



backgammon

Mike Giordano

of the Cavendish North backgammon club

AN AGGRESSIVE STANCE

White rolls a six-three. Since he has a man on the bar, he must enter on the black 3 point. His six is not quite so obvious, but with only four possible alternatives, at least he won't drive himself dizzy with the choices.

We can immediately eliminate from consideration the play of white 6 to white 2. It is almost always advise to play men deep into your home board in the early part of the game because your game plan should be to block the opponent's back men; building the 2 point doesn't further that plan.

The viable alternatives for white's six can be reduced to moving one of his men from the black home table into black's outer table or moving from the black 12 point to the white 7 point.

The main advantage of moving either from the black 1 or 3 points is that the resulting position leaves white with only two loose checkers that might be hit. Such thinking on white's part would be faulty, since moving either of his back checkers would create a position where black would have at least three men bearing directly on the piece white just moved. This would mean that black would be at least a 3-to-1 favorite to hit on his roll.

Being hit on the next roll would certainly not be the end of white's hopes. White would be almost guaranteed of

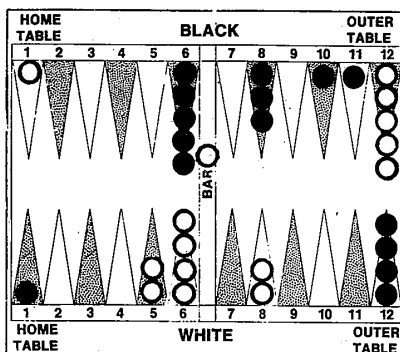
entering on black's board, however he will have to use half of his next roll to do so.

After that, black, with his builders diversified in his outer table, will be at most certain of building his 4, 5 or 7 point on his next roll. Black would then have a decided advantage since his blocking position would be at least as good as white's and black would have only one man to escape to white's 2.

By looking at this unlikely scenario, white must come to the conclusion that now is the time to play a man to his 7 point. Fewer than half of black's possible rolls will enable him to hit this man on the white 7 point. If black fails to hit, then white will have excellent prospects of making this point on his next roll and thereby place a great deal of pressure on his opponent.

It is often the case that you should take extra risks to make your 7 point once your opponent has escaped with one of his back men, especially early in the game before the opponent has had a chance to build his board.

Questions about backgammon can be sent to Mike Giordano, c/o the Observer & Eccentric, 38251 Schoolcraft, Livonia, MI 48150. All questions will receive a personal reply, and those suitable for publication will appear in this column.



Jazz music, dance offered at Cranbrook

The Summer Jazz Ensemble/Cranbrook and Adventures in Dance/Cranbrook are two courses of study being offered this summer in Bloomfield Hills.

The Summer Jazz Ensemble will

meet from 9 a.m. to noon Mondays-Fridays, July 6-30. The ensemble is an opportunity for advanced instrumental music students to explore jazz, from the big-band era from the '30s and '40s to contemporary music.

Instrumentation for this ensemble is alto, tenor and baritone saxophones, trumpets, trombones, drums, lead and bass guitars, and keyboards.

Two public performances will be scheduled on the Cranbrook grounds as well as an opportunity to coordinate with the Adventures in Dance performing troupe for a combined concert.



second runs

Tom Panzenhagen

"Too Much, Too Soon" (1958). 11:35 tonight on Ch. 9. Originally 121 minutes.

Diana Barrymore is the focus of this largely exploitive yet uninteresting film, but Errol Flynn as Diana's father, John Barrymore, steals the show. In his book "Bring on the Empty Horses," longtime Flynn friend David Niven wrote of the aging star: "He was not playing a beautiful young sex symbol anymore. He was playing himself, a middle-aged rake with the remains of elegance stamped on a face that had been lived in." And the critics loved it. Incidentally, Niven maintains that the infamous story of cronies purloining the body of the deceased John Barrymore from a funeral home and propping it up in Flynn's house for a be-sotted Errol to stumble across is wholly untrue. Too bad. Rating: 2.

"Dr. Jekyll and Mr. Hyde" (1941), in two parts at 1 p.m. Monday and Tuesday on Ch. 50. Originally 127 minutes.

Several film versions of the Robert Louis Stevenson classic have been produced, but this issue, directed by Victor Fleming and starring Spencer Tracy, Ingrid Bergman and Lana Turner, is by far the best. Bergman has never appeared more wanton, Turner more pristine nor Tracy more grotesque as he terrorizes both women — but Bergman especially — with unrelenting violence and glee. The scene in which Tracy's Mr. Hyde taunts and twists kept woman Bergman about taking her out on the town is one of the most intellectually or metaphysically violent scenes ever played. Here's where psychological terror was born in American

WHAT'S IT WORTH?

A ratings guide to the movies

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

film. Donald Crisp, Barton MacLane and C. Aubrey Smith also star. Footnote: Bergman and Turner switched roles on the eve of production at the former's insistence. Rating: \$3.40.

"Madigan" (1968), 11:35 p.m. Tuesday on Ch. 9. Originally 101 minutes.

Master craftsman Don Siegel was the first director to present a cop who broke the law to keep the law. Siegel's own "Dirty Harry," as well as the first of Charles Bronson films, didn't appear for two more years. Richard Widmark is maverick detective Madigan, NYPD. Henry Fonda and Inger Stevens also star. Rating: \$2.90.

second-rate

"Monster of Piedras Blancas" (1958), 8:30 a.m. Wednesday on Ch. 20. Originally 71 minutes.

"Lighthouse keeper, convinced that legendary monster lives in cave near light, puts food out for him. After several murders, monster is forced from cave and craves up on lighthouse keeper's daughters." Les Tremayne stars. Rating: 2 R-O-L-A-I-D-S.

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