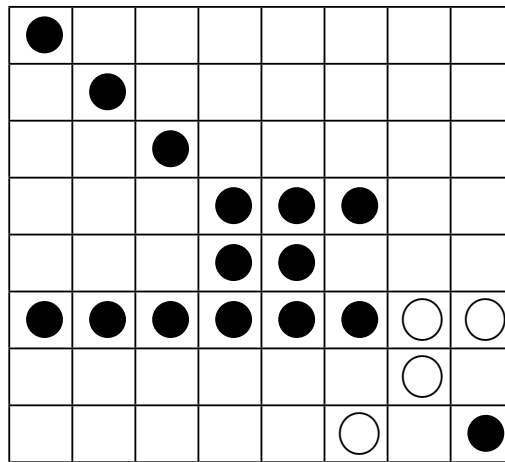


The Killer Bees

The Newsletter of the British Othello Federation

January 1993



Legal Position!

Reconstruct the game.

This is believed to be the shortest Othello game not ending in a wipeout. Unless, of course, ...

Othello is manufactured and marketed by Peter Pan Playthings, Peterborough.

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 Magnus Maestro.*

In 1988, the Japanese fielded their strongest ever team at the World Championships, featuring both Tamenori and Murakami, but failed to win the team title, as the star-studded British team of Leader, Bhagat and Brightwell swept all (well, most) before them. Obviously this British ‘A’ team was well-nigh unbeatable. The very next year, it became clear that just two of this team (plus token ‘B’ team player Joel Feinstein) was more than enough to win the title. This year, it emerged that even a complete ‘B’ team (Feinstein, Handel and newcomer David Shaman) playing under the British flag was a force to be crumbled in front of. Hence the title, sort of. [*The 1990 and 1991 World Championships do not fit in with this picture of reality, and hence are not mentioned. This is normal practice, isn’t it? – Unworldlywise Ed.*]

The cover position comes from the fertile brain of Mr. Aubrey de Grey. If you want a tough task along the same lines, construct as short a game as you can ending in a draw. Anything under 30-30 would be an achievement.

Tenth Cambridge International Tournament.

Britain’s International Tournament takes place this year on the 13th and 14th of February, at the usual venue of the University Centre, Cambridge. We usually get a field with plenty of top European players, but also many “less daunting” opponents. This year we expect to welcome several Polish stars, as well as the usual bunch of French, Belgians, and others. The entry fee is £10, with a reduction to £2 for the unwaged and low-waged. Contact Pete Bhagat on 0223-62323 for further details, or just turn up on Saturday before 9:30am. Play lasts all day Saturday and up to lunchtime on Sunday, with a Final and 3rd/4th play-off on Sunday afternoon. Floor space (at least) is always available, or a guest house can be arranged at reasonable rates.

For the first time, this is the *first* tournament of the European Grand Prix. The other tournaments in the cycle are: Copenhagen, April 17-18; Rome, May 22-23; Brussels, July; and Paris, August 28-29. Contact, say, Graham Brightwell, for further details.

Editorial *by Graham.*

On behalf of the B.O.F., I would like to start by congratulating frequent contributor Marc Tastet, of France, on his victory in the individual World Championship. Marc has done a great deal of work for Othello in France, and indeed in Europe, for many years, and his success is very well-deserved. May his reign be glorious!

We are again distributing with this newsletter the latest edition of the *Doncaster Othello Club Newsletter*, produced by Roy Arnold. Participants in the last

National Final should also receive a copy of the complete set of transcripts. Anyone else who would like a set should contact David Haigh: there will be a small charge to cover costs.

Our competitions are still running. Please send Othello theorems to Sid Cox, who can be contacted c/o David Haigh. At least two Theorems are reported to be on their way to Sid, so a verdict should be reached in time for our next issue. Othello retrograde analysis puzzles should be sent to Graham Brightwell: the cover position probably could be regarded as an entry for this competition (even though it wasn't designed as such), and so far it's winning.

Also still running is the London Othello Club. It meets on the 3rd Wednesday of each month at: the Grotto Club, Golden Square, nr. Piccadilly. Give me a ring if you're thinking of turning up.

If you would like to receive the European Newsletter, contact Imre Leader on 0223-314927. This is a (roughly) monthly publication giving results of tournaments played in Europe, plus the European Rating List, and other Othello news. There will be a small charge to cover photocopying/postage etc.

To receive Adrian Millett's Othello program *Flip-It* for the IBM PC, send £9 to: PC Solutions, Dept OTH, PO Box 954, Bournemouth BH7 6YJ. Other Othello programs have been advertised in previous issues: as far as I know the details are still current.

Finally, an innovation we agreed at the recent AGM was that, besides the two newsletters a year, we shall also produce two "news updates" in about April and September. Exactly what these are going to look like is anybody's guess, but if there's something you want in the first one, then send/suggest it to me.

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.

Test Your Endgame Play *with Graham Brightwell.*

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

White to play at 52.

The following position arose in the first game of a Tiger match between Joel Feinstein (Black) and myself. (I won the match: I still have Eric—anyone wishing to challenge is welcome to do so.) I think it involves some very instructive points, so, let's try something different. Below is a list of the moves you might wish to make, with each move followed by a number. Choose your move, then turn to the foot of the page with that number. There, you will find either praise or abuse, and a further choice to make. (You'll need a board.) If

you think this is a particularly good or bad idea, let me know.

OK. White to move and win, and I assume you're not going to choose 52a2!
b2–23 c2–35 b4–43 c4–35 g7–13.

News from Doncaster *by Eileen Forsyth.*

At our August meeting, Phil Marson brought along a delicious chocolate cake, specially baked by his mother, and Phil won all his games, with Iain Barrass doing the pairings.

September saw us preparing for the Nationals, with Roy Arnold doing the pairings and Iain B. the winner.

Colin Hands from Batley played in the Challengers' at Nottingham, and we were delighted to have him joining us for our October meeting. Colin has a younger brother, Jonathan, still at school: Jonathan is a keen chess player, and we hope he may be able to come along sometimes. In the tournament, Iain Forsyth won all his games—a first for him.

We had a break in November, and a games afternoon and evening in December, with party food. Monopoly and Othello were played in the afternoon, with Diplomacy in the evening.

On a final congratulatory note, Sue Barrass heard just before Christmas that she had obtained a First Class honours degree in Mathematics and Computing. Very well done Sue.

Mini-Tournament

We plan to hold our next mini-tournament on Saturday, February 6th, starting at 2:00p.m. The venue will be 49, Balmoral Road, Doncaster. There will be four rounds of play, followed by tea, and then friendly games for those able to stay. All are welcome. Sue Barrass will run the tournament.

The 1993 Regionals *compiled by Imre Leader.*

This year there are 10 regional tournaments, a record number. It's extremely easy to take part in a regional: just contact the organiser, who will give you details on how to get to the venue. The atmosphere at regionals is always very friendly—there is a wide range of abilities, and there are always experts on hand to give advice.

There is no limit to the number of regionals you can enter. The regionals also serve as the qualifiers to the National Championship (date and venue still to be fixed): at each regional, the top three players who have not already qualified qualify. So go ahead: 1993 could be *your* year.

As always, the Federation would like to thank all those who give up their time and energy to run a regional.

All the tournaments are on Saturdays, and start at 9.30am.

LONDON. March 13. **Organiser:** Graham Brightwell, 12A Glenfield Rd., Balham, London SW12 0HG, phone 081-675-8873. **Venue:** Room A247, London School of Economics, Houghton St., London.

WELLINGBOROUGH. April 3. **Organiser:** Margaret Plowman, 137 Torrington Crescent, Wellingborough, phone 0933-678-886 (work 0933-278-000). **Venue:** Victoria Centre, Palk Rd., Wellingborough.

EASTBOURNE. April 17. **Organiser:** Rodney Hammond, 70 Percival Rd., Hampden Park, Eastbourne, phone 0323-502-167. **Venue:** Scout Hut, Elms Ave., Hampden Park, Eastbourne, E. Sussex.

WORKSOP. April 24. **Organiser:** Roy Arnold, 181 Carlton Rd., Worksop, Notts. S81 7AD, phone 0909-473-831. **Venue:** Bassetlaw Community and Voluntary Services, St. Mary's School, Park St., Worksop.

NOTTINGHAM. May 8. **Organiser:** Phil Marson, 31 Claremont Rd., Sherwood Rise, Nottingham NG5 1BH, phone 0602-606-234. **Venue:** Nottingham Mechanics, Birkbeck House, Trinity Square, Nottingham.

WINCHESTER. May 22. **Organiser:** David Haigh, 62 Romsey Rd., Winchester, Hants. SO22 5PH, phone 0962-853-826. **Venue:** Westgate School, Cheriton Rd., Winchester.

MANCHESTER. June 5. **Organiser:** John Lysons, 5 Ashlands Drive, Audenshaw, Manchester M34 5EF, phone 061-320-8467. **Venue:** Festival Hall (Pennine Suite), Peel St., Denton, Manchester.

PORTSMOUTH. June 12. **Organiser:** Ian Turner, 41 Jessie Rd., Southsea, Portsmouth, Hants., phone (work) 0705-383-101 extension 3408. **Venue:** Have-lock Community Centre, Fawcett Rd., Southsea, Portsmouth, Hants.

CAMBRIDGE. June 19. **Organiser:** Pete Bhagat, 1 Parker St., Cambridge CB1 1JL, phone 0223-62323. **Venue:** Lecture Room Theatre, Trinity College, Cambridge.

DONCASTER. July 24. **Organisers:** Sue Barrass and Eileen Forsyth. Contact Eileen Forsyth, 49 Balmoral Rd., Doncaster DN2 5BZ, phone 0302-364-626. **Venue:** St. John Ambulance Brigade Headquarters, St. Sepulchre Gate West, Doncaster.

Beginners' Tournaments

This year, for the first time, the British Othello Federation is organising two beginners' tournaments. The idea is that these will not be open to established players: in fact, the only entry rule will be that no-one with a rating above 1200 may enter.

We are doing this in order to attract new players, who may have been shy about coming into contact with established players. Both tournaments will be extremely relaxed affairs. We hope that many people will turn up to these. There will be an expert on hand at each tournament, to give advice if requested. It should be a fun day out – nobody will destroy you over the board!

If you want to come to one or both, just give the organiser a ring, or send him a letter. Of course, beginners are also more than welcome, in fact positively encouraged, at the Regional tournaments. But these two Beginners' Tournaments should give a very gentle introduction to tournament play, as well as giving the opportunity to meet other enthusiasts.

One tournament will be in Winchester, and the other in Nottingham. They will start at 9.30am, and will certainly be finished by 5pm.

WINCHESTER. June 26. **Organiser:** David Haigh, 62 Romsey Rd., Winchester, Hants. SO22 5PH, phone 0962-853-826. **Venue:** Westgate School, Cheriton Rd., Winchester.

NOTTINGHAM. July 3. **Organiser:** Phil Marson, 31 Claremont Rd., Sherwood Rise, Nottingham NG5 1BH, phone 0602-606-234. **Venue:** Nottingham Mechanics, Birkbeck House, Trinity Square, Nottingham.

This looks like the right move for discs in the NW region but ...57g7! Now you have to play h8, and Black gets the last two moves for a 34–30 win. Always beware of cutting yourself off from a 2-square region in the corner: this sort of trap happens a lot, and can lose you the game very easily. Go back to page 43.

Survey results *interpreted by David Haigh.*

Those of you who were at the AGM will know that we have conducted a survey to try to find out why people leave the BOF. A questionnaire was sent to the 353 people who have let their membership lapse during the last 5 years, i.e., during the time that we have been operating on our own, without the financial support of Peter Pan Playthings.

The questionnaire listed possible reasons why someone might leave the BOF, which included dissatisfaction with the game itself, the newsletter, the tournaments, the availability of other players, and asked respondents to indicate which was the most appropriate reason(s) in their case, or to state some other reason not mentioned in the list.

I would like to have been able to give a more comprehensive report on the survey results, but pressure of personal circumstances has only allowed me time to produce the following rather curtailed summary.

Of the 353 questionnaires sent out, 120 were returned. This is a very satisfactory rate of return for a survey like this. Of these 120, 9 were returned by the GPO marked “not known at this address”. Of the remaining 111 responders, 52 identified themselves (although they were not asked to do so), and of these a total of 20 actually decided to rejoin the BOF, which is also very gratifying. So to you 20, and you will know who you are, welcome back!!

Most of the listed reasons for leaving got indicated as being reasons for leaving the BOF. The chief complaint about the newsletter was that there were not enough articles for the less expert players. The chief complaint about the tournaments was that they were too far away, followed by that they were too demoralising because of the large proportion of expert players usually present. But far and away the commonest reason for leaving the BOF was the inability to find someone to play with regularly.

Graham can only publish what he gets or writes, so we would go some way to making the newsletter more accessible if more of us could submit articles, and thereby increase the variety of articles available for publication.

We can only provide tournaments in new venues if we can find people who are prepared to do the small amount of organisation necessary to run a tournament, so more volunteers in this department would be most welcome. It's really not much trouble at all, less than you would think, so why not give it a try? We have decided to go some way to improving the tournament situation by holding some additional “fun” type tournaments—see elsewhere in this newsletter for details of these.

To go some way towards solving the main problem of lack of regular opponents, we have decided to publish a list of those current (or nearly current) members of the BOF who have agreed that their address may be passed on to

other members, in the hope that members can thereby find someone to play with other than at tournaments. We will never publish or pass on the address of someone who has not positively indicated on their returned membership renewal slip that we may do this, so in order to keep this list as large and as accurate as possible could you all please make a point of answering the question about address publication at the bottom of your next renewal slip. If any of you would like to be added to or deleted from this list, could you please let me know as soon as possible.

Here then is the current list, sorted by county.

Contactable current members

Avon:

John Whitehead, 356 Whitehall Road, St George, Bristol, BS5 7BW.

Cambridgeshire:

Peter Bhagat, 1 Parker Street, Cambridge, CB1 1JL.

Adelaide Carpenter, 1 Beaconsfield Terrace, Victoria Road, Cambridge, CB4 3BP.

Aubrey de Grey, 1 Beaconsfield Terrace, Victoria Road, Cambridge, CB4 3BP.

Imre Leader, 33 Chesterton Towers, Chapel Street, Cambridge, CB4 1DZ.

Alex Selby, Trinity College, Cambridge, CB2 1TQ.

David Shaman, 1 Eve House, John Street, Cambridge, CB1 1AZ.

Cleveland:

Wayne Clarke, 6 McDonald Place, Hartlepool, Cleveland, TS24 0PZ.

Devon:

Derek Oldbury, 4 Farm Close, Kingskerswell, Newton Abbot, Devon, TQ12 5BT.

East Sussex:

Rodney Hammond, 70 Percival Road, Hampden Park, Eastbourne, East Sussex, BN22 9JN.

Gloucestershire:

Jim Brewer, "Shaston", 80 Malleson Road, Gotherington, Cheltenham, GL52 4EX.

Greater Manchester:

Michael Frank, 46 Gladstone Road, Urmston, Manchester, M31 1XZ.

Hampshire:

David Haigh, 62 Romsey Road, Winchester, Hants, SO22 5PH.

Humberside:

Paulette Atkin, The Flat, 808 Beverley High Road, Hull, HU6 7HD.

Isle of Wight:

Richard Large, 4 Wrexham Avenue, Ryde, Isle of Wight, PO33 3JP.

Leicestershire:

Jeremy Das, 214A Forest Road, Loughborough, Leics, LE11 3HU.

London:

John Bass, 10 Arlington Park Mansions, Sutton Lane, Chiswick, London, W4 4HE.

Graham Brightwell, 12a Glenfield Road, Balham, London, SW12 0HG.

Khalid Khan, 11 Fairmile Avenue, Streatham, London, SW16 6AG.

North Yorkshire:

Graham Blackmore, 27 Candler Street, Scarborough, YO12 7DF.

Mark Wormley, Flat 45, Rowntree Wharf, Navigation Road, York, YO1 2XA.

Northamptonshire:

Guy Plowman, 137 Torrington Crescent, Wellingborough, Northants, NN8 3ET.

Nottinghamshire:

Roy Arnold, 181 Carlton Road, Worksop, Notts, S81 7AD.

Joel Feinstein, 110 Marlborough Road, Beeston, Nottingham, NG9 2HN.

South Yorkshire:

Iain Forsyth, 49 Balmoral Road, Doncaster, South Yorkshire, DN2 5BZ.

Robert Stanton, 135 Meersbrook Park Road, Sheffield, South Yorkshire, S8 9FP.

Strathclyde:

Peter Brennan, 37 Dempster Street, Greenock, Inverclyde, Scotland, PA15 4EG.

Suffolk:

Keith Ringrose, "The Shambles", Hall Lane, Troston, Bury St Edmunds, IP31 1EU.

Surrey:

Jeremy Benjamin, Ground Floor Flat, 47 Bynes Road, South Croydon, Surrey, CR2 0PY.

Tim Williamson, 80 Inglewood Avenue, Heatherside, Camberley, Surrey, GU15 1RS.

Tyne & Wear:

Neil Cuthbertson, 11 Willowfield Avenue, Fawdon, Newcastle-upon-Tyne, NE3 3NE.

West Yorkshire:

Colin Hands, 18 Springfield Avenue, Batley, West Yorkshire, WF17 5QZ.

Overseas:

Marc Tastet, "Bordenave", St-Pandelon, 40180 Dax, FRANCE.

Roy Oestensen, Nordaassloeyfa, 12 N-1251 Oslo, NORWAY.

David Rockwell, 8514 Trumbull Avenue, Skokie, Illinois 60076-2440, U S A.

It's not a particularly good idea to unwedge, but in any case you now get swindled: Black takes the corner, you take the other C-square, and 57g7! kills you. Go back to page 23 and try something else.

1992 British National Championship *by Karsten Switness.*

In 1987, the National Championship was a bit boring, with Pete Bhagat crushing all and sundry to win with some ease. But every year since the Nationals have produced upsets, last-minute twists and turns, and excitement aplenty. This year was no exception.

By common consent, the three favourites were top-rated Imre Leader, five-time U.S. champion and newly-resident David Shaman, and recently crowned European Grand Prix winner Graham Brightwell. Indeed, for some the question was who would be fourth.

But it soon became apparent that the Big Three were not having it all their own way, as defending champion Joel Feinstein demolished Leader, beat Shaman, and all-but beat Brightwell. Brightwell led briefly, but went down first to Shaman and then to Mike Handel. Shaman got back to the top, but had a nightmare final afternoon, losing to Handel, drawing with Leader, and finally losing to Aubrey de Grey. Meanwhile Leader had beaten Handel, but lost to Brightwell and to Bhagat. All of this left Handel a point in front of Feinstein and Brightwell with a round to go: all three felt they had bad tie-breakers. Handel lost to a rejuvenated Bhagat, but was spared the calculation of a tie-break by Brightwell's loss to David Stephenson. (Brightwell would have missed out anyway.) The collapse of the pre-tournament favourites was completed when Bhagat beat Brightwell in a play-off for third.

Joel Feinstein won the Final game (see his comments on the game elsewhere in the newsletter), thus becoming the first player ever to successfully defend his title. He also equalled Leader's score of three wins in all. Handel's second place was a step-up from two consecutive fourth-place finishes, but Brightwell's fourth was his first time out of the top two since 1986.

Full results of the Nationals.

1. Joel Feinstein	7/9	(1-0)	12. David Haigh	5
2. Michael Handel	7	(0-1)	13. Phil Brewer	4 $\frac{1}{2}$
3. Peter Bhagat	6	(1-0)	14. Roy Arnold	4 $\frac{1}{2}$
4. Graham Brightwell	6	(0-1)	15. Phil Marson	4
5. David Shaman	5 $\frac{1}{2}$		16. Iain Barrass	4
6. Aubrey de Grey	5 $\frac{1}{2}$		17. Matthew Selby	4
7. Imre Leader	5 $\frac{1}{2}$		18. Iain Forsyth	4
8. David Stephenson	5 $\frac{1}{2}$		19. Mark Wormley	3
9. Ian Turner	5		20. John Bass	2
10. Ken Stephenson	5		21. Ali Turner	1
11. John Lysons	5		22. Eileen Forsyth	0

In the Challengers', Neil Stephenson came out of retirement to head the field, but conceded an early draw to Jeremy Das. Both players then went unbeaten, necessitating a playoff. Neil won, so joining Joel in qualifying for next year's Nationals. Several of the other players were newcomers, all performing creditably against the more seasoned campaigners.

1. Neil Stephenson	$5\frac{1}{2}/7$	(1-0)	5. Martin Mulvany	3
2. Jeremy Das	$5\frac{1}{2}$	(0-1)	6. Jonathan Simpson	2
3. Aiden O'Reilly	4		7. Colin Hands	1
4. Lee Evans	3		8. Tom Landry	0

Congratulations to both Joel Feinstein and Neil Stephenson, as well as all the other players for making it an enjoyable event. Thanks to those who helped with the organisation in any way, principally to Adelaide Carpenter, the tournament referee, and Phil Marson, who organised everything from the venue to the evening meal without any serious hitches. At least, he made it look that way ... – Ed.

Problems—What Problems? *by Phil Marson.*

Saturday arrived at last and the 1992 British Othello Championships had started. (Actually, they had started the night before as I tried to convince Roy Arnold, who was staying with me, that he really ought to get some sleep and stop playing that football game on my computer.) Anyway, I spent the morning making last minute checks, then settled down to await the arrival of Iain Barrass, who was due to stay with me Saturday evening. Mark Wormley had kindly offered to bring Iain, along with the Forsyths. We had arranged for them to arrive at noon, so that Iain could drop off his stuff. At 12:30, I judged (correctly) that they weren't going to turn up, so Roy and I drove into Nottingham.

We parked the car and struggled with 24 Othello sets, several clocks and other assorted items, over to the YMCA, where we met a rather confused Graham Brightwell in the foyer. From the notice board it was clear that the tournament was to take place in the Chapel, a room I knew to be too small for about 30 players and numerous hangers-on, and not the room I had booked. A quick word with the receptionist highlighted the problem; the committee room, which had originally been booked, was being used by a group of Seventh Day Adventists; but they should be finished adventing by 1pm, so we could have the room after that.

Since no-one was using the Chapel (and since most people had already 'congregated' there), it was decided to hold the AGM in the Chapel, giving me time to arrange the tables, boards, clocks etc. in the committee room without interruption. Consequently I missed the AGM and was voted onto the committee in my absence. Thanks!

The tournament proper began at about 3:30pm. Adelaide Carpenter, the tournament referee, ecstatic at having her own desk, discovered that neither of us had prepared those little bits of paper for the players to score each game on, so she spent the next few minutes improvising with torn-up sheets of A4. The games began.

By round 3, the last round of day 1, everything had been going smoothly when **?!?!—could that be the fire alarm? You bet it could! Clocks were stopped and out we trooped to Shakespeare Street to await the Fire Brigade. (Luckily, they were stationed 100 yards down the road so we didn't wait long.) They checked the building, declared it safe, and half an hour later round 3 continued.

Time to relax. A restaurant had been booked for the evening; a rather pleasant Italian restaurant, newly opened. A few months previously I had asked Peter Bhagat how many people usually turned up for the Saturday evening meal. About twenty, I was informed. Not wishing to overbook, I arranged for a table for fifteen. We arrived at the restaurant, twenty-nine of us. The staff are to be congratulated. They managed to squeeze us all in; nineteen on the main table, four nearby, the Stephensons in the corner, and David and Rory Haigh on an intimate table for two. An hour later, Mark Wormley arrived, having been taken by taxi to the wrong restaurant and abandoned about three miles away.

Day 2 was fairly uneventful as far as the competition was concerned. However, at lunchtime, Sue and Iain Barrass, David Haigh and I went to a local pizza restaurant for a quick bite. Being in such a hurry, we had no time to finish our pizzas so (normally) mild-mannered David Haigh asked for a doggy bag, whereupon he was savaged by a passing waitress. David, Iain and I left for the tournament, leaving Sue to pay the bill. (Normally) mild-mannered Sue Barrass complained to the manageress, who promptly cancelled the bill, so we had a free lunch. People wishing to hire David Haigh and/or Sue Barrass at a reasonable rate can contact me at my home address.

The competition ended, prizes were awarded, and all-in-all everyone had an enjoyable time. My thanks to all who turned up, especially to the eight competitors in the Challengers Tournament, and congratulations to Adelaide for refereeing both tournaments with the degree of efficiency we have come to expect.

See you all next year!

You have played g7 at some stage. This is never going to be right, as your opponent will now play out the northern region, getting the last move there, then you'll have to pass, and finally he'll get a great last move to h8. Your move to g7 *loses parity*: as it stands, you hope to get the last move in each region, an advantage you don't want to give up easily. Go back to the previous page and try something else.

Joel Feinstein Annotates.

Here are two games between Feinstein and Handel from the British Championships. The first is a crushing win for Mike from the main tournament. The second is the final and could be described as the one which almost got away.

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

Handel 49 Feinstein 15

horrible it is too!).

After nine rounds Mike and I were the only two players on 7 points, and so we had to play again in the final. Mike had choice of colour, and I was not looking forward to playing white again. But Mike chose to play white himself (“it wouldn’t have been fair to play black again”—M. Handel).

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

Feinstein 34 Handel 30

deceiving! Nothing goes too badly wrong until move 55, when I panic. 55.b1 is the natural move, but after 56.g1 does white get both a1 and a2? Of course not! I can reply to g1 with g8. Nevertheless, I play instead the terrible move 55.g8. Now White gets the last three moves, and very big moves they are too! But even so, Black wins 34-30.

I don’t want to have to go through that again! But the spectators enjoyed it. With a comeback like that, Mike was unlucky not to take the title. But he did beat me easily in the World Championships on the way to coming fifth equal (he was black in that game, of course).

This is a typically weird opening, but Mike knows all the standard stuff better than I do. In as much as a Heath chimney can be standard, nothing very strange happens until move 14, which is unusual, but may not be as bad as it looks. I believe that white is probably ahead for a while, until 26.c7, which is weak (c5 is much better). In my chosen line Mike gets both c5 and b8, leaving me with problems. Mike then demonstrates how to turn a midgame advantage into a huge endgame win. In fact, play is perfect from move 45 on (and very

This game was a suitably dramatic finish to the tournament! The opening is a bat, with a move 8 I don’t know much about. Black appears to be getting ahead in the twenties, as white’s wall expands, and Mike’s move 30 looks to be fatal, as after 31.h2 I have f1 still to come. At move 36 Mike has to start sacrificing corners, and all that is needed is a real kill. Maybe 41.b7 is the one, but the unimaginative 41.a6 is still a win. Now Mike starts to fight back. It looks as if I have nothing to worry about, but appearances can be

The Nationals: A Miniature by Graham Brightwell.

The following game from an early round of the Nationals set the pattern for the tournament. Imre Leader was the bookie's favourite, as ever, and Joel Feinstein was a complete outsider, principally because nobody ever wins twice running.

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

Feinstein 54 Leader 10

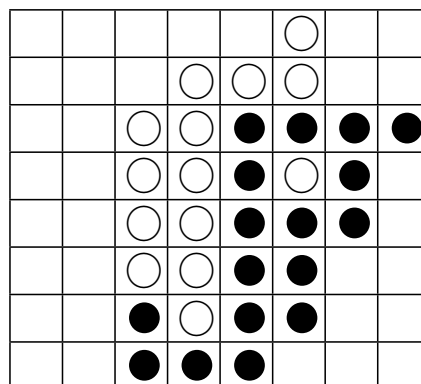


Figure 1: After 27h3.

Yes, the game was very one-sided, and Imre will not thank me for featuring it, but the passage of play in the 30s is extremely interesting and instructive, and the ending is fun to play through.

The opening was a Rotating Flat, and the position after 27h3 is typical of the opening. More common for Black is 19e2, but that often leads to very similar positions. (See, for instance, the Ralle-Shaman game, and the 1989 Feinstein-Brightwell game, below.) Also, Black often puts in the pair c1-e1 (or c1-d1), e.g., as a different way to get access to h3. White's only way to avoid the position in Figure 1 is to play 26h4 instead of 26f1, and I think this is a better move. The idea is that, if Black replies to h4 with 27h5, then White can play 28f1, and meet 29h3 with 30g6 and a tremendous position. We'll see what the insertion of the h4-h5 pair accomplishes in a moment. Alternatively, if 26h4 27f1, then 28e1 seems fine. See the Alard-Penloup slaughter below for an illustration of 26h4 working. However, see the Feinstein-Brightwell 1992 game for a better Black line: 37a3 would have killed me just as dead as in this game.

The received wisdom about the Rotating Flat is that, if White can avoid running out of moves in the East, and force Black to break through to the West, then White will be ahead. However, White does not want to resort to playing g8 at any stage: apart from anything else, he doesn't want to take a six on the South edge.

Most people's first reaction on seeing the position in Figure 1 is to play 28g6, since Black has no access to h6, which would make the "table" formation and deny White a tempo. However, it is becoming well-known that 28g6 is well-met by 29h5!, making a Bhagat edge. Normally this would be weak, but here, since White has to gain a tempo immediately, he has to play either h6-h4-h2, or g8

(possibly after h4-h6), or perhaps the desperate-looking g2. (For examples of how play can go, see the Back-Feinstein and Ralle-Shaman games below.)

So these days White usually plays 28h6, as here, which is the standard way to gain a tempo against this Black formation. Superficially, this works: 29h4 and 29h5 are met by 30g6, and 29g6 can be met by either 30h4 or 30h5. So, after Feinstein's 29h4, why doesn't Leader reply 30g6? Well, take a look at the line 31h5-h2-e1-d1 (otherwise Black goes to c1: the insertion of this pair seals White off from the NE odd region) -g7! (or Black might play b6, vaguely similar to what happens in the game) -h8-h7-g8-h1-f8. White's moves are all forced, and Black is winning (I think, see the Back-Feinstein game below for a variant on this theme). I don't know how much of that Leader was aware of, but in any case his 30h5 looks more prudent. The natural way to proceed now would be 31h7 32g6, but this is exactly the kind of position White is aiming for, with Black having two edges and forced to break through.

Feinstein's 31g6! is the only other move to consider, but isn't this worse? White takes with 32h2, Black has to break through, and White still has a free move at h7. But the key difference is that now White has the East edge. What does one tempo matter when set against one edge? The general answer is that that depends on the position, but here Feinstein's choice is obviously superior: anything is better than having all the edges and breaking through. Furthermore, White is cut off from an odd region, although admittedly so is Black.

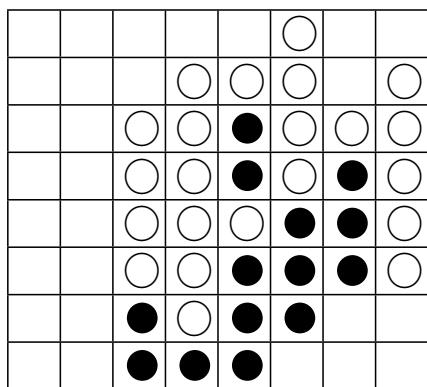


Figure 2: After 32h2.

Positional considerations aside, Feinstein's idea is worth nothing if he has no nice way to break through. For me, the next move, 33b6!, is the key idea. The fact that the c5-e7 diagonal is all black might look like a minor irritant, but it ends up devastating White's good-looking position. For a start, the normal response to a break such as b6 is to reply at b4, and meet b5 with a5 or b3, as appropriate. But here White has no access to b4, so he has to go with the alternative reply of 34b5. The problem with this, not uncommonly,

is that 35a5 gains a tempo. Given that, we should ask whether White is better off cashing in his free move with 34h7. Usually it is better to leave a free move for a while, especially when it means giving up parity (after h7, White is the only one cut off from an odd region). But here I think it has to be better than what happened.

Is White dead after 35a5? At first glance, the position looks perfectly normal and fairly even, but a closer look shows that White is really in deep trouble. If 36h7, Black plays (e1-d1-)b4, and White is sucked into the SW corner, with

nothing good happening, and parity against him. White's actual choice of putting in 36a4 37a3 before 38h7 works out much worse still. Black plays off e1-d1 while it is still quiet: the point of the pair is to totally disconnect the NE triple, so that Black can gain a tempo there at his leisure, or leave it for parity, but in this game it doesn't come to that.

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

Figure 3: After 41b4.

Finally 41b4 is very strong: now it is the c4-f7 diagonal which takes its turn to kill White. 42a6 is a better try now, but 43a7 44b3 45a2 46b7 47c2 and the parity is decisive. Leader's choice, 42a7?, is more interesting, but 43a6 44a2 45g2 is pretty, and horribly effective. At this point in the game, the fire alarm rang out, and the players had to leave the room for about twenty minutes. Leader had nothing much to look forward to on his return, and the rest of the game is all one-way.

Here are the games referred to in the text.

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

Ralle 27 Shaman 37
Paris 1990

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

Feinstein 36 Brightwell 28
Nationals 1989

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

Alard 17 Penloup 47
Copenhagen 1991

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

Feinstein 30 Brightwell 34
Nationals 1992

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

Back 34 Feinstein 30
World Championships 1991

Highlights from the Nationals *by Ian Turner.*

Following the National Championships, one of the most enjoyable I have attended, I found that I had some spare time on my hands, as I had no urgent need to develop my openings. So I decided to write this article for the newsletter, with the aim of explaining a few of the mysteries of Othello. Having read the last couple of newsletters, I decided that most of the articles and analyses are aimed at players who are already experts. Here I have tried to put together an article which will, hopefully, be of interest to Othello players of every standard.

I have selected a couple of games from the Nationals involving players from outside the top ten in the rankings, and written some notes on how the games went and where I think they could be improved. The first is my game against Phil Marson, as a thank you for the excellent organisation of the championships. The second is Alison's game against David Haigh, who had an outstanding tournament, finishing much higher than his ranking predicted.

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

I. Turner 38 P. Marson 26

Black's access to b4.

23-24: I played 23a5 hoping for the reply a6. I don't like to take the first edge as this can poison moves elsewhere on the board. Also, a four on the edge can be useful to make sacrifices against.

25-27: The game is taking shape. White is trying to force Black to play in the West, while Black is hoping that White will keep having to play through to the East. So 28d8 would be strong, except for the reply 29e7.

28: An interesting move, opening up access to e2 without giving too much away.

29-33: I am looking to play out some of the middle game without being forced to give away tempi or take any weak edges.

34-37: 34f8 takes the last black piece off both the b-column and the 7th row, setting up a sacrifice for Black at b7. If White now takes a8, Black will be able to play both a7 and b8.

Moves **1-12:** Standard Italian opening. Old Othello theory states that, as this is an even position, White should be ahead by virtue of it being Black's move, but this position is not quite as simple as that.

13-16: Phil's ploy here is to take quiet moves: my tactics are to gain control of the centre.

17-22: This particular sequence looks weak for White: I think White should be looking to break up the black control of the centre with a move like 18e7, which has the added advantage of removing

57g7! 'Nuff said. Return to page 43.

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

After 37b7.

the main diagonal to make sure Phil doesn't play b2. Perhaps it would have been even better to play to a7 or b8, to prevent White's next move.

46: This ensures that White gets two of the three moves in the region, and also that he will get a few pieces on the South edge.

47-49: I start to take some stable pieces.

50: This move ensures parity for White to the end of the game.

53: I had a count of my stable pieces and decided I could simply play out the rest of the game and win.

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

D. Haigh 41 A. Turner 23

a tempo (by leaving the edge), or taking the weak three on the edge. He decides on the latter, as losing a tempo in a double wall game can be disastrous.

24-25: Move 24 forces Black to take the side, as giving up the corner would be fatal. However, perhaps it is better to leave e1 for later, as it is unlikely to go away, and White may be able to take advantage of the weak edge in some other way.

26-28: White's move is necessary, since otherwise Black will play there and gain a tempo. However, Black's clever response threatens to gain a tempo anyway, since White cannot move to c3 without taking too many pieces (the poisoning

38-43: I just play through these moves trying not to give anything away.

44: White's position is quite desperate. The routine 44h3 could be met, for instance, by 45a7, gaining another tempo in the South-West, and forcing White to give up at least two corners immediately. Instead, Phil tries 44g7, an interesting move—this confuses things, and is the sort of move that should be played when all standard lines of attack are used up.

45: I decided to use up my quiet move and recut the main diagonal to make sure Phil doesn't play b2. Perhaps it would have been even better to play to a7 or b8, to prevent White's next move.

46: This ensures that White gets two of the three moves in the region, and also that he will get a few pieces on the South edge.

47-49: I start to take some stable pieces.

50: This move ensures parity for White to the end of the game.

53: I had a count of my stable pieces and decided I could simply play out the rest of the game and win.

Moves **1-7:** This is the comparatively rare Danish opening. Our view is that 8f6 or 8b4 are better replies.

8-13: This sequence turns the game into a double wall game. 14f7 looks the best continuation: the pair c7-d7 accomplishes little, and the extra white disc on c7 hurts White later.

14-21: Continuing the double wall, with neither player gaining a real advantage.

22-23: 22c1 is a very nice move, putting David into a quandary. He has to choose between losing

a tempo (by leaving the edge), or taking the weak three on the edge. He decides on the latter, as losing a tempo in a double wall game can be disastrous.

24-25: Move 24 forces Black to take the side, as giving up the corner would be fatal. However, perhaps it is better to leave e1 for later, as it is unlikely to go away, and White may be able to take advantage of the weak edge in some other way.

26-28: White's move is necessary, since otherwise Black will play there and gain a tempo. However, Black's clever response threatens to gain a tempo anyway, since White cannot move to c3 without taking too many pieces (the poisoning

effect of the disc at c7). Correctly, White lessens the effect of this by making a move near where Black is intending to play next.

29-33: Sensible midgame play with Black holding a slight advantage.

34: This move manages to snatch back the advantage for White, forcing Black to move to the East or South.

35-39: Black takes a weak edge on the East side, and White also gains a tempo with the move at g3.

40: This looks like a classic position for a Stoner trap, but if White plays to g2, then a Black move to f8 (with e8 followed by b8) will remove White's access to h5. So Alison plays the quiet move to g3.

41: Black turns the c6 disc to lessen the threat of the Stoner trap, but he is still in serious trouble.

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

After 41a6.

42-43: 42a5 looks like a mistake: b5 seems a lot better, as Black is left without an obvious reply. The chosen move, on the other hand, leaves Black, for instance, with an extra move coming at a7. It is usually better to leave the two squares (here a4 and a5) in the middle of the “table” empty. Later, there might be a need to play them off to gain access somewhere. (Indeed, computer analysis reveals that a5 does lose the game, with b5 being correct and winning.)

44-46: It is an interesting question whether it is worth playing off the pair before going to b5. There is no obvious gain, but on the other hand Black was threatening to play f8 and remove access to h5. In fact, it makes very little difference.

47: A clever move. If instead 47a7, then White can play 48g2!, which wins, since Black can never cut the diagonal.

48-49: 48a2 is the wrong way to offer the sacrifice, as 49e8 takes away White's access to b2, guaranteeing Black both a1 and b2, securing a large block of stable discs in the Northwest corner. A better way to offer the sacrifice would be to move to the X-square with 48b2, looking to play a2 after Black has taken the corner. However, Black would still be winning: after 48b2 49a1 50a2 51b8 52g2!, Black must not play 53h1, since that permits White to get both a8 and a7, but should instead play 53e8! 54f8 55g8! (again, h1 is met by a8). After that, the best that White can do is 56a8 57a7 58h8 59h1 60g7 37-27. Still, Black has a chance to go wrong in the this line.

50-55: White begins to collapse.

56: White ensures at least a reasonable number of pieces at the end, by taking away Black's access to h1.

Victorian Values *by the Black Diamond.*

The origins of many board games, for example chess and Go, are lost in the gloom of history. As a result, people have concocted numerous fables to explain the origin of these pastimes. There is always something a little unsatisfying about these stories. For example, we are told that the inventor of chess was paid for his work with several zillion grains of corn. What he did with this enormous food mountain, and whether he went on to invent the cornflake, are sadly not related. Similarly we are asked to believe that Go was devised by the Emperor of China as a tool for educating his exceptionally stupid son Shang Kiun. The idea apparently came to him while he was boiling some tortoise shells in an effort to predict the future. Again the sequel is missing. We are left to guess whether the ploy worked and Shang Kiun became intelligent. If so, he may have devised a scientific method of prognostication, like those practised nowadays (by Russell Grant, for example), and thus improved the lot of the Chinese tortoise population.

(Note: Go is a game almost exactly like Othello, except that all the pieces are the same colour on both sides; also it is named after only the first two letters of a Shakespearean character. Nonetheless, there can still be found a few people daft enough to play it.)

In the case of Othello, we can surely do better. Othello was derived from a game called Reversi, which is barely a century old. (“Reversi” was a minor character in “A Midsummer Night’s Dream”, omitted in later versions of the text.) So what do we know about Reversi? Apparently it was popular in Victorian England. But how popular? And were the Victorians any good at it? Did Gladstone carry a Reversi board in his famous bag? Did Sherlock Holmes have a pocket set under his deerstalker? To find answers we must travel back to the pea-soup mists of London at the end of the last century. We arrive in a strange world, populated by people with names like Heep, Twist and Fuzzlewit ...

Reversi was invented around 1870, and within thirty years had achieved an “extraordinary degree of popularity” according to Professor Hoffmann, a games expert of the time. In one of his books, the professor explains the guiding principles of the game, as far as they were understood at that date (1898). He gives a diagram of the board showing that the corners are very good to occupy, the C-squares generally bad, and the X-squares generally very bad. This is followed by a set of “maxims”. The most interesting of these runs as follows:- “Keep as few men as possible on the outside of the game, till the outermost row is reached. The reason for this may not at once be obvious, but it will become so upon a little consideration. Each square that you occupy ... gives the enemy a chance to occupy the adjoining square ... and at the same time closes the direct approach to such last-mentioned square to yourself. Every man, therefore, on the outside of the game is a possible move lost to the owner. Young players, not understanding

this, strive from the outset to turn as many men as possible to their own colour. A wary enemy encourages this, knowing that with a few men of his own colour in the heart of the game, he can reverse them again whenever he pleases.”

Admittedly I have edited this to make it clearer than it was in the original. However, it does show that Victorian Reversi players were not stupid—at least, not as stupid as Shang Kiun or the chap who paid the zillion grains of corn. They clearly understood the idea of minimisation, and the importance of having few external pieces so as to limit the opponent’s access. Unfortunately, they had not discovered that edges are not always a good thing, and so they tended to be compulsive edge-grabbers. They would use the minimisation technique to gain control in the early stages, and then use this control to grab as many edges as possible, thus ruining all their good work!

Professor Hoffmann’s book contains a few other interesting items about Reversi. The most fascinating is a game of (conventional) Reversi used to illustrate Hoffmann’s maxims. This is presented below—the first nineteenth century game to appear in this journal!

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

Black 24 White 40

Notice first that the Reversi starting position is different from the Othello one. This means that I am out of my openings book at move 1, so I’d rather not comment on the first few moves. Black’s 25 looks so bad that it can’t be allowed to pass without some explanation. The reason for this play is that the “table” formation formed by 15 and 25 was thought to be favourable. Given that edges were deemed to be a good thing, taking a “table” was a particularly effective way of grabbing a great deal of edge with a few moves.

By move 48, White was forced to give up a corner. Black would probably have regarded this as a victory for his edge-grabbing strategy. However, Black’s edges were causing problems to Black himself. In particular, he had taken a five, and White promptly sacrificed against it. By this stage we are well into the phase of the game where the computer knows all, so once again I have a good excuse not to attempt any analysis. Suffice it to say that White won. He Twisted many pieces over until he had a whole Heep of them, making his opponent appear a complete Fuzzlewit.

Sad to relate, dear reader, this is not the end of the story. I am now on the trail of three more early books about Reversi, and I intend to continue this history lesson further. You have been warned!

(Quotations are from “Card and Table Games” (Second Edition) by Hoffmann, published by Routledge in 1898.)

Are you up to the Othello Challenge? by Ian Turner.

[Editor’s Note: Ian Turner may well have been playing longer than any other member of the Federation. Here are some reminiscences of the early days of British Othello, back in the good old days (i.e., before I started to play.)]

Below is the most contentious set of Othello puzzles in the history of the British Othello Federation. This is due to the fact that none of the country’s top players qualified from the competition. Notice how the second puzzle can be done in two moves but not three, as far as I can work out. The puzzles appeared in TVTimes, under the above title, accompanied by a picture of Ed (Stewpot) Stewart and his wife Chiara (both “already hooked on Othello”) pretending to play the game.

Note that, for instance, “Black in two” means “Black to play and take a corner square in two moves”.

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

Black in two.

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

White in three

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

White in three

The 1978 National Finals took place at the Royal Shakespeare Theatre in Stratford-upon-Avon. As is usual for me, I had a terrible tournament, not even qualifying for the Quarter Finals. By that year, some of the top players had already started travelling the country to find the best place to qualify. The Birmingham Regional which I played in had an entry of about 70. The field was split into groups of 4, on an all-play-all basis, and then the top 16 players, based on wins and disc-count, qualified for a knock-out. So it was possible for a player to win all their games and still not qualify.

The list of qualifiers for the 1978 finals contains some familiar names:

- | | | | | |
|------------|-----------|-----------|--------------|--------------|
| M.Jenkins | T.Marsden | J.Davison | D.Ratcliffe | A.Woch |
| P.G.MacRae | G.Read | J.Ball | P.Shackley | D.Stephenson |
| J.Parker | B.Morgan | A.Clarke | K.Stephenson | B.Marsden |
| I.Turner | | | | |

52b2. OK, fair enough. Your opponent, the National Champion, now plays 53c2. Your move again. a2–10 b1–10 b4–41 c4–46 g7–13.

Feinstein–Juhem *by Joel Feinstein.*

This game is from round 11 of the World Championships, and is probably my best game from the tournament. It was also a crucial round from the point of view of the team championships. In fact France lost all three games in round eleven, while Britain won all three, with Mike Handel beating Marc Tastet.

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

Feinstein 34 Juhem 30

MUCH bigger than I had thought it would be. In the end, I won 34-30 with only five edge discs!

My program MODOT generated analysis of the endgame: White's move 40 is optimal, and leads to a draw with perfect play. The line is 41.b6 g8 g7 b8 b5 a3 a2 b7 a5 h8 h7 a6 f1 g2 h1 h2 g1 pass b1 pass a7 a8 32-32. I am not too ashamed of failing to see this line! My chosen move 41.b5 turns out to be a game loser: White can win with 42.b7! However Philippe's chosen move (the natural 42.a2) gives me back the game. My reply 43.a3 is a 33-31 win, perfect play being 44.a5 b1 g8 g7 b6 a6 a7 b8 h8 h7 b7 a8 pass f1 g1 g2 h2 h1 33-31. In this line Black can easily throw the game away by playing either 51.b7 or 56.g2, neither of which get enough discs. Returning to the game, after White's move 46.b6 play is perfect by both sides. (54.b7 a7 leads to the same score, but I'm glad he didn't do that because it would have made the result slightly less dramatic). I'm used to having the last region of five play terribly for me, but this time I get two good carving moves at 56 and 58, and this gives me the win.

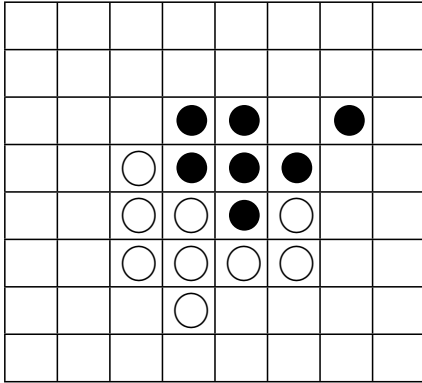
Could White have tried anything else earlier in the endgame? I remember being afraid of a possible white move 38 to h7 instead of c8, but MODOT assures me that black then wins with 39.b2. I'll leave deeper analysis to POLYGON.

I thought that this was a very exciting game. As usual, it turns out that I was a little lucky, but certainly this was one of my better endgames.

Well done for avoiding all the traps, and you are rewarded for your efforts with ... a draw! There was a win to be had, but you have to go all the way back to page 5, and play a different first move.

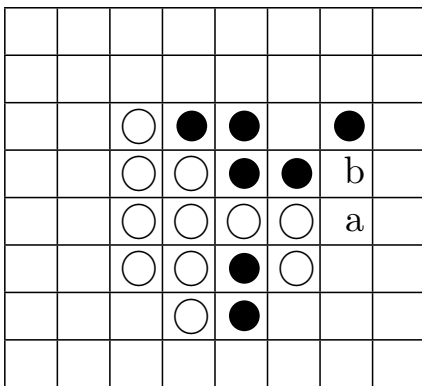
Or eye? by Graham Brightwell.

This is the second part of a two-part survey of the Rose opening, which of course doesn't remotely explain the title, but never mind. As you may recall, we were looking last time at some the continuations arising from the Rose opening, 1f5 2d6 3c5 4f4 5e3 6c6 7d3 8f6 9e6 10d7 11g3, reaching the position shown below.



Position after 12c4.

I was critical of the sequence 13g5 14c3 15b4 last time, and nothing has made me change my mind, so why might one want to play 13g5? The only reason I can think of is to play 13g5 14c3 15f7, the *Rotating Rose*. This is generally regarded as being inferior to the *Rotating Flat* (obtained by playing 11g4 rather than 11g3): I don't know how true this is, but it makes more sense to treat the two together some other time.



After 13e7 14c4.

This is the Ruy Lopez of Othello, the classical favourite, the best-trodden path in the game. Everybody knows that everybody else knows it better than they do, more or less. Last time we looked at the variations beginning (1) 13g5 14c3 15b4, and (2) 13b4 14b3 15g5, and we (well, I, at any rate) concluded that White was probably ahead. This time we'll look at some of the other possibilities.

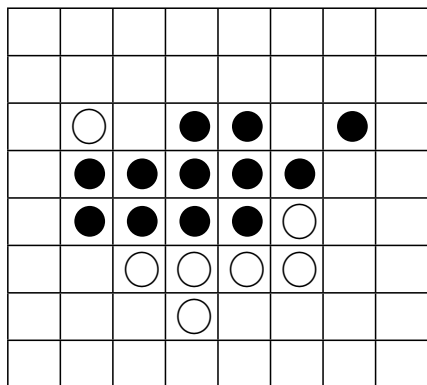
One possible, though uncommon, move is 13e7. This is totally logical: it isn't bad at 11, and after the pair 11g3 12c4 it must surely be much better, as it doesn't flip d6 and give access to c7. Meanwhile, Black has gained access to g4, which is a better move to aim at than the usual g5. For all that, it hasn't had many adherents over the years. Recently it has been taken up by Didier Piau (with the continuation 14c3 15g4), and by the Italian school (with the continuation 14c3 15g5). There may be some life in these lines yet,

but for the moment the consensus seems to be that White is OK.

Line (a), 13g5, works really well if White doesn't know what to do, e.g., 16g6 17f7 18f8 19h6 20h4 21b4 22g4 is good for Black: a Black move to h3 will be highly embarrassing as soon as it can be arranged, and probably 22g4 is wrong. The way to play is probably 16f8, after which a Black move flipping the f5 disc is met by f7, and Black has no attractive way to proceed in the West. About the best after 16f8 seems to be 17g4 18f7 19b3, when Black is not too bad. See the illustrative game Brusca-Shaman for a plausible development.

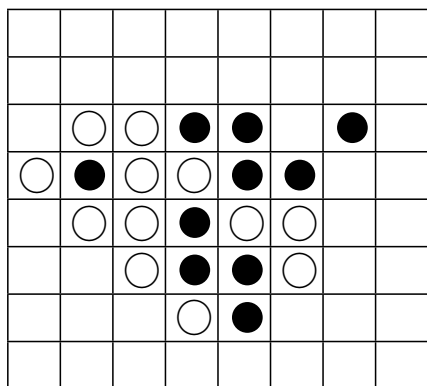
It is not clear whether the alternative (b) 15g4 is better. The most usual line is 16g5 17f7 18e8 19c8, when Black may stand a little better. I suspect that a superior reply is 16f8. Now after 17g6 18f7, White is getting plenty of moves to the East: h6, g5, h3 and then maybe even g2. Better is 17f7 18g6, but I think that White is ahead after 19c8 20d8 21e8 22b8 23g5 24g8. In a two-wall game like this, it is more often than not an advantage to have a six like this at the end of the walls. See the Piau-Tamenori game: Piau was in trouble well before he got desperate.

The rest of this article is concerned with alternatives after 13b4 14b3. (13b4 14c3 is bad: e.g., 15d2 16g4 17b5 18a5 19a6—see either Tamenori-Leader in the 1988 World semi-final or Tamenori-Brightwell in the 1989 World final, both of which have appeared in previous newsletters.) After 14b3, if you don't want to play 15g5 (for which see the previous article), either 15b5 or (more commonly) 15b6 might appear attractive.



13b4 14b3 15b5.

I wouldn't want to recommend that, and there is also some merit in 17c7 18c3 19a6), but then White has 18c3 and, I suggest, is ahead. See Diagram below.



White is ahead?

In fact, I don't think 15b5 is much good. White has at least one good move, 16a4, and several others (e.g., 16a5) that look playable. After 16a4, Black should definitely avoid the natural 17a6 18a3 19b6 20c3, when White looks to be ahead, e.g., 21g5 22a5 23a2 24d2 25e2 26g4 with c2 to follow. That is not a good way for Black to treat the West edge, as he is inevitably left with no access to a5, and White can offer the five whenever it suits. A better response to 16a4 seems to be 17e7 (17a2 has also been suggested, but I wouldn't want to recommend that, and there is also some merit in 17c7 18c3 19a6), but then White has 18c3 and, I suggest, is ahead. See Diagram below.

Here 19a6 is still not very good, and 19a5 20a6 doesn't lead anywhere, but Black is hardly likely to die immediately. As in several of the positions discussed last time, the point is simply that White isn't going to die either (if he runs short of things to do in the South and West, then there will always be easy options in the North-east), and there's every prospect of him reaching an ending where the parity advantage will tell.

Postscript: Originally, I wrote of this position that, if Black had studied it and White hadn't, I'd bet on Black. Having studied the position, I accordingly tried the line (as Black) against Emmanuel Caspard in Brussels. I lost horribly.

b	○	a	●	●		●	
	●	○	●	●	●		
	c	●	○	●	○		
	●	○	○	○	○		
			○				

13b4 14b3 15b6.

c4-d3, so Black has only 17d2 and 17b5 to choose from. If 17d2, then one good line for White is 18a3 19b5 20g4. As we'll see, this is a lot like various other lines, but somehow it seems that 17d2 has turned out to be a waiting move in a position which doesn't call for it. The preferred move is 17b5, after which White has a few choices.

3	○	○	●	●		●	
	●	●	○	●	●	2	
	●	●	○	○	○		
1	●	○	○	○	○		
			○				

(a) 16c3 17b5.

20c8 21g5 (not 21e8 22a4, and probably not 21e7 22f8), which seems to be the Russian idea of the main line, where Black seems to be under pressure, and (ii) 19g5, which should lead to a Rose-like position after 20a5 21a4 22a3. This is not Black's best Rose, as after 23f7 he is missing access to e7, but maybe this makes little difference.

Option (2), the immediate 18g4, is popular, and seems very sensible. Black usually plays 19c7, which not only gets access to f3 but also kills White's play to the West. Now White might fight this with 20c8, followed by something like 21e8 22a3 23f3 24d8, but more often he changes direction and plays 20f2 21f3 22e2. This looks slightly better for White, which would make it a good way to deal with 15b6.

But the most common move is (3) 18a3. After 19a4, White should probably not be tempted by 20a6, after which 21g5 (21a2 is also very reasonable) 22a5 is

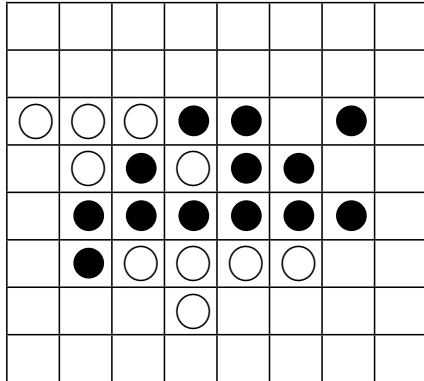
A more common line is 13b4 14b3 15b6. This is the move 15 which most decisively breaks the traditional Rose mould. Marc Tastet played this a lot over the past few years, but evidently felt that it wasn't good enough to win the World Championship with. So he switched to the Greenberg and the rest is history.

As shown, White has three defences to the threat of 17c3. The most natural, most common, and probably the best is (a) 16c3. White is threatening d2, controlling the mini-diagonal

The key to the position is the West edge, where White will initiate play in the near future. He has two neat ways to go about this, starting with a3 or with a6. To the East, the question is whether Black will get the much-delayed thematic move to g5 in before White poisons it with g4. The three indicated options all seem quite viable, so it would take quite a bit of work to convince me that Black is ahead here.

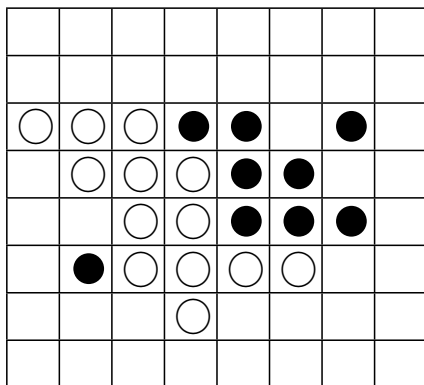
First, how about if White starts the West edge with (1) 18a6? Black's options are (i) 19c7

the mainline Rose with d4 White, which Black would probably settle for. Surely 20g4 is better, after which play might go 21c7 22c8 23e7 24d8, which is unclear—White has the sequence d2-e2-a6 to come, and if Black plays e8 and f3, then White gets d2 and g5. On the other hand, Black might well choose 19g5 rather than 19a4: see the next diagram.



16c3 17b5 18a3 19g5.

21a6, then 22e2, winning the race to a5, looks good: once more, it's worth playing a fairly loud move in the North in order to open up the East, where White would much rather start with g6 than with g4. Probably 21a5 is better, but both 22a7 23a2 24e2 and the immediate 22e2, followed perhaps by 23f3 24d2 25c2 26c1, leave White ahead.



(b) 16a3 17g5 18c3.

to be White's best approach. This looks to me to be tense and unclear: just what Black should be looking for. I am coming round to the opinion that 16a3 is wrong.

From here, 20a6 21a4 22a5 is another way to reach the Rose-with-d4-White. Assuming he doesn't fancy this, White has a choice between 20d2 21e2 22a4 and 20a4 immediately: it seems that it never pays to put the pair in. After 20a4, it looks like Black has to play to the West, otherwise White will take 22a7 with enormous pressure, but in fact it is possible that Black can survive after 21f7 22a7 23c2, in which case he might well be ahead. Whatever, I definitely think White is winning after either of the alternatives 21a5 and 21a6. If

My own choice in response to 15b6 used to be (b) 16a3. One can get yet another variation on the Rose formation after 17b5 18a4 19a5 (perhaps 19a6 20c3 21g5 22a5 23a2 is better) 20a6 21g5 22c3. This one looks excellent for White, with 23c2 illegal and 23f7 met by 24e7. So the main line after 16a3 is 17g5 18c3 (see opposite). Now 19b5 transposes into 16c3 17b5 18a3 19g5, which we have already discussed at some length, but Black also has the option of 19f7. See the illustrative game Tastet-Plowman for what looks

Whoops! Your opponent plays 53g7! and you lose horribly. This is the first trap you have to avoid: as White you have an interest in leaving the g7-h8 pair alone, but you have to be constantly on guard against your fiendish adversary getting both moves. Go back to page 5 and see if you can avoid this fate.

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

(c) 16b5 17g5 18c3 19a5.

Finally, after 16b5, one can reach the position opposite via either 17g5 18c3 19a5 or 17a5 18c3 19g5. However, 17g5 18c3 19f7 may well be better, similar in style to the same line after 16a3. See the Tastet-Nicolet game to see what White should definitely not do! From the Diagram, 20a6 21a7 22d2 23a4 is probably good for Black. Cleverer, but not necessarily better, is 20d2 21e2 22a6, and now 23f7 24a4 25e7 looks better for Black than the Rose-like 23a4 24a3. Possibly the best line for White is 20a4 21a6 22e2, with all the usual

ideas. One new feature is that 23c2 is a good try, as 24d2 can be met by 25a3—perhaps 24f3 is the move. White is OK here, but on balance I'd rather be in the 16c3 line.

I hope I haven't left you with the impression that you need to know all this before daring to play 3c5. That's certainly not the case! However, it doesn't do any harm to have seen some of the lines and spent some time looking at the types of position that typically arise.

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

Brusca-Shaman
World Championship 1992

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

Piau-Tamenori
World Championship 1990

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

N.Takizawa-Tamenori
Meijin Final 1988

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

Svirskiy-Stepanov
St.Petersburg 1991

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

Tastet-Plowman
Brussels 1992

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

Tastet-Nicolet
Brussels 1992

The Brussels Open *by Dylan Bogler.*

The 1992 Brussels Open took place on August 1st and 2nd, in the city of the Mannekin Pis. The tournament was to be an 11-round Swiss, followed by a best-of-3-games Final and 3rd/4th playoff. There were 24 players, including a large contingent from Britain: Graham Brightwell, Aubrey de Grey, Joel Feinstein, Imre Leader, Guy Plowman (in the middle of an interrailing tour), Matthew Selby, David Shaman (playing under his new flag) and Alison and Ian Turner. The rest of the players were French and Belgian: the French included Marc Tastet, Dominique Penloup, Emmanuel Caspard and rising star Stephane Nicolet, and the Belgians were led by Serge Alard (the organiser), Eric Delfante and Alexandre Cordy (French until recently).

Not much happened in Round 1: the main event was Shaman beating de Grey. Things hotted up in Round 2: Caspard beat Leader, Nicolet beat Shaman (both these games were essentially over by move 30), Feinstein beat Penloup, and Plowman won a very well-played game against Tastet (Transcript 1).

After 2 rounds, 6 players were on full points: 3 from Britain (Brightwell, Feinstein and Plowman) and 3 from France (Caspard, Nicolet and Bintsia Andriani). But the next round saw an evil French ambush: Andriani beat Plowman, Brightwell lost to Caspard, and Nicolet beat Feinstein in a game with a very unusual ending (Transcript 2). The French were now on top!

Round 4 saw Caspard beat Andriani and Nicolet beat Plowman. In the meantime, Brightwell lost to Shaman, and Leader lost to Penloup in a close game (Transcript 3). So only Caspard and Nicolet remained undefeated. They played in Round 5, with Caspard emerging victorious. Meanwhile, Penloup beat Shaman and Tastet beat Feinstein. Even lower down the rankings, Brightwell was playing Leader, with the loser to go to 2 out of 5! In an exciting game, Leader was the player to reach 3 out of 5 (Transcript 4).

In Round 6, Caspard was finally brought down by Tastet. These two players were now on 5 points. They were joined there by Penloup, who beat Nicolet. A notable French success this round was Eric Decoeyère's win over Leader.

Caspard continued his fall in Round 7, losing to Penloup. Meanwhile, Tastet beat Andriani. So the overnight leaders were Tastet and Penloup on 6 points. They were closely followed by Shaman, Caspard and Nicolet on 5.

The next day began with Tastet playing Penloup: Penloup won, after Tastet blundered quite late in the game. In the other top games, Shaman beat Caspard and Nicolet beat Andriani. So it was Penloup on 7, followed by Shaman, Tastet and Nicolet on 6. Close at their heels on 5 points were Caspard (who had now lost 3 games in a row) and three Brits: Brightwell, Feinstein and Leader.

These 8 players paired off for Round 9. Brightwell beat Penloup, to remove him from the sole lead. Shaman beat Tastet, Caspard reversed his run by beating

Feinstein, and Leader had a narrow escape against Nicolet: Nicolet played very well, to obtain an enormous advantage, but let Leader back in right at the end (Transcript 5). So Shaman and Penloup were in the lead, followed a point behind by Tastet, Caspard, Brightwell, Leader and Nicolet.

Penloup beat de Grey in Round 10, and in doing so regained the sole top spot, as Shaman drew with Leader. Meanwhile, Tastet beat Nicolet, in fact wiping him out! At the same time, Brightwell beat Andriani. So, with one round to go, the scoreboard looked like: Penloup 8, Shaman $7\frac{1}{2}$, Tastet, Brightwell, Caspard 7, Leader $6\frac{1}{2}$. Thus Penloup and Shaman just had to win to make the Final. This they did: Penloup beat Plowman, and Shaman beat Feinstein in a very pretty game (Transcript 6): Feinstein's move 24 flipped more discs than he had planned, but it turned out to be an excellent move! Brightwell, playing Nicolet, got well ahead, but then lost his way, and Nicolet played some excellent moves to win (Transcript 7). Meanwhile, Leader beat Tastet and de Grey beat Caspard. In fact, de Grey demolished Caspard, using the same opening he had used to demolish Paul Ralle a few years ago! Thus the Final would be Penloup-Shaman, and the 3rd/4th playoff would be Leader-Tastet.

Leader won the 3rd/4th playoff 2-0. Meanwhile, in the first game of the Final, Shaman played an opening borrowed from de Grey, which Shaman had used, successfully, several times during the tournament against unsuspecting opponents. However, Penloup had prepared for the opening, and soon had an excellent position. There was no real hope for Shaman after about move 23 (Transcript 8). For the second game, Shaman again played an opening that Penloup was ready for. Penloup played very well in the midgame, and again the game was more or less over before the endgame (Transcript 9).

So Penloup emerged the victor – his first Grand Prix win! This was also the first time for several years that a French player had won a Grand Prix tournament in which at least one Brit was present. Penloup was a worthy winner: he played well throughout the tournament. The final standings:

1. Penloup 9 (2-0), 2. Shaman $8\frac{1}{2}$ (0-2), 3. Leader $7\frac{1}{2}$ (2-0), 4. Tastet 7 (0-2), 5=. Brightwell, Caspard, Nicolet 7, 8. de Grey $6\frac{1}{2}$, followed by 5 players in equal 9th place on 6 points: Feinstein, Decoeyère and André Bracchi of France, and Eric Delfante and Alexandre Cordy of Belgium. The rest of the Brits were Plowman and Selby on 5, Ian Turner on 4 and Alison Turner on $2\frac{1}{2}$.

The last night (Sunday) was quite exciting for the British: we returned to the place where we were staying much too late, to find all the doors locked and no-one within earshot. We climbed around the building, and eventually found an open ground-floor window. In we went, surprising some students watching television. We then got on with a measure-of-vodka-per-point blitz tournament, which lasted until pretty late (won by Graham). This did not help the sea journey

home the next day!

The organiser, Serge Alard, did his usual excellent job, arranging accommodation for everyone, ferrying people around in his car, choosing restaurants, and many similar things. He even ensured that his pairings-program did not break down this year. However, he failed to prevent the weather being nice and hot, which resulted in the non-ventilated tournament venue being absolutely stifling. This produced the unsavoury effect of Penloup going topless, and the far more unsavoury effect of de Grey going topless. It is not clear how many lost games and horrible blunders can be blamed on the sight of Aubrey's torso.

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

1. Tastet 31 Plowman 33

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

2. Feinstein 24 Nicolet 40

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

3. Penloup 34 Leader 30

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

4. Leader 35 Brightwell 29

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

5. Nicolet 25 Leader 39

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

6. Shaman 42 Feinstein 22

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

7. Brightwell 27 Nicolet 37

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

8. Penloup 42 Shaman 22

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

9. Shaman 17 Penloup 47

Paris, City of Audacious X-squares by Aubrey de Grey.

As has become traditional, the French Othello Federation held at the end of August a warm-up tournament for the British Nationals. Some may argue with this description, but one need only consider the altruism with which the French so regularly allow British players to win the tournament (and thus the European Grand Prix), so building up their self-confidence for the event to come, in order to be convinced. After all, the French are clearly better players, being now 2-0 up in World Champions, so really there can be no other explanation for our 6-0 lead in Grands Prix.

The non-French turnout was from five countries this year (not counting Belgium—too close—and Madagascar—too, er, audacious, as will be shown below), and comprised twelve of the forty competitors. The Brits slept with Marc Tastet as last year, apart from Imre who prefers his brother. That's Imre's brother, for the all-important avoidance of doubt. It wasn't such a squeeze this time, with only four of us as against nine last year. We brought Marc a token of our gratitude: a kettle. Marc is a very techno-aware type (two computers, a Minitel set, a microwave, serious hi-fi), and for that matter a very Brit-aware type (supplies of tea and instant coffee, not to mention Golden Grahams), but somehow the kettle concept had eluded him, as indeed it has eluded the rest of the world as far as I can discover. He pronounced it 'amazingly fast!' and was duly able to get a bevy of Brits out of the flat on time on Sunday morning, which was, well, tricky last year with the coffee water being boiled on the stove in a saucepan better suited to poached eggs.

Emmanuel Lazard organised and refereed the tournament as usual. The innovation of greatest merit by far was the food he provided, which consisted of HUNDREDS of bite-sized things of every description known to homme. If anyone in Cambridge actually has any money to spare in February (which is looking increasingly unlikely), we would be well advised to do the same.

The Saturday night on the town was briefly in danger of becoming a break with the most indispensable tradition of the Paris Open, namely the consumption of 'la grande jatte à volonté', which basically means as much chocolate mousse as you can eat. In previous years, most of the players have gone to *L'Assiette au Boeuf*, a restaurant with even more mirrors than mousse, but this has now closed down so we needed a new venue. Paul Ralle (one of the instigators and prime proponents of the mousse fetish) was not to be defeated, and we duly found a place with fewer mirrors but, ostensibly, just as much mousse. In the end the restaurant ran out of mousse, with the result that after an extended bout of rapid-fire French from Imre Leader we only paid for half of it, but the principle was maintained.

The tournament went according to the normal French plan, with the final

and 3rd/4th playoff both being between a Frenchman and an Englishman and the Frenchman allowing the Englishman to win. A new refinement has been added to the strategy this year, piloted in Cambridge and Copenhagen, whereby the Brit is lulled into a false sense of insecurity by, in game two, only being allowed to draw; this of course greatly magnifies his eventual elation when he wins game three, because he gets $2\frac{1}{2}$ points rather than the more mediocre two. Phillipe Juhem was the first to try out this new idea, in Cambridge, and it went a little wrong so that he had to draw game three instead; so shamed were the French by this that they got a surrogate, David Shaman, to try out the corrected version in Copenhagen. Once it had been shown to work, the French of course took this saintly task upon themselves again (Marc Tastet drawing the short straw, versus Graham), as they no doubt will for evermore.

Final Results (11 rounds):

1. Brightwell	(GB)	$9\frac{1}{2}$	($2\frac{1}{2}$ - $\frac{1}{2}$)	6=.	Juhem	(F)	7
2. Tastet	(F)	8	($\frac{1}{2}$ - $2\frac{1}{2}$)		Feldborg	(DK)	7
3. Leader	(GB)	8	(2-0)		Penloup	(F)	7
4. Ralle	(F)	8	(0-2)		Feinstein	(GB)	7
5. Shaman	(GB)	$7\frac{1}{2}$			T.Vallund	(DK)	7

I was equal thirteenth with 6/11.

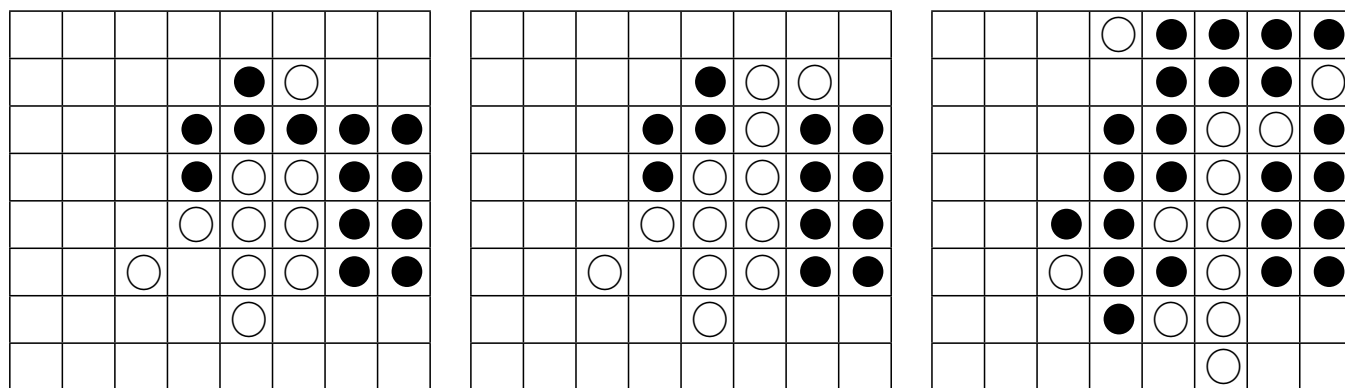
Quite a lot of Othello was played. Browsing the transcripts, it came to my attention that a splendid number of games featured early corner sacrifices that were not against fives. Cases of this are featured regularly in this newsletter, but many players balk at them when the chips are down, so I have decided to plug a few sterling examples.

... basic & brief interlude ...

Ian Turner, who has played in more British nationals than anyone else, reports that the concept of sacrificing against a five (an edge with five consecutive squares all held by your opponent) was known to his grandfather, who played Othello's progenitor, Reversi, competitively. None of our other fundamental knowledge was familiar to him, not even minimisation. The trick is that you allow your opponent to play to the corner next to the C-square he doesn't occupy, in order that you can then play to that square and subsequently to the other corner. This is very often to your advantage, as it leaves you with a whole stable edge as well as the corner. Other cases where the sacrifice of a corner is to one's advantage are a great deal subtler.

You play 54b4, and he replies 55c4. (Had you thought about 55h8?) Now what?
a2-47 b1-30 g7-13.

The first such game that I present is Dominique Penloup vs Sandry Andriani. Figure 1 shows the position after move 19. (The opening was some sort of Heath, but I don't like to crowd my articles with irrelevant trivia like the moves.)



1. White to play.

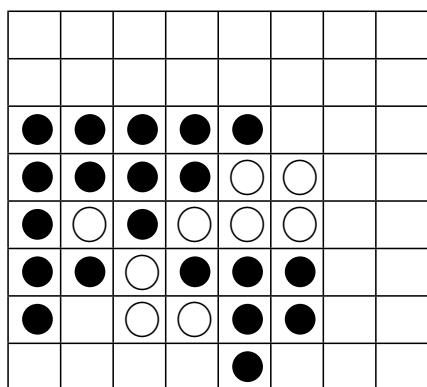
2. After 20g2.

3. After move 31.

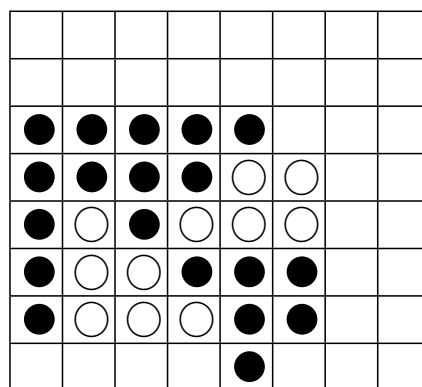
It's White to move, and things are looking nasty. Everything in the North-West is not only fairly loud but has at least one obvious reply that leaves White no better off. So Sandry (a Madagascan, in case you hadn't guessed by now) played 20g2—see Figure 2.

The position is completely transformed. Black has no moves in the South and West that restore any semblance of White's previous shortage of moves. Dominique played c5 gaining access to h1, and took the corner the next move, but it's now Black who's in danger of running out of moves. The result after move 31 is shown in Figure 3.

Sandry lost the game in the end, but I feel that he is clearly ahead at this point. I think this is where he went wrong: he went to c8, and I suspect he should have played 32d2 to save a move in the North; but the crux of the best line is the following move, which should be 34g7. (Yes really, another one.) After this White is guaranteed either the East edge or the South edge, and is free to concentrate on the easy-looking task of not breaking through too loudly to the West, which should be all that's required for victory.



4. Before: White to play



5. After: Black to play

Now for another one which, PS, the audacious person lost anyway: me vs Stephane Nicolet. Figure 4 shows the position after move 25.

I was fairly pleased with myself up to here. I'm not exactly winning, in the traditional sense, but White has no straightforward way to stop his position deteriorating: all moves to the North are noisy, and 26g6 c8 d8 f8 is going nowhere unless White can make the North work in the end. Stephane reasoned similarly (well, with the same end result at least) and played 26b7—see Figure 5.

MOAN . . . Frankly I have very little chance of achieving a winning midgame now. The SouthWest is even and I must play into it first, so White will have a wedge. More urgently, I have to resort to fairly desperate means to retain any moves at all in the short term: for example, when Stephane played g6 I had to respond with h6, and the East eventually became, dare I say it, a Bhagat edge.

My final game doesn't have any corner sacrifices in the first half of the game, but it has ones at 31 and 32 so it scrapes in. Yes, step forward Emmanuel Caspard vs Stephane Nicolet. After move 30:

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

6. Black to play

This is not a case of the sacrifice turning the game; Stephane (White) is fairly clearly behind and it's more a matter of Emmanuel seeing a clean way to consolidate, while from Stephane's point of view it's a short-term survival measure. The game continued 31b7 g7. Both these moves are cases of a tactic which until quite recently was rarely played by other than the very top players, and for instance didn't make Brief & Basic: playing into a trapezium-shaped corner region of five squares, with the aim of either getting four of the

five moves or getting three and a wedge. In both the cases above, the opponent cannot play to the corner at once so the sacrificer gets a chance to play twice in the region without reply. In the case of the SouthEast this doesn't actually happen because the only access is the unwedging move, but in both regions the tactic worked in the end, in a way, in that the sacrificer got a wedge and three of the moves.

So the moral is, *****: Be brave! These moves are not reserved for those who can see to the end of the game at move 20: valid strategical reasons for them exist. Good luck—except against me of course.

52b4. Did you see what would happen to you if you'd played c2 or c4 instead? Anyway, Dr.Feinstein replies 53c4 and presumably you play 54c2. Now he plays 55b2, and it's over to you again. a1-45 b1-18 a2-7 g7-13.

Brightwell New European Champion by Imre Leader.

Here is the table of the final standings in the 1992 European Grand Prix. There are 5 tournaments in all—Milan, Cambridge, Copenhagen, Brussels and Paris—of which a player’s best 3 results count towards his total. As you can see, Graham Brightwell is the 1992 European Grand Prix Champion! Graham’s margin of victory (large – see table) is a record. More impressively, he is the first player ever to win three Grand Prix tournaments in one season!

			Mil	Cam	Cop	Bru	Par	Tot
1.	Graham Brightwell	GB		170	200	30	200	570
2.	Marc Tastet	F	200	90	35	60	140	430
3.	Dominique Penloup	F	140	60	20	200	16	400
4.	David Shaman	GB		20	140	140	40	320
5.	Imre Leader	GB		35		90	90	215
6.	Philippe Juhem	F		170	3		16	189
7.	Nils Berner	S			90			90
	Francesco Marconi	I	90					90
9.	Stephane Nicolet	F	20		35	30	0	85
10.	Emmanuel Caspard	F		35		30	0	65
11.	Paolo Ghirardato	I	60					60
	Paul Ralle	F					60	60
	Henrik Vallund	DK		0	60			60
14.	Carlo Alami	I	35					35
	Donato Barnaba	I	35					35
16.	Karsten Feldborg	DK			13		16	29
17.	Aubrey de Grey	GB		5		15	0	20
18.	Joel Feinstein	GB		0		3	16	19
	Torben Vallund	DK			3		16	19
20.	Erik Jensen	DK			13		0	13

Note that, for Cambridge, both Graham and Philippe Juhem receive 170 points, even though Graham won the tournament. This is because the points for first and second place are divided equally when the final score is $1\frac{1}{2}$ each, as happened at Cambridge! In fact, Graham managed a draw in each of his three finals, ludicrously enough.

The European Championship has now been held for 7 years. It has been dominated by the British with 6 wins: Imre Leader winning in 1986, 1988 and 1991, and Pete Bhagat winning in 1987 and 1990. (Amusingly, no non-British player has won the Championship outright: the 1989 title was shared between Karsten Feldborg of Denmark and Takeshi Murakami of Japan). Even more healthy for British Othello is the fact that none of these three European winners were among the team that recently won the World Team Championship for Britain!

The Cambridge Christmas Friendly by Peter Bhagat

It was a cold and rainy night when Aubrey dashed from the pub without his coat to fetch Roy Arnold from the bus station. Roy arranged to meet Phil Marson in Nottingham but his bus was diverted and they missed each other.

A record 15 players, undaunted by the negative publicity campaign, arrived safely in the relatively palatial surroundings of the Lecture Room Theatre, Trinity College. We were pleased to have two newcomers—Simon Nickson and Simon John.

The “in” people of the tournament were David Shaman, who was unbeaten, the two Simons, who both had promising debuts beating established players, and Jeremy Das, who beat Pete and Aubrey and unluckily lost 32-31 to Imre from a winning position.

The “out” people were those who were troubled by Jeremy, and Imre who has probably lost top place on the rating list.

Final results were 1st David Shaman 7, 2nd Graham Brightwell 6, 3rd Imre Leader 5, 4th= Peter Bhagat, Jeremy Das, Joel Feinstein and Marcus Moore 4, 8th= Roy Arnold, Aubrey de Grey, Simon John, Phil Marson, Matthew Selby and Ian Turner 3, 14th= Anne-Marie Moore (née Clemence) and Simon Nickson 2.

Thanks are due to Joel for not breaking anything.

Quite right! Everything else gets swindled. The game now plays out in the obvious way and you win 34–30, retaining the Tiger without the need to go through the trauma of a second game. You might like to go back to page 5 and try 52b2, which leads to a draw if you play it correctly thereafter.

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

Feinstein 36 Me 28

Apparently I am winning from here until my fatal late blunder.

For getting this far, you also get to see a solution (sadly not quite unique) to the cover problem. 1e6 2f6 3g6?! 4d6 5c6 6g7? 7f4 8h6 9h8 10b6 11c3 12b2? 13a1?! 14f8?? 15a6! 15-4.

Here is the full game, which is quite fun. The opening was a Bat, and apparently this variation is supposed to go something like this, with White running very short of moves. Do you like my 34? Moving to e1 was another, quite possibly better, continuation, but once you see a move like that it's very hard to resist playing it! Fortunately I missed the even more sparkling follow-up 36a6! 37a8 38g3, or I'd have felt obliged to play it, doubtless losing after 39g2. At 41, Joel had to avoid both e1-h2 and g1-h2, hence his sacrifice.

Qualification for the World Championships: A Discussion Document

The AGM of the British Othello Federation has recently been explicitly assigned the right to decide the procedure whereby players qualify to represent the UK in the World Championships. To aid the next AGM in its deliberations, I have been asked to describe systems in use elsewhere in the World. We begin with the system currently used by the BOF.

UK.

A tournament is held, called the Nationals. At the end of the tournament, the top three finishers are deemed to have qualified for the World Championships, with the fourth placed finisher being first reserve, etc.

This system is superficially attractive, and has indeed been copied in its entirety by several other nations lacking in imagination. However, is it really complex enough for the modern age? Does it embody the principles of democracy, fair play, and Western values as we know and love them. To see, let us compare with the system used in the self-styled “Home of Democracy”.

USA.

A tournament is held, called the Nationals. At the end of the tournament, those players left standing hold elections to decide the composition of the team.

[This is absolutely true. The system has only been running one year, and in fact the three players elected happened to be the top three in the tournament, but the fourth player, David Rockwell, was not sufficiently popular to be declared first reserve.]

Clearly we in Britain have a lot to learn. And what of the Othello super-power, Japan?

Japan.

A tournament is held, called the All-Japan Championship. At the end of the tournament, the Tsukuda Company decides the composition of the team.

[The Tsukuda Company has so far shown a gratifying tendency to select the winner of the tournament, and a remarkably enlightened tendency to also select for the team someone who is not a serious Othello player, but qualifies by virtue of, . . . , well by virtue anyway.]

54c4. Your opponent slams down 55a2! and you realise you are swindled, with no way to reach b4. If it's any consolation, I fell for this too. Go back to page 23 and find a better move.

Now that we're all good Europeans, perhaps the time has come to move over to a European standard. In the vanguard, as ever, is France.

France.

A tournament is held, called the French Championship. Various other tournaments are held, with various other names. If you come second in any of these events, you are labelled as a loser, and unfit to represent the glory of France. The French team is thus always made up of proven winners, who then proceed to come second in the Worlds.

[Or sometimes first, it has to be admitted. But they don't win the Team Championship as often as we do, so Nahhh!!]

Or, if we would rather be in the camp of the Eurosceptics, who better to imitate than the Danes?

Denmark.

The top Dane in the Scandinavian rating list qualifies. The National Champion qualifies. The next Dane in the rating list qualifies. The second player in the Nationals qualifies, and so on until all three Danish players are deemed qualified.

[This is a slight exaggeration, as there are in fact four and a half Danish players, but never more than three who actually want to play in the Worlds.]

Other tinpot little nations have their own idiosyncratic systems, which would not work for established Othello superpowers such as ourselves. We select but two, to show the wealth and variety possible.

Russia.

The team is: Stepanov, Melnikov, Svirskiy.

Madagascar.

No tournaments are held. No Othello is played. All citizens of Madagascar are thus deemed to have qualified, even (or perhaps especially) those resident in France. What happens if more than three of them turn up is anyone's guess.

Any nation may find itself, through no fault of its own, unable to field a full team. Fortunately, in this eventuality, Anders Kierulf will be available to make up the numbers.

56a2 is a 1-disc error, and you lose 33-31. (56b1 was the right move, with a tie, of course.) Perhaps you need to practise your counting technique. Meanwhile, there is a win to be had: go back to page 5 and try a different first move.

The Rating List *maintained by David Haigh.*

A new Number 1! But will our new superstar be able to stand the pace? Further down, Mike Handel overtook Garry'n'Guy to become Britain's Most Promising Player, and Jeremy Das made a lurch in the right direction. Aiden O'Reilly is the highest new entry. In the number-of-rated-games category, Imre Leader is wearing David Haigh down by virtue of receiving consistently fewer byes.

1	David Shaman	85	1841	35	Iain Barrass	113	1262
2	Imre Leader	270	1834	36	Lee Evans	32	1235
3	Graham Brightwell	259	1794	37	Robert Stanton	116	1234
4	Neil Stephenson	110	1770	38	Roy Arnold	220	1224
5	Joel Feinstein	210	1728	39	Martin Fancy	12	1202
6	Peter Bhagat	265	1658	40	David Haigh	272	1196
7	Michael Handel	171	1655	41	Iain Forsyth	204	1193
8	Garry Edmead	98	1653	42	Jonathan Simpson	6	1180
9	Alex Selby	131	1637	43	Simon Turner	67	1177
10	Guy Plowman	110	1600	44	Martin Mulvaney	6	1176
11	Paul Smith	117	1591	45	John Bass	71	1164
12	Aubrey de Grey	256	1563	46	Hamilton Abreu	6	1152
13	Helena Verrill	120	1558	47	Annemarie Moore	37	1127
14	David Stephenson	126	1541	48	Margaret Plowman	13	1103
15	John Lysons	134	1539		David Kotin	7	1103
16	Jeremy Das	149	1515	50	Adelaide Carpenter	55	1092
17	Alec Edgington	121	1498	51	Simon Nickson	6	1086
18	Marcus Moore	85	1487	52	Iain Gray	15	1077
19	Jeremy Rickard	62	1478	53	Neil Cuthbertson	34	1072
20	Gerard Thompson	7	1454	54	Maurice Kent	30	1064
21	Ian Turner	99	1452	55	Rodney Hammond	39	1057
22	Ken Stephenson	141	1426	56	Richard Hemingway	5	1051
	Tim Williamson	99	1426	57	Colin Hands	6	1022
24	William Hunter	82	1414	58	Jim Brewer	57	1004
25	Jeremy Benjamin	109	1383	59	Ali Turner	67	985
26	Dilip Sequeira	81	1360	60	Martin Craven	11	957
27	Matthew Selby	109	1359	61	Finton Stephens	7	955
28	Aiden O'Reilly	6	1356	62	David Brown	5	902
29	Phil Brewer	70	1329	63	Liam Stephens	7	880
30	Colin Graham	81	1312	64	Tom Landry	19	832
31	John Beacock	71	1289	65	Ashley Hammond	19	827
32	Phil Marson	85	1288	66	Vikash Pav	6	768
33	Mark Wormley	207	1286	67	Eileen Forsyth	114	707
34	Simon John	6	1280	68	And Last	101	606