



backgammon  
**Michael Kloian**  
of the American Backgammon Club

# ● CLOSE THE GAP

Monty W. of Bloomfield writes:

"In this position, my opponent, white, rolls a 2-2 and proceeds to bear off four checkers on the 2 point.

"Of course, with me on the bar, I tried to explain the danger of leaving the double gap (2 and 3 points) but they insisted the move was correct. With the double open point, they have quite a few rolls that leave a shot. Well, I stayed on the bar another three rolls while my opponent safely whisked by the open 2-3 points, never leaving a shot.

"I would appreciate your opinion on the double two move so I can end an argument."

Naturally, I agree with your logic. Voluntarily leaving a double gap in the home board while bearing off with your opponent on the bar is dangerous because you have increased your odds of leaving a shot unnecessarily.

Most often, a beginner would prefer to bear off checkers as opposed to improving the position of the home board, but realizing the full danger of the "gaps." On occasion, however, leaving a gap may be forced to prevent leaving a direct shot.

In your situation, it would have been nice for your opponent to leave you a

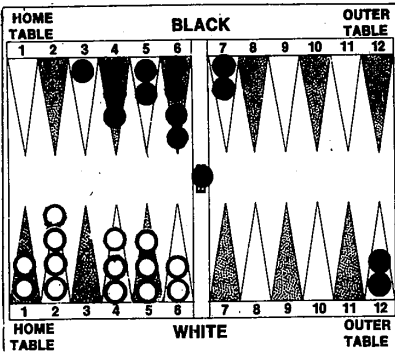
shot or two on the 2-3 point and for you to hit to prove your point. Unfortunately, since your opponent temporarily escaped disaster, they may continue to make such plays until disaster befalls them.

However, you should feel gratified knowing you are correct, regardless of the result. Although there are two sound plays for the double two roll, my suggested move would be to move all three checkers from the 5 point to the 3 point and move one checker from the 4 to the 2 point. Now the only gap white has to clear is the 5 point, with 6-1 and 5-1 (4 out of 36 chances) as the only bad rolls.

White could move both 3 point checkers to the 4 point and bear off two checkers from the 2 point. But if black comes off the bar on the 3 point, white may soon leave a shot.

Closing the gap is by far the most effective play in a position where you are faced with several choices. In a game where a gammon is not certain, there is no reason to take unnecessary risks.

Any questions or problems concerning backgammon can be submitted to the American Backgammon Club at Box 589, Plymouth MI 48170 or by calling 455-5776.



## Ramones bringing their fun to Nitro's

By Nick Charles  
special writer

Sheena may be a headbanger and Suzy may be a punk rocker, but the Ramones are real rock and roll. Although they're not the most fashionable band in the land, they know what they're doing.

The Ramones will bring their great music and great fun Friday and Saturday to Nitro in Redford Township. There will be no age limit to enter.

Not a bad thing has been said about these guys (even Johnny Rotten likes them). The New York based-band has been called the innovator of American Punk (not new wave).

The band's strong underground success may be spilling over into the commercial market. The new album, "Pleasant Dreams," (Sire Records), which was produced by 10cc's Graham Gouldman, contains 12 short and lightning-quick tunes by vocalist Joey and bassist Dee Dee.

### preview

Gouldman has also enjoyed a strong songwriter career. The talented bassist wrote "For Your Love" and "Heart Full of Soul" for the Yardbirds, "Look Through Any Window" and "Bus Stop" for the Hollies and "No Milk Today" for Herman's Hermits. All were Top 10 singles.

GOULDMAN ALSO co-wrote the 10cc hits "I'm Not In Love" and "The Things We Do for Love."

He decided to lend his producing talents to the Ramones and, by George, I think he's got himself a winner. The songs are still all Ramones which is the sign of a good producer. He does, however, sneak in a Baker-ish fade from Dee Dee's "You Didn't Mean Anything

to Me" to "Come On Now."

The album contains seven tunes by the gangly leader of the pack, Joey. A Cooper-like feeling is created in the catchy "We Want the Airwaves (that's right, that's right)." And with this very commercial tune they may just get them.

A Pink-Floydian slip of an alarm clock precedes a very Doors-sounding beat before the Ramones style is evident on the humorous "It's Not My Place (in the 9 to 5 World)."

Joey also tries his hand at an '80s version of "Last Kiss." The all-new and all-Ramones song is sweetly titled "7-11" but don't let the title fool you. "She's a Sensation," "The KKK Took My Baby Away" and "Don't Go" all contain catchy Tootsipop lyrics tied up in a melodic yet danceable wrapper.

JOEY GETS semi-realistic on "This Business Is Killing Me." On the tune he sings: "Can't please all the people all

the time. But then they don't please me."

Next in the songwriting spotlight is Dee Dee, who is responsible for writing five of these little masterpieces.

"You Sound Like You're Sick" may not be the song you want to sing to your sweetheart but it has its place in society (would you believe out of society?). Move over, Adam and the Ants. Dee Dee has his own danceable sound on the percussion-filled "All Quiet on the Eastern Front."

Aided, of course, by the faithful lead guitar work of Johnny and the happy beat of Marky on drums.

"Sitting in My Room" is a nice little number, but how did this line about sniffing glue get back on an album, Dee Dee?

If you still didn't get the message, listen to the album and you can't help but have "Pleasant Dreams."



**Tom Panzenhagen**

"Poppy" (1936), 12:25 tonight on Ch. 50. Originally 75 minutes. W.C. Fields was hardly over the hill when he made "Poppy" (at age 47), but he was facing a transition. For the first time in his life, Fields' legendary drinking habits had left him suffering from delirium tremors and requiring much rest. No longer a young man, Fields would later learn to settle into such mature parts as "The Bank Dick."

"Poppy," then, features neither the young, physical Fields nor the older, adroitly cynical W.C. Instead it offers Fields at his worst — for the most part. "Poppy" — a remake of "Sally of the Sawdust," Fields' early film collaboration with D.W. Griffiths — is still worth seeing for the wonderful scene in which Fields sells his talking dog to a naive buyer. The skit's punchline is worth the price of admission. Rating: \$2.

"The Graduate" (1967), 7 and 9 p.m. Friday in the Liberal Arts Theater, Schoolcraft College, phone 591-6400, ext. 380, \$1.50. Running time 105 minutes.

If you want to send a message, Bing Crosby used to say, "call Western Union." For a long time, "message pictures" — films more concerned with content than style — were shunned by Hollywood. Only the Europeans dared make movies that concerned themselves with classism, disorientation and alienation.

But that's not to say the Europeans

### WHAT'S IT WORTH?

A ratings guide to the movies

Bad . . . . .	\$1
Fair . . . . .	\$2
Good . . . . .	\$3
Excellent . . . . .	\$4

made better films, for many filmmakers (Godard and Bergman, for example) often sacrificed form for the sake of the message. Excessive workmanship destroyed the finished product.

Director Mike Nichols presents a beautiful blend of content and style in "The Graduate." He also sends his audience a message without slapping them in the face with it.

Ostensibly concerned with how a young man spends his time after college, "The Graduate" manages to say more about the disfranchisement of youth during the '60s than films which purport to be solely about that subject. The key, however, is Nichols' ability to present his message and to wrap it in a funny, entertaining and moving film package (with a fancy bow provided by Simon and Garfunkel, who wrote the film's lilting score).

Dustin Hoffman, Anne Bancroft, Murray Hamilton, William Daniels and Katharine Ross star. Nichols won an Oscar for best director.

Rating: \$3.40.

### Players offer British comedy

The Birmingham Village Players will present Alan Ayckbourn's "Bedroom Farce" at 8:30 p.m. Sept. 23-26 and 7:30 p.m. Sept. 27 at the playhouse, Hunter and Chestnut south of Maple Road.

The play is produced by Audrey Wheat, directed by Gene Ewald and assisted by Helen Shalvey. "Bedroom Farce" is a contemporary British comedy focusing on one night in the lives of four couples — Ernest (Bob Bowes) and Delia (Jo Ewald); their newlywed son,

Trevor (Steve Pew), and his wife Susannah (Priscilla Sommers); Nick (Jerry McKem) and Jan (Carol Burton); and Malcolm (Don Brown) and Kate (Sue Beck).

Susannah catches Trevor kissing ex-wife Jan at Malcolm and Kate's party. A comedy of errors ensues before Trevor and Susannah are reunited.

Tickets are \$4, \$3 for students. For reservations call 644-2075. Tickets also may be purchased at the playhouse prior to performances.

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