THINGS AT THE THEATRE.

STARS AND PLAYS IN THE STAGE AFFAIRS OF THIS WEEK.

Virginia Calhoun the Newest Leader of a Dramatic Company and Joseph Jefferson the Oldest—A Good Lot of Favorite Pieces and Actors in Drama and Vaudeville.

The relative values of the play and the player are variable in fact and a subject of dispute in theory. The present season in New York has given proof several times, however, that some of our stars shine dully in poor pieces and require annual changes in good ones to keep themselves bright in public view. But Joseph Jefferson is an exception to all rules. He has not brought out a new play in thirty-nine years, or since he first put "Rip Van Winkle" on the stage, and no novelty is expected of him. It is even doubtful if his audiences would care to see him in other than his several familiar guises. On the other hand such men as Mansfield, Crane, Goodwin, Gillette and Robson must come to us in a different character every winter, and in case we do not like the offering we reject it. We are not much given to the foolish adulation of actors. It is a long time since the Astor Place riots over competing tragedians. In these days of better sense we would turn out a crowd quickly enough to see two players fight each other, but not a mob to contend about them. The people of the stage are no longer real heroes in our estimation, and we will accept them as mimics only while they entertain us. A perusal of the announcements of the stars in town this week will show the endeavor of each to do his utmost to have and hold our favor.

Virginia Calhoun will introduce herself newly as a star at the Lyceum to-morrow night, in a play called "Borderside," by Eva Foster Riggs. The scene is in the South, the story is of a sentimental nature, and the characters are said to be strongly drawn. Miss Calhoun is a Southerner who has won some distinction on the London stage. Stephen Gratton will play the chief male part.

Joseph Jefferson will divide his last week at the Fifth Avenue among "The Rivals," "The Cricket on the Hearth" and "Lend Me Five Shillings." A week from to-morrow F. F. Proctor will take possession of the Fifth Avenue and make it a theatre for continuous vaudeville performances.

Buffalo Bill is at the front of popularity as a star actor. He impersonates himself as a border scout, rifleman and rough rider. His company is so big and various that it fills the spacious arena of the Madison Square Garden with cowboys, Indians and soldiers in representations of Western pleasures and perils and of Cuban warfare. Orphans from the charity institutions are to be Buffalo Bill's guests on Tuesday afternoon.

James T. Powers now figures as a star in the play of Daly's, though he plays the same part in "A Runaway Girl" that he did last season. But he has elaborated his fun. Paula Edwards's acting of the cockney girl is still an applauded figure in this musical farce.

Chauncey Olcott will pay a week's visit to the Harlem Opera House, using again "A Romance of Athlone." This theatre will close in three weeks, the last performance of the season being given on May 17, when Henry Irving and Ellen Terry will say farewell.

The Rays finish their engagement at the Victoria in "A Hot Old Time" next Saturday night. After that the music hall will be closed for the summer. The roof garden, however, will be open on June 4.

Rose Coghlan and Minnie Seligman will hold their places as the two conspicuous women in "The Great Ruby" only a little longer. The melodrama will be continued at the Fourteenth Street about half through May.

Olga Nethersole is still drawing large audiences to Wallack's to see her performance in "Sapho." It is a part well suited to her, and in it she does very forcible acting.

Harry C. Barnabee and William MacDonald, as leaders of the Bostonians, are still cavorting merrily in "The Viceroy." This is their last week in the new comic opera, which will be followed by revivals of "Robin Hood" and "The Serenade."

James K. Hackett continues to kill villains as the hero of "The Pride of Jennico." No end has yet been announced to his engagement at the Criterion. It will probably extend well into June. He will be seen there again in the fall in "Richard Carvel."

William Gillette seems to have in his dramatization of "Sherlock Holmes" a play that keeps a firm grip on public taste. It has stood second in the New York record of endurance this season and no falling off is apparent in the size of the audiences at the Garrick.

In opposition to the star system, and in equal favor with the public, is the method of writing and acting plays with no single character dominant. Some of these pieces are produced by stock companies, and some by special selections of suitable talent. Advocates of this practice urge that a uniformly good cast is preferable to one of uneven merits, in which the greatness of one person is offset by the littleness of others. This objection is overcome considerably by the author, when he fills an order for a play with a star role, by concentrating interest in that part and making the requirements small as to the others. There is a peculiar satisfaction to the habitual visitor to theatres, however, in a well-balanced drama, represented with uniform ability throughout, and of such entertainment there is considerable at command this week.

"Hearts Are Trumps" is a wholly well acted melodrama at the Garden. This successful production will remain in New York only a few weeks longer and then go to Chicago, after which the Garden will be closed.

"Lord and Lady Algy" is a welcome revival by the Frohman Company at the Empire. It ranks among the wittiest comedies ever brought from England, and it shows William Faversham and Jessie Millward at their finest. Their performances are artistic treats and uproariously funny.

"Woman and Wine" still seems popular at the Manhattan with audiences only slightly diminished in size. The company is better than is usually seen in a play of that sort.

"Way Down East" at the Academy of Music will close with another fortnight with an enviable record of New York approval bestowed at two theatres.

"Ben-Hur" has two weeks left at the Broadway. When Charles Frohman went abroad he said that he would arrange for its production at some popular actor-manager's London theatre, and bring that player on an American tour. Herbert Beerbohm Tree was the man Mr. Frohman was thought to mean, but now it seems possible that Mr. Tree will play *Ben-Hur* in London himself.

"Whirl-i-gig" will end this week at Weber & Fields's and afterward the company will go on a tour.

"Quo Vadis" will remain at the Herald Square, although the management of the theatre will change to-morrow night. The Schuberts will succeed Charles E. Evans. A new ballet has been introduced in the second act of the drama and other alterations.

"Quo Vadis" at the New York has an excellent company. Joseph Haworth, Arthur Forrest and Alice Fischer know how to treat a strong melodrama.

"The Casino Girl" at the Casino will probably remain well into the summer, when another musical farce by Harry B. Smith will be introduced.

"Yon Yonson" will come to the Star. It has a Swedish hero, and contains his adventures among the lumbermen in our Northwest.

"A Pair of Black Eyes" will be the week's farce at the Third Avenue.

The Amazons" will be revived by the Donnelly stock company at the Murray Hill. This clever farcical comedy by Arthur W. Pinero is remembered as one of the Lyceum's best successes.

"Night in Venice" will be given by the Castle Square Opera Company at the American. Raymond F. Hitchcock and William G. Stewart are added to the usual forces. This will be followed by two weeks of grand opera in English, and then the company will be a thing of the past, as far as New York is concerned. Next year some of the members will be in the American Grand Opera Company, at the Metropolitan, under the direction of Maurice Grau and Henry W. Savage.

"A Young Wife," an excellent melodramatic play of New York life by J. K. Tillotson, will come to the Grand Opera House for a week. When this, the latest of Mr. Tillotson's pieces was produced at the Fourteenth Street last fall it was found to be much above the average in strong interest and common sense of the play of its class. It has since been prosperous in other cities.

The Irving Place will end its season to-morrow night with a cycle from Schiller's "Mary Stuart," "Wilhelm Tell," "Honor," "Doctor Klaus," "Fiesko" and "The Girl in the Barracks." Ada Mestz, Martha Schiffel, Wilhelmine Schluter, Anna Bruck, Heinrich Conried, Elly Colmer, Gustav von Seyffertitz, Max Hanseler and Edmund Hanno are principal actors who will appear, some of them for the last time in this country.

Last night the Madison Square, the Bijou, the Schley and the Comique were closed for the summer. Charles Frohman will reopen the Madison Square early in September with a farce from the French. The Schley will be brought into use about the same time, but under the new name of Brady & Ziegfeld's Music Hall, with a burlesque company. The Bijou will begin in August with a musical comedy.

"The Strollers," one of the best known of amature dramatic clubs, will give their second musical play of the season, commencing a week from to-morrow night, and repeat it six performances. They will appear in the ballroom of the Waldorf-Astoria, and the proceeds will go to various charities. The diversion will be "Phyllis," a new romantic comic opera written by club members, as was the other one this season, "The Lady from Chicago." A. H. Laidlaw, Jr., is the author of the words and Henry Warren of the music. "Phyllis" will have a semi-professional appearance, as some of the performers make acting and singing a business, and a fashionable look as the patronesses are from the most modish society.

To-morrow's shifts of vaudeville entertainers will be complete. Hardly a hold-over is listed in the continuous shows. Proctor's Theatre puts Dolan and Lenharr at the head. They will play a farce called "A High-Toned Burglar." It was pieced out with specialties to employ a company and fill an evening, but now has resumed its original proportions. Others to be seen are La Falla, whose dances are handsomely lighted; Spenser Kelly, a serious barytone; George Neville, the McNultys, Billy Van, and Ford and Lewis. Last week's performers will be heard this afternoon and evening in a concert programme.

Those who were conspicuous in the bill of the downtown Proctor house will move up to the Fifty-eighth street Palace to-morrow. Wilmer and Vincent will play an amusing farce of their own writing. Henri French will offer pleasing specialties of juggling and bicycle riding. Orloff Hale will have songs illustrated by stereopticon pictures, and the Garritys will mix dancing with their singing. Acrobatics from Farnum and Seymour, a monologue from George C. Davis, an inning of squib-fire from Smith and Campbell and a sketch for the Jacksons will be other features. Fougère, Ryan and Richfield and Carrie Scott will be among those here to-day.

Marshall P. Wilder promises a batch of new stories for his specialty at Keith's to-morrow. Laughable short farces that are familiar will be played by Bert Coote and by Cressy and Dayne. The specialty folk retained are the Moulieres, women who perform on horizontal bars; Bicknell, who models ruddy in clay, Havens and Andrews, Ott and the Rosebuds, Ashley and Wooley, and Carroll and Mayer, in sketches, and music or dancing, or both, and Hendrix and Prescott, Blocksom and Burns and Hamilton Hill. One other specialist who should not be overlooked is Ed Gifford, a one-legged bicyclist. He styles himself a "myrogyrator," but fate holds him in the "three-turns-a-day" class.

One week from to-morrow will open Proctor's Fifth avenue with continuous performances. Its hours will be from 12.30 to 11 at night; a half-dollar will entitle the visitor to an orchestra seat. For the opening bill there will be vaudeville debuts for the Earl of Yarmouth and for Thomas Q. Seabrooke. Cissie Loftus will be one of many established vaudeville folk. This sounds like a bargain sale in amusements.

At Pastor's to-morrow an original comedy for Agnes Ardeck and a new sketch for the Levinos are promised. The Willet and Thorne troupe will be heard in a well-worn farce. The specialists held are Ward and Curran, the Darrows, Fiske and McDonough, Leto and Dello, Drawee, Attie Spencer, Knox Wilson, the Pattens and Knox Wilson. Tony Pastor will be a contributor of evenings.

"Tally-ho!" will begin its second week at the Eden Musee to-morrow. This pleasing musical play is likely to hold here until warm weather brings a change in the character of the stage performance. "Blue Blood," a similar piece that is ready to succeed it, is likely to be held over until fall. This hour of music and comedy is part of the evening bill. Waxworks, band music and motion picture exhibits are bids for both afternoon and evening.

Francesca Redding will top the bill at Miner's 125th street. Ching Ling Foo and Charlie Case are others who will be toward the front. Other specialties will be done by Ellsworth and Burt, Jones and Walton, Cotton's donkeys, the Tanakas and Julian Rose.

Carola Biedermann will be to-night's chief vocalist at Koster & Bial's Music Hall. For the rest of the week an all-variety bill has been provided. One specialist, Zoe Matthews, comes from out of the West to show how "coon songs" should be voiced and acted. Most of the others are familiar. Gilbert and Goldie, the Mortons, Diana, Elseeta, Sherman and Morrissey, Lee Richardson and May Fiske are some of them.

"A Dream of the Orient" is the title of the burletta that will engage at the Dewey to-morrow night. It will contain what are described as "artists' models. Midway dances and an Oriental ballet are features of the exhibit. Some of the specialists employed are Smith and Champion, Conway and Leland, Shayne and Walden and Viola Sheldon. Tonight's list includes Lottie Gilson, Ben Harney, Filson and Errol, Jones and Grant, the Fredericks and Mark Sullivan.

To-night's vaudeville concert at the Schley will be the last performance of its season. It will engage James O. Barrows, Edna Bassett Marshall, John Lancaster, Clerise Vance, Joseph H. Santley, Stanley and Wilson and Bert Fowler.

Fougère, Josephine Gassman, Gertrude Haynes and the Stewarts are among those named for to-night's bill at the New York.

William B. Wood, surviving member of the variety show pair, Wood and Shepard, will benefit by a vaudeville performance to be given this evening at the Herald Square. Several scores of vaudeville performers have promised to lend their services.

TREATING A PARALYZED OSTRICH.

Electricity Applied With Results That Promise a Complete Cure.

From the Cincinnati Commercial-Tribune.

One of the most peculiar veterinary operations or treatments ever recorded is now in progress at the Cincinnati Zoological Gardens, and the outcome will be watched with considerable interest. The subject is an ostrich, and the affliction is a pronounced and positive attack of paralysis.

The fine bird, which so many have admired at the Zoo, was attacked about ten days ago with paralysis, which affected both legs, and the bird became helpless. It lay in its cage in the winter quarters until Friday morning receiving every care and attention possible, but with no beneficial results, when Supt. Stephan conceived the idea of suspending it in a sling, as is done with a horse in case of a broken leg. An improvised derrick was built over the bird, to which was attached a tackle, and by means of a padded sling the bird was suspended in the air, its feet barely touching the floor, thus relieving the weight of its body.

This done, the superintendent proceeded to treat the suffering bird with electricity, on the theory that the attack was due to a lack of circulation of the blood, produced by confinement in the winter quarters, where sufficient exercise could not be had. Friday morning a strong battery was applied, and, according to Mr Stephan, the effect was the same as if the current had been applied to a stone wall.

The bird showed no signs of feeling the current, and the limp and useless limbs of the bird dangled in the air as before. The operation was repeated six times the first day, but no result was apparent. Saturday morning operations were resumed and every two hours during the day strong currents were turned on the limbs, and finally there appeared evidences of returning life and usefulness. Throughout the night attendants continued at frequent intervals to apply the battery, and finally the bird was able to swing first one leg and then the other, showing that the treatment was proving effective. Sunday the bird seemed much itself, though still suspended.

The treatment will be continued until a complete cure has been effected, which Mr Stephan expects. This ostrich is one of a pair that has been an attractive feature in the great Zoo collection for more than five years. It is about 7 years of age, and conceded by even one to be one of the finest specimens ever held in captivity. During the summer season it occupies a caged yard in the rear of the garden, where it has sufficient room for exercise. During the winter it is housed with many of the other birds, animals and beasts in the winter quarters, occupying a small cage. To the lack of exercise while thus confined Supt. Stephan attributes the attack of paralysis. Mr Stephan has heard of two similar cases, both of which proved fatal, but he now believes he will conquer the disease and restore the bird to health.

Some Fellow Citizens in Peru.

From the Chicago Record.

A family of Polish Jews named Godfried, who went to Peru many years ago and engaged in business, discovered that they were in constant danger because of their unpopularity. The Russian Government would not protect them. Hence they came, one after another, to Wilkes-Barre, Pa., and obtained naturalization papers upon perjured affidavits that they had resided in this country for five years and intended to become permanent citizens of the United States. Not one of them ever resided here, nor did they ever intend to. They visited Wilkes-Barre, where they had relatives, every year or two for a few weeks and called that a residence. When I talked with them in Peru last summer they could not give me the name of any person they are acquainted with in the whole United States, with the exception of their relatives in Wilkes-Barre and two or three New York merchants who are engaged in the Peruvian trade. Although they hold naturalization papers, they are no more citizens of the United States than they are citizens of Australia.

MUSIC AND MUSICIANS.

Walter Damrosch's engagement as conductor of the German operas at the Metropolitan next season, depends now on Ernst von Schuch's willingness and ability to accept the offer made by Maurice Grau. Herr von Schuch naturally desires more salary than Mr. Grau is willing to pay him. He began by asking $25,000 for the season but is said to have reduced that to $20,000. Mr. Grau has never been willing to pay more than three-quarters of that sum and it is probable that the Dresden conductor will agree to his ultimatum in case he can get permission from the authorities in Dresden to be absent for the five months necessary. If these arrangements prove impossible, Mr. Damrosch will have the leadership of the German works. In any case he will in all probability be one of the conductors. That Mr. Grau did not engage one of the well-known foreign conductors has created some surprise as it is agreed in New York that no element in a Wagnerian performance is so important as the conductor. MM. Nikisch, Richter, Motl, Muck, Strauss, Weingartner and Mahler are all famous in Europe. Not all of them are available but undoubtedly one of the lot might have been secured. Mr. Grau has never seen the business wisdom of paying a very high salary to a conductor and none of those named would come to this country without the assurance of much greater profit than is possible abroad. The best of them earn good salaries at home where the conductor is rather more highly esteemed than he is in this country. Hans Richter is too old to come for more than a short time, Arthur Nikisch has no desire to return here under any circumstances, and Mr. Grau believes that Walter Damrosch would attract as many people to the opera house as Richard Strauss, Felix Motl, Felix Weingartner or Dr. Muck, whatever the difference in the character of the performances may be. It was this conviction that led him to invite Mr. Damrosch to become his conductor in case the negotiations with Ernst von Schuch fell through. Mr. Damrosch has a certain following in New York as his first season of opera in German at the Metropolitan showed and Mr. Grau feels that he will reap the benefit of clientele devoted to interests of Mr. Damrosch. Emil Paur is said to have declined an offer to continue at the Metropolitan because the condition was made that he resign from the direction of the Philharmonic Society in order to devote all his time to the opera. Mr. Paur was disposed to regard his activity at the Philharmonic Society as the more permanent occupation and declined. At least, that is the story.

Mme. Nordica, who has cancelled some of her concert engagements and will return to Europe on May 17, is to sing with the Maurice Grau Opera Company next year only in the West according to present arrangements. It is probable that she will be heard later here in concert. Mme. Mantelli and Andreas Dippel are to remain here to fill concert engagements during the next four weeks.

Franz Kaltenborn is soon to resume his summer night concerts at the St. Nicholas Rink. There is no truth that a similar series will be undertaken at Carnegie Hall. It was never seriously contemplated.

Marie Brema has not yet succeeded in collecting a sufficiently large sum to send to the children of the late Fritz Plank. She has requested contributions from all the artists in the opera company. Subscriptions for the benefit of sick or unfortunate colleagues have been very numerous there this winter, and it is difficult, so late in the season, to awaken interest in the children of one who was a stranger to most of the artists in the company. Herr Plank was known only to the singers in the company who had appeared at Bayreuth.

Mme. Blorksten's concert at Mendelssohn Hall on Wednesday afternoon was a charity to aid the fair given for the Cuban orphans. But it did not in the least require any of the allowances customarily made in charity's name. The singing of the Swedish Glee Club of Brooklyn revealed the best spirit of some very lovely Scandinavian choruses and Agnes Staberg Hall sang with a voice of particularly clear and crystalline quality a group of delightful songs by Stechhammer, Svendsen and other Scandinavian composers alone and with the singers trained by Mr. Akerlind's choir. Mrs. Hall showed evidences of her excellent training, and the whole concert was delightful in a novel and refreshing fashion.

The fickleness of New York taste was shown strangely by the immense audience that gathered last Wednesday night in the Metropolitan Opera House. During the past season public interest in the opera was not always great enough to assure large houses even when several of the stars sang together. Performances that were certainly expected to draw large audiences entirely failed to awaken any enthusiasm in the public. So it looked as if Mr. Grau's farewell benefit might not be a great success, even if all the singers did take part. The error of that prophecy was shown by the size of the audience, which represented more than $13,000. Last year, at increased prices, the total takings were less than this.

Lilli Lehmann began her engagement at the Vienna Opera House the other night as *Aida*. It used to be said here that the prima donna had refused to appear again in this opera because it required the use of so many feathers. Mme. Cosima Wagner has lately been in Florence, where it is said that she intends to buy a villa and settle permanently. Heinrich Vogl had taken supper with his wife shortly before his sudden death and seemed to be in excellent health and spirits. The Budapest Opera Company, which was to have sung last year in Berlin, will soon appear at the new Royal Opera House there. Ludwig Speidel celebrated his seventieth birthday two weeks ago in Vienna and received letters of congratulation from many Germans conspicuous in literary and political life. Thea Dorre has been singing *Carmen* and *Santuzza* again in Berlin. Franz Schalk closed his engagement at the Royal Opera House there with a performance of "Hansel und Gretl." His failure to make the success expected of him in Berlin was attributed to his year's absence in this country soon after he became attached to the forces of the Berlin theatre. Peter Cornelius's "Le Cid" was recently revived in Munich after years of disuse. "The Barber of Bagdad" was given on the same evening. An operatic Theatre d'Application is soon to be founded at Berlin, and the works of young English composers will, at the request of the German Emperor, be treated with especial favor. "The Last Days of Pompeii" has again been used as the material for a libretto. The score was written by a German composer named von Montout and was sung first at Lubeck. Verdi's "Falstaff" was given in Berlin the other day for the sake of a new barytone, Herr Bachmann, who failed to obliterate the memory of Victor Maurel, who has sung the title rôle in Berlin. "The Confession," a one-act opera by Ferdinand Hummel, met with very little success at the Royal Opera there. It was a strange experiment in which the two children of the characters in a tragedy that happened before the opera began, reenacted the scenes described in the text. "Merlin" was Hummel's most successful work. His son-in-law Engelbert is said to have accepted an engagement at the Munich Royal Opera House. He has been conducting the Kaim concerts there for several years. "Oberon," "Czar und Zimmermann" and "Fra Diavolo" are to be sung at the Wiesbaden Musical Festival this year. "Die Meistersinger," which failed completely at its first performance in Stockholm thirteen years ago, has been sung there triumphantly.

Paladilhe's "Patrie" has not made a very deep impression on its revival at the Opera in Paris. Albert Alvarez has one of the leading rôles. The theatre of the Casino, Monte Carlo, has cost $100,000 more this than last year, on account of the decrease in the number of English visitors. The expense upon the theatre is in deference to the Princess Alexander, who insists upon the production of certain works. The Prince retains the right to nominate the manager of the theatre. The Princess is chiefly interested in rehearsing the features of the composer, Isidore de Lara. It was in the Monte Carlo opera house that his "Amy Robsart," "Moorish" and "Messaline" were sung. One act of the last was sung this year with Lucia di Lammermoor." Raoul Pugno has been playing the piano in Turkey. Guardi Pasha, an Italian who had been secretary of the Sultan's conservatory, died the other day in Constantinople. He had been in castrato for some years, on account of his loyalty to Abdul Aziz. He was 81 years old. His successor is a Spaniard. Lola Mirzinda, who has been singing at the Theatre de la Monnaie in Brussels, will be heard this season for the first time at Covent Garden. She is another Australian soprano.

The Horse Started the Automobile.

From the Cincinnati Enquirer.

INDIANAPOLIS, Apr 1 23.—C. L. Kinney, driving a handsome horse and an open buggy, stopped in front of the Grand Opera House Building this morning leaving his still handsomer dog on the seat to guard his property while absent. Immediately in front was an electric automobile, which the horse began to investigate. In sniffing around the animal turned on the current, and the automobile made a dead set for its equine rival, throwing the animal on its side on the pavement and breaking the dash and front wheel. The dog clung to its seat until the buggy overturned, and then jumped to safety. After this collision the automobile made a straight shoot for the opera house entrance, but C. G. Miller, a bystander, who understood the machinery of the capricious "critter," managed to shut off the current and stop the machine. Before the horse could regain his feet the owner of the automobile hopped into his seat and rode away without leaving his card.

AROUND THE WHIST TABLE.

METHOD OF LEARNING THE ART OF PLACING THE CARDS.

Reasons Why Some People Who Understand the Elements of the Game Do Not Succeed at Whist—Mental Images of the Cards—A Perception Problem—More Boston-New York Deals—Analyses of Hands—Club Notes.

Any one can learn the leads at whist, the details of second and third-hand play, the trump signal and the compulsory finesse. No one has any difficulty in understanding the value of a tenace when once it is explained by a few examples. No one fails to appreciate the fact that the second-best guarded must make a trick if it is led up to. How is it that this knowledge does not make people good whist players? Why is it that they are not successful when opposed to persons whose knowledge of the elements of the game is much less perfect?

The explanation is very simple. They know what to lead, but they do not know when to lead it. They know the best way to play so as to take tricks second hand, but they do not know when it would be better to let the partner get into the lead. They know how to finesse, but they do not recognize the positions in which the finesse should not be risked because it may lose more than it can possibly gain. They know the value of a tenace, but they do not know whether they hold it over the enemy or against their partner. They understand the value of a second-best guarded, but they do not know on which side of them the best card lies and, therefore, cannot tell when they should put up the second-best hand and when they should pass. Why don't they know these things? Simply because they cannot read situations and do not understand the methods by which good players arrive at the knowledge that certain cards must be in certain hands.

Some persons never seem to learn how to place cards, probably because they never make any systematic efforts to acquire the art. It would be folly for the beginner to attempt such a thing as placing every card in each of the four suits, because he would simply worry himself and delay the game by his constant retrospects. The first thing to do is to be so familiar with the leads that any card led gives you a photograph of the combination it is led from, or presents an immediate denial that certain cards can be in the hand. Take this case, which will prove a good test for any beginner. You hold the A K 9 4 of a trump suit, of which your partner leads you the 7 and second hand plays the 8. What should you play and why? In other words, what does your partner hold?

The proper way to learn to place cards is to begin by watching one suit, either the first one opened or the trump. It is seldom possible to tell exactly how a suit is distributed among three players by reading what each of them holds separately, but the cards in some one of the hands can usually be inferred with tolerable accuracy and the positions of the others can then be ascertained by deducting what you know from what you don't know. You may not know how many trumps are on your right by going over the play of the trump suit, but if he has only six cards left and you know that three of them are diamonds and another is the best spade it should be easy to infer that he has four trumps at the most.

Inferences must be made at the time the cards fall on the table. It is not a question of memory, but of observation. Some persons imagine that when experts get into a tight place they go back over the play of the hand and recall what cards fell on certain tricks. "Let me see," they say to themselves, "how did those clubs go?" Such a mental process as this is impossible unless the cards were carefully noted and proper inferences drawn from them as they fell, because it is a fallacy to suppose that a person can recollect anything which he has never seen, or, rather, has seen without paying any particular attention to it. It would be just as absurd to suppose that you could recall all the things you looked at in the shop windows on your way up Broadway. One or two things that particularly struck your attention remain fixed in the mind, just like aces and kings, but the sixes and sevens are forgotten. Only a long but constant practice and attention will enable a person to note the exact size of every card played in each trick, however unimportant at the time. It is not worth while for the beginner to do this in every suit, but he should make an effort to remember the trumps down to the seven, which is half way to remembering them all. After a time these things fix themselves in the mind, apparently with little effort, and can be recalled at will if the necessity arises.

It would be a serious and interesting study to ascertain just how our best whist players carry the position of the cards in their minds. That is, what sort of mental images they form in order to keep the representations of the positions ready for reference. Blindfold chess players tell us they seem to see the boards and men with the pieces in position and that in simultaneous games the image of one board is turned aside and the form of the next one brought before the mind's eye at will. This is a terrible strain on the mental faculties, and the practice of blindfold playing, more than anything else, is what has led so many experts to the lunatic asylum. Very few card players form any definite images of the cards themselves, but prefer to carry in mind the positions of the size and suit and run over them in that way. A player in this city who is accustomed to making a great many analyses of games and positions by plotting them out in diagrams, in which the trumps are always in the first place, carries out the same idea in the actual play at the table and imagines that he sees a diagram of the hand with the various suits marked upon it, the cards being represented by the usual capital letters and figures. Another expert says he always imagines that the unplayed cards which are marked in a person's hand are laid upon the table, as if liable to be called, and in thinking over the situation he always has before his mind's eye these exposed cards and two or three others still in the player's hand and unknown. Elwell, who is probably the best man in this country at placing cards, says he never forms any mental image of the cards themselves, but runs over the hand as if he were describing it to another person, thinking to himself: "He must have the two best diamonds, three small hearts and a trump."

Whatever the method adopted, if it is found to be suited to the mental capacity of the individual, it should be cultivated to the exclusion of all others so that the player shall become so accustomed to it as to use it without thinking about it. At first, this is extremely hard work, so much so that it seems to be making a task out of a pleasure, but it is the very best of mental training, and perseverance in it will do much to cure that curse of modern civilization, mind wandering.

While the results of the first experiments in card-placing may be discouraging, owing to the difficulty of keeping so many details in the mind, it will soon be found that there are occasional deals in which the position will be quite clear, and the student will awake to the fact that he is making very satisfactory progress and is able to do something that he would have considered impossible a month before.

Some persons discourage themselves by imagining the problem to be much harder than it really is. There are only thirteen cards in each hand and as the play progresses that number is rapidly decreased. By the time one has a line on the situation and has to stop to do any thinking there are probably not more than eight cards in each hand and three or four of these should be known, so that the problem of placing the unknown elements of the hand is one of three or four cards at the most. In the first steps to solving such situations, to reduce the problem simply to other by eliminating the known elements, and for this purpose it is always well to pick out first the suit which you know most about and then to proceed to the one you know next best. This makes the finding of the remainder much easier.

As an illustration of this, take the perception problem published two weeks ago and observe how simple the process is if one only has the power to concentrate the mind upon it and to proceed with it systematically. To do it at the whist table, in the limited time allowed, requires practise, but when it is found that one cannot do it in the leisure given for the solution of printed problems it must show that the mind has been allowed to get slothful and that mental processes have become so careless that when one does sits down to a game of cards he does not even know how to go about it.

In this problem the leader's hand was given, with the play of the first four tricks. The whole play was as follows, Z turning the eight of hearts:

TRICK.	A	Y	B	Z
1.....	2 ♠	4 ◇	K ♠	6 ♠
2.....	9 ♠	♡ 2	3 ♠	8 ♠
3.....	♣ 4	♣ 8	♣ Q	♡ 4
4.....	A ◇	5 ◇	3 ◇	6 ◇
5.....	♡ Q	♡ K	♡ A	♡ 5
6.....	♡ 10	♡ 3	♡ 6	♡ 7
7.....	♡ J	♡ 9	9 ◇	♡ 8
8.....	♣ 5	♣ 9	♣ K	2 ◇
9.....	J ♠	♣ 2	7 ♠	10 ♠
10.....	A ♠	♣ 3	4 ♠	Q ♠
11.....	5 ♠	♣ 10	10 ◇	7 ◇
12.....	♣ A	♣ J	♣ 6	J ◇
13.....	8 ◇	K ◇	♣ 7	Q ◇

A—B get ten tricks.

Trick 4—It is at this point that A is able to place the distribution of all the important cards by beginning with the suit which he knows all about, his own, and then proceeding to the suit which the adversaries have told him about. The residue of the cards must be the trumps, and they can be placed with absolute certainty, although only one has been played.

In spades, B cannot have the queen, or he would have played it to the first trick; nor the ten, or he would have returned it, so as to give A a possible finesse over Z. He is returning the lowest of three remaining, however, and therefore must have the four and seven, while the ten and queen are with Z.

Y shows at least four trumps by passing the doubtful trick. His partner has no clubs, but now shows a suit of at least five diamonds, four of which remain in his hand, in addition to his two spades. For the benefit of the beginner it may be remarked that the missing deuce of diamonds marks Z as having led from a five-card suit. His remaining cards must be three trumps, so he had four originally. These trumps, added to those known to be in Y's hand, leave only two trumps in B's hand. His two spades are known, and the remaining five cards must be diamonds and clubs. As he cannot have more than three diamonds, even if he has all that are not in Z's hand, he must have had at least three clubs, and as he would never play in the queen with two small cards, he must hold the king of that suit and at least one small. This accounts, by the eleven rule, for the three originally out against Y's eight led.

Trick 5. Such being the inferred position of the cards, it is obviously to A's interest to lead the trumps for the black suits. This is taking advantage of Z's error in not immediately playing for the cross ruff at trick 4, when he saw that his partner's club suit could not be brought in. Y now throws away two tricks which might still have been saved if he had held on to his king of trumps. It is a favorite trick with modern players to put a twice-guarded honor on an honor led, but it is a losing play unless the honor is led from weakness, in which case there is a chance of establishing a minor card in partner's hand. It is pointed out in "Common Sense in Whist," page 145, that when an adversary leads through you in this manner in the evident hope of catching an honor in your hand, you should make him catch it. Never give it to him. If Y will only follow this advice he and his partner must make two of their trumps.

Trick 8. This is the pretty part of the hand, after putting up the ace of diamonds second hand, because it is the only way to get partner in to come through that queen and ten of spades.

MORE BOSTON-NEW YORK DEALS.

Some correspondents have expressed great surprise at the statement that such a crack team as the New Yorks could drop so many as thirty-nine tricks in a match of forty-eight deals. It does not take long for the icicles to count up when they form in bunches of two and three at a time, and thirty-nine tricks is not so many when it is the difference between perfect whist and very careless play.

The importance of supporting cards as warnings was pointed out in THE SUN a few weeks ago as one of the great points in the commonsense game. When the partner takes the warning, all goes well, but when he shuts his eyes to it he inevitably gets into trouble. As an example of this take deal No. 47 in the last A. W. L. match between New York and Boston, the seven of hearts turned. New York should have gained a trick on this deal, instead of which they lost two. How did these three tricks get away? By not paying attention to warning cards. Here is the play:

TRICK.	N. Y. A	Boston. Y	N. Y. B	Boston. Z
1.....	K ♠	2 ♠	7 ♠	5 ♠
2.....	♣ J	♣ 2	♣ Q	♣ K
3.....	♣ 9	♣ 5	♡ 5	♣ A
4.....	♡ 3	♡ 6	♡ K	♡ 4
5.....	♡ 2	♡ 8	♡ A	♡ 7
6.....	♡ J	♡ Q	♡ 9	2 ◇
7.....	4 ◇	A ◇	9 ◇	7 ◇
8.....	5 ◇	Q ◇	10 ◇	♣ 3
9.....	6 ◇	K ◇	J ◇	♣ 4
10.....	8 ◇	♣ 7	♡ 10	♣ 6
11.....	A ♠	10 ♠	3 ♠	8 ♠
12.....	4 ♠	3 ◇	J ♠	Q ♠
13.....	9 ♠	♣ 10	6 ♠	♣ 8

New York gets six tricks only, instead of nine.

Trick 4. This trump lead loses three tricks. A has shown that he has only one possible trick in his hand, the ace of spades, because with three honors in the suit, A, K, Q, he would have led the queen. By his shifting suits and leading a supporting card he distinctly warns his partner not to lead trumps on his account, but to keep still and let the other fellows do the playing. In spite of this warning, and without a trick in his hand, B rushes to trumps, even after he has been weakened by a force.

If, instead of this trump, B returns his partner's suit with the jack, not the small card, which is the mistake he makes at trick 11 in the actual play, the queen will cover or A will pass, and in either case the ten will fall from Y, establishing the nine. Missing the trey, A will see that B must have started to call for trumps on the first trick, and will lead him the jack, holding onto his spades, of which B has still the trey to lead him after the trumps are gone. This shows that A, Dr. Cole, played the hand very well and stood to gain on it if his partner had only paid a little more attention to his warning.

Some persons object to the return of the jack when three cards remain in hand. Without a finesse in the suit the ace and king are all that can be made, and by shifting the original leader shows that he is willing to take a finesse. It is, therefore, always the duty of the player to come back with the jack, regardless of number, because showing number is much less important than winning tricks.

Even at the eleventh trick the hand might have been saved by leading the jack of spades, especially as A has discarded the best diamond.

In contrast to this, take the following deal, No. 35, in which just the opposite mistake is made, the partner not leading trumps when the original leader has encouraged him to do so. Z turned the king of hearts.

TRICK.	N. Y. A	Boston. Y	N. Y. B	Boston. Z
1.....	2 ♠	K ♠	7 ♠	4 ♠
2.....	9 ◇	K ◇	A ◇	3 ◇
3.....	3 ♠	6 ♠	Q ♠	A ♠
4.....	4 ◇	Q ◇	8 ◇	6 ◇
5.....	♡ Q	2 ◇	J ◇	♡ J
6.....	♣ K	♣ 2	♣ 5	♣ 3
7.....	♣ A	♣ 6	♣ 8	♣ 7
8.....	J ♠	2 ♠	10 ♠	8 ♠
9.....	♡ A	10 ◇	♡ 4	♡ K
10.....	5 ♠	5 ◇	♡ 7	9 ♠
11.....	♡ 2	♡ 3	♣ Q	♣ 10
12.....	♡ 9	♡ 10	♣ J	♡ 5
13.....	♡ 8	7 ◇	♣ 4	♣ 9

New York gets seven tricks only, a loss of two.

Trick 1. A has five trumps and two reentries, so he feels himself justified in opening his four-card suit low, although he is not justified in leading trumps originally. The same opening was made at both tables.

Trick 2. At both tables the diamonds were opened, second hand having jumped in with king and one small on the spade suit.

Trick 3. This is the mistake. B has the diamonds surely stopped, as he holds second-best guarded over Y's queen. He has the clubs stopped also, and holds two honors in the suit in which his partner invites him to play a forward game. Why not respond to the invitation and lead the trumps, especially as the nine looks so like a call and the turned king is such a good card to play through?

At the other table, Fenollosa, who held B's cards, immediately led the trumps, and A got three rounds of them at once, so that the king was the only one that made against him. The A K of spades and one diamond were the only other tricks made by New York at