



# thello

No.1  
April 1996

Newsletter of the Australian Othello Federation

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1	●			○	○	○	○	
2	●	●	●	●	●	○		●
3	●	○	●	○	○	●	●	●
4	●	○	●	○	●	●	○	●
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6	●	●	●	●	●	●	●	●
7		○	●	●	●	○		
8	●	○		●	○			

David SHAMAN - Garry EDMEAD  
Cambridge, February 1996

*White to play and win 33-31*

# EDITORIAL

*Welcome to the first issue of OZthello.*

*We originally intended to release this first newsletter much earlier in the year, but as you can imagine, summer is not the best time for setting deadlines! Anyway we finally got all our articles together in the last few weeks and OZthello was ready to print (the name itself is Geoff Hubbard's original idea). We will be printing three newsletters this year, the next issue to be released in August.*

*Last year was the foundation year for the Australian Othello Federation. Indeed the AOF was formed last September at the University of Monash in Melbourne on the occasion of the 1995 National Championships. Then in November the 19<sup>th</sup> Othello World Championships were also held in Melbourne and this was a great opportunity for the AOF to increase awareness of the game of Othello in Australia via the media (the Melbourne press, radio interviews, etc... ).*

*The World Championships were a huge success, for which we owe a great deal to Roslyn Michaels and MATTEL, the tournament organisers and sponsors. It was the first time an Australian team (Simon Jones, Geoff Hubbard, and myself) participated in the World Championships since the introduction of the team format in 1987. We were up against the best players in the world and I believe we did quite well to earn 10 wins.*

*Congratulations to Hideshi Tamenori, of Japan, for winning the championships, this is the fifth time Tamenori has been crowned World Champion!*

*This year the 20<sup>th</sup> Othello World Championships will be played in Tokyo (where they first started back in 1977). No doubt this will be a memorable event as the game of Othello is extremely popular in Japan. The AOF will make sure to send an Australian team for the event and hopefully we can slightly improve on last year's result.*

*In the meantime, the AOF will be organising a few local tournaments and of course the National Championships in October. Every four months OZthello will bring you the latest updates on Australian and international competitions, some basics on strategy and game commentaries from the champions.*

*See you again in August,*

*George ORTIZ  
AOF Secretary*

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## **Cover Puzzle :**

The position represented on the cover occurred in the last and decisive game of a best-of-three match between David Shaman (USA) and Garry Edmead (England) in the finals of the Cambridge International tournament, played last February. Cambridge is the first of five tournaments in the European Grand Prix played each year. Garry Edmead is playing White and is in a winning position. However there is only one move which will win the game (33-31). Garry missed it and lost the game by two discs. See if you can find it! *Solution on page 13*

## **Australian Othello Federation, PO Box 6, Stirling, SA 5152, Australia**

The AOF is a non-profit organisation, dedicated to promote the game of Othello in Australia. Membership to the AOF is available to Australian residents for A\$10 per year (A\$6 per year for students) and A\$12 per year for non-residents. First year membership includes a free copy of *Othello: Brief & Basic* by Ted Landau (only applies for Australian residents). Directors of the federation are Simon Jones (President), Roslyn Michaels (Vice-president), George Ortiz (Secretary), Geoff Hubbard (Treasurer).

Email : [sjones@hal9000.net.au](mailto:sjones@hal9000.net.au)

Web page : <http://blitzen.canberra.edu.au/othello/home.html>

# The AOF into the year 2000

*by Simon Jones*

As the Australian Othello Federation attracts more and more members, communication will be our key to success, success in participation, in our skill in the game, and in our enjoyment of competition, both in Australia and internationally. With Mattel now the registered retailer of Othello in Australia we can look forward to a strong and positive promotion of the game, as well as their much appreciated sponsorship of the AOF without which we would not be able to send our Australian national champion to the world championships, or hold our national and state tournaments.

The AOF, which is still in its first year, is of course much smaller in numbers and funds than the more established Othello associations/federations from Japan, the USA or Europe. However most of those organisations started very much like the AOF, with just a handful of dedicated members. The USOA for instance, was created by a bunch of Othello enthusiasts who gathered in New York on the occasion of the 1978 World Championships. The USOA now has hundreds of members from all over the world and has provided the USA with two world champions and four World Championship team wins.

It might be a while before Australia can boast similar feats but all of us at the AOF, believe that through continuous promotion of the game in this country and through the creation of local clubs or dedicated groups of players we can aspire to reach the top international level in the near future.

So it is important for us all to communicate our enthusiasm, promote our game, and gather the energy that will move us successfully into 2000.

## Nationals '95 : The return of Simon Jones

*by Guy Forsyth*

Back in 1984 the Othello World Championships were held in Australia for the first time, in Melbourne. This created enough interest in the game of Othello for the Australian licensees to decide to organise National Championships the following year. So in 1985 a representative from each state was selected from a quiz (a series of Othello puzzles) included in the Othello boxes that year. The "Nationals" were to be held in Melbourne, and the winner would earn an all-expense paid trip to Athens to play in the 1985 World Championships.

Simon Jones, of Adelaide, entered the competition "as a joke". He had only been playing Othello for a few months after buying the game for his 8-year old daughter. Simon remembers how she use to beat him consistently until he decided to figure out the strategy behind the game. Simon won the state selections for South Australia and was off to Melbourne to play for the national title. He won the Nationals in a clean sweep! Later that year, Simon Jones was representing Australia at the World Championships in Greece.

In 1986, Simon again represented Australia at the World Championships in Tokyo, Japan, where he met the Japanese champion, soon to become a legend of the game, Hideshi Tamenori. Tamenori won his first world title that year.

Nearly ten years later, in 1995, the 19<sup>th</sup> Othello World Championships were to return to Australia in November (again in Melbourne). National Championships were organised in September to determine the 3-player team to represent Australia at the World Championships. Simon Jones, still living in Adelaide, came out of "retirement" to defend his crown. Again, Simon won the National title in a clean-sweep (however he admitted it was lot tougher this time). The top three players who qualified to represent Australia were Simon Jones, George Ortiz and Geoff Hubbard.

# Internet Othello

*by Hugo Calendar*

The Internet is full of useful information about Othello, and utilities to help you play Othello at home on your computer, against others on the "Net", or even in Internet Grand Prix tournaments.

## Playing on the Internet

What you need to play on the internet is a "telnet" connection to the Internet Othello Server (IOS), where a great many players, both human and program, meet to play against each other. On most line-command systems, you would connect with :

```
telnet faust.uni-paderborn.de 5000
```

You will be asked for a login name, if you are asked for a password, then the login name you chose is taken, and you will need to choose another one.

To see who is on IOS, you would type the command "who". If I (account name "hugo") am logged on, you can challenge me to a match by typing "match hugo". Or, if I challenged you to a match you could "accept hugo" or "decline hugo", as you prefer. To find out all the commands available you can just type "help".

Some other basic commands you'll want to look up right way are "tell" and "observe". Of course, you will also want to register for an account (see "help register"), so you can get an IOS rating (do "set rated 1" once you have your registered account). I also recommend typing "set finger 1", which will allow everyone else to see who you are, and what your email address is.

## Information on the Internet

The best way to get information about Othello on the internet is to "surf" yourself to it. I would recommend starting with Mark Brockington's Othello FAQ (Frequently Asked Questions) at this address:

```
http://web.cs.ualberta.ca/~brock/othello.html
```

If you have electronic mail, I would also recommend that you get yourself on some Othello mailing lists :

```
othello-announce@minsk.docs.uu.se    (moderated)
othello-discuss@minsk.docs.uu.se
othello-program@minsk.docs.uu.se
othello-ladder@minsk.docs.uu.se
```

The first list is fairly low traffic, for the person who doesn't want a lot of mail. The last list has to do with the "Ladder Tournament" (see below). To find out more about these lists you can send mail to "othello-announce-request@minsk.docs.uu.se" with the subject "help", which gets the help file sent to you. A simple subscription to othello-announce would look like this:

```
To      : othello-announce-request@minsk.docs.uu.se
Subject : subscribe
```

```
EMAIL : your@email.here.au
NAME  : Your Full Name
IOS   : ios_login
```



## Programs on the Internet

Again, I would refer you to Mark's Web page, but if you don't have access to a Web browser, you can get programs by anonymous ftp from : ftp.uni-paderborn.de , directory "unix/othello/".

Cassio for the Macintosh is a particularly good program for learning how to play, and can be found in the "pd/mac" sub-directory. Also, under the "pd/pc" sub-directory, there is a database, with the name "dba.thq", which contains over 30,000 tournament games played by all levels of players. This database can be used with Cassio or Thor, a PC program. Thor and other PC programs can be found under the "pd/pc" sub-directory.

## Tournaments on the Internet

Tournaments are played on IOS on the first Saturday of every month. On every even month, the tournaments are open to computer programs. On every odd month the Internet Grand Prix tournaments are held which are restricted to human players. Your results from all the IGP tournaments are summed up according to a point system (based on rankings) at the end of the year, and you get a Grand Prix ranking. Tetsuya Nakajima from Japan won 1995's Grand Prix. For information on playing times, get yourself subscribed to othello-announce or look at Mark's page or mail one of your Australian Othello Federation representatives!

The Ladder Tournament allows you to play one game a week (or every two weeks, for the busy person) against a person close to your own level. All aspiring Othello players should definitively play on the Ladder.

Use the command "ltell help" or "ltell help general" on IOS, or send mail to "ladder@mendel.berkeley.edu" with the subject "help" for more information.

I hope to see you soon on the Internet!

*Hugo Calendar is the Chairman of the Swedish Othello Federation, director of the Ladder Tournaments and runs the Othello mailing lists. Hugo represented Sweden at the World Championships last year.*

## Feinstein wins the March IGP undefeated!

The second Internet Grand Prix tournament of the year saw the surprise participation of Joel Feinstein, who played for Great Britain at the 1992 World Championships. This was Joel's first Internet tournament and his first competition since the Paris International in August 95. But Feinstein proved he was still in top form and won all 6 rounds to become the first Englishman to win an IGP tournament.

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

Feinstein 39-25 Fukami

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

Ortiz 38-26 Hubbard

# The 1995 World Championships, a personal perspective

*by Geoff Hubbard*

Last November I had the pleasure of competing in the 19th Othello World Championships, held in my hometown of Melbourne, Australia. Not only was this my first world championship but it was also my first "real" international Othello tournament. Three days of intense Othello, we played Othello, we thought Othello, we talked Othello. Fourteen players with a fanatical devotion to the game, getting together, pitting their skills against one another, and pooling their knowledge.

The first official function of the WC was the cocktail party on the Wednesday night. My chance to meet the opposition. I already knew some of the people from the "Net", having played them before on IOS and it was nice to meet them in person. Then there were the "Othello legends" who I had only heard of, Shaman, Tamenori, Tastet, all previous world champions, and all lining up for another shot at the title. Once everyone had arrived the pairings were drawn by the Tournament Director Emmanuel Lazard. We all now knew when we were to play everyone else in the round-robin competition.

The first day of competition was Thursday, and my first game of the tournament was against David Parsons, of the USA. I wasn't quite sure what to expect, but I wasn't going to expect to lose! Entering the game with a positive attitude, I played what I thought was quite a respectable game. I thought I might just have a chance after about 30 moves, however this was more based on hope, than the actual board position which went rapidly downhill from there and I ended up with 2 discs. Not quite the start I would have liked, but I was happy with the game and thought I had played respectably.

The second game I played was against Hugo Calendar, who I knew from the "Net" and had played many times before on IOS with varying successes. This was one game I felt I could win. The game was fairly even throughout. I had a slight advantage in the early midgame which had turned around by the latter midgame. After move 40 White (Hugo) had a win by 8 pieces but at 50 Hugo made a mistake which would lead to a Black win by 12 then at 51, I handed the win back to him then at 56 Hugo picked the only losing move, and I went on to win by 12. I was quite pleased to have won a game.

Third round I was up against my teammate George Ortiz, who was feeling pretty pleased having just come off a victory against Stephane Nicolet. (a much more impressive victory than my game against Hugo). I knew George's openings were much better than mine but I also knew his endgame was often not so good, and if I could stay in the game long enough, I might be in with a chance. I managed to play well enough to have a win by 32 after 40 moves, and we both played pretty well from then on and I won by 30.

Two wins from three games, and I would have been quite happy had the competition ended then. It didn't and I went on to lose the next four games of the day to Emmanuel Caspard, Marc Tastet, Tatsuya Mine, and Stephane Nicolet. At least the French team was now out of the way. Theoretically Thursday was my "easy" day but at the end of the day I was wrecked!

Friday was more of the same, although I didn't win as many games. My first game of the day was against Tamenori, who was coming off a loss (his only) against David Parsons. I was hoping this was the start of a losing streak and I would be the next to defeat the expected champion. Alas it was not to be, and I had to resort to plan B: keep SOME disks, I managed seven.

My game against my other teammate Simon Jones, was one of those games, that you realise too late that you should have won. Again the midgame was quite even and I had a win by 8 discs at move 40, at move 42 I had a win by 2 but chose a move that lost by 8. Not content with losing by 8 at 44 I gave Simon another 22 pieces and followed the leader home to lose by 30. Oh well....

Round 10, was one of my shortest games, a bad opening, that got worse; a 64-0 loss against Karsten Feldborg! (excuse me while I hide under the carpet....). The last three rounds went pretty much as expected, victory against Kikushima (he lost every game) and then losses against Yamanaka and David Shaman, who was kind enough to let me play my favourite opening against him.

Thirteen rounds of competition in 2 days. I thought I would be exhausted again, as I was on the Thursday but I felt more relief than anything. I finished 12th with 3 wins which I was quite happy with, considering it was my first World Championships and I had only been playing "serious" Othello for about a year.

The last day everyone apart from the finalists, was relaxed, I finally got to sleep in, and arrived at the Rydges Hotel about 10:00AM after the first semi-finals had been completed. The addition of video cameras to display the boards to the spectators in the adjoining room, meant that the games could be commented on and analysed using laptops that had been brought by David Parsons and Marc Tastet. During the day there were many 'friendly' games played on the many Othello boards that were around while we watched Tamenori come through to win the Championships in two very good games against David Shaman. On deciding that Karsten's 64-0 had been a fluke, I challenged him to a rematch and lost 64-0 again! (where was that hiding spot?).

Saturday night, there was a closing dinner held at a function room at the Melbourne Zoo. Good food and wine were provided and the presentations of the Trophies were made. During the evening there were many more discussions about Othello and games played on the portable boards that had been brought along. After the conclusion of the organised functions the hardened "partyers" went out for a nice relaxing evening on the town. Ending up at the Hard Rock Cafe, where Jonathan Becker of Anjar was buying all the beers. The party went on into the night with many more matches being played by people in varying states of mental competence until we all decided to go home to our respective beds for some well-earned rest.

I had to defer 2 exams to compete in the Championships, which I will be sitting in June and November this year. Since it is my last year of university (hopefully) I will not be able to easily dodge exams again to make it to Tokyo this year. However I am still hoping that somehow I will be able to make it.

The 1995 WC was one of the best experiences I have had. The competition was fierce, the people were great, I made a lot of new friends and learnt more about Othello in those 3 days than I had in the rest of my life put together!

Before I finish I must offer my thanks to Anjar and Mattel for sponsoring the event, Roslyn Michaels for all her hard work in organising a great tournament, and everyone who came to the 1995 World Othello Championships and made it what it was.

See you all in 1997. I'll be there.....

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

Shaman 21-43 Tamenori

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

Tamenori 38-26 Shaman



# Opening Strategy - Part I

by George Ortiz

The opening phase in Othello (roughly the first 20 moves) has a very strong influence on the rest of the game. Indeed one just has to look at a few tournament games to see that expert players often gain an irreversible advantage straight out of the opening against less experienced players. The opening phase is not only important for the outcome of the game, but also tends to govern the style of play in the mid-game.

There is enough knowledge on Othello openings these days, to build a substantial "opening book". Most champion players have a repertoire of at least a dozen openings, which they know in depth (up to 25 moves, including variations). However as much as I believe it's very useful to know a few openings well, I also think it's even more important to understand the basic principles of opening strategy.

## The "classic" opening principles

1. Try to have *fewer* discs than your opponent.
2. Try to occupy the center of the position (the 4 center-squares in the first few moves).
3. Avoid flipping too many **frontier** discs (those located on the outside boundaries of the position, i.e. avoid building walls).
4. Try to group your discs into one connected cluster rather than having several scattered isolated discs.
5. Avoid taking edges too soon (before the mid-game).

All these principles can also be applied well into the mid-game. However the game of Othello is full of contradictions and we will see later on (Part II) that there are many different types of openings which disobey some of the above principles and still "work" quite well. But right now, I'd like to introduce the most important concept in opening strategy and probably in the game of Othello : **mobility**.

Mobility is the essence of all the above opening principles and can simply be defined as a measure of the number of options (legal moves) a player has at any one turn.

## The battle for mobility

The opening phase of Othello can be described as a "battle for mobility" often referred to as **mobility optimization**. Each player tries at each turn to have greater mobility (more moves) than the opponent. To do so, one must ideally try to increase his own mobility while decreasing the opponent's mobility. If one player can manage to reduce the opponent's mobility to zero (or near zero) then that player will be able to "force" his opponent into making undesirable moves and follow through with an easy win. In any case greater mobility in the mid-game most often translates to a winning position in the endgame. But how can this theoretical concept be applied in practice ?

One technique which is very powerful is the **evaporation** strategy. This strategy consists in trying to force your opponent to flip as many of your discs as possible, in an attempt to quickly run him out of safe moves (while making sure you're not under the risk of being wiped-out!). To successfully force the "evaporation" you should always play in areas in which your opponent already has access while keeping your discs in a connected cluster (a method sometimes referred to as "curling into a ball"). While this technique can provide dramatic results it is very unlikely you will be able to apply it unless you are playing a beginner. Indeed this technique requires a fair amount of "cooperation" from your opponent making many "bad" moves which flip lots of **frontier** discs. To describe the slightly more standard strategy of mobility optimization we need to define a key concept in opening strategy, the **quiet move**.

Terms in **bold** character are defined in the glossary of Othello: Brief & Basic, by T.Landau.

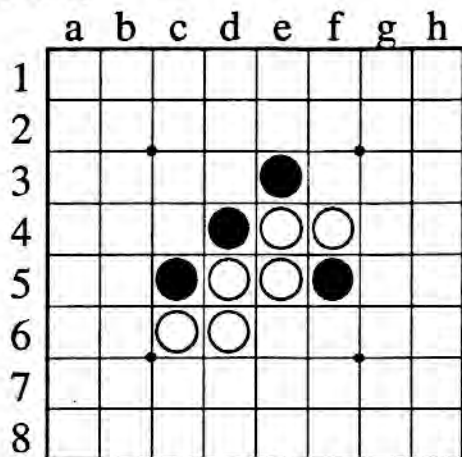
Because of the nature of the rules of Othello, most moves you make tend to increase your opponent's mobility and decrease your own (there are suddenly more discs for your opponent to flip and less for yourself). However there is one type of move which doesn't follow this trend: the quiet move.

A quiet move can be defined as a move that doesn't flip any frontier discs (typically it will only flip one or two discs and only "interior" ones).

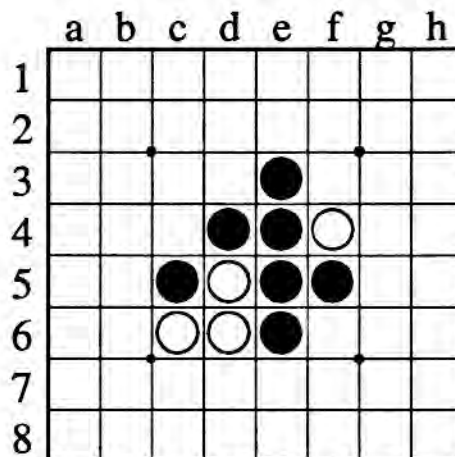
When there are no "outstanding" moves to make players will want to play a quiet move to maintain their mobility (neither increase it, or decrease it). This means that it is a good idea to always have quiet moves in reserve. Therefore players should always try to "set-up" new quiet moves in the opening phase and by the same principle try to reduce the opponent's quiet moves.

We'll see how this is done using "classic" openings as examples.

### The Set-up



The Inoue opening : 1.f5, 2.d6, 3.c5, 4.f4, 5.e3, 6.c6, .....

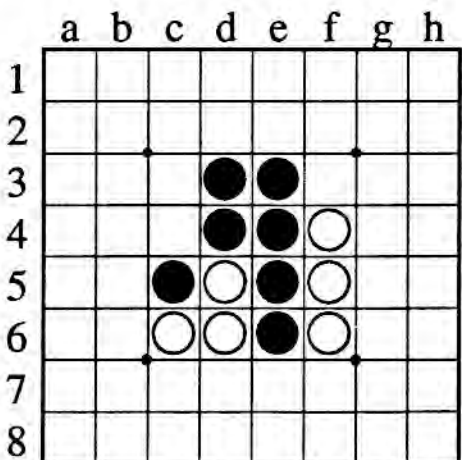


... 7.e6 (sets up the quiet move in c4).

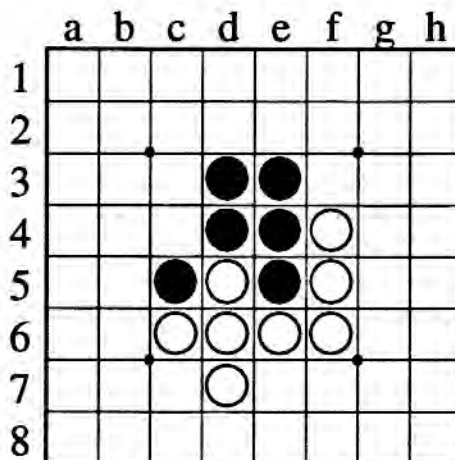
The Inoue (Hiroshi Inoue was the first World Champion in 1977) is one of the oldest **perpendicular** openings. The idea behind move 7.e6 is that it "reconnects" Black's position and also allows access to the quiet move in c4.

White could deny Black's access to c4 by playing either 8.f7 or 8.f6 (called a **block**).

### The block



The Rose opening: 1.f5, 2.d6, 3.c5, 4.f4, 5.e3, 6.c6, 7.d3, 8.f6, 9.e6, .....



... 10.d7 (blocks Black's access to c4).

The Rose (named after US champion Brian Rose) is the second most popular **perpendicular** opening played in recent years (the first being the Tiger opening).

Notice how Black sets up a quiet move in c4 with move 9.e6 and White then denies Black's access to c4 with 10.d7 flipping back the disc in e6 (10.f7 is less desirable as it extends the eastern wall in column f).

There are 3 ways of blocking moves : denying access (like 10.d7), **poisoning** moves and actually taking the move yourself. Which technique to use depends entirely on the position. For example in the Rose position described above if White wanted to take Black's move c4 away by playing there (10.c4), White would end up flipping three discs in a very "uneconomical" way and setting up a new quiet move in c3 for Black, this would therefore be a very bad choice. Actually some players believe that "taking the move", as a blocking technique, should have last priority as the prime objective should be reducing the opponent's mobility while saving your own quiet moves for later, promoting an "aggressive" opening strategy.

### Summary of the "classic" opening strategy

The main objective is to play **offensive** moves which provide access to critical squares or set up new quiet moves therefore increasing mobility and **defensive** moves which deny your opponent's access to critical squares or quiet moves therefore decreasing his mobility.

If no offensive or defensive moves are viable then a **quiet move** will conserve the current state of mobility. However it is important to realise that not all quiet moves are good moves. For instance it is not desirable to take a quiet move if it sets up a new quiet move for your opponent. Therefore as in all phases of the game, looking a few moves ahead is essential.

Under these circumstances if there are no "mobility optimizing" moves or quiet moves to play, then the last resource can be playing a **waiting** move (a move which only flips 1 or 2 frontier discs without decreasing your own mobility, i.e. move 6.f6 of the Rose).

In Part II of this article (to appear in OZthello no.2) we will look at other popular opening strategies such as **checkerboarding**, **double-walling**, and **edge-grabbing**.

## The latest opening trends

Following is a list of the most popular openings played at last year's World Championships in Melbourne (the percentage indicates how often these openings occurred relative to the total number of games played).

- the **Tiger** (1.f5, 2.d6, 3.c3, 4.d3, 5.c4) 47%
- the **Rose** (1.f5, 2.d6, 3.c5, 4.f4, 5.e3, 6.c6, 7.d3, 8.f6, 9.e6, 10.d7) 13%
- the **Buffalo** (1.f5, 2.f6, 3.e6, 4.f4, 5.c3) 8%
- the **Heath** (1.f5, 2.f6, 3.e6, 4.f4, 5.g5) 6%
- the **Inoue** (1.f5, 2.d6, 3.c5, 4.f4, 5.e3, 6.c6, 7.e6) 5%
- the **Shaman** (1.f5, 2.d6, 3.c5, 4.f4, 5.e3, 6.c6, 7.f3) 3%

# My Game against World Champion Hideshi Tamenori

by David W. Parsons

Andy Warhol once said we all have at least five minutes of fame sometime during our lives. If so, my Othello win against Tamenori was my five minutes. For those who might not have heard of Hideshi Tamenori, his Othello feats are simply legendary. He is a five time winner of the World Championship title, with a total score in World Championships of 80 wins, five losses, and two draws. Tamenori, who started playing Othello at age 12 and is now 27, could easily be characterized as the greatest Othello player who has ever played the game.

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

Tamenori 30-34 Parsons

	a	b	c	d	e	f	g	h
1								
2			○	○	○			
3		●	●	●	○	○		
4		●	●	●	●	○		
5			○	●	●			
6				○	●			
7								
8								

Position after White's 14.e2

	a	b	c	d	e	f	g	h
1								
2			○	○	○			
3		●	●	○	○	○		
4		●	●	○	●	○		
5		○	○	●	●			
6		○	●	●	●			
7				●				
8								

Position after White's 18.b6

Before entering into the analysis, how would I characterize this game? I had prepared my openings using Logistello's games on the Internet and it seems that the opening played here was not familiar to Tamenori. Because of this, he spent much time thinking about how to handle it, whereas I was at home with the theory based on my study. In the late middle game, I stumbled, turning a game with a large opening advantage into a slightly worse game. Short on time, Tamenori errs in the endgame with 18 moves left to play. After that he plays perfectly forcing a pretty endgame finish.

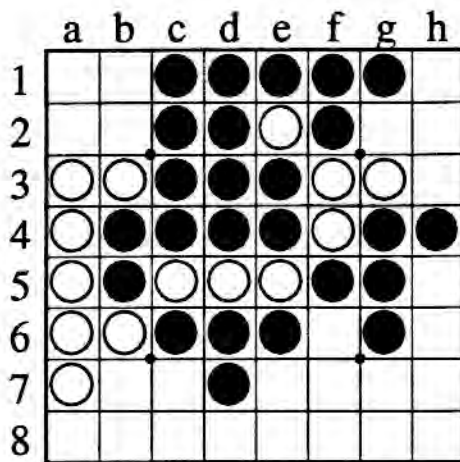
## Game Analysis

This position was part of my prepared openings. By far the most common moves here are 15.b5, 15.c1, and 15.b6. Tamenori's 15.d7 was played once by Imre Leader unsuccessfully against Philippe Juhem in the 1993 World Championships. Against 15.b5 or 15.b6, White plays to 16.f5 whereas against 15.c1 White plays 16.b5. I was told by many after the game that this opening is called the Tiger Opening. [Editor's Note: Tamenori is very familiar with the central Tiger (moves 1 to 9) however he may not have been prepared for David's variation at move 10 (Tamenori usually plays 10.f5, the now standard variation, which bears his name).]

This is a critical position. Here Leader played 19.f1 which my computer programs judge to be slightly worse than Tamenori's 19.c1. In fact, my computer program, REV71, at ten ply of thought predicts every one of the moves played by both sides from this position to Black's 35<sup>th</sup> move, to White's advantage.

After 19.c1 20.a4 21.a6 22.a3 23.d1, I was quite familiar with the theme of "feeding" Black along the North edge so as to poison the moves to the east, particularly along the f-column.

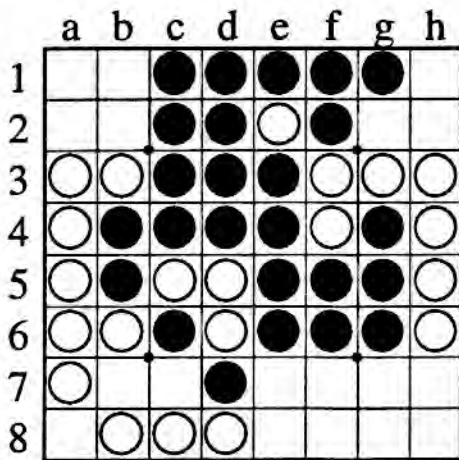




Position after Black's 35.g6

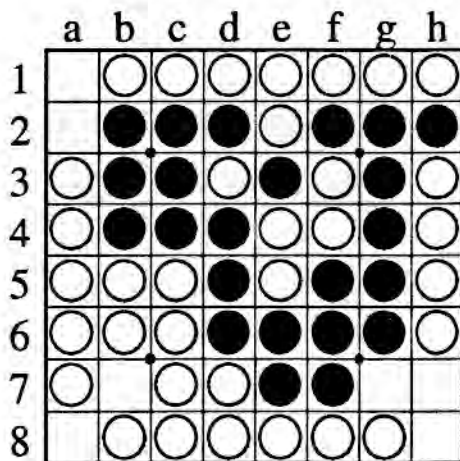
After a series of natural moves, White is getting the upper hand. Here I too quickly played 36.h6, thinking that 37.h3 is refuted by 38.h5 and that 37.f6 would not be possible because of the huge mobility advantage it gives White. For some reason, it never occurred to me to explore the ramifications of the move 37.h5, which I had just correctly concluded was forced. After Tamenori moved to 37.h5 I was unhappy about my 36<sup>th</sup> move. For, if I didn't play 38.h3 then my 36<sup>th</sup> move had just given Black a tempo in the move 39.h7. And, I didn't want to play 38.h3 because it is usually not good to occupy opposite edges. Indeed, my 36<sup>th</sup> move was a big mistake.

Either 36.e7 or 36.f7 win easily while after 36.h6 37.h5 White's play to 38.f7 still wins, even after losing the tempo, but 38.h3 is losing.



Position after White's 42.b8

Pressed for time, Tamenori makes a rare endgame error with 43.e7, which loses. The winning plan for Black is 43.c7 feeding White along the south edge with 44.e8 45.e7 46.f8 47.f7 48.g8 and finally 49.g7! when White can't get access to the Black diagonal. After 43.e7? White's best play is 44.c7 45.g2 46.b2! 47.a1 48.b1 49.a2 50.b7! 51.a8 52.h1 when Black is swindled from access to h2. In this line, White wins by eight disks. Instead of 46.b2, I played 47.h1 upon which subsequent play was perfect for both sides to win by four disks.



Position after Black's 53.f7

After regrettably sealing the south-west region from White access by playing 50.e8 a few moves back, I am resigned to giving Black the last move of the game at b7, after he takes the a8 square. The puzzle then becomes how to minimize the disks which are flipped when he makes the move 60.b7.

The solution is to make the diagonal and seventh row completely White so that no final flips occur on that diagonal and row. The sequence which accomplishes this is 54.g7 55.h8 56.h7 57.a8 58.a2. Any other sequence loses.

This was a tough fight and a most memorable game.

# XIIIth Cambridge International

by Aubrey de Grey

The 13th annual Cambridge International Othello Tournament took place on February 24th and 25th in the Lubbock Room, Peterhouse. This was the first time in the history of the event that Imre Leader had not played – his excuse was that his wife was a fortnight away from giving birth ... we'll let him off just this once. This means I am now the only person to have played in every Cambridge International. Also absent were ex-world champion Marc Tastet and many-time UK champion Joel Feinstein, so the contestants were in for an easy ride!

Err.... not exactly. We did have David Shaman, whose record in Worlds is even better than Tastet's; two other Worlds ex-finalists (Emmanuel Caspard and Graham Brightwell); and the "brat pack", Garry Edmead and Guy Plowman, who had been on very good form lately. We also had British newcomer Jan Kristian Haugland, a Norwegian who has just begun a Ph.D. at Oxford and had stormed to second place in his first British tournament in December.

The first day had few surprises, except that due to Imre's absence we were able to eat lunch in a tolerable place, rather than the graduate centre's cafeteria. Shaman decided to eat there anyway because he likes the custard! By the evening, Garry and Guy were set to be the finalists, which would have been the first time; though Shaman and Caspard were both doing well too. Graham, Garry and Guy had all chosen to break their normal habit and stay in a guest house rather than on my floor; it worked for the brats, but not for Graham who was well out of contention by now.

There were 17 players and 11 rounds, so all but six people had byes in the end. Guy lost his last round game and thus any chance of making the final. The final went to the decider of three games, with Garry needing only a draw for the title, but he lost the vital disk with his move 54.

- |                           |     |        |
|---------------------------|-----|--------|
| 1. SHAMAN David {USA}     | 9   | (+2/3) |
| 2. EDMEAD Garry {GB}      | 9   | (+1/3) |
| 3. CASPARD Emmanuel {F}   | 7.5 | (+2/2) |
| 4. PLOWMAN Guy {GB}       | 7.5 | (+0/2) |
| 5. BRIGHTWELL Graham {GB} | 7   |        |
| 6. LAZARD Emmanuel {F}    | 6.5 |        |
| 7. JOHNSON Greg {USA}     | 6   |        |
| PENLOUP Dominique {F}     | 6   |        |
| HAUGLAND J.-K. {N}        | 6   |        |
| BARASS Ian {GB}           | 6   |        |
| ALARD Serge {B}           | 6   |        |
| 12. ANDRIANI Bintsa {F}   | 5.5 |        |
| 13. de GREY Aubrey {GB}   | 5   |        |
| 14. MARSON Phil {GB}      | 4   |        |

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

Shaman 33-31 Edmead

- |                         |   |
|-------------------------|---|
| 15. ABE Hiroyuki {J}    | 3 |
| ARNOLD Roy {GB}         | 3 |
| 17. CAGLEY Leslie {USA} | 2 |

**Solution to cover puzzle :** the winning move was 50.g7 which gives White a 33-31 win. 50.f8 and 50.c8 both draw and all other moves lose. Garry played the drawing move 50.f8 but then erred again at move 54 where he played h7 (which loses 33-31) instead of 54.g7 which would have earned him the draw and the tournament.

# The Bulletin Board

## Updates

### 1995 World Championships (November)

Hideshi Tamenori (Japan) wins the finals in two straight games against David Shaman (USA).  
The USA team (D.Shaman, D.Parsons, T.Mine) win the team championships.

### January 1996

Tomohiro Fukami and Bintatsu Noda, of Japan, tie for 1st place in the first Internet Grand Prix tournament of 1996.

Dominique Penloup wins the 1995 French Championship finals (originally scheduled for December 95 and delayed because of the national strikes).

David Parsons wins the D.C. Open to lead the 1996 US Grand Prix.

### February

Karsten Feldborg (Denmark) wins the Lund Open in Sweden.

David Shaman wins in Cambridge to lead the 1996 European Grand Prix.

### March

Joel Feinstein, of England, wins the second Internet Grand Prix tournament undefeated.

### 1996 Internet Grand Prix standings (top 10)

Rank.	Name	(Country)	Jan	Mar	May	Jul	Sep	Nov	TOTAL
1.	Tomohiro Fukami	(J)	170	140	---	---	---	---	310
2.	Joel Feinstein	(GB)	---	200	---	---	---	---	200
3.	Bintatsu Noda	(J)	170	---	---	---	---	---	170
4.	George Ortiz	(AUS)	20	90	---	---	---	---	110
5.	Ola Hansson	(SWE)	75	30	---	---	---	---	105
6.	Geoff Hubbard	(AUS)	20	60	---	---	---	---	80
7.	Simon Jones	(AUS)	75	---	---	---	---	---	75
8.	Hugo Calendar	(SWE)	26	25	---	---	---	---	51
=9.	Hans Tap	(SWE)	---	30	---	---	---	---	30
=9.	Sebastian Kopec	(AUS)	---	30	---	---	---	---	30

## Upcoming Tournaments

- April 27 - the South Australian Open, contact Simon Jones on (08) 339-62-67
- May 5 - 3<sup>rd</sup> IGP tournament (Internet), contact Colin Springer at [springer@math.umn.edu](mailto:springer@math.umn.edu)
- May 18 - the University of Canberra Open, contact George Ortiz on (06) 251-64-50
- June 29 - the Melbourne Open, contact Geoff Hubbard on (03) 954-38527
- October - 1996 Australian National Championships, Canberra (more details in next issue)

The AOF is always glad to provide assistance with the organisation of tournaments so if you wish to direct a tournament in your area the AOF can provide boards (both standard and championship format), transcript sheets, tournament directing software, and help with advertising.