

The Rucksack of Damocles

The Newsletter of the British Othello Federation

August 1992

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White to play.

If you give him access, Black will play to g7, a Stoner trap (i.e., Black is then threatening to play to h6). How do you respond?

The British Othello Federation is an independent body. Annual subscription for British residents costs £5 for the first year's membership (including a copy of the instructional book *Othello: Brief & Basic*) and £3 thereafter. Ten years membership is available for £25. An overseas subscription costs £5 per year, or £45 for ten years. Cheques or postal orders payable to the *British Othello Federation* should be sent to David Haigh. The price of *Othello: Brief & Basic* for existing members is £5.

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About the Cover *by Karsten Switness.*

For the previous newsletter, I wrote an analysis of a game between Graham Brightwell and Alexander Melnikov from the New York World Championships. The power-mad Editor cut it then, and he claims there isn't room for it now. One day it may appear somewhere, but for now here is a position where Melnikov missed a win. I quote from the article:

The winning move is 44f8, intending 45g7 46h6!! Obviously Black can take the h8 corner at his leisure, but he can't then follow up by going to h7, because of the b1–h7 diagonal. The point of f8 of course is to have access to h6 after Black puts a piece on g7! I'm not sure whether this is technically a defence to the Stoner trap—Black does after all win a corner—but it's certainly a new wrinkle (at least to me).

After 44f8, White is indeed winning, but it's very close and complicated. A few points to note are: (i) the a1 corner region is bound to play well for White, (ii) getting all of the North and East edges is not necessarily enough to win, (iii) (after f8-g7-h6) Black can get access to h7 eventually by responding to b7 with a8, but White can later play g2, taking him back off, and then respond to h1 by wedging at h7, (iv) it's a complicated position.

(Perfect play after 44f8 45g7 46h6 is 47g8 48b7 49a8 (on) 50a7 51h8 52g2 (off, at the key moment) 53h1 54h7 55d8 56b8 57b1 58a1 59a2 60a4, 30–34. Perfect play after 44f8 is 45g8 46b7 (46a1, which looks more logical, draws) 47a8 48d8 49h7 50a7 51b8 52a1 53b1 54a2 55h1 56a4 57g2 58h6 59g7 60h8, 31–33.)

The title? Well, I don't know what it means either, but I'm told it's appropriate.

Notation.

a1	b1	c1	d	e	f	g	h1
a2							
a3							
4							
5							
6							
7						X	C
8						C	h8

The board is split into eight columns and eight rows. Each column is labelled with a letter, from 'a' for the left-hand column to 'h' for the right-hand column. Rows are numbered from '1' for the top row to '8' for the bottom. This is the opposite convention to that used in chess. Thus the top left corner is called 'a1', and the bottom right is 'h8'.

A square such as b2, one in diagonally from a corner, is known as an 'X-square', and a square such as h7 adjacent to a corner is a 'C-square'.

Compass directions are sometimes used when describing regions of the board, so for instance the area of the board near to h1 is called the North-East corner, and row 8 is called the South edge.

British Othello Championships 1992

This year's British Othello Championship will be held in the YMCA Committee Rooms, 4, Shakespeare St., Nottingham NG1 4FG (Tel. 0602-473068), on the weekend of September 20th-21st.

The Federation's Annual General Meeting will start at 1:00 on the Saturday, followed by the first three rounds of the British Championship, starting (we hope) at about 3:30. A meal has been arranged for Saturday night: more details will be available on the day. On the Sunday, play will start at 9:30. Rounds 4-9 of the Championship will take place alongside the Challengers' Tournament, and then comes a one-game Grand Final to decide who becomes British Champion.

The local organiser for the event is Phil Marson. His address is: 31, Claremont Rd., Sherwood Rise, Nottingham NG5 1BH. Tel. 0602-606234. It would be helpful if those who are coming could contact Phil in advance, but we would also be delighted to see people just turn up out of the blue.

The Challengers' Tournament is open to all, and it would be good to see a well-attended competition. If you are frightened of playing in tournaments because the opposition is too strong, then that excuse won't wash this time, with the top players in the country playing in the main event.

Cheap accommodation is available at the YMCA itself. Alternatively, you will find enclosed with the newsletter a leaflet giving details of cheap rates available at top Nottingham hotels. You should make your own booking: to get the cheap rate you must ask for the "Robin Hood Rate". Phil particularly recommends the Royal Moat House International Hotel. Other convenient and good possibilities are the Nottingham Moat House, the George Hotel, the Strathdon Thistle Hotel, the Rutland Square Hotel and the Stakis Victoria Hotel. This last is the one closest to the tournament site.

The top three in the National Final will qualify to represent Great Britain in the World Championships, which are this year going to be held in Barcelona. The dates for this event are November 5-7. It helps the organisation if everyone has a good idea in advance of whether they are likely to be able to make this trip.

Editorial *by Graham.*

We are pleased to be able to distribute with this newsletter the latest edition of the *Doncaster Othello Club Newsletter*, produced by Roy Arnold. We hope this arrangement will continue in the future.

Some competitions are still running. Please send Othello theorems to Sid Cox, who can be contacted c/o David Haigh. Othello retrograde analysis puzzles should be sent to Graham Brightwell.

Finally, please read the draft constitution on page 17. If you don't like it, tell me.

Regional Round-up.

Eastbourne — *Graham Brightwell recollects.*

The first regional of the season is always very tough, and this year the top three players in the country turned up to do battle. Imre Leader served notice of his form with a comprehensive victory.

Players turned up from all parts southish: besides Imre and David Shaman from Cambridge, Neil Cuthbertson travelled over from Bristol, and several other South Coast regulars made the trip. It was good to see young novice Richard Hemingway doing well, and picking up a pocket Othello set for his efforts. David Haigh turned up for just half of the tournament, on his way to visit friends: he must take this “number of rated games” race very seriously.

Results: 1. Imre Leader 7/7, 2. David Shaman 6, 3. Graham Brightwell 5, 4. Ian Turner 4, 5. Rodney Hammond 3, 6. Alison Turner 2, 7. Neil Cuthbertson 2, 8. Richard Hemingway 2/6, 9. David Haigh 2/3, 10. Ashley Hammond 1. The top three qualified. Rodney Hammond organised smoothly and efficiently

Edinburgh — *No-one reports.*

Apologies to Willie Hunter, who did write a report. Unfortunately nobody owns up to having seen it. This is a great pity, as Willie’s report is usually one of the high points of this section. If it turns up, we’ll publish it next time.

We do have the results. Willie himself won it, with 6/8, followed by Roy Arnold $5\frac{1}{2}$, Iain Forsyth 5, Phil Marson $4\frac{1}{2}$, Iain Gray 3, and Eileen Forsyth. Iain Gray won the novices prize, and the top three qualified.

Wellingborough — *Guy Plowman reports.*

Nine players turned up to Wellingborough, not including Garry Edmead, who was having trouble getting time off work. Roy Arnold and Phil Marson were the only previous qualifiers. The favourites were Aubrey de Grey, John Lysons and myself. In rounds 2, 3 and 4, Aubrey beat John, Aubrey and I drew, and I beat John (respectively). After round 5 the scores were: myself and Aubrey on $4\frac{1}{2}/5$, $1\frac{1}{2}$ points clear of John, Phil Marson and newcomer Martin Fancy, all battling for third place. Aubrey, with a good tie-break, was anticipating a possible first tournament win.

However, in the last two rounds, Adelaide Carpenter and Phil Marson gained a creditable amount of rating points at the expense of Aubrey, and I won the tournament. Also, Martin and John both won their last 2 games to finish $\frac{1}{2}$ point ahead of Aubrey and take the other two qualifying places on 5/7.

Well done to Martin for qualifying in his first tournament, also winning the pocket Othello set for being the best newcomer. Thank you to Aubrey for making everyone else happy, very unselfishly.

Results: 1. Guy Plowman $6\frac{1}{2}/7$, 2. John Lysons 5, 3. Martin Fancy 5, 4. Aubrey de Grey $4\frac{1}{2}$, 6. David Haigh 3, 7. Adelaide Carepenter 3, 8. Roy Arnold 3, 9. Margaret Plowman 1.

Extra non-technical report by Margaret Plowman.

I arrived at Victoria Centre on the morning of 4th April to find Phil Marson and Roy Arnold sitting on the wall outside playing Othello. They were shortly followed by Aubrey and Adelaide bearing boards from Cambridge, and David Haigh bearing the ratings and membership lists. We thought the list of contestants was complete when Guy and Martin Fancy (who both had the least distance to travel) arrived at exactly 9.30. However, we were delighted when John Lysons turned up from Manchester just as we were about to start.

Everyone seemed to enjoy themselves; the results of the final games meant that the tournament remained exciting until the end. Congratulations to the qualifiers, especially Martin, who I understand started playing seriously only a few days prior to the tournament.

Many thanks to Aubrey and Adelaide for bringing the boards from Cambridge, to Northampton Chess Club for the loan of the clocks, to Victoria Centre for the use of the buildings on a 'takings only' basis, and to all those who came (some travelling considerable distances) to make it an interesting day.

Cambridge — *Pete Bhagat reports.*

The Cambridge Regional took place in its sticky, subterranean, noisily air conditioned, Aubrey-infested dive. The least salubrious regional is traditionally the strongest. Some regulars were missing this year (Graham Brightwell and David Shaman judged correctly that the Copenhagen Open would be less of a challenge), but Imre Leader was there, eager to avenge his loss last year, which broke a record-breaking run of seven consecutive wins for him.

He did. Pete was happy just to qualify. He did. A large tie for third place went in favour of Aubrey de Grey and Ian Turner, who deserved the last two qualifying places.

A victory meal followed. An onion bhaji was had by all.

1. Imre Leader 7/7, 2. Peter Bhagat 5, 3. Aubrey de Grey 4 (SOS:31), 4. Ian Turner 4 (30), 5. Guy Plowman 4 (26), 6. Jeremy Rickard 4 (22), 7. Matthew Selby 4 (22), 8. Adelaide Carpenter 3, 9. Neil Cuthbertson 3, 10. Martin Fancy 2, 11. Alison Turner 2.

To receive Adrian Millett's *Flip-It* for the IBM PC, send £9 to PC Solutions, Dept OTH, PO Box 954, Bournemouth BH7 6YJ.

Send articles to the quarterly disc-based magazine *Alpha-Beta*. Material can be sent on $5\frac{1}{4}$ or $3\frac{1}{2}$ inch diskettes (IBM PC or clones) to: D.Oldbury, 4 Farm Close, Kingskerswell, Newton Abbott, Devon TQ12 5BT. Send them to us too!

Nottingham — *Phil Marson reports.*

The first regional tournament to be held in Nottingham took place on Saturday 16th May and attracted 8 competitors. Although the number of players was disappointing, this was more than made up for by the quality.

Start of play was set at 9:30am, and therefore, as seems traditional in regional competitions, we started half an hour late. At first it was decided to play 6 rounds; however, after 2 games it was obvious there would be enough time for 7 rounds, so the competition became a round robin.

The first round was unsurprising with the top 4 players all winning their games. The second round produced a close game between Imre Leader and David Shaman, with Imre winning 33-31. Imre also won his third round game against Mike Handel and so ended the morning's play in first place, with David Shaman, Mike Handel and Graham Brightwell tying in second place on 2 points.

The afternoon's play was accompanied by a variety of musical entertainment. The Mayor of Nottingham's parade passed right outside and we were treated to bagpipes, a jazz band, brass band, gospel choir and others over a 45 minute period. Several players were seen to be tapping their feet and flipping discs in time to the music. Perhaps this could be a permanent feature of tournaments?

Imre continued his winning run without losing a single game and was thus a worthy winner. Final scores were: 1. Imre Leader 7, 2. David Shaman 6, 3. Mike Handel 5, 4. Graham Brightwell 4, 5. Iain Barrass 2, 6. Mark Wormley 2, 7. Roy Arnold 2, 8. David Haigh 0.

Congratulations to Imre (isn't my rating above 2000 yet) Leader, and also to the three qualifiers: Mike, Iain and Mark.

Manchester — *Joel Feinstein reports.*

Editor's Note: We should point out that this was not intended by the author to be a full report.

Here are the results of the Manchester regional. 10 people played, 6 already qualified. So four people competed for three places. Eileen Forsyth was the player who missed out. Roy Arnold drew with Mark Wormley and beat David Stephenson. I had a number of close games. An account of my game against David Stephenson appears elsewhere. Against Ken, I HAD to make a huge sacrifice, and was down to 12 discs in the early 50's. Fortunately, I ended up with just enough to win.

1. Joel Feinstein 6/6, 2. Ken Stephenson 4, 3. David Stephenson 4, 4. Phil Marson 4, 5. Roy Arnold 3½, 6. Iain Forsyth 3, 7. Mark Wormley 2½, 8. Iain Barrass 2, 9. David Haigh 1, 10. Eileen Forsyth 0. The two Stephensons and David Haigh were the qualifiers. Many thanks to John Lysons for organising the tournament.

London — *Graham Brightwell reports.*

1. Imre Leader 6/7, 2. Aubrey de Grey 5.5, 3. Guy Plowman 5.5, 4. Matthew Selby 5, 5. Jeremy Benjamin 4, 6. John Bass 3, 7. Lee Evans 3, 8. Roy Arnold 3, 9. Hamilton Abreu 2.5, 10. Adelaide Carpenter 2, 11. Finton Stephens 1.5, 12. Liam Stephens 1.

The tournament was less exciting than perhaps it looks, as Leader's loss to Plowman happened late on, and he was still in the lead after his defeat. The grossly underrated Matthew Selby beat Guy Plowman—far from his first upset win. Jeremy Benjamin returned after a two-year absence, and comfortably claimed the second qualifying place behind Matthew. John Bass got the only bye of the tournament in round one, but then proceeded to prove that his tie-breaker wasn't irretrievably ruined, as he sneaked into the final qualifying spot on disc-count ahead of the unlucky Lee Evans. Hamilton Abreu, who is no relation of ex-superstar Dominic Abreu, won the Novices prize. Hamilton is intending to write an Othello program for his PhD—he was intending only to spectate, but got smooth-talked into taking part. There's nothing like being reduced to a handful of discs by a top player to teach you that there's a lot to the game, but Hamilton had earlier shown that he could become a pretty good player himself. The other novices were Liam Stephens, a stalwart of the London Othello Club, and his son Finton. They too showed plenty of potential, although Liam didn't actually win a game, his one point being made up of two draws. Some sort of record?

Winchester — *David Haigh reports.*

This year Winchester managed to attract two more players than last year. The eight participants were: Roy Arnold, John Bass, Graham Brightwell, Eileen and Iain Forsyth, Phil Marson, and Alison and Ian Turner. No less than four of them were fellow-northerners, Phil having driven down with Roy that same morning, and right glad was I to see them all. All six men had already qualified, so Eileen and Alison achieved qualification by merely playing. If the numbers had been odd, bye also would have qualified!

All but five of the games in the seven-round round robin went as expected, the most notable exceptions being Alison's victories over Iain and John, and Phil's losses to the same two gentlemen. I suspect that Phil's extra losses can be explained by car lag. I too have found that getting up at an unearthly hour and driving 200 miles is not conducive to sustained clear thinking. Alison was on inspired form, and also came within 2 discs of beating Roy. The other close shave was Ian narrowly (33-31) avoiding being beaten by Roy, who is now firmly in the dangerous player category.

Using Sonneborn-Berger then disc count to resolve the ties, the final result was: Graham 7, Ian 6, John 4, Alison 3 (6.5), Phil 3 (5.5), Roy 2.5 (4.25 (207)), Iain 2.5 (4.25 (205)), Eileen 0.

Doncaster — *Sue Barrass reports.*

Once again the sun shone for the start of the Doncaster competition. This year the “home team” was six strong (Roy Arnold, Iain Barrass, John Beacock, Maurice Kent, Phil Marson and Mark Wormley), with two competitors travelling south to join us (Neil Cuthbertson and Ken Stephenson) and Jim and Phil Brewer making the journey north. Unfortunately both Iain and Eileen Forsyth were unwell and not able to play.

Five of the players had previously qualified for the final, which left five contenders for the final three places.

The first three rounds saw a number of hard-fought games, with several going to the lower-rated player. Round three produced a draw between Roy and Phil M., leaving both on $2\frac{1}{2}$ points, behind Mark on three wins, with Iain and Jim behind on 2 points, Ken, Phil B. and Maurice on 1 point, and John and Neil still to break their ducks.

After a very good lunch at the local pub, play resumed with wins for Roy against Jim, Phil M. against Mark, Iain against Maurice, Phil B. against Ken, and John against Neil. This gave a tie for first place between Phil M. and Roy.

Round five saw Phil M. run out of time against Ken, and Roy lose to Mark, giving Mark the lead again. Phil B. was now on a winning streak, defeating Iain 33-31, leaving them both on 3 wins.

The penultimate round saw wins for Iain, both Phils, Roy and Ken. This meant that, going into the final round, both the top position and two of the three qualifying places were wide open, and the last game was indeed the decider. Roy and Phil M. were on $4\frac{1}{2}$, Iain, Mark and Phil B. 4, Ken 3, John, Maurice and Jim 2, and Neil 0.

The final round paired Roy against Iain, John against Phil M., Maurice against Mark, Jim against Ken, and Neil against Phil B. The first game to finish was, as expected, that between Roy and Iain, with victory going to Iain. Mark, Phil B. and Ken then won their games, leaving the final game to decide the tournament. Victory went to John over Phil M., giving him a qualifying place, and the overall victory (on disc count) to the youngest player, Iain.

Final positions were: 1. Iain Barrass, 2. Mark Wormley, 3. Phil Brewer (all 5/7), 4. Roy Arnold, 5. Phil Marson ($4\frac{1}{2}$), 6. Ken Stephenson (4), 7. John Beacock (3), 8. Maurice Kent, 9. Jim Brewer (2), 10. Neil Cuthbertson. Phil Brewer, John and Maurice qualified for the final, to complete this year’s line-up.

Note from Eileen Forsyth.

Very unfortunately Iain and myself were unable to attend our Doncaster Regional because of illness. I should like to thank Sue Barrass for the marvellous way she carried out the difficult task of pairings. It seemed a tightly fought tournament, and we do congratulate the qualifiers.

Yes, congratulations to all the qualifiers, and a big thank you to all the organisers and their assistants. The complete list of qualifiers for the National Championships, including Joel Feinstein as reigning champion and Phil Marson as the winner of last year's Challengers, is as follows.

Joel Feinstein	Iain Forsyth	Mike Handel	Jeremy Benjamin
Phil Marson	Guy Plowman	Iain Barrass	John Bass
Imre Leader	John Lysons	Mark Wormley	Alison Turner
David Shaman	Martin Fancy	Ken Stephenson	Eileen Forsyth
Graham Brightwell	Peter Bhagat	David Stephenson	Phil Brewer
William Hunter	Aubrey de Grey	David Haigh	John Beacock
Roy Arnold	Ian Turner	Matthew Selby	Maurice Kent

A strong field, but there are some notable absentees, including Garry Edmead, Alex Selby and Helena Verrill. We also hear that Guy Plowman will be unable to play in the Final. Phil Marson, Martin Fancy, John Bass, Alison Turner, Eileen Forsyth and John Beacock qualified for the first time.

One final note. Roy Arnold played in seven regionals this year. Is it a record? I seem to remember we gave something called the Gary Read Award to David Haigh for playing a similar number in 1988 (or did the David Haigh award go to Gary Read?), so if Roy wants to collect this prestigious trophy we'll see if we can find it.

Letter from South Yorkshire *by Eileen Forsyth.*

The Othello evening get-together on the 2nd Thursday of the month is a must for the enthusiasts who come along to 49 Balmoral Rd., Doncaster, to enjoy the game. Phil Marson, coming up from Nottingham and bringing Roy Arnold from Worksop, did the pairings prior to his successful regional tournament in May. Roy celebrated his 21st birthday in March (taking five blows to extinguish the candles on his cake). The champion of the March event was John Beacock, winning all his games.

Our April evening was rearranged so as not to clash with election night. Mark Wormley returned from a holiday in Bermuda, suntanned and fit, and shared the honour of a 100% record with Maurice Kent. Phil Marson was the winner for our May meeting, Roy being the winner in June with Iain Barrass a close second.

Iain Forsyth still seems to be in the process of recovering, with our bridge-loving octogenarian Mary Bell plying with undimmed perseverance. I play to even up the numbers.

A Swindler Annotates by Joel Feinstein.

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

Feinstein 35 Stephenson 29

except 14f7. After white's strong move 22d7, I was badly in need of some access somewhere. After some wriggling in the South, I managed to obtain access to a4 (which I saved up) and also to play an undeserved quiet move, 31c2. Unfortunately, I then played the disastrous move 33h5 (h4 is probably a bit better) allowing white's moves 34 and 36. After this I should have been doomed, but fought on, and began to have some hopes after 42h6. It turns out that white is winning, though. Perfect play from 44 is f8 g6 h4 h7 g2 b7 a8 h2 g7 h8 g8 b2 b1 a1 h1 a3 a2 and white wins 39-25, but white can also scrape a surprising 33-31 win beginning with 44h4 h7 g2. After 46g7, black really was winning, but only 33-31. At 51, black's move was optimal, but a8 was an alternative. However, white lost a couple of discs by playing a2 instead of h1 or b7. So, what is all this nonsense about parity?

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

MODOT 44 Feinstein 20

I hoped that I had enough pieces, but MODOT announced a win at move 45, and put me away with ease. I think the game is rather interesting: I played several awful moves, but I might get away with blaming that on the time limit.

Here is a critical game from the Manchester regional, between myself and David Stephenson.

David played very well, and appeared to be winning easily, but allowed a massive piece grab in the ending. Yes, it was a criminal swindle, but at least it was a well-timed criminal swindle!

David surprised me with 14g4, (which under some circumstances could be called a Brightstein move). I think that 15g5 is wrong, and that 15f3 is better, but I am still working on it. I always thought that white was doomed after anything

This is a five-minute game against my new program, MODOT. Please ignore my moves in the opening, as I completely forgot what white is supposed to do between 16 and 20.

After my weak opening play, MODOT went for the huge sacrifice with 25g7. *An electronic Feinstein clone?* – Ed. At move 33, MODOT was very confident about its chances, but I thought it had oversacrificed for its total control (It has given me two corners and the whole of the Eastern edge). At move 34, f1 may be better. After 44a6

Three Regional Games by Imre Leader.

The author would like to thank Graham Brightwell for expanding this article from note form to literate form.

Here are three interesting games I was involved in during this year's regionals: the first one is from London, and the other two from Nottingham.

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

Plowman 37 Leader 27

will need access to b5 after playing to b4. Playing off the pair d7-c7 accomplishes this.

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

White to play at 26.

At move 34, the most natural move in the West is 34a3, but here that is ruled out by the horrible reply 35h5: this would not only deprive White of access to c3, but also get a move in near the h8 corner. White must play near that corner first, as it is vital that White gain as many tempi as possible there. Hence 34h7.

It might seem that White can wait before playing to g7, but in fact no other moves at 36 are possible. 36c3 would be killed by 37c1, gaining Black access to a3 while depriving White of his own access there. 36a3 fails to 37c3, when, after 38a7, not only has White a terrible West edge, but he has also converted the a8 region to a pair. At the moment, one of the only good things about the position

Expander's Note: this is the only game lost by the author in the course of four strong Regional tournaments this year.

This move 5 is the relatively uncommon Italian opening. The sequence through move 10 is standard, but in fact it seems to me that 10g5 is a much better move, taking lots of centre, with 11f4 met by 12f3. Delaying g5 by one move is pointless.

Move 17 to d7 is clever. Black would like to play both b4 and b5, to spread White out, but he

At move 26, White declines to take the South edge. In retrospect, it looks much better to play 26g8 and meet 27f7 with 28g4. I didn't play this because I was worried about the reply 29d1, but in fact then 30h5 looks fine—Black has no nice way to attack the East edge. The move played, 26g4, gave Black lots of tempi to the South: 27f7 (poisoning g8 for White), then 29b6, then 31b8. The fact that White's 28c2 doesn't give Black access to c3 is not so important: White is now very short of moves.

for White is that, after h8-g8, White can gain a tempo by playing into the odd a8 corner region.

Move 39 is very sensible, keeping the pressure on White. Now that c3 has been played, there is no point allowing White to play a3 as well. White then played 40b2 before 42d1, to stop Black just replying to d1 with c1.

After 44h2, White is very lucky that Black did not see a nice way to play out the seven squares around h1 (h1, g1, g2 and h3-6)—if he did, the parity effect (White is doomed if he has to play into the a8 region before getting the wedge at g8) would completely kill White. Instead, Black walked along the East edge, collecting lots of discs.

			○	●	●		●
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White to play at 52.

After 51h1, it suddenly looks good for White, as he is going to get both g1 and g2, and so four of the last five moves. Although this is usually exactly the sort of thing that White is looking for, it entails sacrificing yet more discs, and in fact after 52g1 he cannot do better than a 30-34 loss (by playing 56a8). At 56, I saw that a8 lost, so tried the other line, which also lost.

Expander's note. Computer analysis reveals a couple of surprises in the endgame. Firstly, in the position opposite, White does actually have a win, but only if he eschews the swindle (52g1). As is often the case, it turns out better to march round the board, working from the corner that you are winning. So here 52g1, although a neat swindle, expands out from Black's h1 corner, and gives up, for instance, the North edge. By contrast 52a8 works around picking up White's discs now and scrapping for the others later. The winning line is 52a8 53a1 54a7 55b7 (or 54b7 55a7) 56a2 57c1 (57b1 gets swindled, but that's not really the point) 58b1 (P) 59g1 60g2 30-34.

Secondly, Black's decision to take the h8 corner at 45 was wrong. He does in fact have a neat way to play into the seven, namely 45h4. If White plays 46h6, then the region naturally plays out h5-h3-g2-h1-g1, and White is indeed lost. White can interrupt this by playing g1 at 46 or 48, but then Black simply takes a1, fills in that region, then takes h1. White can also try to leave h6 as part of the h8 region, with 46h5 47h3 48g1 or 46h3 47h1 48h5, but then h6 becomes a hole for Black at the end, and White has sacrificed too much. Any of these lines get White 27 or 28 discs, but no more.

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

Shaman 31 Leader 33

Black. Alternatively, if Black plays to d1, he won't want to follow up with f1, and White will eventually get to f1, ending play on the edge. Finally, if Black just leaves the North edge alone, then he has to make sure that White does not get d1. In fact, what usually happens is that Black waits until White has access to d1, then plays d1 himself, and forces White to fight for access to f1.

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

Black to play at 21.

found the elegant sequence 27f6 28e6 29g6—the point is that White has no nice moves through Black's flat East wall! (They are all poisoned by his North edge.)

Black's 33a5 is a nice move: although loud, it gives White no good-looking replies in the a8 corner region. However, White's good sequence 34–38 leaves Black without access to g1, and thus forced to play to the South. The sequence 39–43 is then more-or-less forced.

This is the Bat opening, and the sequence played through 20 here is one of the main lines. In fact, the position after move 20 is usually regarded as good for White, so it is now more usual for Black to vary: one interesting alternative is 11e6.

The position after 16c1 is interesting—the North edge is not as bad for White as it looks. If Black plays to f1, he'll never want to take d1 as well (since then White would be able to take at g1, with b1 to follow): instead White will eventually get access to d1 himself, which is bad for

So the main line is 21d1 22b4 23c5 24b5 25h6 26e7, and the position is supposed to be good for White. Here Black deviates with 21a4, trying the different plan of keeping White from d1. Now 22a3 is not sensible, since Black can play 23d1, removing White's access to b5—and if 24b4 then 25a2 is good. Since White just wants to get some moves in the West and finish up by playing to e6, White plays 22b5.

After 26b4, White has access to e6, and it looks like Black is about to collapse. But Black

To receive four strong freeware Othello programs for the IBM PC, send David Haigh a formatted diskette (3½ or 5¼ inch) and an s.a.e.

To receive Alex Selby's *Polygon* for the Archimedes, send a 3½ inch diskette and an s.a.e. to him at Trinity College, Cambridge, CB2 1TQ.

To receive Anders Kierulf's *Smart Othello Board* package for the Macintosh, send \$40 to Anders at: 680 Sharon Park Drive, #24, Menlo Park, Ca94025, USA.

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○	○	○	○	○	○		
		○	○				

Black to play at 45.

enough to win.

In fact, at move 46, the question for White is how to both cope with the threat of a6 and somehow get access to a1. 46h2 achieves this, but gives up the h1 corner, taking away all the value of a1. The move chosen, 46a6, is a better solution, as the forced 47a8 flips the e4 disc, and now 48h4 cuts the a1-h8 diagonal. Note that b8 and e8 are just a pair.

After that, White always has enough discs and parity to win, although he gives up a few discs at 56.

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

Brightwell 30 Leader 34

with 20-22, which also deprives Black of access to b6. Now White is threatening to get some tempi to the East, so Black plays 23h3.

White's choice of 24e7 is bad. 24h5 would have been much better, gaining access to c6 and giving Black the horrible choice of either playing to the West or playing g2 soon—White looks to be ahead in either case. The move chosen, 24e7, is also designed to gain access to c6. However, although Black can't really afford 25a4 to extract the e4 disc, he certainly can play 25e8! This excellent move removes White's access to both c6 and h5. All of a sudden, White is short of moves.

Move 44 to h6 makes the 6th row all White, so White is threatening a1 followed by a6. To meet this, Black has to play to the South. 45f8 is an attractive move: not only does it meet the threat, but it also flips the b4 disc, so threatening the sequence a6-a1-a8, leaving White no access to b8. An alternative is 45e8: after that White must not play the routine sacrifice 46a6 47a8 48b8, since 49h4 then removes him from the a1-h8 diagonal for good. However, simply 46a1, letting Black wedge at a6, and leaving a8-b8 as a pair, is good

Moves 1 to 5 constitute the Tiger, with move 7 being the diagonal variation. A more common alternative at 10 is f4, met by 11c5. An interesting alternative at 11 is the Murakami move 11a4.

The sequence 12-14 puts pressure on Black, the idea being that Black will soon have to play to the North edge, which should poison his later play to the West. Black's decision to wedge at 19 is very sensible: if 19b1 instead, then White just plays g4, and Black is poisoned almost everywhere. White continues to pile on the pressure

27d7 is another nice move, still keeping White out of c6. It also means that 28f7 can be met by 29c6. The sequence 28-38 is very, very tight play! If Black has to break through to the West, then White is probably ahead, but White is incredibly close to dying right now.

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

Black to play at 43.

After the sequence 39-42, White is out of moves. What should Black do now? He can't play 43g2, as then White gets both g8 and h8. However, he can play g1: the sequence would be 43g1 44h1 45g2 46h8 47g8. Although Black has sacrificed a huge amount, he now has complete control. In fact, Black can use his control to win fairly easily after this.

Instead, Black chose to run White out of moves again, this time in the West, with 43a6 44b5 45b7. What can White do now? 46a5 is very tempting, but after 47a4, the move 48b3 does not cut the a8-h1 diagonal. In addition, after 46a5 47a4, Black would have a free move at a7!

So White was forced into the desperate-looking shot of 46g8, giving up h8 (and so also h1), but getting a8 in return. The position is now very close. Black plays to pick up rows 1 and 2 with the sequence 47-55, but in the process he loses control, and White, with the aid of the last three moves, has enough discs in the South and West to squeeze by.

Computer-aided Expansion. For the record, a perfect play sequence after 43g1 is 43g1 44h1 45g2 46g8 47b3 48a3 49a4 50a5 51h8 52b5 53b1 54a1 55a8 56b2 57a7 58b7 59a2 60a6 37-27, but there are lots of other ways to go about it. In case you're wondering, I had seen the possibility of 43g1 at the time, but wasn't sufficiently convinced that I was getting enough discs. Obviously I hadn't seen that 46g8! would be quite so gloriously effective.

After 46g8!, Black's only winning move is 47a4. I suggest that this is not the kind of thing a human can be sure of at the board. Play should then continue 48a8 49b3 (again the only win) 50a5 51b2 (the clever point of this is to avoid putting a piece on the a8-h1 diagonal, guaranteeing a swindle at the end, but annoyingly 51a7 obtains the same score) 52a7 53h8 54a1 55a3 56a2 57b1 58g2 59h1 (P) 60g1 34-30.

47h8 is still a draw. The next three moves are fine, but then Black has to play 51a5. This is findable, and both players suggested it after the game: it turns plenty of discs, and controls the a1-h8 diagonal. A perfect play line is 51a5 52a3 53a4 54b3 55g1 56g2 57b2 58b1 59a1 60a2 32-32.

Black made one further minor error: he can hold the loss to 31-32 with the more interesting line 55a4 56a3 57b1 58b3 59a1.

Constitution of The British Othello Federation

Proposal for the AGM: Saturday 19th September.

This document has been drafted by Graham Brightwell. Members of the committee have had an opportunity to comment. The next AGM will be invited to discuss the draft, and hopefully to adopt the draft, or an amended version thereof, to come into force from the end of the AGM.

1. Title.

The name of the Federation shall be *The British Othello Federation*.

2. Objects.

The objects of the Federation shall be to promote the playing and understanding of the game of Othello in the United Kingdom. The activities of the Federation shall include the organisation of tournaments, including an annual British Othello Championship, and the distribution of a newsletter to its members.

3. Membership.

The members of the Federation shall be those persons who pay subscriptions to the Federation.

4. Officers and Committee.

- (a) The management of the Federation shall be in the hands of a committee numbering between five and ten persons inclusive, including a Chairman, a Secretary, a Treasurer, and any other officers deemed advisable by the committee.
- (b) The committee shall be elected at the Annual General Meeting of the Federation, and shall continue in office until the following Annual General Meeting. All shall be eligible for re-election. The committee may co-opt up to two additional members.
- (c) A quorum for the valid transaction of business at meetings of the committee shall be four.
- (d) The officers shall be elected by the committee from among its members, this election to take place not later than the first full committee meeting following the Annual General Meeting.
- (e) The functions of the committee shall be:
 - (i) to make all arrangements for tournaments and other activities of the Federation, subject to decisions made at General Meetings concerning the matters set out in paragraph 6(d).
 - (ii) to control the finances of the Federation,
 - (iii) to submit to General Meetings such proposals in regard to the general policy and conduct of the Federation as it may think desirable.

5. Finance.

- (a) The financial year shall end on 31st August each year.
- (b) Such banking accounts as may be decided upon by the committee shall be maintained in the name of the Federation, and cheques shall be signed by an officer of the Federation.
- (c) The Federation may receive donations, money received as subscription to the Federation, or as subscription to its newsletter, and money raised by charging admission to its tournaments.
- (d) The income and property of the Federation shall be applied solely towards promoting the objects of the Federation as set forth above, and no portion thereof shall be paid or transferred either directly or indirectly to any member or members of the Federation except in payment of legitimate expenses incurred on behalf of the Federation.

6. General Meetings.

- (a) An Annual Genral Meeting shall be held within two months of the end of the financial year, at a convenient time and place to be determined by the committee. All Federation members shall be invited, by at least two weeks' notice in writing, to attend this meeting.
- (b) An Extraordinary General Meeting may be called by the committee at any time, by giving to every Federation member two weeks' notice in writing. If a petition calling for an Extraordinary General Meeeting, signed by at least ten members of the Federation, is received by the Chairman, then the committee shall call such a meeting to be held within six weeks of the receipt of the petition.
- (c) A quorum for the valid transaction of business at General Meetings shall be eight members of the Federation.
- (d) The function of General Meetings shall be:
 - (i) to receive reports from the officers of the Federation,
 - (ii) to receive an audited statement of account,
 - (iii) to elect a committee of the Federation,
 - (iv) to elect the Honorary Auditor,
 - (v) to amend the Constitution, provided that such amendment may only be agreed by a two-thirds majority of members present at a General Meeting, and that two weeks' written notice of the proposed amendment has been sent to all members,
 - (vi) to make any changes that are deemed necessary in the following affairs of the Federation: the format of the British Othello Championship, the rules for qualification for the British Othello Championship, the rules for qualification for the British team at the World Championships, and the rates of subscription to the Federation.

- (e) A member unable to attend a General Meeting may vote on any item of business before the General Meeting by writing to any committee member. Such a postal vote shall be registered at the General Meeting equally with the votes of those present.

7. The British Othello Championship.

- (a) A British Othello Championship shall be held each year. The procedure to determine those qualified to play in the Championship shall be decided at a General Meeting, and shall be administered by the committee. All those who are qualified to play in the event shall be given at least two weeks' notice in writing of the time and place of the Championship.
- (b) The committee shall appoint a Local Organiser, who shall be responsible for all matters connected with the British Othello Championship, including the choice of a convenient time and place for the tournament.
- (c) The Local Organiser shall, as far as possible, organise the tournament according to the format decided upon by the previous General Meeting at which the matter was discussed. If this should prove impossible, the Local Organiser (in consultation with the officers of the Federation) should organise the tournament in a manner differing from the agreed format as little as possible.
- (d) The Local Organiser shall appoint a Tournament Director (possibly themselves) to oversee the smooth running of the Championship.
- (e) The winner of the British Othello Championship shall be declared the British Othello Champion, and shall be entitled to represent the United Kingdom at the next World Othello Championships.

8. Tournaments.

- (a) The Federation may organise other Othello tournaments from time to time.
- (b) For any tournament organised by the Federation, a Local Organiser shall be appointed who will be responsible for the choice of a time and place for the tournament, and for the smooth running of the tournament.
- (c) Any Federation member shall be entitled, upon payment of an entrance fee to the Federation, to play in any tournament organised by the Federation, with the possible exception of the British Othello Championship.
- (d) The entrance fee for a tournament shall be decided by the committee, in consultation with the Local Organiser. Any expenses incurred by the Local Organiser or their assistants in the running of a tournament shall be repaid by the Federation.

9. Newsletter.

From time to time, the Federation shall distribute free to its members a newsletter. The aim of the newsletter is to inform readers of activities in Britain and elsewhere connected with the game of Othello, and to provide advice and instruction concerning the strategy and tactics of the game.

10. Dissolution.

The Federation may be dissolved by a resolution passed by a two-thirds majority of those present and voting at an Extraordinary General Meeting convened for that purpose, of which one month's written notice shall have been given to all members. Such resolution may give instructions for the disposal of any assets held in the name of the Federation, provided that, if any property remains after the satisfaction of all debts and liabilities, then such properties shall not be paid to or distributed among the members of the Federation, but shall be given or transferred to such other charitable institution or institutions having, as far as is possible, objects similar to some or all of the objects of the Federation.

Notes.

Hopefully very little of this is contentious. The aim is to put in the constitution only those things that will not need to be changed in any foreseeable near future. Hence there are some things (e.g., regionals) which are not mentioned, so that a future Federation might, for instance, have a British Championship open to all. I wish to draw your attention to a few specific points.

Paragraph 3, together with 8(c), leave us no procedure to exclude people from the Federation, or from tournaments. Members of the committee have expressed the view that we probably ought to have such a procedure, although it is hoped that we never have to make use of it. An amendment to achieve this will be drafted in time for the next AGM, and discussed there.

Paragraph 6(d), (ii) and (iv), implies a state of affairs that does not at present exist, but the committee is agreed that the finances of the Federation should be properly scrutinised.

Paragraph 6(d)(vi) is perhaps the most important section, setting out exactly what matters the AGM has charge of. At least two of the four items mentioned here have previously been regarded (at least by the committee) as the province of the committee. I have interpreted the vote at the last AGM as implying that the AGM feels it ought to have control at about this level. Does anybody want to contest any of the four points? I hope, by the way, that, e.g., as regards qualification for the Final, the AGM will be content to pass broad motions and leave any niggling details to the committee. I think that is not ruled out by the paragraph as it currently stands.

Paragraph 7(e) seemed worth enshrining. Note that this is not the case in France! Note also that AGMs might in future wish to change the rules for the composition of the British team, but that this clause represents, I hope, a limit beyond which no-one will wish to go.

Paragraph 8(d) is a half-way house, allowing for a different entry fee to be charged for, e.g., the Cambridge Open, than is charged for Regionals. But the idea of the whole of item 8 is that, if the tournament is an official Federation tournament, the BOF gets the profits/pays the losses, and has ultimate control over the event. This is surely necessary, though I hope it won't affect our working practice at all. Note that entry fees at tournaments are not explicitly under the control of the AGM, precisely so that individual organisers can in practice charge what they want, provided the Officers agree.

Paragraph 9: note that the newsletter informs "readers" and not just "members". Are foreign subscribers to the newsletter members of the BOF? I think the constitution works better if they are, in which case the distinction here is irrelevant. In any case, we need to make sure that the AGM ratifies a differential subscription rate for non-British members (or perhaps decides not to!).

If there are any points you feel need discussion, it might help (although it is not essential) if you contact David Haigh or Graham Brightwell before the meeting.

Graham Brightwell

Euro-happenings

The Cambridge and Copenhagen tournaments are reported elsewhere in the newsletter. A full report on the recent Brussels Open might appear next time. In the meantime, here are the results.

1. Penloup (F) 9 (2-0), 2. Shaman $8\frac{1}{2}$, 3. Leader $7\frac{1}{2}$ (2-0), 4. Tastet (F) 7, 5. Brightwell, Caspard (F) and Nicolet (F) 7, 8. de Grey $6\frac{1}{2}$, 9. Feinstein, E.Delfante (B), Bracchi (F), Cordy (F), Decoyère (F), all 6, 14. Plowman, Andriani (F), M.Selby, C.Delfante (B) 5, 18. Alard (B) $4\frac{1}{2}$, 19. I.Turner 4, 20. Laure (B), A.Turner $2\frac{1}{2}$, 22. Gérard (B) 2, 23. Debray (B) 1, 24. Van Keirsbilck (B) 0.

The Paris Open will take place on August 29th and 30th. This is the fifth and decisive tournament of the European Grand Prix. Four players can still win. Penloup and Brightwell are level on 400 points from their best three tournaments. Tastet and Shaman have 290 and 280 points respectively from their best *two* tournaments, so they have a chance if they reach the final in Paris. Paris, as always, will be an excellent tournament, with Takeshi Murakami putting in his annual appearance. Contact Graham Brightwell for travel and accommodation details.

Don't Flip That: Flip This *by Magnus Maestro.*

Watching the games at the London Regional this year, I was struck by the number of flipping errors that were being made. On at least one occasion, a player's carefully planned diagonalisation (that's making a diagonal all your colour, so the opponent can't get to the corner) was ruined when the opponent made a move and flipped a disc on the diagonal that shouldn't have been flipped.

That's absolutely not deliberate. I don't know anybody I'd suspect of doing something like that deliberately. But people are sometimes careless when they turn discs, either flipping in a bogus direction, or failing to flip in an embarrassing one. And usually it turns out that the flipping error works out to the advantage of the player making it: the discs that get turned just tend to be those that the player wants to turn.

One thing I'm trying to say is that players should be more careful when they flip discs. More importantly, you should be more careful when your opponent is making their move. Just watch while the move is being made, and check that the right discs get turned. If something is wrong, say so immediately: your opponent will be more than willing to put things straight. Failing that, if a disc turns up where you don't think it ought to be, ask yourself how it got there! One useful fact: at the end of the opponent's move, if there are any of your discs trapped between the last disc placed and another of your opponent's discs, then those discs should have been flipped.

Just a few points about the rules, in case you don't know. The first is that a flipping error can only be corrected *before* the next move is played. Either player can correct a flipping error. If you spot your own flipping error, you *must* correct it. (I think you also ought to summon the tournament director and ask that some time be added to your opponent's clock, as they've just spent time thinking about what to do in a position that isn't the true one.) If, on the other hand, you spot that your opponent has made a flipping error, you don't have to correct it if you think the mistake favours you: you needn't suffer for being vigilant! (Having said that, not to correct the error is regarded as rather sharp practice by some.)

One thing you are *not* allowed to do is to point out the flipping error and allow the opponent to play a different move: once the disc has been placed in a square where the player has a legal move, that move has been made. One reason why you should stick to this is that allowing the offender to take their move back penalises not only yourself but also those people in the tournament the offender is competing with. (An experienced player *might* let an inexperienced player have a move back—but should not be criticised if they don't!)

If you are watching a tournament game, and you see a flipping error, don't move a muscle. You are not allowed to interfere, and you should do your best not to give away that anything unusual is going on. If a dispute develops, feel

free to tell the tournament director your version.

There might indeed be a dispute. If there is, the players should stop the clocks, call the tournament director, and explain what's happened. If necessary, the tournament director can use the transcripts of the game to reconstruct what the position ought to be.

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What's that you say? You don't take a transcript of the game? Well, why not? It's not just that, if you don't take a transcript, you'll never be able to reconstruct the position in case of a dispute. To be honest, that sort of problem occurs very rarely—but if it did, then the position on the board would have to stand.

The point of taking a transcript is that you can study your own games at your leisure later. This is tremendously valuable if you have any intention of improving. You need to go through games, see where you went wrong, try out other alternatives that you rejected during the game, even (horrors) look for an improvement in the opening. This is supposed to be fun, not hard work, but I guess not everybody sees it like that. Also, I personally find that taking a transcript forces me to slow down and concentrate: the fact that I'm going to be looking at this move later means it had better be presentable!

How to take transcripts? Well, you've seen from the newsletter what they end up looking like, but it's harder than you might think to write the numbers from 1 to 60 consecutively when there's a minute or so of heavy thinking between each bout of writing numbers. All I can advise is: look for where the last move was, see what number is written there, and write the next one. You'll find that you occasionally end up using the same pair of numbers twice, and the last move turns out to be labelled 56 or something, but that's usually good enough to be able to play through the game. Some people are worse than others: we name no names, but suffice it to say that it is possible to win the British Championship twice without being able to produce a legible transcript.

Some people like to write circles around the numbers of those moves played by White. Of course, these are usually just the even numbers until very near the end, but it does make it a little easier to follow what happens in the ending. However, my feeling is that it's not worth it: transcripts are crowded enough without thirty or so circles rendering the numbers unreadable. A better idea is to put a circle around the number of any move preceded by a pass. A worse idea, which for some reason is used in the Italian newsletter, is to put circles around the even numbers regardless of who plays the moves.

The Cambridge Christmas Tournament will take place, probably either December 5th or December 6th. Contact Peter Bhagat nearer the time for details.

What immortal hand? *by Graham Brightwell.*

This is either the fourth or the sixth in my series of articles on Opening Theory, depending on whether you count the two surveys at the beginning. Eventually I hope to cover all common openings, by which time the surveys will be well out of date and I can start all over again. If anyone wants to help me in this task by writing articles on openings they know well (or, which is what I would enjoy the most, collaborating with me in writing such articles), then please let me know. Equally, if anyone has an opening they need to know about urgently rather than in five years time, then I can probably oblige.

This article is actually the middle half of a longer piece on the Rose opening. The full version runs about 12 pages without illustrative games, which I-the-editor told me-the-author was excessive. The rest will appear next time, probably.

While preparing the article, I discovered a couple of things which “everybody ought to know”. I didn’t know them, and indeed from what’s played I conclude that there are rather a lot of people who play the Rose without having much idea about which lines are good. So, perhaps this article is timely—or perhaps my analysis is simply all wrong.

If you’re not interested in the Rose opening, or if you are interested, but are happy to be left to your own devices by move 22, then I suggest that the article might nevertheless be worth your time. The justification for this is that, since all the analysis starts 15 moves deep, the flavour is more of mid-game analysis rather than opening study. Sometimes the key thing is not what order to play the moves so much as how to tackle a problem, and this type of study is of potential benefit in any position.

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		3	●	○	1		
		6	2	9	8		
			10				

The Rose opening.

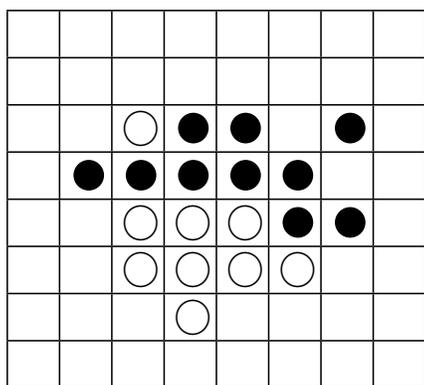
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		○	●	●	●		
		○	○	●	○		
		○	○	○	○		
			○				

Position after 12c4.

We’re going to look at just the following two continuations this time, leaving the (not necessarily inferior) alternatives for the next article. (There are at least five other reasonable ways of getting through the next two moves.)

- (1) 13g5 14c3 15b4, (2) 13b4 14b3 15g5.

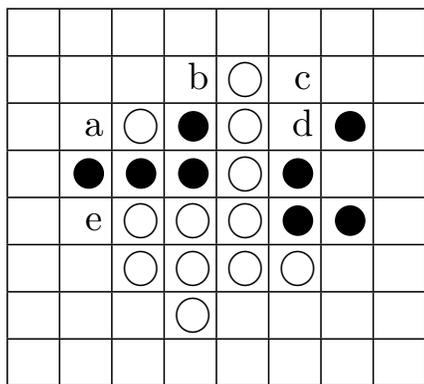
The reason for considering these two among the plethora of options is that they tend to merge into one another on occasion, as we shall see.



Line (1): 13g5 14c3 15b4.

Line (1) is the main line of the Rose, regarded for many years as the epitome of correct play, except in Japan, where as far as I can tell it has never been really popular. White has three approaches: (a) 16b3 17b5 18a5 19a4 20a3 21b6 22a6 23f7—as classical as you can get, (b) 16e2—the so-called Brightstein, (c) 16b3 17b5 18e2—a hybrid, which I shall call the delayed Brightstein. It's called the Brightstein, since you ask, because I played it against Imre Leader in a friendly game (this was before I started playing in tournaments), Imre thought it was good, asked around, and found that Joel Feinstein had played it too. Whether we were really the only originators I doubt. I for one have been playing 16e2 ever since, obtaining what feels like a very comfortable plus score. I'm convinced it's a good move, although I'm quite prepared to concede that the other options may be even better.

Philippe Juhem wrote an article on the Brightstein in Fforum 21. (That's the magazine of the Fédération Française d'Othello, available from the FFO at BP147, 75062 Paris Cedex 02, France, at a cost of 150FF per year for four good-sized magazines (in French). If you want to avoid currency transactions, send £15 to me and I'll arrange it. I don't wish to dispute any of the conclusions Philippe reaches in that article, but let me add my own views on how to deal with the various Black responses.



Black options after 16e2.

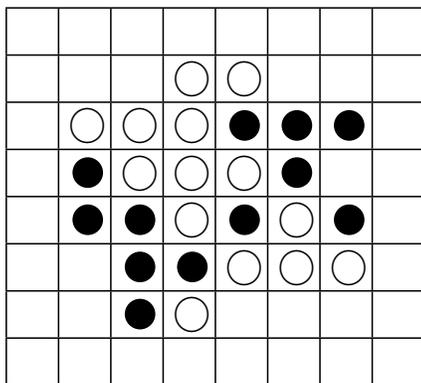
First, the philosophy. The idea of e2 is that White wants to play on the East, where Black has a ragged structure, not the West, where the classical sequence leaves White taking an edge and a mass of discs for a gain of one tempo. Thus, he takes advantage of the fact that e2 only flips in one direction (so doesn't ruin the North completely, and sets up d2 as a nice move for White in the near future) to gain access to g6. White's ideal is to play g6, then h5, then g4 in the East. Meanwhile, Black will flip the e3 disc, normally leaving a hole at f3 where Black temporarily has no access. White should not concentrate exclusively on fighting to keep Black from f3, since he is bound to lose that battle eventually. On the other hand, if White has the opportunity to play f3 himself without being too loud, then he should do so, and so Black is

obliged to make sure he does get access to f3 before White is ready to play there. Let's see how these principles translate into real variations.

As you can see, Black has at least five possibilities at move 17. If you want to cut down on things to remember, then just respond to all of them with the thematic move 18g6. Against option (a) 17b3, this is actually essential, since otherwise White will lose access to g6 for an irritating few moves, e.g., 17b3 18d2 19c2 20b5 21f3 22a3 23f1, and I think Black is better. After 17b3, 18g6 is not exactly an automatic win, but it's pretty good, e.g., 19f3 (19d2 20h5, 19b5 20d2 21f2 22f3) 20d2 21f1 22h5.

In fact, against option (b) 17d2, it is probably preferable not to play 18g6 19b5, after which 20b3 and 20d1 are examples of fighting too hard to keep Black out of f3; Black can always get on with the thematic sequence c7-b6-e8, so White should perhaps simply play 20f3 himself. Better after 17d2 is 18h5, leaving an awkward problem. Also possible is 18f2 19f3 20g6 and if 21b5 then 22b6.

On the other hand, after (c) 17f2 it makes sense to fight a little for Black's access to f3, to the extent of playing 18g6 19b5 20d2 rather than 18d2 19b5 20g6 (spot the difference!—in fact after 18d2 19b5, White should prefer 20b3 21c7 and now maybe 22g6 23f3 24h5). After White has played g6 and d2, he can happily play f3 himself as soon as Black gets access. This suggests, I think correctly, that (d) 17f3 is better than (c) 17f2. Another merit of 17f3 is that a move to g4 becomes less attractive for White later on. Play will go something like 18d2 (18g6 is much the same, except that 19d2 may be good for Black) 19b5 20g6 21c7 (21c2 is another possibility) 22b3, reaching an archetypal Brightstein position. See below.



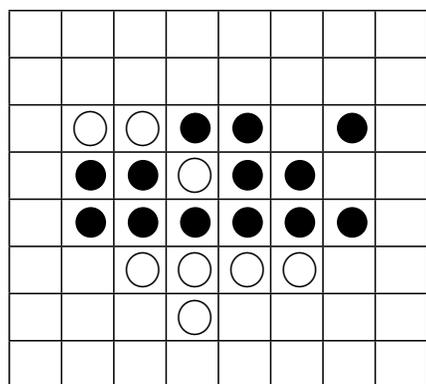
Is this opening theory?

Yes, it is opening theory, in the sense that people who play Brightsteins are familiar with this position and its close variants, and know what's going on without having to work it out each time. One feature is that a Black move to d8 unpoisons a White move to a4, which in turn unpoisons a Black move to e1. Alternatively, a Black move to f7 is fairly quiet, but leaves White a quiet reply to f2. Then again, Black needs to do something on the South so that he can respond to h5 with either g4 or h4. All in all, this is an example of a position where there is play all over the board, where it looks "level", and isn't "tight" (i.e., no-one is about to run short of moves). So White is ahead.

Be sure you understand why I say that. Undoubtedly you can point to a line where nothing terrible happens to Black over the next few moves. However, what is quite clear is that nothing terrible is going to happen to White either, and with

good play he ought to be able to make it into the endgame without any crippling weaknesses. That is a recipe for a White win on parity. In general, White should be perfectly satisfied to get out of the opening with a position where there is play in several different areas of the board, and no reason to suppose that he will need to take edges or create an odd region any time soon. Conversely, Black needs to make the running, and should be looking to get into positions where White has edges, or is short of moves, or has regions into which he has no attractive moves. A “level” position means that White is ahead. Probably. Usually. And of course there’s every chance that it won’t work out quite like that. If Black has studied this position and White hasn’t, I’d bet on Black.

The most popular response to the Brightstein is option (e) 17b5, a nice centralising move securing access to f3 before it becomes a hole. The standard line is 18d2 19c7 20b6 21e8, after which White has to decide what to do about f3. 22c8 is a bit much, as Black can play 23f7 and meet e7 with f8. Juhem recommends 22g6 23f3 24a6, as played by Penloup in the game Juhem is studying in Fforum. That may be a useful improvement, but once more my recommendation is 18g6, replying in kind by preparing a move to f3 before it becomes a hole (so 19c7 20f3 is fine for White). Now 19d2, 19f2 and 19f3 all turn out very similar to the lines we’ve looked at before. One possibly important difference is that the f5 disc is White in the 17b5 lines. After 19d2, this has the interesting consequence of making 20a5 legal. This looks pretty good to me: note that 21a6 is well met by 22a3. On the down side, after 17b5 18g6 19f3 (best, I suggest), Black can consider playing e7 to get access to g4. For all that, my assessment of the position is that White will win in the endgame.

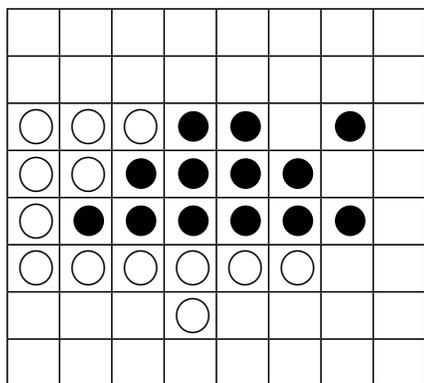


Line (2), after 17b5.

Leaving aside for the moment the option that White has of omitting or delaying 16e2, let us move on to consider our second line, 13b4 14b3 15g5. White almost always responds 16c3, followed by 17b5 (see Diagram opposite). Compared with the position after 13g5 14c3 15b4 16b3 17b5, the only difference is that the d4 disc is now White. The consequences of this don’t appear to be too great, and indeed the sequence 18a5 19a4 20a3 21b6 transposes completely into the main line Rose. The other option is 18e2, which is like

the delayed Brightstein with the difference that a White move to d2 will not flip d5. Surely this is in Black’s favour, so why would Black ever choose to play line (iv) in preference to line (vii): it cuts out one White option (the Brightstein), and is not inferior after the other White options? I don’t know of a catch here, and it really seems that this is the more accurate move order (which doesn’t imply

that Black is ahead).



Old Rose, after 22a6.

Let's take a look at the position after 18a5 19a4 20a3 21b6 22a6. We shall see later (six months later, actually) that one can also reach positions which differ from this only in the colours of a few interior discs: in particular the position with d4 White is important, and also positions where Black has no disc on the a3-f8 diagonal. Anyway, the position opposite has been very well studied, but not by me since I never reach it. Fortunately I've had the opportunity to consult Imre Leader about the continuations from here, and the anal-

ysis below borrows heavily from his fund of opening knowledge.

Black is going to play to f7 now or soon, but should he start with 23c2? The most common response to that is 24c1, but Black can then play 25f7 26d2 27e2 28f1 29b2. This X-square guarantees Black three of the four moves in the corner region, and White is in trouble. White can perhaps wriggle a little more, but after 24c1 Black is always going to be able to sacrifice the a1 corner advantageously. It seems that 24d2 is a much better move, e.g., 25f7 26f2 27e7 28f3.

The usual move in the Rose is 23f7 immediately, aiming to get e7 as well. It strikes me that this is more the kind of position Black should be looking for out of the opening. He's not necessarily ahead, but the position is tight, with both sides short of moves and in some danger of collapse. It is likely that, in ten moves time, one or other player will be definitively ahead, and White's endgame advantage needn't figure. A try now is 24g6, but experience suggests that White finishes one tempo short of running Black out of moves, with the usual dire consequences.

The two usual moves after 23f7 are 24e2 and 24f2. Rose experts seem to have reached the conclusion that 24f2, extracting the c5 disc immediately, is better: let's see why they're wrong. Compare the following two lines: (a) 24e2 25d2 26f2 27f3, (b) 24f2 25f3 26e2 27d2. The only difference between the two positions is the d4 disc, which is white in (a) and black in (b). This doesn't seem to be at an important difference, so we can regard these two positions as equivalent. Now, after 24e2, can Black do better than line (a)? The only try is 25e7, but then 26f2 is good for White. (For White in that line, an alternative is 26d1 27e7 28f2 29c8, but this looks good for Black.) But after 24f2, White doesn't have any alternatives at 26. Indeed, there are other moves Black can try at 27, namely 27f1 28e7 29c8, when it seems as though White will win so long as he avoids creating an odd region in the South-West, or 27d1 28f1 29c8, when Black has some chances. In fact, people hardly ever play 27d2 in line (b). But, whether or not 27d2 is the right move, White doesn't gain by playing line (b) and giving

Black all the options, rather than playing line (a) and forcing the position below. (Unless of course the d4 disc does turn out to make all the difference!)

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

After 24e2 25d2 26f2 27f3.

for the moment, and White has so many ways of breaking through the East wall that one of them is likely to be good. Whatever, compared with most of the other positions we've seen, I'd settle for being Black here.

A few more words are needed about variants on the Rose formation. In the position with d4 White, 23f7 seems even more to be the right move to play, since 24f2 doesn't flip c5, but White can still reach the position above after 23f7 24e2 25d2 26f2 27f3.

What if c5 is White to start with? That would seem to be good for White, as after 23f7 Black is not threatening to go to e7, but it's not so clear that White can take advantage. After 24e2 25d2, 26f2 transposes and nothing else looks much better. Maybe 24d2 25e2 26f1 27d1 28f2? Or the really cheeky 26f3?

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

Line (2), after 18e2.

so useful), when Black has, at some cost, pinched a tempo in the South. For all that, there are moves all over the board and White is hardly about to die.

Perhaps the key difference between this line and the immediate Brightstein is that Black already has a piece on the c6-f3 diagonal here. One consequence is that 19f3 flips e4 and takes White off g6. White obviously replies to that with

This has yet to be properly tested. It looks to me as though the best line is 28e7 29c8 (29e1 30g6 seems good for White) 30e8 31d1 and I think it's tight. The general idea of this and a number of similar Rose lines is that Black is hoping that the West edge will eventually hurt White, either by poisoning play to the North and South or by giving Black sacrifice opportunities later in the game (since the b-file is all White, Black is usually going to be able to play to an X-square when things get rough). Against that, Black is short of moves

The other possibility in line (2) is 18e2: if the mainline Rose is truly good for Black, then this becomes a really critical line. (Remember that, if this position is reached via the delayed Brightstein in line (1), then d4 is Black.) Most of the ideas of the immediate Brightstein are important here too, but there are a few very significant differences. A new possibility for Black is 19e7, operating against White's play to the East starting with g6. One possible continuation is 20c7 (maybe 20g6 anyway is fine) 21b6 (21f7 22g6 isn't

20d2, but Black keeps on trying with either 21c2 22d1 23c1 (maybe not worth it) 24a6 or 21f1 22e1 (looks fine for White). Black can also reach the first of these lines with 19c2 20d2 21f3.

However, it seems more logical for Black to use the d5 disc to try to get two quiet moves in the North. One way to go about this is 19f2 20d2 21c7. Against this, White can either play 22f3 himself and forgo g6, e.g., 22f3 23g4 24h6, or let Black have f3, e.g., 22g6 23f3 24h5. Black doesn't seem to have any very promising continuations in either case, despite his natural-looking play.

In fact 19d2 appears to be the most popular move here, and I suggest it is also the best. Not for the first time, White has the choice of allowing 21f3 or fighting it. The pacific line is 20g6 21f3 22h5 23f2 (this seems the right way to flip the e2 disc, since otherwise f2 will one day be a nice move for White). Note that White can't take advantage of the d4 disc (which is Black in the corresponding delayed Brightstein line) to play to g4, as that is met by h4. So typically he chooses 24a5, takes the West edge, and forces Black to come through the wall to the South first. This is a very tight line, and all depends on just how Black gets to break through to the South. This is more the sort of thing that Black should aim for, but my feeling is that nevertheless White is still slightly ahead.

The alternative after 19d2 is 20a5 (in the delayed Brightstein, White has the additional option of 20d1), flipping the d5 disc. This is another line which seems to have been strangely neglected, but I like White's chances after 21a6 22a3 23a4 24a7 25b6 26c7.

If you've been following carefully, you'll have noticed that, in my opinion, White seems to have an answer to everything Black tries in these lines. You might hope there'll be some really crushing Black lines in the next instalment, but I'm afraid it's just more of the same. However, it's not as gloomy as all that: the judgment is based on several positions that Black can essentially force, which I've assessed as good for White on the grounds that there is play going on all over the board, and the game is almost bound to go on to the endgame, when White's innate advantage ought to tell. But this can be overstated, and everyone knows that White doesn't always win the close endings! Perhaps a more useful way to think of this type of position is that, except perhaps at the very highest level, the better player is overwhelmingly likely to win.

Open positions like this give free rein to midgame ability, and guarantee that you'll be faced with decisions about whether to take edges, what to do about your opponent's quiet moves, how to fiddle a tempo out of a region, whether you can afford to create odd regions (usually not, if you're White), and so on. This is the kind of Othello game that most people like to play, isn't it? All that I am claiming, if you like, is that White doesn't have to play quite as well as Black. I admit to a lurking suspicion that this is true for Othello in general, but my

tentative conclusion at the end of the analysis is that 3c5 is an error. Please prove me wrong.

I'd like to thank Imre Leader, Marc Tastet, Dominique Penloup, Didier Piau and David Shaman for their comments on earlier drafts. Much of what they said has been incorporated quietly into the article, but I should stress that they are not responsible for any defeats you may suffer as a result of following recommendations made here. Neither am I.

One of the things I learnt from other people's comments is that it is very dangerous to attribute moves to players. The original version had several comments along the lines of "this move is due to X", and most of these comments were disputed by at least one person. I took the decision to de-attribute all the moves. After all, most good moves are discovered (or are they invented?) by several players independently. The only exceptions to this policy (I hope) are the names "Rose" and "Brightstein", which I have left in on the grounds that they seem to have entered the language of Othello.

A small collection of illustrative games follows. Dozens more games, especially Brightsteins, can be found in the Juhem article cited above.

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

Andersson v. Bhagat
Copenhagen 1990

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

Bhagat v. Feinstein
Cambridge 1987

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

Lazard v. Edmead
Cambridge 1992

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

Tastet v. Feinstein
Paris 1991

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

Senchev v. Melnikov
Cheliabinsk 1991

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

Murakami v. Takizawa
Student Champ. 1986

Multi-gaming in Perenchies *by Joel Feinstein.*

The first European multigame tournament was held on Saturday 11th and Sunday 12th July 1992, in Perenchies (North France). On the Sunday, a computer Othello tournament was run in parallel. Since I was in Paris for a mathematics conference during the week, I thought it would be fun to attend the former. Thanks to generous help from a lot of people, my computer program MODOT was able to take part in the latter, where it performed respectably. I may give some game commentaries in a future issue.

There were three of us on the train from Paris to Lille: Marc Tastet, Bintsa Andriani and I. In all there were fourteen competitors in the multi-game tournament, including one English (Irish?) player, and four Belgian players (Serge Alard was there to represent Belgian Othello).

The tournament consisted of six rounds, in each of which you could choose from five different games, subject to the condition that for a game to be played there had to be at least four competitors (players who chose unpopular games had to choose again). The games were Othello, Backgammon, Gomoku-ninuki, Abalone, and Lines of action. Well, I knew something about the first two, and I thought that I knew the rules of the rest. However, I discovered on the train that I didn't in fact know the rules of Gomoku-ninuki, which is a five-in-a-row game which includes captures. Abalone is a strategy game played with black and white balls on a hexagonal grid, in which the aim is to force out six of your opponents balls (sumo wrestling in miniature?). Lines of action is a connection game in which captures are possible.

In each round the players had to play against three opponents, and had twenty minutes for each match. This turned out to be rather a long time for some of us when we played lines of action, and a bit short when we played backgammon (where the matches were up to five points). I was very lucky (make that very very lucky) in several of my backgammon matches. The scoring system was that players gained grand-prix style points for their result in whichever game they played in. However, only the best result in each game counted, and also only the best three games (except for tie-breaking purposes). I could have spent ages trying to find out who were the experts in the various games, and tried to avoid them, but it was far too friendly a tournament for that. However, I did not play Othello in the same round as Marc Tastet.

Roll on the tournament! In spite of the splendid Belgian beer provided the evening before by our wonderful host Guilain Dorsimont (or perhaps because of it?), the three of us who had travelled together from Paris had a good first day, and held the top three places after three rounds. I had won at Othello, had come equal first at lines of action with Marc Tastet (and one other) and come second to Marc at Backgammon. We then headed for Belgium for some more

beer, and some much needed practise at Gomoku-ninuki, before returning to our host's house in Perenchies. On the second day, I spent most of my time between rounds watching the computer Othello tournament. There was an especially exciting game between MODOT and Adrian Millett's program FLIP-IT, with MODOT scraping a 34-30 win in the endgame. Meanwhile, back in the multi-game tournament, strange things were happening! Unable to find anyone who wanted to play lines of action, I had been forced to choose abalone, where I expected to lose heavily. But somehow, by a mixture of luck and cunning (and with help from the clock), I was able to win all three games. Bintsa and Marc were still up there with me, and the Belgian player Philippe Lemaire was making an appearance. Marc looked to be in a strong position, as he still had Othello to play. In the next round I continued my run by winning at Go-moku ninuki (the previous evening's practise with Marc had helped both of us a lot!), which finally ruined Bintsa's chances. Meanwhile, Marc had won at Othello, but was only in third place: Philippe Lemaire had now won two rounds, and had a second place worth more than our equal first at lines of action! Moving into the last round, I tried backgammon again, and Marc tried abalone. Philippe Lemaire also chose backgammon. Although I had won three games, it looked as though Philippe would win if he won the backgammon, especially once Marc lost one of his abalone matches. But my luck was certainly holding out: in my second backgammon match, the only way I could avoid losing at one stage was if I threw a double six, and my opponent threw a one. Of course, this is exactly what happened! After throwing lots more doubles, I was able to win the match, and found myself in a grand-finale against Philippe. At this point it was impossible to work out what would happen if I lost: apparently our five game scores would have been identical, but it later turned out that his sum-of-opponents'-scores was better. The match was very strange. I had an amazing mixture of good and bad luck which appeared to make any attempt to apply skill irrelevant! Eventually, down 2-4, I noticed that I was easily winning the current game, but that neither of us could possibly complete any further games of backgammon in our remaining time. I then played badly and very fast, with the result that in the last game I began with 40 seconds to Philippe's 20. I duly won on time, and so won the tournament, with Philippe second and Marc third. I was rewarded with a trophy and 800 francs, which I had not expected. In fact, I would probably not have enjoyed the tournament as much as I did if I had realised there was this much at stake.

The two tournaments were part of a four day games festival going by the name of J.E.T.S.. The only question is, where were the sharks? Next year let's get some more people over to this tournament!

The Cambridge Open *by Peter Bhagat.*

It was a sunny but cold day when we left Parker Street for the Ninth Cambridge International Tournament, our twenty sherpas bearing boxes of Othello sets.

Attendance was down on last year with only 26 competitors, but groupies were up to a record three. The newcomers were Americans Greg Johnson and his wife Leslie Cagley, Frenchman Patrick Choisnard and the other Great Dane Henrik Vallund.

David Shaman started rather slowly. So slowly that he was still on the starting blocks after round three, losing to three people that he has always been capable of losing to but just hadn't yet managed to. Garry Edmead had a disappointing first day and fled back to Wellingborough, wherever that is—he hasn't been seen since.

Philippe Juhem was impressive, losing only two games—one due to a Bhagat edge played by the acknowledged master of the tactic. Graham Brightwell also built up an unostentatious nine points to meet Philippe in the final. Frenchmen Marc Tastet and Dominique Penloup met in the third/fourth playoff.

Both playoffs went to three games. Marc eventually “triumphed” over Dominique. Graham lost the first game of the final to 40 discs and won the second with 41. All was set for the final game. The early play was not inspiring, but later Philippe found some amazing moves. (Imre to Pete after move 27: “Philippe has just thrown it away”, and after move 29: “Er, . . . , I take back what I just said.”) He eventually got caught by a swindle to produce a draw. Therefore Graham won the tournament on disc count over the three games, but the Grand Prix points were shared.

Cambridge restaurants were put on the alert as groups of twenty and fifteen searched for food over the weekend. Many real Othello players were present at the victory meal in an Indian restaurant. Imre Leader came too.

The final results were: 1. Graham Brightwell 9 (out of 11), 2. Philippe Juhem (F) 9, 3. Marc Tastet (F) $7\frac{1}{2}$, 4. Dominique Penloup (F) $7\frac{1}{2}$, 5. Emmanuel Caspard (F) and Imre Leader 7, 7. David Shaman $6\frac{1}{2}$, 8. Peter Bhagat, Bruno de la Boisserie (F), Aubrey de Grey, Greg Johnson (US), Emmanuel Lazard (F), Guy Plowman and Stephan Waser (CH), all on 6, 15. Mike Handel $5\frac{1}{2}$, 16. Bintsa Andriani (F), Joel Feinstein and Henrik Vallund (DK) 5, 19. Patrick Choisnard (F), Phil Marson and Matthew Selby 4, 22. David Haigh and Leslie Cagley (US) 3, 24. Garry Edmead and Serge Alard (B) 2, 26. Roy Arnold 1.

Congratulations to Graham on overcoming being out of practice to win the tournament (his first Cambridge International win) when other heavyweights returned a Paris-practising eighth equal.

The tenth Cambridge Open will be held over the weekend of 13th February 1993. I was 21 when we started . . .

Some games from the tournament.

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

Penloup 29 Juhem 35

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

Caspard 39 Bhagat 25

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

Handel 28 Brightwell 36

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

Edmead 30 Juhem 34

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

Feinstein 28 Haigh 36

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

Shaman 32 Penloup 32

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

M.Selby 36 Lazard 28

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

Brightwell 33 Caspard 31

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

Tastet 39 Leader 25

Joel Feinstein reports that his game against David Haigh was marred by a flipping error at about 10. However, the transcript appears to play through sensibly enough, and illustrates, well, whatever it's supposed to illustrate.

How to win a Grand Prix Tournament *by Graham Brightwell.*

It's nothing to do with luck. Pure skill is all you need. No luck involved. none whatsoever.

First of course you have to reach the Final: the key aspect of this is to make sure that your opponents don't convert their winning positions to wins. Of course, this isn't always possible, but in early 1992 I seemed to be able to manage it. In this, I was greatly helped by only having to play Dominique Penloup once per tournament. *Postscript: in Brussels, David "Second place" Shaman made a ridiculous blunder by playing him three times.*

For hints as to how to continue, let's look at the Final of the 1992 Cambridge Open.

In the Final, it's very important that your opponent not play to their form. This is one of the best aspects of my game, but I'm not going to let you in on the secret. Having a friend in the audience beam hypnotic waves is a bit old-fashioned, but still effective. Recent surveys show that it is even enough to let the opponent think that this is happening.

On to the games. In Cambridge, alone among major tournaments, the person losing the first game usually goes on to win the match. So it's critical to get the first loss under your belt.

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

Juhem 40 Brightwell 24

Move 14 to g3 appears to have been a new development in this tournament: 14e3 15g4 is unpromising, and the previous theory involved the even less gainly 14c2. The sequence to 18 followed an earlier game of mine against Bruno de la Boisserie, but 19-21 is new, and well thought out. White has to break to the North immediately, and he may as well make sure of access to c6 in the process. 27a6 may be better: the move played (intending 28c6 29a3) gave me the chance to grab the edge myself, apply the pressure, and keep him out of e1 "for ever". Maybe it's worth my while playing 36g8 to ensure access to h5: it will be really uncomfortable for him to take back. As it was, the South didn't play out as well as I thought it would, and the lack of access in the SE kills me. 47h2! is an excellent move: the point is that I can't move to the SE, 50b2 gets swindled by 51a1, and so the line I played is forced, and losing. However, the routine 47h5 48g2 49g7 50h8 51d8 is also good enough: when I get a wedge on the West edge I'll have lost parity in the SW, so that b2 will win. In retrospect a very important feature is that 43e1 made the b-file all black.

Mission accomplished, and on to game 2. The required result this time is a win. One might think this is harder to achieve, but in fact winning game 2 can often be achieved without really trying too hard.

In this game, we see the value of playing to the strengths of the table official, in this case Joel Feinstein. It is vitally important to get the official on your side, of course, so as to get the vibes going in the right direction. However, to take advantage you need to be in the sort of position where the moves he/she is willing you to make are actually good ones. This explains a lot of what goes on in the next game: with Joel as the official there is no point in trying to play a strategic manoeuvring game.

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

Brightwell 41 Juhem 23

Again 14 was the innovation: 14b6 or 14b4 is normal. It may be quite good; 16h5 is the kind of annoying move that really works well on the edge, since 17h3 18h6 19g3 leaves White in control. In the game, on the other hand, White can't very well play 18h6, met by 19g3. 19h7 is not a move to show to beginners: the idea is that 20h6 21h4 is good for Black, and Black is threatening to go to h3. White can and does prevent this, but gives Black a few moves to the South in the process. Probably 25-26 really is a pair, in which

case Black gains by playing it out: the longer the edge becomes the less of a liability it is when White eventually gives it to Black. The position at 33 looks very good for Black at first glance, but the sequence to 40 shows that White isn't quite running out of moves. But in contrast the position at 41 is not as good for White as it looks: for the moment he won't be able to play to b3, and Black has an eventual tempo (or possibly parity) in the SE. In general there are lot of regions where White can't do anything. This isn't quite an accident: all the things that were good about Black's position in the 30s are still inherent in this position. The next few moves are presumably all highly inaccurate, but it looks as though Black is winning. A more exciting line is 44g2 45g8 46d1 47c3 48b2 49b3 50b1 51a1 52a2 53g1 54e1 55f1 56h1 57g7 58h8 59a8 60a7 34-30. But White didn't try that, and it was all over shortly after. Positions where your opponent has all the edges don't always win themselves: you have to make something happen, without sacrificing too much. That was perhaps just not possible here.

Joel Feinstein has tired of being Irish No. 1, and will take up a Lectureship in Nottingham in October. Coincidentally, he arrives just in time for the Nationals. Joel might well find himself teaching Neil Stephenson: perhaps Joel can tempt him into a comeback?

Opinions are mixed as to whether it is an advantage to have choice of colour for the third game. If the decision is clear-cut then it's no problem, but if you don't really know what to do then it may be better to save yourself the torment of making a decision and let your opponent agonise over the colour. This presumably explains Juhem's last few moves in the second game.

The usual strategy in third games is to go for the win, but I have had a lot of success with drawing, so I tend to prefer that. The key to the third game is to be in a clearly losing position at about 53, leaving time for only one more game-losing error. It is important not to trough too early, or you may be left with a decision to make at the end, which you will naturally get wrong. Choosing White, then losing parity so as to make it the opponent's move at 54, is a touch that I am really proud of.

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

Juhem 32 Brightwell 32

I chose White because White is better, and I chose the diagonal (for the first time in the tournament) because there were about three things I wanted to avoid in the Tiger. It would perhaps have been better to have avoided this. 12f3 is probably wrong, with 12b5 or even 12c6 the better choices. At 22 I was in a dreadful mess, and I couldn't decide whether to go for a full-blooded extraction or not. To do that, I really needed to get out all the black discs on the g-file so that he wouldn't have g7 available for when things got tight, but a good opportunity to clear the g-file never arose (that won't have been an accident), so I just drifted. If he'd gone for 33c2, I might well have played 34g2 just to shake things up: he'd have to do a little work to cut on, and even when he does the East edge is one I was always due to lose. So I think 33g1 was the correct, safe, thing to do, and by 38 I looked pretty dead. The whole of the sequence 39-49 is a very nice put-away, and he must have been very disappointed to find that he still had work to do after 53. Black has more stable discs, parity, and control, but he has to watch out for a swindle with White getting both a2 and a1. 54b3 is the easiest way to break this, putting an extra piece on the second row so that 54b3 55b4 56b2 doesn't make the second row all black. But the curse of the French move 54 struck and Juhem missed this. Rather unpoetically, he was still winning, but needed to play 56a6 57b3 58b2 59a2 (P) 60a1. Still a swindle, but Black gets 33 discs.

No luck involved. None whatsoever.

Copenhagen Final Games by Graham Brightwell.

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

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

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

Brightwell 35 Shaman 29 Shaman 32 Brightwell 32 Shaman 26 Brightwell 38

Game 1 This is the up-to-date French theory of this opening, following Shaman-Penloup as far as 19. (Penloup played 20a4.) I think it's close at that point, and I think I'm ahead by 31. 33d8 is an alternative: I wasn't convinced it was a put-away, so played 33e8 as safer. Is 42f7 really not playable? David thought 42g7 was right, and I'm not complaining. I like my sequence starting 45g1, and the ending was perfect from then on. A computer (THOR) reveals that 45g1 is wrong in the sense of Hewlett. 45h4 wins 37–27 with perfect sequence h4-h6-h8-g8-a1-a2-g1-h3-b7-a8-h2-d1-b1-g2-f2-h1. I suppose that can also be found, but it would be hard to be totally sure that 45h4 wins. I was able to count 45g1 to a win with a fair degree of confidence.

Game 2 Moink. How did I miss 48b8? Answer: I wasn't looking for it. Why wasn't I looking for it? God knows. It wasn't as if I was entirely happy with the line I played. As for the opening, 23c1 is a Shaman innovation which didn't work, and I crushed him quite nicely until I started to go wrong. (44c8 is more convincing than 44e8, unless I was going to find 48b8.)

Game 3 I can't remember exactly how the game finished. I played 50d2 to cut the diagonal, and was never going to lose. The good move here is 50d1: the exercise is to work out why. All in all, this is a worthy addition to the list of third games of finals. David's 27 is dire. 31c7 would be good, so presumably 30f8 is bad. 35d8 is miles worse than 35e8. At the time, David insisted that 39-41 is an excellent sequence, revealing how well he was playing after move 27, but I don't see any advantage of this sequence are over 39f1 40g1 41h1 42h2 43die. There was a reason why I didn't play 46 and 48 in the other order, then a2, but it's beyond me now. A lousy game.

Copenhagen Results: 1. Brightwell 8 ($2\frac{1}{2}-\frac{1}{2}$), 2. Shaman $8\frac{1}{2}$, 3. Berner (S) 8 (2–1), 4. H.Vallund (DK) 8, 5. Tastet (F) and Nicolet (F) 7, 7. Penloup (F) $6\frac{1}{2}$, 8. Feldborg (DK), Jensen (DK) 6, 10. Juhem (F), T.Vallund (DK) 5, . . .

Syncopated Cerebrations *by Sid Cox.*

What do you think is the most common result of an Othello game? I don't mean, for example, "a win for white", but the actual disc counts. Have a think about it. I'll come back to this later.

- - - - -

Well, the number of theorems I received was precisely zero, so that idea went down like an osmium bubble. Nevertheless, the offer of a prize still stands. At this rate, the first theorem I get has a good chance of being the winning theorem.

- - - - -

The answer to the puzzle about the three teams where A beat B who beat C who beat A is that the A team's players' ratings were 1800, 1000 and 800; the B team's ratings were 1600, 1400 and 600; and for the C team they were 2000, 1200 and 400. Why is it magic? Well, the way I remember the answer is first to write down the simplest magic square

6	1	8
7	5	3
2	9	4

(called magic because every row and column adds up to 15). Now, forget about big rating numbers like 1400 and pretend their ratings were 1 to 9 (it's only the order, not the actual value, of the ratings that matters).

For the first grouping of the players into teams, they are grouped so that each row constitutes a team. This way, the top row beats the middle row which beats the bottom row which beats the top row. For the second grouping, each column constitutes a team, left beating middle beating right beating left.

Another reason why I called this magic is that it is my favourite example of a non-transitive paradox. Most such paradoxes seem to involve probability, for example the four dice with specially numbered faces, with which, two times out of three,

6 6 2 2 2 2 beats
5 5 5 1 1 1 which beats
4 4 4 4 0 0 which beats
3 3 3 3 3 3 which beats 6 6 2 2 2 2.

Here, the unexpected sequence doesn't always happen; one time out of three the other die wins, and this dulls the paradox. However there is no lack of certainty in the teams paradox I described, and it seems as startling and as impossible as the famous Escher picture of people trudging up an apparently endlessly rising circular stairway.

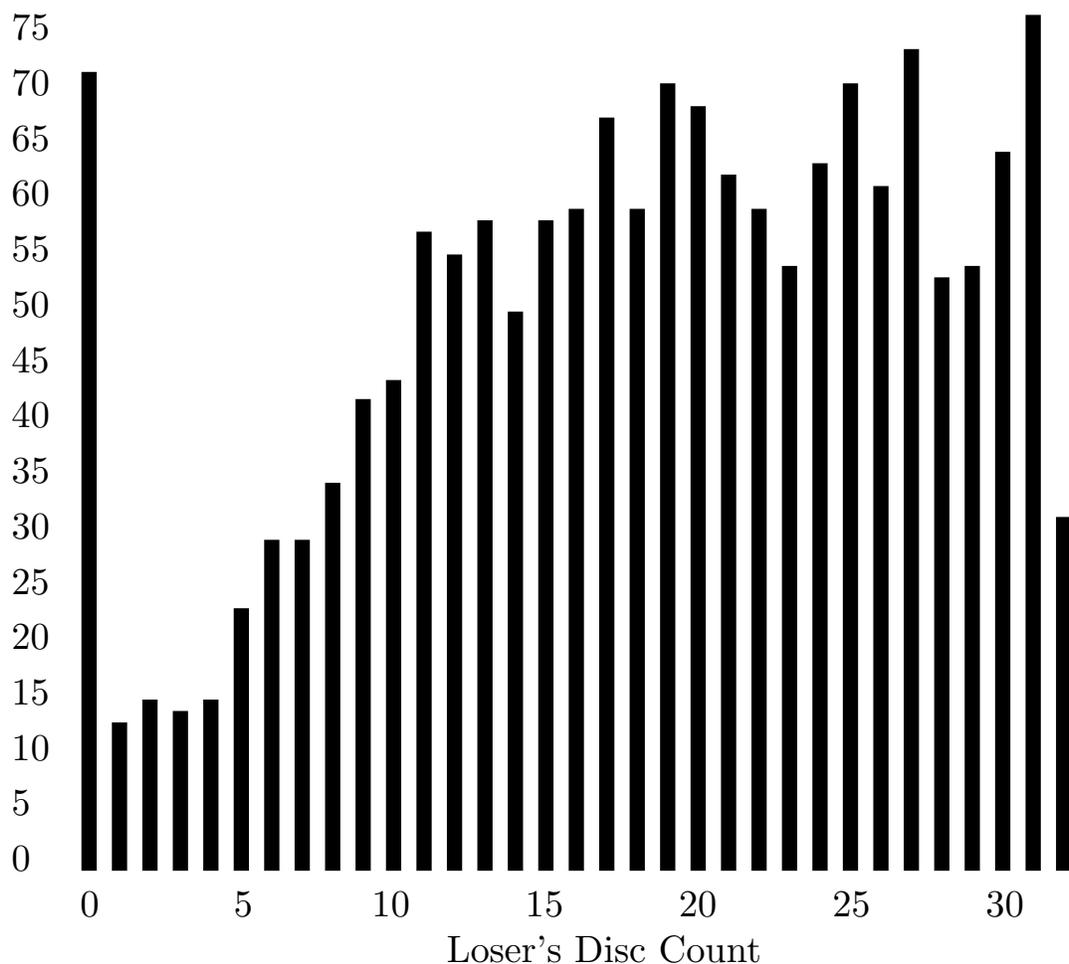
Do you know what disc count is awarded to someone who gets a bye? Is it 40-24, 44-20 or what? And why?

According to the BOF championship rules drawn up by John Ball when he was chairman of the BOF, bye loses all his games 20-44. I remember John justifying this by claiming that 20-44 (or 44-20), was the commonest result of an Othello game.

I decided to check this assertion by examining all the games reported in all the BOF newsletters from “Spleens” to “Cloning”. In 179 games there were 79 black wins, 91 white wins and 9 draws. The commonest loser’s disc count was 30 (25 occurrences) followed by 31 (23), whereas 20 occurred only 5 times.

An explanation for this might be that the games more likely to be mentioned in the newsletter are the exciting ones, the ones with close scores. Also the more expert games tend to have closer scores. So, having access to David Haigh’s tournament result files used for calculating the ratings, I decided to analyse these to get an answer unbiased by any kind of selection.

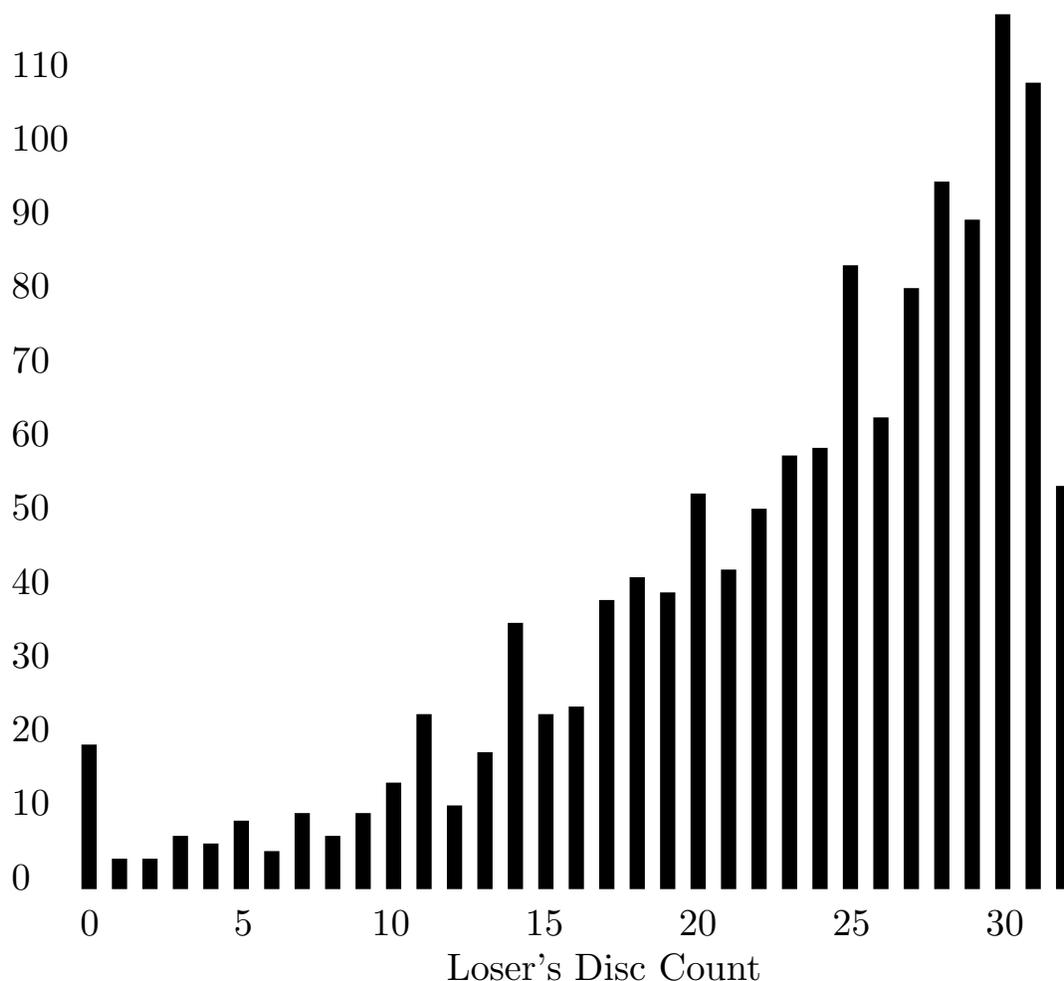
In his database there were 41 tournaments which had genuine disc counts (for a few tournaments he only gets who won the games), which yielded a grand total of 1594 games. The results are shown in the bar chart below.



Ignoring the large result of 69 games in which the loser’s disc count was 0

(probably inflated by timeouts), one notices a steady, reasonably smooth rise in frequency until a disc count of 11 is reached. Then chaos sets in! Although there is a vague trend upwards the frequencies fluctuate quite strongly, the fluctuations getting greater as the disc count increases towards 31. This phenomenon suggests a novel subject for an MSc or PhD (instead of writing yet another Othello program): “Chaotic disc count distribution in Othello”. Note that this is not the same as “Chaotic disc distribution in Othello”, a subject in which Joel Feinstein occasionally does some research.

The commonest loser’s disc count turns out to be 31, with 74 occurrences, so maybe our newsletter editors have not introduced much bias after all. So, making the possibly rash assumption that other newsletter editors are as unbiased as ours, I looked at the results of games reported in the French (FFO) and USA (USOA) newsletters. From the FFO I got 231 games: 112 wins for black, 107 wins for white (!), and 12 draws, with a loser’s disc count of 30 occurring most often (30 times). Strange that in France black wins more often than white! From the USOA I got 841 games: 402 wins for black, 408 wins for white (that’s better!) and 31 draws, with a loser’s disc count of 31 occurring most often (70 times).



Looking at the total white/black wins for a moment, these are surprisingly equal with a total of 606 for white and 593 for black. So it looks as though Othello is a very fair game, and maybe white does not have a significant overall advantage after all.

Putting the results from all three newsletter sources together (yes, I know some games will be included more than once, but there's a limit to the amount of time I am prepared to spend doing this so I didn't filter these out) gives the result shown in the next barchart.

Here there is a less pronounced peak at a disc count of 0, reduced perhaps by the exclusion of embarrassing wipeouts and incomplete games that timed out. Apart from a few chaos-suggesting pinnacles there is a steady trend upwards to the peak of 114 occurrences of a disc count of 30. This peak is much sharper than that in the previous chart, showing that editors are somewhat more interested in close games after all.

What does all this tell us? Well, if the criterion for bye's score is that it should be the commonest loser's score, we are wrong to make it 20-44, and instead it should be 31-33 or maybe 30-34.

If we are going to change this, we have the opportunity to right another wrong. A bye in the last round of a Swiss tournament is more valuable than a bye near the beginning. An early bye pushes the player into higher score groups where tougher opposition is going to be met and fewer games won on average. This is fair enough, and will tend to compensate for the player being awarded a free win. But there is no such compensation for a bye awarded in the last round, and not very much for one awarded in the penultimate round.

To make up for this I propose that the disc count awarded to a player who gets a bye should vary, and decrease by 1 for each successive round. Put more precisely, in the last round the player should get 33, which is both the minimum winning disc count and the commonest winning disc count, 34 in the penultimate round, and 35 in the round before that, and so on. In a seven round tournament the player would get 39 in the first round. In a round robin tournament the bye disc count is irrelevant, as everyone will get a bye.

This proposal would put bye disc counts on a rational basis. What do you think of it? Do you have any better ideas?

Editor's Comments. The all-singing all-dancing Brightwell Quotient method of tie-breaking deals with the problem by treating a bye as a draw against yourself. I can justify this if anyone asks. I'm not sure I like Mr. Cox's idea: if two players play the same opposition, including bye, and get the same total disc count, why on earth should we give preference to the player who had the earlier bye?

It is interesting to note that the median loser's disc count is around 20: I shall use this to defend the status quo if it is ever necessary.

Tie-breakers *by Bye.*

There has recently been much controversy about tie-breaking systems: in fact ever since man first played with dice there has been controversy over tie-breaking systems. It is a little-known fact that the game of cricket was invented as a tie-breaker to divide the teams after a particularly lengthy 0-0 draw on the soccer field.

Nowadays, of course, tie-breaking systems for soccer have developed into a branch of science, and it is perhaps worth contemplating the adaptation of some of the finer inventions to the Othello world.

The drawn game is a real problem in Othello. They are a bad thing, not only in knock-out situations where a winner is required, or in three-game matches, but also in Swiss tournaments where they are the bane of the director in charge of pairings. Thus they should be stamped out, and a decisive tie-breaking method is essential.

One natural suggestion is that of extra time. At the end of the game, each person is given an extra five minutes on the clock. If at the end of this period, discs are still level, then the next stage is entered.

The 'away discs' rule should next be invoked. It has been suggested that this should be taken quite literally, and the player whose home is located at the greatest distance from the tournament site be awarded the game. This has obvious merit, but suffers from various problems. Is it reasonable to ask the tournament director to carry an atlas to the tournament? What sanctions are available against players who falsely claim to live in Melbourne? Should students be allowed to register at two addresses? Where is Wellingborough anyway?

More lateral thought is required. I propose that the away discs rule be interpreted as follows. At the end of the game, discs in the opponent's half of the board count double. This of course adds a new dimension to endgame play. However, it is possible that the tie might not be resolved by this method.

The final resort is of course the penalty shoot-out. Each player has five discs, and the object is to throw them at the tournament director. The player scoring most 'goals' is the winner. If the number of goals is equal, then a 'sudden-death' phase is entered, in which the first player strangled by the director is deemed to have lost the game.

Two alternative suggestions have been put forward, should the above scheme not prove successful. One plan is to have a tie-breaker based upon the disciplinary record of the players: the player committing fewer flipping errors in the course of the game shall be deemed the winner. The other plan is designed to make the result reflect the course of the game, by granting the win to the side with most corners. Thus if, at the end of the game, a1 is Black, a8 White, and the other two corners are empty, then the winner is the left-hand side.

What other rules of football might reasonably improve the game of Othello? The automatic expulsion of players who commit a so-called ‘professional flipping error’ is already before the rules commission, and we add our support to that proposal.

A more important innovation would be the introduction of soccer’s offside rule. Perhaps strangely, the rule seems more naturally suited to Othello than to soccer. The basic principle is that a move is not legal if it involves placing a disc closer to the opponent’s edge of the board than the opponent’s last disc. Furthermore, it is illegal to play a move with a disc in an off-side position interfering with play, i.e., involved in the flipping of discs.

To illustrate the rule, consider the position with Black to play at move 1. A move to d3 is offside, as it is beyond the last White disc. A move to f5 is legal, but White’s only legal response is 2f4, after which all of Black’s follow-ups are offside, so he must pass (unlike in soccer, where passing would be illegal). White too must pass, and the game ends in a draw. 1c4 is also legal, as the d4 disc plays it onside: note (a) that discs level with the last defender are onside, (b) it is enough that the c4 disc be onside *as the disc is placed*. After 1c4, all three White moves are onside. If 2c5 is chosen, then that ends the game, as all moves would involve using a disc in an offside position to flip discs. (E.g., 3b6 is illegal because the offside disc at d4 is interfering with play.) Finally, 1e6 is legal. However, R.B.Gay(anag) has demonstrated that 2f4 leads to a win for White, so this move has fallen into disuse at the highest level.

Clearly we should favour the introduction of three points for a win, to encourage attacking play. Investigation reveals that, had this system been operational in time for the 1989 World Championship, David Shaman (whose negative style of play resulted in three draws) would not have been in the semi-finals.

From the PR point of view, a popular innovation would be a ‘disc of the match’ award, to the disc making the most significant contribution to the game. The introduction of yellow and red cards to clarify the referee’s actions might also be welcomed. Finally, the Federation is committed to the Taylor report, and intends to comply with its recommendations in full by 1994-5: this will mean that no tournaments may be played in the Wolfson Party room after that date.

It is hoped that the introduction of these new rules should be sufficient to attract a large bid for television rights from BSkyB, involving live coverage of all Regional tournaments.

David and Sue Shaman have recently moved from Oxford to Cambridge. Of course this is entirely unconnected with the fact that the Othello scene is just slightly stronger in Cambridge.

The Rating List *maintained by David Haigh.*

Just 60 players have played in a tournament in 1991 or 1992, and only five of these are new entries (David Shaman is a re-entry). We've all seen this coming—no publicity means no new players means slow death—but still it's bad news. We've also lost some experienced players—to name a few: Neil Stephenson, Crichton Ramsay, Mark Atkinson, Julian Richardson, Keith Ringrose, Neil Parrish, Paul Taylor, Leeroy Moxam and Graham Parlour. Come back, we need you.

Meanwhile, Leader almost lost top spot in the Cambridge Open, but has done extremely well since, and is also now second in number of rated games. Can he reach the mystical 2000?

1 Imre Leader	254	1916	31 Phil Marson	70	1286
2 David Shaman	69	1804	32 Iain Barrass	104	1270
3 Graham Brightwell	242	1777	33 Lee Evans	26	1242
4 Joel Feinstein	193	1688	34 John Bass	62	1240
5 Garry Edmead	98	1653	35 Robert Stanton	116	1234
6 Peter Bhagat	248	1639	36 Martin Fancy	12	1202
7 Alex Selby	131	1637	37 Roy Arnold	205	1201
8 Guy Plowman	110	1600	38 Simon Turner	67	1177
9 Michael Handel	161	1595	39 Iain Forsyth	195	1176
10 Paul Smith	117	1591	40 Annemarie Clemence	31	1153
11 John Lysons	125	1569	41 Hamilton Abreu	6	1152
12 Helena Verrill	120	1558	42 David Haigh	263	1146
13 Aubrey de Grey	241	1548	43 Margaret Plowman	13	1103
14 Ian Turner	84	1518	David Kotin	7	1103
15 David Stephenson	117	1503	45 Adelaide Carpenter	55	1092
16 Alec Edgington	121	1498	46 Iain Gray	15	1077
17 Jeremy Rickard	62	1478	47 Neil Cuthbertson	34	1072
18 Marcus Moore	78	1473	48 Maurice Kent	30	1064
19 Gerard Thompson	7	1454	49 Rodney Hammond	39	1057
20 Jeremy Das	135	1452	50 Richard Hemingway	5	1051
21 Tim Williamson	99	1426	51 Alison Turner	58	1028
22 William Hunter	82	1414	52 Jim Brewer	57	1004
23 Jeremy Benjamin	109	1383	53 Martin Craven	11	957
24 Ken Stephenson	132	1376	54 Finton Stephens	7	955
25 Matthew Selby	93	1366	55 David Brown	5	902
26 Dilip Sequeira	81	1360	56 Liam Stephens	7	880
27 Phil Brewer	61	1351	57 Ashley Hammond	19	827
28 Mark Wormley	198	1346	58 Tom Landry	13	804
29 Colin Graham	81	1312	59 Vikash Pav	6	768
30 John Beacock	73	1289	60 Eileen Forsyth	105	718