this he will lose.

58	60	40	41	38	42	49	48
57	59	39	34	32	33	43	30
22	21	8	1	6	31	25	29
14	9	7	○	●	12	27	28
17	11	2	●	○	4	13	26
16	18	15	10	5	3	44	50
56	53	19	23	35	45	46	47
54	55	20	24	37	36	52	51

de Grey 31 Atkinson 33

Black did in fact have an obscure win at 45, involving getting the last two moves of the game.

Full results: 1. Joel Feinstein 6 (out of 7); 2. Graham Brightwell 6; 3. Peter Bhagat 5; 4. Alex Selby 5; 5. Aubrey de Grey 4.5; 6. Mark Atkinson, Jeremy Das, Alec Edgington, Mike Handel, John Lysons, Neil Stephenson, Helena Verrill 4; 13. David Stephenson 3.5; 14. Jeremy Benjamin, Marcus Moore, Ken Stephenson, Ian Turner, Mark Wormley 3; 19. Andrew Blunn 2.5; 20. Phil Brewer, Iain Forsyth, Julian Richardson 2; 23. Gary Baker 1.5; 24. Robert Stanton 1.

1989 Challengers Tournament *by David Haigh.*

Initially there were nine people who entered for this year's Challengers' tournament: David Sharman, Ian Turner, Crichton Ramsay, Robert Verrill, Jim Brewer, Iain Barrass, Alison Hughes, Roy Arnold, and David Haigh, who was going to run the tournament but was also very keen to play in order to maintain his clear superiority over all other players when measured by the number of rated games played.

However, an odd number of qualifiers had presented themselves for the final and so Ian Turner was promoted to the final. Now the challengers were even in number and no byes were necessary, except that David Haigh had intended to give himself the bye in the first round so as to be able to organise the paperwork for the running of the tournament. To avoid having two people not play in the first round, Eileen Forsyth kindly agreed to play in David's place for the first round while he effectively entered the tournament one round late.

It was decided to have a 6-round tournament, so that the challengers could either watch the last round of the final or leave early. So the event was run as a modified Swiss tournament, with people able to play each other a second time in the sixth round only.

Of the 24 games, 8 had outcomes opposite to what the ratings suggested. Robert had a very good day and beat David Sharman 33–31 in Round 2, Crichton in Round 3 and David Haigh in Round 4. Roy beat Alison in Round 2 and Iain in Round 4. Alison beat Iain in Round 3 and Jim in Round 4. Finally Iain beat Jim in Round 6.

At the end of the fifth round, Robert had won all his games, David Sharman was in second place with 4 out of 5, and Crichton was third with 3. Robert was worried about having to play David again until it was pointed out to him that even if he lost the game he would still win the tournament on strength-of-opposition. This is in fact what happened, the final results being: Robert Verrill 5 (21), David Sharman 5 (20), Crichton Ramsey 4, Roy Arnold 3, David Haigh 2 (17), Jim Brewer 2 (16), Alison Hughes 2 (15), Iain Barrass 1, (Eileen Forsyth 0 out of 1). So Robert has secured himself a place in the 1990 final. Well done Robert!

[Congratulations to Robert, and thanks to David Haigh for organising the tournament – Ed.]

How to Lose the British Championship in Two Easy Lessons *by Graham.*

Lesson 1: Forget to think strategically.

This is the ending of the critical Brightwell v. Bhagat game in the last round of the 1989 Nationals. I am Black and to move in the position below.

		○	○	●	●		
		○	○	○	●		○
	○	●	○	●	○	○	○
○	●	●	○	●	●	○	○
	○	●	○	○	○	○	○
	○	○	●	○	○	○	○
		●	●	○	○		○
		●	●	○			

Black to move at 43.

Let's take a look at this position from a strategic point of view. First note White's 4-on-a-6 structure in the East. It is a common view that, if you must have an edge, this is the best sort to have. The point is that, if Black is ever forced to g2, then White gets h1 with g1 to follow, and similar things could happen in the SE too. On the other hand, White has no nice moves to the East side of the board – if he plays g1 then Black will probably eventually get to h1 without letting White in to g2. Furthermore, the East side of the board is odd, so normally it will be White who has to play first to that side.

Meanwhile, there are tactics about. Suppose I play the natural-looking move 43a3. Then White will surely respond 44a5, and now the long diagonal is all white and I don't have any way to cut it: neither b1-b2 nor f8-g7 accomplishes much. 43b1 doesn't look any better: either 44b2 or 44a5 45a3 46b2 is again a diagonal-grab.

However, I *can* prevent this diagonalisation by playing to f8 *before* the diagonal goes white. Eventually I spotted this and played it instantly. The only problem is, it's an awful move. The East region has now become even, so it will be me to play there first, and I have only the horrible g2 on that side. Even worse, if Pete ever needs a couple of tempi, he can play g2-h1-g1, and then he will get g7 and g8 while I have just h8.

Interestingly, Pete has only one winning move after 43f8? The immediate 44g2 is too early, whereas 44a5 cuts him off from too much. But Pete didn't let me off the hook: he found the winning line, going to b2 before I could gain a tempo back with b1. Suddenly it was all over: the West side filled up and I was forced to g2: 45-19 to him.

So, what should I have done instead at 43? Well, almost anything would be better. Originally, I had thought that either 43a3 or 43b1 were winning for me. Here's what I wrote.

"Perhaps I should start with 43a3 44a5 45b1 46b2, which reduces his options a lot. Now I have been diagonalised: so what! The SW region is odd: I should simply play it out. Actually it doesn't quite work like that: 47a6 48b8 49b7 50a8 51a7 52a2 is no good, so I have to put in 47f8, forcing 48g7, and then 49a6. Now White can gain nothing in the even SW region, so sooner or later he has to play to the NE, losing big. There are other choices at 44 and 46, but nothing works for White.

"What is happening here is that Black's strategical advantage (essentially, the odd region in the NE) is paying off. At the time, I certainly wasn't up to seeing all these lines by looking at the position at 43, but I didn't really need to. 43f8 is a clear loss, whereas 43a3 is strategically sound (I think 43b1 is also a win), and I just had to hope that I could get past the tactical traps."

Well, that was sort of almost right. After I had written this article, I asked Alex Selby and *Polygon* to check it over for me. After they had done so, I had to rewrite the article! Thanks to Alex for saving me from a Hewlett-savaging.

Their first discovery was that after 43a3 44a5 45b1, White does in fact have a good alternative in 46b7!, a move I hadn't really looked at. The idea is simply that b2 can wait, so White has time to play to the odd SW region. The SW region won't play well for White, but that's not important if he can force Black to move to the East first.

After 46b7, Black's best move is to take the corner with 47a8. Now White wants to play to the SW again. 48a7 is no good, because Black can work with the threat of making the b-file all white and going to b8. Thus White has to play 48b8, and now 49f8 50g7 51g8 52b2 53a7 54a6 and that's the end of Black. White wins 37-27.

Would Pete have found that? We shall never know. Meanwhile 43b1 does lead to a narrow win, but what should Black do after 43b1 44b2? Well, it seems as though the only thing that works is 45f8 after all. This time White pretty much has to go to g7, so this isn't the strategic disaster it was last move. Now Black is going to have to try and cut the diagonal, and the only way of doing this is at a3, but should he play a3 immediately or start with a5 and then go to a3 next move? The answer is that the winning line is 47a3 48a5 49h8 50g8 51a7 52b7 53a8 54b8 55a6 56g2 57h1 58a1 59g1 60a2 33-31, or 48g1 49h1 50a1 51g2 52a2 53a6 with a variety of lines, but not 47a5 48a6 49a3 50g1 51h1 52a1 53g2 54a2 55b7 56b8 57h8 58g8 59a8 60a7 32-32. Clear? I am frequently amazed by the fascinating lines such as these that lurk beneath the surface of almost every game. Anyway, Pete played it well, and went on to finish 3rd: actually he seemed to have more trouble coming 3rd here than he did coming 3rd in the World!

Lesson 2: Remember to think strategically.

And now the play-off game against Joel Feinstein. This time I was White.

○			●				
○		●	●	●	○	●	●
○	●	○	●	○	●	○	●
○	○	●	●	○	●	●	●
○	○	○	○	●	●	●	
		○	●	●	●		
	○	○	○	○	○		

White to play at 38

Mark Atkinson writes: *Joel, our very own answer to America's Arnold Kling, has been learning his psychology lessons well and took fully five minutes over move 37. White has one obvious move to g8, but analysis would seem to suggest that 38b3 is the best move. Joel's ploy seemed to work, as Graham immediately played 38g8. Joel quickly demonstrated the problem with this by playing 39b7, poisoning any possibility of a white move to b3.*

Exactly. Notice also that Joel wasn't threatening b7 in the diagrammed position, as that would allow a7 followed by a8. I think 38c2 is probably best, just playing out the North side and keeping g8 as a free move to play last. 38b3 is also reasonable, though that would make b7 viable for him. *[Most moves win at 38. The ones that don't are h2, g2, g7 and h7. Yes, 38b2 is a win. – Selby/Polygon.]*

I was finding it very difficult to think beyond the next move: I chose 40d1 because it looked all right, and Joel found 41c1, a good move. I think 42b1 is probably a win for me now *[It is.]*, but instead I went to e2 because it looked “safer” *[This is also a win.]*. Now after 43c2 I essentially had to take 44b1, and we then played 45f1 46h7 (a tempo I always had available) 47h6 (necessary, otherwise I can play h6-h8-g7 for a tempo) 48h2 49f2, reaching the position on the cover.

My brain seemed to be working again, so I sat back and had a long think about this position. I am White, and it looks like I might be able to win if I can find a way to keep parity. The problem is the NW odd region. If I play into this area, Joel will get the other two moves: if b2, then he'll get b3 and a later a1, whilst if a8-a7-b3, then he'll take a1 and keep b2 for later. So it seems as though I'll have to move first into the regions to the East, losing.

But wait. After casting round for a few minutes I hit upon the idea of 50e1. Black obviously had to take a1, since the only other option was g1-h1-g2, with White getting zillions of discs. This fixed parity, as the NW region was now even, and I could play into the remaining odd region with 52g2. The rest of the game was relatively easy: 53h1 54g1 55h8 56a8 57a7 58g7 59b2 60b3. Unfortunately that last pair had worked out very well for him, and Black had won 36–28. Well done to Joel, and congratulations.

Then I showed the game to an American friend, Amanda V. Dish. She had read somewhere that corners were a good thing to have, and so suggested 50a8. I explained patiently about wedges, and parity, but I'm not sure she was listening. “Well, look,” I said, “after a8 I go to a7: now I'm going to get all of the a-file”. She indicated 52b3., and I responded with 53a1. Perhaps she'd got the hang of wedges, because she went to e1 next. “Now I have what's known as parity,” I explained. “I play 55g2, and now I get the last move into both of the corner regions, and can keep the b2 move until the end.” She went for the corner next, of course, playing out 56h1 57g1 58g7 59h8 (P) 60b2. I think she finally saw what I was saying, and looked very impressed. However, it looked as though that line did get more than 28 discs for White, so we counted up: 32–32.

The answer is yes, that would have been enough. I don't understand Othello.

Meanwhile, *Polygon* unearthed some even more embarrassing errors. Go back to the position with Black to play at 49, and tell yourself that the obvious 49f2 isn't good enough. It probably won't take you long to spot the crushing 49g2. Joel presumably thought that 49f2 was clear enough, and didn't look any further. I hadn't considered any alternatives at 49 either.

Had I seen 49g2, then presumably I would have played 46a8 as the only way to prevent it. Somewhat surprisingly, this is a win for White. The sequence is rather similar to Ms. Dish's line above, just a little better: 46a8 47a7 48b3 49f2 50h7 51h6 52h2 53a1 54e1 55g2 56h1 57g1 58g7 59h8 (P) 60b2 30–34.

It is traditional in the world of Othello for articles entitled *A survey of openings – part 1* to be followed in the next issue by a long and unlikely excuse explaining why part 2 is not going to appear. We here in the British Newsletter offices are pleased to announce that we are breaking the tradition and publishing the first ever article with the following title.

A Survey of Openings – Part 2 by Graham Brightwell.

In part 1 of this exciting series, I dealt with the Diagonal Opening: 1f5 2f6. So this time it seems only natural that I should look at the Perpendicular Opening. The only problem was that I didn't play the system myself, so I thought perhaps I ought to try it for a season before writing the article. (Seriously, I think it's important to be familiar with a wide variety of openings, so that if there's some line you suddenly don't feel like playing, then there's always an alternative.)

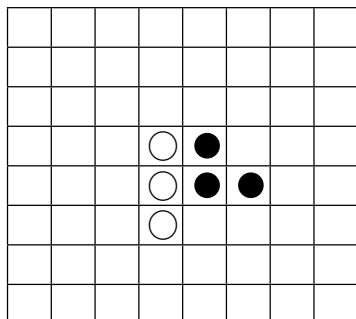


Diagram 1.

The position after 1f5 2d6 is shown in Diagram 1. Black has five legal moves, all on the c-file. Of these, c6 and c7 are not recommended. I'll come back to c5 later, but for now let's consider c3 and c4.

The reason we consider these together is that they usually lead to the same position after 3c3 4d3 5c4 or 3c4 4d3 5c3. But White doesn't have to play d3: he can play 4f4 or 4g5 instead. 4f4 is not well-regarded, e.g. (3c4 4f4) 5c5 6d3 7e6 or (3c3 4f4) 5e6 6d3 7c5. The outlandish 4g5, which has been called the *Ganglion* (which is of course a large Japanese cat), is quite popular in certain uncouth circles. There are a large number of choices for both sides over the next couple of moves. Here are a few sample lines: (3c3 4g5) 5c6 6d3 7e6 8d7 9f6 (all very Buffaloesque); (3c4 4g5) 5c6 6c5 (6d3 is also played) 7d7 8d3 or 8c7; (3c4 4g5) 5f6 6f4 7f3. If you want to avoid the Ganglion, then current opinion is that 3c3 is the better bet, although David Shaman has studied it a lot and disagrees.

If White plays 4d3 after all, then you have some choice at 5, provided you played 3c4. One option is 3c4 4d3 5e6, sometimes called the *Italian opening*, and they're welcome to it: 6f4 7e3 8f3 9c3 10c5 11d2 12c6 is the main line, and it seems good for White. Perhaps better is 5c5, the *Cat*. Play goes 6f4 7e3 8f3, and now 9g4 10g6 11e6 12c3 13d2 is common, but trendy Blacks prefer 9c2, after which 10b4 is decidedly interesting.

The position after 3c3 4d3 5c4 gives the *Tiger opening*. Here 6b3 (the *Tanaka*, I think) is much better than it looks. If I say anything more about it, then I'll upset Aubrey de Grey, who actually plays it. Real Othello players use 6f4. Now Black has yet more choice: see Diagram 2.

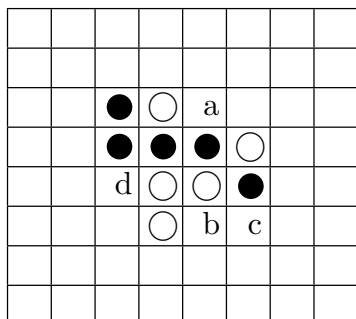


Diagram 2.

I played option (a) 7e3 for a couple of years, and I can now reveal exclusively that it's no good. However, I don't see why I should tell everyone how to beat it, since nobody else ever uses it! Moving on: option (b) 7e6 usually instigates the aggressive sequence 7e6 8b3 9c2, after which White can survive with 10e3 11d2 12b4, and gets what may or may not be a slight advantage.

Option (c) 7f6 has been in and out of favour. When I learnt it in '86, one was supposed to play 8g5 9e3 10f3 11g4, which is fine for White, but then Black took up 9e6 10c5 11e3, which may or may not be any better. Then for some reason White switched to 8f3, a move which actually does seem to have been discovered by Comp'Oth, the French program. After this move, Black can try 9g4, when White chooses between 10g3 and 10g5, or 9e6, met by 10e7 and now 11f7 or 11c6. I suppose White might be ahead here too.

The most popular move from Diagram 2 is (d) 7c5. Now 8b3 was popular until someone found the inspired 9c2, typically leading to 10e3 11d2 12b4 13c6, with Black in front. Arnold Kling was

so distressed at this that he wrote an article in OQ entitled “Help Save the Perpendicular”. The point is that if this opening is crushing for Black, then the whole of the Perpendicular is out, because White doesn’t have any decent options at 4 or 6. (The same is true in the Diagonal: Black has all the choice, and if Black is winning in any of 10 or 12 lines then he’s winning at move 2!) But Arnold was already out-of-date, since 8b3 had by then been superseded. Take a look at the position and see if you can spot the improvement. It’s not at all obvious, but the best move here seems to be 8b4. Now one typically gets 9b5 10c6 11f3 (or 11e3) 12e6 13e3 14g6 (or 14d2) 15f6 (or 15b6 or even 15a4) 16g5 17d7. I think this position is roughly even, but obviously the last word on this variation is yet to come.

If Black doesn’t fancy any of this, then he can go for 3c5 instead. White should reply 4f4: everything else has an obvious reply which strengthens Black’s position. The standard move 5 is to e3, though one can just about play the *Horse* 5d3 or the gangly 5d7 (for which see Aubrey de Grey’s article in *LEP*). After 5e3, White can play 6f6 or 6d3 or even 6c4, maybe, but the overwhelming majority prefer 6c6. See Diagram 3.

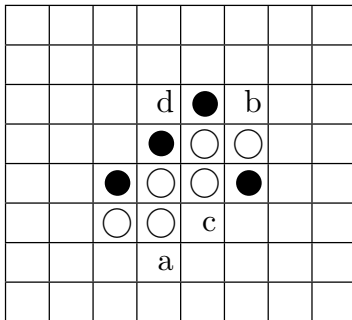


Diagram 3.

One of the moves here is called the *Bhagat move* 7: unfortunately for Pete it’s (a) 7d7. Alternative (b), 7f3, is interesting – “If there’s one opening that *should* be named after me, this is it.” – David Shaman – hence it is called the *Danish opening*. I don’t know much about this, to be honest: I always play 8c3 9d3 10c4, but I don’t know why.

Another option is (c) 7e6, the *Inoue*, named after the 1977 and 1979 World Champion Hiroshi Inoue, so doubtless he disowns it. White should probably play 8f7, although 8f3 is also popular for some reason. Now 9f3 10b5 looks good for White; after the loud 9d7, I like 10e8 11c8 12c7; and 9e7 is met well by 10f6 11d7 12c8. So much for that opening: actually it’s not that clear-cut really.

The usual move from the position in Diagram 3 is (d) 7d3. The obvious response to this is 8f3, the *Ralle move* 8, but actually this doesn’t work out very well if Black plays 9g4 10g5 11f6. The old move here was 8g5, but 9f6 seemed to work well against it. Nowadays White plays 8f6 himself. The continuation is almost invariably 9e6 10d7, leading to the position in Diagram 4.

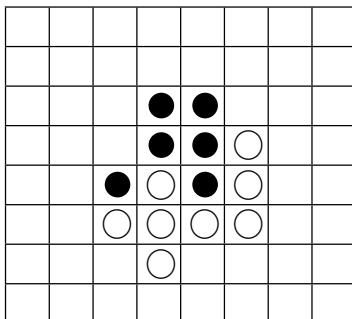


Diagram 4.

In the last article, I stated categorically that the Japanese called the Heath the Heath. [We name names: it was Imre Leader who told me this.] Well, apparently I was wrong: Takeshi Murakami assures me that they really do call it *Tobidashi*. However, I think I’m on firm ground when I say that the Japanese call this the *Rose opening*, and that this is not Japanese for any creature other than U.S. superstar Brian Rose. It is undoubtedly the most common sequence to move 10.

Once more, it is Black who gets to choose where to go from here. Currently out of fashion is 11e7, the *Greenberg*. This is named after Philip Greenberg, who in the 1983 U.S. Grand Prix beat Rose with this opening. That game continued 12c7 13c4 14f3 15d8 16c8 17f7 18f8 19b8 20e2 21e1, and that line is still played today, although there are of course other possibilities.

More commonly, Black will postpone the moment when he has to break through to the South, and play 11g3 or 11g4 instead. These two options look very similar but lead to quite different positions.

11g4 is the *Flat*. Now White can (and often does) play 12g3 himself. Black’s usual response is 13g6, and White can go with any of 14h6 (old-fashioned, but sound), 14g5 (the *Flat against the Flat*, would you believe?), or 14f3 (currently the ‘in’ move, with 15g5 met by 16h3).

Alternatively, White can play 12c4, letting Black continue to take moves on the g-file while

getting in c3, d2 and f2 for himself. After this, Black usually plays 13g5, and the main line goes 14c3 15f7 16d2 17e7 18f2. Perhaps you can see why this is called the *Rotating Flat*.

For the last couple of years or so, 13g6 has been popular as a response to 12c4. This is called the *Murakami rotating Flat*, after its inventor, John Lysons. Actually White should not rotate: at a key moment Black will get an extra tempo. Instead White should continue 14g5 15e7 16f8 17f7 18h6 19h5 20c3. Because of this line (I presume) the variation 13g6 has gone out of fashion again.

Next we come to 11g3, the *mainline Rose*. White plays 12c4, and then one gets 13g5 14c3 15b4 (15f7, rotating, is possible, and getting increasingly popular): see Diagram 5.

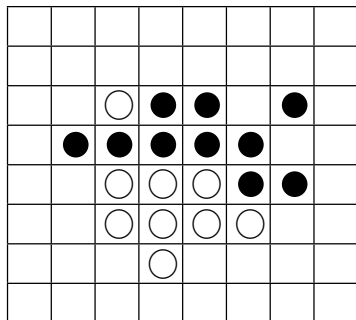


Diagram 5.

This is an incredibly common sequence through move 15: sometimes it seems as though *everybody* knows it. The ancient main line goes 16b3 17b5 18a5 19a4 20a3 21b6 22a6. One is supposed to know who is winning here: I don't. Black continues with either 23f7 or 23c2, and then White has to break through. Who knows?

The reason I'm not too bothered about this is that I play 16e2 in the position in Diagram 5. This is called the *Brightstein*, named after the two most recent British Champions before they became famous. Now Black can play any of b3, b5, d2, f2 or f3.

The idea is that there is play on all four edges of the board, and the game will come down to a close endgame, and so White will win. Sometimes it works.

Finally, after 11g3 (or 11g4) 12c4, Black can leave the g-file for a moment and play 13b4 now. Hideshi Tamenori did just that against me in the second game of the World Final. David Shaman asked me after the game: "Why did you smile when he played that." "Well", I said, "I must have been thinking how that was the right thing to play against me!" I can now tell you: don't play 14c3. (I did: I lost.) Just play 14b3, and the most common response is just 15g5, leading to various things similar to the main line.

So that's opening theory. Various bits of Part I are, as predicted, already out of date – the Bat has gone out of fashion, and White is now doing very different things against the Heath Bat and the Aircraft, for instance. Next time, maybe I'll look in more detail at one particular opening. Then again, maybe not.

The Cambridge Xmas Tournament *by Susan Nim.*

The second annual Cambridge Friendly Tournament was held on the 9th of December. Twelve players turned up, including Joel Feinstein from Leeds, Graham Brightwell from London, Alex Selby from Oxford, and Jeremy Das from Loughborough.

There was a shock in the first round when Jeremy beat Joel. Apparently Joel has scored just one draw from his last four games as White against Jeremy. In the second round, Graham drew with Peter Bhagat, and after three rounds Alex was the only player left on full points. Meanwhile, Joel lost again, this time to Marcus Moore. Then Graham beat Alex, and in the next round Alex beat Pete. In the last round, Graham could have won the tournament by beating Joel: he didn't. So Alex could have won by beating Aubrey de Grey: he didn't. Pete could have joined Graham on 4.5 out of 6 by beating Helena Verrill: he did, but on tie-break Graham was still ahead. Alex, Aubrey and Joel ended on 4 points; Helena, Dilip Sequeira and Alec Edgington had 3; Jeremy, Marcus and Matthew Selby scored 2; and it was generally agreed that newcomer David Moore had played very well.

News from Doncaster *by Eileen Forsyth.*

Since the summer mini-tournament, we have been delighted to have Graham Haydn-Davies, with his daughter Zaffron and son Tallis, coming along from Nottingham to our monthly Tuesday gathering. Zaffron has since started a school Othello club with some very keen players, as has Iain Barrass, who entered the Challengers' at Chester. We wish Zaffron and Iain every success with their ventures. Iain is also a very keen chess player, and a cellist. In his spare time he bakes a very good sponge cake, which we all enjoyed at one of our meetings.

Neil Parrish has been rather inundated with homework and school projects, and these must take priority, but we always enjoy Neil and Sarah's company when they are able to come.

It was good to welcome Jim Hall, a chess-playing friend of Joel's from Leeds, at our last meeting, and we are always pleased to see Mike Handel.

The highlight of our season was on Saturday, November 25th when Joel, suffering from an upper respiratory infection, took on twelve players in a simultaneous match. This proved to be most exhilarating, with Mark Wormley, Crichton Ramsay (now a doctor at Sheffield's Northern General Hospital) and Robert Stanton all winning their games. After the simul Joel gave us some interesting hints on how to obtain parity.

After all of this, Joel, who had earlier staved off a Fox challenge from Crichton, lost 2-1 to Mark Wormley on the seventeenth challenge. It was a poignant moment when Joel handed his great companion Freddy the Fox over to Mark. Freddy had spent a year with Joel, but Mark reassured him that the Fox was going to a good home.

Our congratulations to Mark! But what now for the Fox? Watch out for the further adventures of Freddy in the next newsletter. [Yes, well done Mark. And about time too! – Ed. By the way, note that Eileen's 'phone number has changed: now 0302-364626.]

The Paris International Tournament *by Peter Bhagat.*

Once again Britain sent an all-conquering invasion force to the Paris International Tournament. We had 10 players, the largest foreign party, and were the most successful nation. In all, there were 43 players taking part, a record for any Grand Prix tournament. The event was held in a plush Holiday Inn hotel in the centre of Paris.

When the dust had settled on the Swiss part of the tournament, Takeshi Murakami from Japan had won ten games out of eleven, with Graham Brightwell second on eight wins. Didier Piau also had eight wins but was third on the ever useful (to Graham) Brightwell Quotient tiebreak. Joel and Aubrey shared fourth place with Augusto Brusca. Joel was unlucky not to finish in the top three, but it was partly his fault for drawing with the unknown Vargenau in Round 1.

On the way Graham and Murakami had shared their two games and Graham had lost to Joel. To continue a run of very close games between us, Graham refused a large win against me in favour of a 32-31 win. Aubrey showed that his defeat of Paul Ralle in Cambridge was not a fluke by doing it again.

And so to the best-of-three final. Graham won the first game easily. In the second game Graham appeared to be ahead but the line he played, which was one of many plausible lines, turned out not to work. One all. In the final game Graham was winning before his move 56, losing after it and finally won when Takeshi lost on time at move 59!

Takeshi was probably quite tired. He had been in Europe for nearly a month and was due to return to Japan the next day. Having said that Graham is the only Westerner to be getting good results against the Japanese at the moment. The only way to win appears to be to beat them at their own game by knowing openings in great detail.

Murakami admitted that he only knew how to say three things in French - "Paul Ralle", "sister" and "yes." It's not clear how these were useful but he seemed to manage in France OK. He might have found the phrase "sour grapes" handy.

Food features prominently in any visit to Paris, in particular “L’Assiette Au Beouf” where the walls and ceilings are covered in mirrors (so one can examine one’s companions’ bald patches) and one can have as much chocolate mousse as one can eat for £2. Bernard Daunas claims that it is not a very good French restaurant but it is always packed with natives.

The full results were: first Graham Brightwell with 8 points out of 11, winning 2 out of 3 in the final; 2nd Takeshi Murakami 10; 3rd Didier Piau 8; 4th Augusto Brusca, Aubrey de Grey, Joel Feinstein 7.5; 7th Peter Bhagat, Philippe Juhem, Anders Kierulf, Dominique Penloup, Alex Selby 7; 12th Marc-Etienne Vargenau 6.5; 13th André Bracchi, Alec Edgington, Karsten Feldborg, Jean-Manuel Mascort, Marcus Moore, Mauro Perotti, Paul Ralle, Marc Tastet 6; 21th Sandry Andriani, Bruno de la Boisserie 5.5; 23rd Bintsa Andriani, Thierry Barbot, Vincent de la Boisserie, Fabrice Di Meglio, Luc Jeangille, Michèle Léry, Olivier Thill, Helena Verrill 5; 31st François Coulon 4.5; 32nd Mark Atkinson, Claude Brisson, Alain Daix, Eric Decoeyere, Fred Lelieveld, Simon Pinta, Serge Poirier 4; 39th Christian Cuvier 3.5; 40th Serge Tastet, Serge Alard 3; 42nd Frederieke Lelieveld 2.5; 43rd Tom Gamblin 1.5.

Here are some games. Sorry there is so much Brightwell in them.

55	56	14	40	49	41	54	57
15	52	7	6	39	45	58	53
28	10	2	3	20	17	32	48
8	5	1	○	●	16	31	36
29	9	4	●	○	21	38	47
13	18	12	11	19	26	30	37
50	59	25	22	24	33	44	42
51	60	23	34	35	27	46	43

Brightwell 37 Feldborg 27

45	26	24	20	39	19	40	49
12	46	21	7	14	22	60	59
11	15	2	3	6	17	55	56
10	5	1	○	●	18	58	57
31	8	4	●	○	30	54	51
23	33	9	13	16	27	34	48
32	42	35	28	29	25	47	52
43	44	38	41	37	36	50	53

Murakami 49 Feinstein 15

50	57	58	33	52	48	56	55
43	49	31	32	47	45	46	29
42	14	26	12	2	10	22	17
35	23	1	○	●	7	9	16
28	37	6	●	○	5	8	15
41	30	11	13	4	3	20	18
59	44	34	27	24	21	54	19
60	51	38	25	36	39	40	53

Murakami 28 Brightwell 36

57	60	55	45	42	41	58	43
52	59	56	50	51	36	40	44
16	5	2	3	17	37	34	22
11	8	1	○	●	6	21	23
15	7	4	●	○	19	20	24
18	14	9	10	29	28	27	25
53	48	12	30	32	39	35	26
49	54	13	31	33	47	46	38

Coulon 24 Bhagat 40

38	13	21	10	17	11	36	35
40	39	8	20	9	12	37	34
25	14	16	7	2	6	15	33
50	49	1	○	●	3	23	30
51	41	4	●	○	22	26	32
44	52	42	5	18	19	29	27
59	53	24	28	31	47	56	58
60	45	43	54	46	48	55	57

Final 2: TM 38 GB 26

44	45	32	31	29	30	59	60
43	39	33	26	28	27	46	23
54	14	25	12	2	10	20	17
55	21	1	○	●	7	9	16
34	37	6	●	○	5	8	15
38	36	11	13	4	3	22	18
53	56	40	50	24	35	52	19
58	57	49	42	41	47	48	51

Final 3: TM 31 (lot) GB 33

The European Grand Prix by *BYE*.

Going in to Paris, the Grand Prix appeared to be between Karsten Feldborg and Takeshi Murakami. To make certain of the Grand Prix, Feldborg needed to score 61 points in Paris, but it became clear he wasn’t going to do that. As Murakami moved inexorably into the final, Karten needed to score 1 Grand Prix point so that he would win the Grand Prix if Murakami lost the final. But Karsten lost in the last round to Dominique Penloup and didn’t even manage that. As you know, Murakami did lose the Paris final, so the title was shared.

Top finishers: Feldborg, Murakami 340; Brightwell 290; Puget 214; Bhagat 165; Tastet 154; Leader (and others) 90. Other British: Smith 60; Feinstein 58; de Grey 44; Selby 24; Edgington 14.

How I (almost) Saved the World by Dr. Oss.

The year was 1989, the place Paris, the target Mr “Murakami” Big.

“Your reputation precedes you, double-O-zero” he smiled as we committed ourselves irrevocably to the Othello board which was to be judge, jury and, for one of us, executioner.

44	33	30	31	42	47	43	41
27	45	32	7	28	29	46	38
26	21	1	0	18	23	36	37
25	20	2	○	●	5	34	40
15	8	3	●	○	6	52	39
35	10	9	4	11	51	49	55
48	59	14	12	13	53	56	50
58	24	17	19	22	16	54	57

Selby (B) v. Murakami

[Editor’s note. Dr. Oss is not working too hard to conceal his identity! Note that, in a callous flouting of convention, the first move of this game is numbered 0, so odd numbered moves are made by White and even ones by Black.]

“Do your worst Biggie” I replied as I began the “game” with d3. Moves 0-7 are the standard Tanida opening. 8b5 is the “aircraft”. (So-called because the black discs form a shape looking like the “staggered junction” road sign one of which occurs near Heathrow. Well quite near.) The line I knew continues with 9b6 and then, for example, 10e2 b4 g4 e3 b3; however the other move 9 – c6 – was played. I think 10b6 is standard, the idea being for

black to get e3 in at some point.

At move 12 I think I should have played e3 straight away if only to poison white’s f3, but in the event white chose 13e7. Moves 16-26 seem to be a slight slide in black’s position symptomised by white getting more than his fair share of moves on the West edge, but the cause of the problem is difficult to see. Perhaps 18a4 a3 d8 or 16e8 would have been better. I think 20b4 is correct – black needs access at e8 and also can’t let white move at b4. 24b8 is more-or- less forced otherwise white takes at g8 and black has to breakthrough badly: black is too poor in moves to invest in long term structure. Playing the a3-a2 pair off at move 26 was probably wrong because, e.g., a2 was a tempo for black at some point. The basic rule of thumb for a pair where your opponent has no access is to leave it (see later for confirmation of this).

We now have one of those positions where white is “obviously” winning yet it is difficult to see how he can actually win. 28c2 would have made white’s job even harder because it keeps him off a6 for longer and 28c2 d1 b1, say, would force white to do something like f6 – anyone’s game. 29f2 gets white back on a6 immediately. 33b1 is a bad move in the sense that 33a6 would have surely made it easier for white to force a win. (In fact both moves are winning). *[Dr. Oss’s computer is faster than anyone else’s, so he can tell us this kind of thing. 27 empty! Eat your heart out, Clarence Hewlett! – Ed.]* 33b1 says “I am going to try to run you out of moves and don’t mind ultimately giving you the a1 corner.” The problem is that black does not run out of moves and the move a7, which was the rightful property of white, is rather bad now that the a1 corner belongs to black. Note at 37, white cannot play a7 because of 38g1 winning the corner, so white has to open up further play in the North-East. 38h2 offers white the choice of allowing black to move again on the East edge or to swap corners. 39h5 40h4 doesn’t change this and with 41h1, white chooses to swap. After move 42, deciding my position was a little too unassailable for comfort, I pressed the smokescreen button on my wristwatch, thereby causing Mr Big to blunder with 43g1. What he should have played was 43f1, the best continuation being 44g1 g2 a1 b2 a7 g6 f6 f7 g8 g5 h7 h6 g7 h8 a8 b7 28-36. 43g1 however allows black to play 44a1 b2 then leave the f1,g2 pair. This mucks up white’s access to g5 in crucial lines and best play leads to a 33-30 win for black by 46a7 f7 g8 g6 f6 b7 h6 g5 f1 g2 h7 g7 h8. Unfortunately I, er, failed to see that 47f1 was a legal reply to 46g2 and so played the all important pair off thus losing the game. This was undoubtedly due to the death rays being beamed at me and the hypnotist working for Mr Big in the audience. The last 13 moves were fairly routine (i.e., it was easy for white to hold on to his win) and were played perfectly except for black squandering 2 discs on move 50 by not playing f6. The final score was 25-39.

The 1989 World Championships *by Joel Feinstein.*

The 13th World Othello Championships took place in the Hotel Forum, Warsaw on October 21st to 23rd. This year's tournament was even larger than last year's, with thirty six players from thirteen countries taking part.

The tournament was won by Hideshi Tamenori of Japan for the second year running, giving him his third World title, and probably making him the most successful Othello player ever.

The British team was very successful again this year. Graham Brightwell finished second, remarkably repeating his achievement of last year. A back-to-form Pete Bhagat took third place, and the British team won the Team Championships with a round to spare. In fact, the tournament this year was probably not as strong as the 1988 tournament, as several top players (including Imre Leader) were unable to come. Also, the Japanese have returned to the system of sending their Men's Champion, Women's Champion, and someone else. This time the "someone else" was Hideshi Tamenori's father, Masaru Tamenori. The Japanese Women's Champion Azusa Watanabe is a strong player who plays all of her moves very quickly. She was one of the players who managed to beat Pete.

Officially, the tournament director was Clarence Hewlett, but of course Emmanuel Lazard couldn't resist offering his services as chief referee!

I was the only new member of the British three man team. The three of us flew over with the American Champion, David Shaman, who had dropped in on Graham in London. Our success came in spite of David's predictions. Before the tournament, David beat us in lots of ten minute games, and then announced that we would definitely not win the Team Championship this year (hah!).

As usual, there was a welcoming meal on the evening before the tournament. All the players were asked to stand up and name themselves, which may have prevented some of the usual mistakes. Pete suggested that as unofficial team captain, I shouldn't be allowed any wine. This suggestion was treated no more seriously than it deserved!

As last year, there was a thirteen round Swiss system tournament on the first two days which decided the Team Championship. The four highest placed players qualified for the semi-finals of the individual tournament.

After the thirteen rounds, Tamenori and Graham each had eleven points and Pete had nine. David Shaman and Erik Jensen of Denmark each had eight and a half points, and David won the play-off game for the fourth semi-final place. Probably the unluckiest player was Marc Tastet of France who had 8 out of 10, but lost the last three rounds. Tamenori's losses were to Karsten Feldborg and Paul Ralle, while Graham lost to Marc Tastet and to Tamenori. David drew three games in a row on the second day: they were against Torben Vallund, me, and Erik Jensen. Pete managed to win his last three games in order to qualify.

What probably saved the British team from the lynch mob was that I was prevented from taking Erik's place in the game against David Shaman by losing to Per-Erik Wåhlberg in the last round. Per-Erik is quite used to beating British players in the World Championships, since he beat all three of the British team last year. Only Tamenori managed that this year, but both Karsten Feldborg, the Danish Champion, and Rikhard Andersson of Sweden did manage the reverse-Wåhlberg, losing to all of us!

The team results are shown below. Finland and Switzerland had three players between them, and so formed an unofficial team. The Russians did extremely well, as they were competing in an international tournament for the first time. Oleg Stepanov, a champion body-builder, pointed out that the Russians are the strongest Othello players in the World! This may have been a joke this year, but Vitalij Senchev proved that he is not to be taken lightly by beating Paul Ralle.

1. United Kingdom	27.5 points	7. U.S.S.R.	20 points
2. Denmark	24 points	8. Italy	19 points
3. France	23 points	9. Finland/Switzerland	17 points
4. Japan	22.5 points	10. Poland	16.5 points
5. Sweden	22 points	11. Belgium	12 points
6. U.S.A.	20.5 points	12. Norway	10 points

On the third day of play, the individual tournament was decided. Unlike last year, the two British players had to play in one of the semi-finals, while Tamenori played David Shaman in the other. Graham beat Pete 2-0, but as the referee for the first game I can testify that it was exciting. I will have to let someone else comment on the second game, since I was being given a motorbike ride through Warsaw at the time, in order to extend my visa! By the time I got back to the hotel, both semi-finals were over: Tamenori had also beaten David Shaman 2-0.

So, it was Brightwell against Tamenori in the final again! Unfortunately, Tamenori never seemed to be in any danger (in spite of a good comeback by Graham in the second game) and he won 2-0. Pete managed to beat David Shaman in the play-off for third place, but he only had five seconds on his clock at the end of the game!

The final placings in the individual tournament were as follows:

1.	Hideshi Tamenori (J)	(11)	18=.	Anders Kierulf (SWI)	(6)
2.	Graham Brightwell (UK)	(11)		Jurij Kononov (USSR)	(6)
3.	Peter Bhagat (UK)	(9)		Nils Berner (SWE)	(6)
4.	David Shaman (USA)	(8.5)		Andrea Cordiner (I)	(6)
5.	Erik Jensen (DK)	(8.5)		Patrick Stanton (USA)	(6)
6=.	Marc Tastet (FR)	(8)		Mauro Perotti (I)	(6)
	Rikhard Andersson (SWE)	(8)		Christer Lonnqvist (SF)	(6)
	Karsten Feldborg (DK)	(8)		Alain Daix (B)	(6)
	Paul Ralle (FR)	(8)		Witold Rychlowski (P)	(6)
	Per-Erik Wählberg (SWE)	(8)		Mike Jones (USA)	(6)
11=.	Joel Feinstein (UK)	(7.5)	28.	Pavel Pietruszkiewicz (P)	(5.5)
	Torben Vallund (DK)	(7.5)	29=.	Stephan Waser (SWI)	(5)
13=.	Philippe Juhem (FR)	(7)		Vidar Aas (N)	(5)
	Azusa Watanabe (J)	(7)		Zbigniew Ryciak (P)	(5)
	Oleg Stepanov (USSR)	(7)	32.	Masaru Tamenori (J)	(4.5)
	Vitalij Senchev (USSR)	(7)	33.	Bernard Nelis (B)	(4)
	Paolo Ghiradato (I)	(7)	34.	Gudny Scheving (N)	(3)
			35=.	Serge Alard (B)	(2)
				Jonny Justvik (N)	(2)

The prize-giving was held on the evening of the 23rd. As well as the Team Championship Cup, all three of us were given large copper shields, with a design showing (rather a lot of) the mythical Defender of Warsaw.

The next morning, an expedition to the Old Town and City Walls was organized. After that, we all went our separate ways.

World Championships Gossip *by Peter Bhagat*

It was a clear sunny day when we touched down in Warsaw for the recent World Championships. It was still clear an hour and a half later when we finally emerged from immigration control. It was getting a bit cloudy half an hour later when I found my suitcase; I made the mistake of borrowing a suitcase for the trip which I then could not recognise!

Warsaw was levelled during the war but the old centre has been completely rebuilt from old plans. On the last day we had a sight-seeing tour of Warsaw. We were taken round the Royal Palace which was very beautiful but most of it is only forty years old with only fragments “saved by the Polish worker.” Poles are proud of their past monarchy.

One evening four of us ate in a bleak cafeteria. For 25p we got a starter and a main course. It was horrible. Meanwhile in a nearby hotel other players were splashing out £3 for a three-course steak meal (including drinks). On another night we were offered black market caviar.

There are three exchange rates in Poland. The official official exchange rate, at which you have to change money to pay for your hotel bill (which cost about £20 per night), the official rate for anything else which is 4 times better, and the unofficial rate which is at least four times better still. You could buy a carved wooden chess set with pieces six inches high for about £8.

I’ve quoted all prices at the official rate because we didn’t dare change at the unofficial rate, having declared our assets on entry to the country. This also cramped my campaigning for newsletter subscriptions. As they had no Western money we gave the Russians free subscriptions to our newsletter. I told the Poles that they could photocopy our newsletter as much as they wished and they said “We do!”

Roger and Jonathan Becker, Jim’s sons, put in a lot of work to ensure that everything ran smoothly. They had underestimated how much organisation would be needed to organise the World Championships in a relatively inexperienced Othello playing country.

An interesting incident occurred in the first round. I was playing Vidar Aas from Norway. My flag fell at move 56 but Vidar and the table referee did not notice. Totally within the rules I continued the game and won, as Vidar failed to check the clock even after the game had finished. Emmanuel Lazard, the chief referee, was alerted to the situation but decided that he could not intervene as the game had already finished. The French report of the World Championships, written by Philippe Juhem, effectively accused me of cheating, mentioning that he would have done the same. This outburst seems to have been fueled by disappointment in the performance of the French players.

The whole tournament was glued together with good lunches and dinners. The Russians gave everyone a Russian Othello set as a present, even giving us extra ones for some “stars” back home such as Imre.

Many thanks to the Beckers and the Poles for organising the Tournament and to Emmanuel Lazard and Clarence Hewlett for being Chief Referees.

Parrot News *by Clare Cox*

The Parrot has not travelled much in the last six months with his principal liberators Imre and Graham being in less civilised parts. The unthinkable happened again with Aubrey winning the Parrot off Pete. Aubrey forced Paul Smith to honour his promise to play for the Parrot if Aubrey won it. Paul won it only to lose it to Pete on his first defence.

The World Championship – Some Games by Karsten Switness.

You’ve read the report: you’ve mused on Pete’s reflections (?): now here’s what was really going on – some actual games.

59	60	30	29	26	18	55	54
39	56	22	21	28	17	43	31
53	36	16	14	2	10	15	20
46	35	1	○	●	7	9	23
45	27	6	●	○	3	8	24
44	19	12	11	4	5	13	25
48	47	37	33	32	41	38	58
49	50	40	34	51	42	52	57

Feldborg 33 Tamenori 31

This was the game which got the tournament off with a bang, as reigning champion and hot favourite Hideshi Tamenori moved into equal last place at the end of round 1. Danish Champion Karsten Feldborg chooses to play 11d6 rather than the more usual 11c6: I don’t know much about this variation, but perhaps White would be better advised to play to h4 at move 16. Tamenori’s plan at 16–20 is interesting – the aim is to get to h6 and keep h7 as a free move. Karsten’s strange-looking 21d2 prevents this, and gains access to h4.

Tamenori could try 22d7, but he prefers to take his moves to the North while allowing Feldborg moves to the East and West.

In the end, White has to break through the Black wall, but he finds a relatively painless way to do it. Tamenori’s decision at 38 is interesting. He decides to go to an X-square immediately with 38g7, perhaps anxious to grab the diagonal before Black decides to go to b2. This certainly seems better than 38f7, losing access to the SE region, but in retrospect perhaps 38c8 would be better.

Feldborg’s 39 is a nice shot. The routine 39c8 40f7 is excellent for White, so Black compromises himself a little on the West in exchange for better play to the South. I’m not sure about 42f8: the aim is to keep Black off the diagonal, but the effect is that the SE region will play very badly if ever Black does get on, so White has to tread very carefully on the West edge. Perhaps the less ambitious 42g8, dividing the SE into two doublets, would be better.

After 47, Black seems to be well ahead. The concensus was that he played inaccurately from there on, but there doesn’t seem to be anything much clearer. 51g8 (read *Marriage of the Eel*) looks good, but White can reply with 52h8 53h7 54g1! winning. Anyway, Black won, so who’s complaining?

54	55	22	49	23	25	27	48
21	50	7	6	18	26	47	30
19	20	2	3	15	17	24	40
12	5	1	○	●	8	32	29
14	13	4	●	○	33	31	39
11	10	9	16	41	35	36	34
57	46	38	28	37	43	45	53
56	58	59	60	42	44	51	52

Brightwell 34 Ralle 30

This game is from Round 6. Readers of *Marriage of the Eel* will know that Graham doesn’t think much of this line for White, believing that there is too much danger of White running out of moves. Here he tries to prove it. The sequence through 17 is common, but White usually chooses to play to a7 at 18. Ralle delays taking the West edge for a while, so Black decides to grab it himself and go for the kill. After move 30 Black is just one move away from running his opponent completely out of moves, but there is no obvious way of proceeding. Usually what happens here is that either Black finds his extra move, or he collapses horribly. But in this case, Brightwell finds a way of carrying on.

The point of playing off 39-40 before 41e6 is that White has no access to d1, so that Black has a tempo-gain with g2 if necessary. White might try going straight to b7 at 42, but he would have no obvious continuation after a reply to e8. As it turns out, the ending is evidently very tight. Black’s sequence 45–49 is designed to gain parity – the SW region is odd, but Black cannot play into the odd SE region until White has put a piece on the a1-h8 diagonal. Probably 50b2 is wrong: White should combat Black’s strategy by playing into the SE region, but he has to be careful. If 50g8, play might continue a7-b2-a8-b8-c8-d8 and now h8, not turning along the diagonal. So 50h7 is perhaps the best shot – I think Black is still winning [*I made the mistake of asking Ms. Cox to check this, rather than someone reliable.*], but he certainly has plenty of opportunity to go astray.

57	41	42	20	16	24	43	58
18	48	7	15	23	21	59	
17	14	2	3	6	25	39	32
10	5	1	○	●	19	29	38
11	8	4	●	○	22	26	33
12	13	9	31	27	28	30	46
34	53	36	51	35	37	40	52
56	55	47	44	45	50	49	54

Senchev 7 Feinstein 57

58	59	39	27	40	41	49	53
20	57	38	18	47	48	54	50
21	5	2	3	16	32	43	37
17	8	1	○	●	6	34	33
14	7	4	●	○	25	26	46
15	13	10	9	23	29	31	52
22	55	11	30	12	24	42	51
56	60	35	28	36	19	44	45

Berner 28 Kierulf 36

44	43	○	○	○	46	55	52
58	48	○	●	●	●	49	●
59	○	○	○	●	●	●	●
○	○	●	●	○	●	●	●
50	●	●	●	○	●	●	●
57	○	○	○	○	●	●	●
51	47	45	○	●	○	60	●
56	53	○	○	○	○	○	54

Brightwell v. Tastet

Next we have two rather pretty games and Graham making a fool of himself. The loser in the first game was the most impressive of the Soviets – his victims included Paul Ralle. In the third position above, it is Black to move. What could be more attractive than 43c7? White has lost access to all kinds of places, and his only response on the left-hand side is the ugly 44a6. But Black wants more: he prevents Black from taking this Bhagat edge by sacrificing a corner: 43b1 44a1 45c7. Now White has even less access, ... but he just replies 46f1. Admittedly Black now has parity, but he doesn't have much else. Meanwhile 43c7 44a6 45b2 is a straightforward win.

45	46	23	32	25	24	33	48
44	47	20	19	17	26	50	38
31	14	15	12	2	10	35	39
41	16	1	○	●	7	9	27
22	21	6	●	○	3	8	40
43	18	11	13	4	5	29	28
55	60	30	36	42	37	54	34
59	56	49	51	52	53	58	57

Shaman 32 Feinstein 32

Before the tournament began, U.S. Champion David Shaman wrote the British team off. Here is Joel Feinstein almost writing David off. Joel only used the Perpendicular here because he kept losing to David's lines against his pet Heath chimney. The opening is one which David knows well: 20d7 may be better, obtaining access to b5. 22a5 seems to be thematic in this variation – Black can't do much with the West edge. Black gains a tempo on the East side with 27–29 to force White through the South wall, and it seems as though Black is slightly ahead in the 30s and 40s. But White does better from the exchange of corners, and the South wall changes colour again. 51f8 looks better, but is met by 52b7

53e8 54d8 55g7 56b8 57a8 58a7 (P) 59g8 60h8 31–33. [At least, I think that's right – I'll let you know when Clare does the analysis.]

White has a tricky choice at 54. Most observers liked the look of 54b7, which indeed leads to a White win after 55a8 56g7 57a7 58b8 59h8 60g8 29–35. [Yes?]

By the last round, Graham had already qualified for the Final. Pete joined him with this win over Rikhard Andersson of Sweden.

52	53	46	32	37	31	38	55
48	51	25	36	10	35	58	57
49	45	8	9	2	6	21	22
50	13	1	○	●	3	17	18
54	44	4	●	○	12	15	19
47	11	30	5	7	14	16	20
56	59	41	27	26	23	29	43
	42	28	34	33	24	39	40

Bhagat 39 Andersson 25

Andersson has a very aggressive style, moving to the edge far more often than most players. Here he has run Pete short of moves by 28, so Pete reacts by going to the X-square at 29. But by 39 Pete has again run out, so he uses up his other tempo into the SE region. Now the game opens up, and Black is in control, but where can he find enough discs to win? A routine sequence at the end would be 51a5 52a7 53b2 54a1 55b1 56h1 (P) 57h2 58g2 59b7 60a8 30–34. The problem with this line is that Black turns diagonally when he plays to h2. The sequence Pete plays, going to b2 immediately, avoids putting a piece on the b8-h2 diagonal. Notice that b2 would normally be met by b1, since the b-file is all

black, but here White has no access to the key square. Thus Pete gets all three moves in the NE, and White doesn't get to play to a8 at the end, and still it's a close score.

		●			●		
		●	●	●	●		
○	○	●	●	●	●	●	●
○	○	●	○	●	●	●	○
○	●	○	●	○	●	●	○
○	○	●	○	●	●	●	●
○		●	●	○	●		
		●	●	●	●		

Wahlberg v. Feinstein

best amateur as well. – Ed.]

Here’s a game from each semifinal, and the 3rd/4th playoff game. According to Mr. Shaman, this was the first ever good 3rd/4th playoff. He should know, he’s played in most of them.

51	19	16	18	17	29	31	47
20	38	23	7	12	30	42	57
15	13	2	3	6	32	41	54
10	5	1	○	●	26	40	58
22	8	4	●	○	25	28	55
52	14	9	11	24	27	33	37
21	53	45	34	39	48	49	59
60	44	35	43	36	46	50	56

Shaman 25 Tamenori 39

49	58	30	57	31	33	51	50
46	59	29	27	10	28	47	60
41	18	8	9	2	6	22	32
42	13	1	○	●	3	19	34
44	38	4	●	○	12	15	25
43	11	17	5	7	14	39	24
40	48	37	16	20	21	53	52
45	56	23	26	35	55	36	54

Bhagat 18 Brightwell 46

60	49	48	35	27	22	29	56
59	52	44	20	17	23	53	46
28	14	15	12	2	10	19	41
21	16	1	○	●	7	9	34
24	25	6	●	○	3	8	57
26	18	11	13	4	5	42	31
51	37	33	38	30	32	55	45
50	47	36	40	39	43	54	58

Shaman 22 Bhagat 42

The end of the third game was actually very tense, not because of the board position but because of the state of Pete’s clock. Pete spent about thirty seconds of his final minute on move 54, and had to scramble to get his moves in. David’s 59 was deliberately inaccurate, forcing Pete to turn a large number of pieces in a short time.

Finally, here is the second game of the Final. (Graham refuses to comment on the first game, which went downhill very rapidly and was basically over by move 30.)

56	60	33	29	28	23	35	47
51	59	53	32	10	22	46	20
50	52	8	9	2	6	21	19
45	49	1	○	●	3	17	18
26	16	4	●	○	12	13	30
44	11	25	5	7	14	31	38
43	37	24	34	15	40	42	57
54	55	27	39	36	41	48	58

Tamenori 40 Brightwell 24

Graham ought to have been prepared for this line, since Tamenori used it to beat Imre Leader in last year’s semi-final, but he admits that he hadn’t looked at the variation at all. It seems that 14f6 is a dead duck (Imre disagrees): 14g6 is the alternative. Move 18 may not be right – the alternative is to play 18c7 at once. White should not worry about Black’s getting in to g3 quietly, since if he does then White can go to h3 equally quietly.

In last year’s semi, Imre played 24e1 25d1 26g2, which kept him in the game for a while but never looked like winning. Graham’s line is equally unhealthy really. As the game develops, White has a very ragged wall to the NW, which Black would like to avoid having to break through. Hence he uses the tempos to g1 at 35 and b7 at 37. Maybe 35b7 would have been even better, keeping g1 for a while longer. 40f8 is an alternative for White, but it doesn’t seem to be any better. 46g2 is the last throw: Black is finally forced through the wall, but he is always going to get the wedge on the South edge followed by a move to h7 stabilising not only the h-file but also the b1-h7 diagonal.

Congratulations are due to Hideshi Tamenori for winning his third world title. His play was tremendously impressive throughout: most of his games were far too one-sided to publish!

The Parity Test *by* BYE.

Are you an Othello addict? Well, presumably you are, or you wouldn't be reading this article. But just *how much* of an Othello addict are you? The test below is designed to help you find out. Just count 1 point for each "yes" answer, except where otherwise stated. You may call yourself an Othello Player if you scored 15 or above, but you need 25 to qualify as an Addict. 35 points or more makes you an International Grandaddict.

Have you ever ...

1. ...played Othello? (If the answer to this one is no, then score 10 points now, because you're unlikely to score any others.)
2. ...played a game of Othello using a chess clock?
3. ...played in a tournament?
4. ...played in a boat? (A cross-channel ferry counts, as does a punt. Score double for an ocean-going yacht.)
5. ...played in a train? (Score double for the London Underground, but only if the train was moving.)
6. ...played "a mile high"?
7. ...lost on time? (Games played to a time limit of 5 minutes or less do not count for this or the next question.)
8. ...lost on time in a won position?
9. ...seen your flag fall, but not pointed it out? (Score double if you've done this in a tournament, Pete.)
10. ...completed a game with a 1-minute time-limit?
11. ...played the wrong move 59?
12. ...deliberately played the wrong move 59? (David Shaman has about ten different reasons why one might wish to do this – they all amount to annoying Clarence "There are only two kinds of moves: right moves and wrong moves" Hewlett.)
13. ...played the wrong move 60? (Henrik Val-lund once did: the approved technique is to forget to turn some of the discs.)
14. ...studied transcripts of any of your games? (Lose 5 points for no: this is essential for Addiction.)
15. ...studied transcripts of games other than your own?
16. ...used a computer to analyse an ending?
17. ...written a computer program to analyse an ending?
18. ...played Othello with a Member of the Op-posite Sex (MOS)?
19. ...wiped out an MOS? (Your Editor has, but she was only 4 years old. This counts double, as do all wipeouts of under-fives.)
20. ...taught an MOS to play Othello?
21. ...taught anyone to play Othello, for that matter?
22. ...played Othello after 3a.m.? (No, 10a.m. doesn't count, unless you played all night, when it counts double.)
23. ...made a flipping error in a tournament?
24. ...caught your opponent making a flipping error?
25. Did you know the procedure for correcting it?
26. ...deliberately not corrected an opponent's flipping error?
27. ...invented a name for an opening?
28. ...had an Othello concept named after you?
29. ...consciously and with malice aforethought taken a Bhagat edge?
30. ...knowingly carried out a Stoner Trap?
31. ...discussed opening theory without using a board? (Score double if you were discussing it with David Shaman and followed what he was saying.)
32. ...beaten Paul Ralle?
33. ...lost to Per-Erik Wåhlberg?
34. ...had a routine game with Joel Feinstein?
35. ...agreed with Bernard Daunas?
36. Score a bonus (consolation) point if you *are* one of David Shaman, Paul Ralle, Per-Erik Wåhlberg, Joel Feinstein or Bernard Daunas.
37. Also score a consolation point if you happen to be Mike Handel.
38. ...moaned about your rating? (Score double if, like Mark Atkinson, you thought your rating was too high.)
39. ...had an argument about tie-breaking systems?
40. Are you intending to increase your score on this test?

The Rating List *maintained by David Haigh.*

This list incorporates the results of the British Championship and Challengers Tournament, as well as the Cambridge Xmas Tournament. Just to remind you, the first number after the name is the number of rated games played, and the second number is the actual rating.

1	Imre Leader	120	1960	36	Gary Read	59	1299	71	Leroy Moxon	26	1029
2	Graham Brightwell	103	1865	37	Peter Phillips	10	1287	72	Paul Miller	4	1026
3	Peter Bhagat	130	1828	38	Gary Baker	66	1282	73	Roy Arnold	42	1020
4	Joel Feinstein	116	1709	39	David Haigh	152	1279	74	Roy Morley	13	1007
5	Neil Stephenson	88	1677		Robert Verrill	26	1279		Iain Barrass	11	1007
6	Alex Selby	72	1663	41	Andrew Burgess	53	1269	76	David Guy	18	995
7	David Sharman	54	1629	42	Keith Ringrose	31	1266	77	Alison Hughes	31	994
8	John Lysons	90	1627	43	Iain Forsyth	133	1256	78	Paul Allison	6	974
9	Paul Smith	110	1618	44	Colin Graham	53	1254	79	Tallis Haydn-Davies	4	963
10	Aubrey de Grey	117	1593	45	Lee Evans	14	1244	80	Steven Coates	11	955
11	David Stephenson	79	1548	46	Robert Stanton	74	1229	81	Pierre Courtney	12	952
12	Helena Verrill	70	1540		Guy Plowman	16	1229	82	David Rogers	6	922
13	Ken Stephenson	70	1520	48	Julian Richardson	35	1224	83	Edward Wilson	7	889
14	Ian Turner	41	1513	49	Philip Hughes	6	1218	84	Alan Croft	7	874
15	William Hunter	61	1504	50	Fred Lunnon	3	1181	85	Paul Taylor	31	871
16	Andrew Blunn	26	1480	51	Trevor Penrose	19	1175	86	Michael Penrose	20	859
17	Matthew Selby	6	1463	52	Simon Turner	54	1169	87	Sarah Parrish	2	854
18	Tim Williamson	85	1459		David Moore	6	1169	88	Andrew Settle	16	853
19	Jeremy Das	109	1453	54	John Bass	6	1134	89	Graham Parlour	51	852
20	Jeremy Benjamin	72	1437	55	Andrew Hannam	12	1129	90	John Owens	15	841
21	Jeremy Rickard	43	1435	56	Alex Scott	6	1114	91	John Owens	15	841
22	Andy Gannaway	63	1421	57	Mark Treuthardt	21	1097	92	Winifred Brown	20	838
	Marcus Moore	71	1421		Graham Haydn-Davies	3	1097	93	Anthony Williams	6	813
24	Crichton Ramsay	47	1418	59	Eileen Piercy	30	1091	94	Eileen Forsyth	51	795
25	Alec Edgington	53	1414	60	Donald Baker	39	1082	95	David Lowe	6	793
26	Mark Atkinson	51	1396	61	David Perryman	7	1073		Miranda Mowbray	10	776
27	Mark Wormley	109	1393	62	Mark Bisset	4	1071	96	Suki Gill	6	755
28	George Greaves	61	1391	63	Stephen Turner	7	1064	97	Mary Bell	24	721
29	Dilip Sequeira	46	1376	64	Jim Brewer	38	1055	98	Philip Mockford	13	713
30	Simon Gardner	2	1341	65	Rodney Hammond	20	1049	99	Ian Ringrose	6	702
31	Michael Handel	57	1329		Chris Lund-Yates	12	1049	100	Paul Epstein	4	700
32	John Beacock	41	1326	67	Maurice Kent	6	1037	101	Lisa Hammond	20	646
33	Dominic Abreu	16	1315	68	Anne Potter	14	1033	102	Gill Treuthardt	7	577
34	Phil Brewer	34	1307	69	Leo McSwain	13	1032	103	Elizabeth Braim	3	454
35	Rob Cannings	27	1304	70	Neil Parrish	42	1030		Grace Parrish	1	454

There is also a European Rating List, maintained by the French. The top of this list (after the World Championships, before Milan) reads as follows: Tamenori 2682 (+/-153); Murakami 2664 (+/-133); Brightwell 2531 (+/-99); Leader 2526 (+/-141); Andersson 2380 (+/-107); Feldborg 2349 (+/-71); Shaman 2320 (+/-132); Feinstein 2317 (+/-105); Selby 2299 (+/-130); Rose 2298 (+/-153); Piau 2296 (+/-76); Bhagat 2294 (+/-86); Ralle 2288 (+/-66). Other British players with an established rating (error margin 200 points or less) are: de Grey 2163; Smith 2055; M.Moore 2008; Sequeira 1942; Das 1937; H.Verrill 1933; Edgington 1933; Williamson 1926; Benjamin 1867; G.Baker 1849; Atkinson 1844; R.Verrill 1809; P.Brewer 1807; Handel 1780; Wormley 1764; Richardson 1719; Cannings 1678; Haigh 1637; I.Forsyth 1611; Stanton 1609.