MAN-O'-WAR JOURNALISM

BRIGHT PAPERS PUBLISHED ON THE BATTLESHIPS.

The Private Speculation of the Ship's Printer, Who Is Now a Second Class Petty Officer—A Strict Censorship—Long Career of a Kentucky Budget.

The ocean liners are not the only ships to have floating newspapers and periodicals nowadays. Some of Uncle Sam's battleships which just completed their globe encircling voyage have their own magazines, and not a few of the magazines are so well got up as to look as if they were published ashore.

Of course they are not regularly recognized as official journals by the Navy Department and are published under a strict censorship exercised by the executive officers of the ships, but this extra work on the part of the printers is generally encouraged because it brightens up life on a battleship, gives a lot of amusement to all hands and makes the printer a popular fellow. There is a regular grade now for printers in the navy. They rank as second class petty officers, get $38.50 a month, and have a lot of time to themselves as compared with the regular enlisted men.

The printer does not have anything else to do but attend to the ship's printing, but if his ship is a flagship this may keep him busy. On some of the flagships two printers are employed.

When the grade was first established about ten years ago the printers were employed only on flagships, but now other ships have them as well, and on these the printers have a lot of time on their hands. Publishing a paper and selling it for 10 cents a copy adds quite a bit to their pay, they have found.

The printers are generally the publishers and editors as well, and with their departure from a ship the publication dies. Consequently there are frequent changes in man-o'-war journalism. It is only in the last six or seven years that these ships' magazines have come into vogue, but there is quite a list of them, and their names are generally suggestive of the ships on which they are published. For instance, the Wisconsin's paper is the *Badger*, the Washington has the *Cherry Tree and Hatchet*, and the Pennsylvania the *Liberty Bell*.

Among the first of these magazines to make its appearance and one which had the longest life was the *Kentucky Budget*, published on the battleship Kentucky. Its first issue was in December, 1904, and it wound up its career last June after the fleet entered San Francisco Bay with a souvenir number in blue and gold containing many halftone illustrations and a complete account of the cruise around South America.

It meant a lot of hard work for Louis Kline, the Kentucky's printer, getting out the *Budget* so as not to disappoint its subscribers and contributors, but he kept at it for three years and a half and it never missed an issue. It began, to be sure, as a semi-monthly and wound up as a monthly, but the change was more than compensated for by the adding of several pages and new features, one of these being illustrations. In fact the *Budget* set the pace for deep sea journalism pretty much, for until the appearance of the *Budget* not much had been attempted in this line.

Besides having a first rate printer up to all the tricks of the trade for its publisher the *Budget* had an editor in chief who was a poet and a paragrapher. He was W. R. McLeod, the Kentucky's electrician. Its title page was a picture of the Kentucky shooting at a target and was done in colors. This was the work of another electrician on the ship.

"It will always be our aim," said the *Budget* in its first issue, "to produce a clean, wholesome and interesting little sheet, ever looking to improvement, and at no time will any article be allowed in these columns which would be prompted by other than good will."

Editor Kline proceeded to make good on these lines, but some of the other publications which sprang up and sought to emulate the *Budget* did not conduct themselves so wisely. Publishing a paper in the interests of the enlisted men on board a ship is something like publishing a newspaper in Russia. There is always the censor.

The censor is the executive officer and he has to read every bit of copy before it goes into type. The *Big Stick*, published on the Colorado, had to suspend publication because, it is said, it incurred the displeasure of the censor by attempting to print matters prejudicial to the navy's discipline, and there are instances in which editors got into hot water by allowing their publications to become a vehicle for growls.

The *Budget*, which had set the pace for the rest of the journals, suspended publication when Printer Kline's term of enlistment expired and not because of the censor. Its publisher decided to knock all records of navy printers sky high in that final number.

It had forty pages and was filled with pictures of the cruise taken in the various places touched at along the coast of South America. It made such a hit that Publisher Kline had to turn out 900 copies, and many a jack tar in the fleet sent along a copy to his friends at home. In fact its circulation extended far beyond the ships on which it was published and it had become an advertising medium as well; but its publisher had decided that he had had enough of the navy, and so he bade farewell to his subscribers in an editorial valedictory.

"A painful duty, that of bidding you farewell, confronts us," said the *Budget* in this final number, published at San Francisco. "After four years of ceaseless toil, coupled with no end of pleasure, the present publisher severs his connection with the *Budget*, as he is shortly to return to civil life.

"The opening number of the *Budget* is before us, and it brings back many pleasant reminiscences of bygone days. During the time we have been associated with this paper we have seen many changes on the ship. We have seen old shipmates go and new ones take their places. We have seen apprentice boys grow into sturdy men, and we have seen this paper grow from an eight page publication to the number now before you.

"It has been said that a ship's happiness can be judged by the paper she supports, and as the Kentucky has always been a happy ship we can but concur in the above statement. But our path has not been strewn with roses all this time. We have met with adversity, but we have by dint of much work overcome all difficulties, and we can sincerely and truthfully say that we have lived up to our ideals."

The only attempt at criticism appeared in this last number of the *Budget*, and the censor, probably in view of the fact that it was the last issue of so noteworthy a publication, apparently let it pass. It was entitled "An Enlisted Man's Views," and was inspired by the statement of the President that no effort should be spared to make the service attractive to the enlisted man. Some of the views presented by the contributor are interesting.

"When a prospective candidate for enlistment presents himself at a recruiting office," says this article, "he is told all about the bright side of naval life. This is not right. He should also be informed of the conditions on board ships.

"He should be informed of what is expected of him: That he will have to scrub his own clothes and will have to perform manual labor. Recruiting parties should bear in mind that the daily routine on board ships, which is a matter of common knowledge to them, is all unknown to the recruit.

"It makes a very unfavorable impression on a man joining a ship to be confronted with conditions which he did not expect to find, conditions which should have been explained to him before being sworn in. The navy is no place for a laggard, but a man should not be allowed to come into the service with his mind made up for a four years continuous picnic."

Another complaint mentioned is that not enough attention is paid to the preparation and serving of the men's meals and that often they are served cold. Says the *Budget's* contributor:

"One thing in this connection ought to be reversed—the inspection of a meal. As it is at present the cook on watch picks out the best of everything and carries it out to the officer of the deck for inspection and of course this proves satisfactory."

That there are plenty of breezy contributions in these deep sea journals, the work of some of the amateur paragraphers, is shown by the following lines, inspired apparently by some tar's attempts at lovemaking while on the battleship 'round the world cruise:

Ripened peaches soon grow rotten;
Lovers' kisses soon grow cold;
Young girls' vows are soon forgotten;
Take care, F—x, don't get sold.

It is necessary to get the permission of the commanding officer before you can publish a paper aboard any of Uncle Sam's ships, but there isn't much difficulty in getting his consent, and these little papers circulate as freely on the quarterdeck as in the fo'c'sle. Publisher Kline of the *Budget*, who is now a printer in this city, has all of the issues of his paper, and they form his proudest possession.

IN THE BLACK PATCH.

Night Riding Had Its Origin There Four Years Ago.

Night riding first began in the Black Patch. Both phrases are ominously descriptive. The Black Patch was so named simply because dark tobacco is grown there. Dark deeds, however, followed after, and all because of the tobacco.

While the troubles in the Blue Grass were similar to those of the Black Patch there are certain differences that should be noted, says *Hampton's Magazine*. The Blue Grass lies in northern and central Kentucky. The principal portion of the Black Patch comprises about twenty counties of western Kentucky and sixteen over the line in Tennessee.

The Blue Grass grows burley tobacco. It could also grow the dark leaf of the Black Patch, but the Black Patch cannot grow burley. Burley is a more costly tobacco. It costs a cent or more to the pound to produce, and usually brings more net profit by several cents.

For instance, the Burley Society this year sold burley to the American Tobacco Company at 17¼ cents. In the Black Patch the dark leaf is selling at from 9 to 11 cents. The usual fate of burley is to be chewed, though it is also valued as a light smoking variety for the pipe.

The dark leaf of the Black Patch is good for the cigar that the European smokes. It goes also into cigarettes and snuff. Great Britain, represented by the Imperial Tobacco Company, is the largest buyer of the Black Patch's crop, and demands the highest grades. The Austrians and Germans buy high grades, and next comes Italy.

The French seek only the cheap stuff, and the Spanish will take even the sweepings. The last two countries go in for "nondescript," which is too mixed for classification into grades, and therefore brings only the lowest price. As Austria, Italy, Spain and France have Government monopolies (called regies) in tobacco, their buyers here are employed directly by these Governments.

The American Tobacco Company, the trust, buys only about five hundred thousand pounds of the 120,000,000 pounds usually composing the Black Patch crop. The American Snuff Company, an important subsidiary concern of the trust, takes seventeen or eighteen million pounds. Accordingly, all told, the American Tobacco Company and the American Snuff Company buy only about 16 per cent., so that the greater portion of the dark tobacco crop goes abroad.

Consequently when you hear the word "trust" in the Black Patch it may mean the same "trust" that the farmers in the Burley district excoriate, or it may mean the American Snuff Company, a branch of the organization usually recognized as the "trust," or it may refer to the Imperial Tobacco Company, allied with the American Tobacco Company, or to the regies, or foreign Governments buying in the Black Patch. In short, "trust" has become a sort of symbol to indicate any or all of the elements operating in the Black Patch.

The trouble was in the lack of competition among the buyers of dark leaf tobacco. The growers in the years of a glutted market suffered loss and kept adding to their debts until they had little left they could call their own.

At the nearest town they usually found one buyer only who would bid on their tobacco, and usually that buyer represents one of the foreign interests. As in the Blue Grass, they had to accept that one offer. This was so often the case as to be almost the prevailing condition over the entire district.

WHITE WOMAN AT KABUL.

Aged Mrs. Lincoln's Wanderings Among Oriental People.

From the London Daily Mail.

A singular romance is related in connection with the announcement in the Irish newspapers of the death, "at Kabul, Afghanistan, of Emily, widow of Henry Simpson Lincoln."

Some twelve years ago a young Indian Mohammedan studying at the Royal College of Surgeons at Dublin resided with Mrs. Lincoln, who was about 70 years of age. When the young Indian finished his studies she determined to accompany him back to India, and left the Unitarian Church for Mohammedanism. In the course of time the Indian obtained a position in Kabul as secretary to the Amir of Afghanistan, and there Mrs. Lincoln followed him, braving the formidable journey from Lahore to Kabul by horse and palanquin, although about 80 years of age.

Arriving at Kabul she was obliged to live in the retirement observed by Mahommedan women, and saw the young Indian no more, though she was allowed to talk with him unseen.

Her last letters to her Dublin friends told of loneliness beyond expression and of her belief of approaching death. Almost immediately afterward came a telegram stating that she had passed away.

POEMS WORTH READING.

March.

Durned if March don't make me tired!
Reputation its acquired
Comes plumb honest, no mistake;
March is ginerally awake!
One day soft an' calm an' bright,
Next it rains or snows 'fore night.
Ain't no month in all the year
Gives sech promises of cheer
An' don't fill 'em. Wind jest turns,
Turns an' twists, an' fairly churns
Things, ontel, I swan, yore daft
At the weather's cunnin' craft.

You think spring's a-comin' in,
Makes you want to work an' win.
Hear a bluebird, maybe, high
In the bov'rin' pale blue sky,
Pick a vi'let som'ers roun',
Er a dandelion's foun',
An' you git the ol' plough out—
Things is changin' hereabout.
Ain't no use, it's all a bluff,
Natur' can't deliver the stuff;
Turns that cold you think you'll freeze,
March don't seem to want to please.

Still, there's somethin' honest like,
Ez the months go down the pike,
In ol' March. Seems like it would
Break grim winter if it could.
Kind o' hints o' fruits an' flowers,
An' looks like it bends its powers
To bring sunshine sweet an' calm
An' fill ev'ry breeze with balm.
Wants, I think, to do plum right,
An' its full o' vim, an' fight.
Ain't got sense enuff fer guile,
March ain't—jest its nervous style!

CHARLES W. STEVENSON.

Keeping Lent.

Ah yes! She's keeping Lent,
As meek as fair;
If that were all she's keeping
I'd not care.

But my unlucky heart
She's keeping, too,
And keeping it always in
Quite a stew.

So I'm in sackcloth now—
Because, you see,
I'm doing penance or i-
Dolatry.

My only solace is
She keeps (with Lent)
More hearts than mine in this pre-
Dicament.

J. R.

Wail of an Anti.

Their mere caprice can make of man
A grumbler and a griever;
They may have virtues, but as yet
I am an unbeliever.

Wher'er I've gone I've always found
Them cunning, avaricious,
Quick to take (and give) offence,
Spiteful and malicious.

I try to snub them, but in vain;
They harass and disturb me.
I'd like to live in peace and calm,
But they hamper me and curb me.

Life but for them would be a joy.
I wish they were in Hades,
Without exception, one and all,
The whole tribe of—landladies.

ANDREW SHAUGHNESSY.

Carpe Diem.

We sigh and say that yesterday
The reddest roses grew,
The thrushes piped their clearest lay,
And joy was all we knew;

That, for our wiser selves, to-day
No flowers bloom half as fair,
No bird songs are as brave and gay
Since sorrow came, and care.

Yet when to-morrow hastens fleet,
Shall we, remembering,
Not find to-day held gifts as sweet
As yesterday could bring?

CHARLOTTE BECKER.

But Yesterday.

But yesterday the hedges showed
The purpling promise of the spring;
Though bare and brown, the woodlands glowed
With hidden wine of comforting.

To-day the flush, the charm is gone,
How bleak the prospect everywhere!
The soul of light has been withdrawn—
The miracle of sunlit air.

ADA FOSTER MURRAY.

'Twixt Fact and Fancy.

Oftimes as through some forest glade
My step hath strayed,
And I drink in the beauties of the scene—
The bowers soft and green
Wherein some elfin band perchance hath played,
Or where the wood nymph dwells
And weaves her fairy spells,
While here and there a glint of sun shines down
And penetrates its leafy crown,
And from the upper hills
The music of the rills,
Entrancing, clear,
Enchants the ear—
I wonder where, deep hid from mortal eyes,
The fine spun line 'twixt fact and fancy lies.

JOHN KENDRICK BANGS.

Nirvana.

What is Nirvana? 'Tis that perfect state,
Grand, acmed triumph of the ultimate!
That hour in which the countless suns melt
To rend the vast, encircling planet belt
That girds creation; to o'erthrow the seas;
Thrust from their holds the earthborn energies;
Fell the foundations of those templed heights
Where ignorance dwelt through untold, brooding nights;
To silence sorrow; raze the monarch's throne,
And to a blinded destiny proclaim
Rare, ripened harvests which its hand has sown
In those dim regions ere world chaos came.
Such is Nirvana! That great day of days
When suns, moons, stars and earths have gone their ways!

L. S. WATERHOUSE.

Progressive Contentment.

From the Catholic Standard and Times.

I have no desire for riches;
Mere money is nothing to me.
From all the annoyance of millions
I'm glad to be perfectly free.
Of course, I'm in debt just a trifle;
I can't say "I don't owe a cent,"
But were these few debts of mine settled
I'm sure I'd be really content.

A hundred or so would be ample
To pay every penny of debt.
If I only had that I am certain
I'd be in my glory, and yet—
I wouldn't mind one or two thousand,
You see I am still paying rent,
And if I could be my own landlord
I'm sure I'd be really content.

It's nice to be quite independent
And not have to work like a slave.
My tastes are the tastes of refinement;
It isn't my nature to save.
If I had a cool hundred thousand
Just drawing, say, seven per cent.,
Or possibly, six and three quarters,
I'm sure I'd be really content.

I hate this base struggle for millions,
This longing for riches galore.
If I had a million, believe me,
I wouldn't be wishing for more.
I wouldn't be hoarding it, either,
I'd see it was properly spent.
If I could be free with my money
I'm sure I'd be really content.

T. A. DALY.

Vocabulary of a Traveller.

They took her to Niagara
To see the water come down;
She gazed in awe a while and then—
"I swan to goodness!" said Grandma Brown.

To Coney's Isle she travelled next;
'Twas on a summer night.
"I swan to goodness!" was all she said
When Dreamland's splendors burst on her sight.

Where stand the Sphinx and Pyramids
Amid the eternal sands—
"I swan to goodness!" she said once more,
As she threw up her hands.

To far famed Venice next they went;
The streets were wet that day.
"I swan to goodness, they've had a flood!"
Grandma was heard to say.

They took her to the Eiffel Tower;
She gazed a moment down
And saw the men like mice below—
"I swan to goodness!" said Grandma Brown.

She said the same on Avon's banks,
The same at Waterloo.
"I swan to goodness!" she still exclaimed
At wonders old and new.

And even when her train was wrecked
And smashed to kindling wood, about,
"I swan to goodness!" said Grandma Brown
The minute they dug her out!

WILL S. GIDLEY.

QUESTIONS AND ANSWERS.

Can you give me a few details of the French attempt to colonize New Zealand?
H. T. SWAN.

The French Government early in the last century and before Great Britain had annexed New Zealand to its Australasian holdings lent a certain degree of official encouragement to the efforts of the Compagnie Nanto-Bordelaise to establish a depot for the whale fishery at Akaroa on Banks Peninsula on the east coast of the South Island. This encouragement lay in the loan of a vessel and the grant of arms sufficient to equip a fort which it was proposed to erect. Simultaneously a similar grant was given to a private enterprise upon the coast of the Red Sea in the vicinity of Massowah. The particular aim of the Ministry in granting these subventions to commercial ventures was to establish distant outposts to which political offenders might be exiled. The legislature under the citizen King proved unwilling to accord to the Ministers the power of banishment as a curb to political opponents. Accordingly the Red Sea and Akaroa colonies never advanced beyond their private and unofficial character. The Massowah attempt was a failure from the start. The whaling depot at Akaroa passed under British dominion, for Great Britain could not regard with favor the establishment of French influence so close to its Australian colony.

Who was the inventor of the revolving turret which is used on warships over all the world to-day?
A. MCINNES.

The "New International Encyclopædia" gives to Ericsson the credit "for being probably the first to produce plans of a practical revolving turret mounted on board a vessel, as there seems to be no design of one antedating those he sent to Napoleon III. in 1854. His Monitor was the first completed vessel carrying a revolving turret." On the other hand Theodore Ruggles Timby of Brooklyn in the memorial volume to John Flack Winslow (1893) wrote: "Thus having developed my original idea, I took out patents for revolving turrets, for offensive and defensive warfare, whether placed on land or water.' In 1862 I entered into a written agreement with the contractors and builders of the original Monitor [John F. Winslow, John A. Griswold of Troy, N. Y., and C. S. Bushnell of New Haven, Conn., and their associates] for the use of my patents covering the revolving turret, for which they paid me $5,000 as a royalty on each turret constructed by them." Mr. Timby dates his invention of the turret from 1841.

In a recent comment upon the author of "The Burial of Sir John Moore" and his burial at Clonmel occurs the statement, "Near by lies another hero of posthumous fame, John Tobin, author of 'The Honeymoon.'" While I am more or less conversant with the names and to some extent the works of the writers of Irish poetry, I do not place this John Tobin. There is a poem, I believe, called "The Honeymoon" written by Gerald Griffin, who died in 1840.
F. D. PARKMORE.

John Tobin was a London solicitor, born in Salisbury in 1770, died on board ship near Cork December 7, 1804. His comedy of "The Honeymoon" was published in 1805, was acted with success and long remained in favor. His comedy of "The Faro Table," written in 1795, was not printed or acted. His "Curfew" was published in 1807 and "The School for Authors" in 1808. Finally in 1820 Miss E. O. Benger published his memoirs, together with several of his unacted dramas, characterized by Ticknor as "a graceful tribute of woman's love."

A discussion has arisen as to the use of the word knot, A claiming that it means distance travelled by a vessel in one hour—in other words, the element of time being a factor in its use; B claiming that it is a measure of distance, being a nautical mile.
ANCIENT MARINERS.

In noting the employment of knot for a nautical mile the Standard Dictionary stigmatizes it as "so chiefly used by landsmen." Properly a knot is a measure of speed in a given time and not a measure of distance. In the old practice of the log line and chip so many knots paid out in a turn of the glass represented a speed of just so many nautical miles in an hour, it being a simple problem in the rule of three. With the introduction to general use of the taffrail log, making a continuous record of distance travelled, the knot as a physical mark in a visible log line passed from sight and the extension of the term to the nautical mile became general.

Is there any truth in the common story that a woman was Pope in the Middle Ages?
E. W. B.

It should be convincing that the disproof of this mediæval story should have first come from a French Calvinist, David Blondell, in 1647. So far as the early currency of the story can be traced it seems to rest upon the statement of a French Dominican in the former half of the thirteenth century, Steven of Bourbon. There seems reason to believe that he took the incident from an earlier member of the same order, John of Mailly. Yet a third Dominican, Martin of Troppau, a few years later than Steven aided in extending the story. In modern times the tradition has been critically examined and its spurious character established. A recent work setting the story completely at rest is that of Rhoides, "Pope Joan," of which an English translation was published in London in 1886.

"One of them I have not seen."
"I have not seen one of them."
Why is it that while these two sentences have exactly the same words the sense is so different?
W. S.

Because in English the sense of a proposition rests not only upon the words in which it is couched but upon the order in which those words are offered to the perception. In the former of these sentences the object of the verb is taken away from its usual position of following and placed ahead of the verb, it thereby acquires the emphasis of position and gives to the proposition the difference of sense which is noted. This change of sense in this instance is facilitated by the fact that while "not one" is practically the synonym of "none," the moment the order of the negative and the adjective is inverted this synonymy comes to an end.

Where is the body of Mohammed supposed to lie?
H. L. LAMB.

It is highly probable that the body has remained unmolested in its original place of sepulture at Medina in an irregular chamber without a door in the Mosque El-Haram the holy. According to the faithful the body of the Prophet is supposed not to have undergone corruption but to lie at full length on the right side with the right palm supporting the cheek, the face directed toward Mecca. In the same posture and close behind him lie the first Caliph, Abubekr, and the second, Omar. The tomb of black marble is surmounted by a large gilt crescent springing from a series of globes and hedged in with a closely latticed brass railing in which are small apertures for prayer; the interior is hung with costly curtains.

Who composed the music of "Hail Columbia" and when?
HELEN BARNES.

The historic order is inverted in this question, for the words were written for music already in existence, just as was the case with "The Star Spangled Banner." The music was at the time popular and was known as the "President's March," having been composed in 1788 by Fayles or Fyles, orchestra leader of the John Street Theatre in this city. For this popular air the words were written April 29, 1798, by Joseph Hopkinson. War with France was then in progress, though never declared, and this patriotic song was introduced by a young actor named Fox then playing at the Philadelphia Theatre.

Which is the national color of Ireland, green or blue?
E. W. B.

The color officially recognized is blue, St. Patrick's blue, and that was anciently and honorably recognized as the Irish color. In the royal standard of the United Kingdom the quarter blazoning Ireland shows this field of blue as the background for the golden harp with its silver strings. The ribbon of the Order of St. Patrick is of the same blue. The green is the revolutionary color and is quite modern. Some antiquarians maintain that the earliest flag of Ireland was of orange, long antedating the more recent factional use of that color.

Kindly let me know the construction of the mound at Waterloo on which stands the monument of the lion.
M. S. MURRAY.

It is an artificial hill of 200 feet height raised over the spot where the Prince of Orange received his wound in the battle. The earth used in its construction was taken from slight eminences about a quarter of a mile distant, the particular spot now occupied by the obelisk of the Hanoverian officers of the German Legion and the pillar erected in honor of Col. Gordon. The level at this spot was considerably lowered when the material of the mound was taken away.

I cannot remember the author's name and the jingle has sieved through my colander memory, but one of the modern poets has written a verse upon the keys of the piano. That's the essential point; I rely on you to furnish me with the mere trimmings. Will you, please?
HENRY WOODBURY.

Certainly. William Watson wrote a poem on "The Keyboard," of which this is the first stanza:

Five-and-thirty black slaves,
Half a hundred white,
All their duty but to sing
For their Queen's delight.
Now with throats of thunder,
Now with dulcet lips,
While she rules them royally
With her finger tips.

"Is the hero of San Juan a coward?"

asked Platt of Roosevelt when the latter had made himself ineligible for the governorship of New York by swearing off his taxes and claiming residence in Washington.

"No, I am not a coward," said Roosevelt, and with Platt's aid he was made Governor of New York, and, again with Platt's aid, Vice-President of the United States and, incidentally, President. Platt tells how he did this in his own reminiscences in the

April
COSMOPOLITAN
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SCHOOL FOR CARD PLAYERS.

Bridge. H. L. S. says: A leads a club, to which his partner throws a diamond. A says: "No clubs, partner?" and B sorts over his hand, exclaiming: "Hold on! I am a card short." A bystander calls attention to the fact that B has discarded two cards to the club trick. When these two cards are separated one is found to be a trump and the other a diamond. The dealer bets that he can compel B to play the trump and win his partner's club trick with it. B bets the diamond is played to the trick and the trump is an exposed card only. A insists that the trump is not exposed because no one would have seen it had a bystander not called attention to it and had not the dealer separated the two cards on the table. We want this tangle straightened out.

Whether or not the two cards were seen does not matter if B acknowledges that he played two cards to one trick; that is, he took them out of his hand and laid them on the table. The dealer has the right to call either of the two cards to the current trick and the other is exposed, so that he is correct in demanding the play of the trump.

M. T. says: A playing against the dealer says: "You did not win that trick. It is dummy's." The dealer says he did win it, and A demands to see the trick. This the dealer refuses and names the card played. A insists on seeing the trick. The dealer bets he cannot see a trick once turned and quitted.

The dealer must show the trick in order to prove that he is right. Otherwise an injustice might be done to the other players.

Auction Bridge. S. D. L. says: Dealer bids one in spades, A says: "One diamond," and B, who is A's partner, says: "One in no trump," without waiting for Y. Y bets that he can still bid a less amount, provided he overcalls A, as "one in hearts," and that B's bidding out of turn bars A from any further bidding on that hand.

Y is wrong. He has nothing to say about it. It is the player on the left of the bid out of turn, in this case the dealer, who must decide whether the bid of one in no trumps shall stand or whether there shall be a new deal. If the bid stands Y must wait until his turn comes round again. It is only when a player does not name tricks enough in a suit to overcall the last bidder that his partner is barred from further bidding.

Euchre. W. J. D. says: Z deals and all pass. Z turns it down and A makes it next. Can Y, who is Z's partner, play alone against A and B?

No. No one but the maker of the trump, in this case A, can play alone.

G. H. W. says: Is there any rule or principle of play that will tell a person what sort of hand he should play alone on, like the rules for the makes in bridge?

If you mean what hands can be demonstrated as good lone hands, the answer is any hand which is certain of three tricks, because such a hand cannot be euchred, and the chances of making four are as good as the chances of making two with a partner. All gamblers play alone when they have three sure tricks in trumps and two cards of the same suit outside, even if these two cards are nothing but a seven and eight.

Auction Pitch. A. M. B. says: Four are playing, D being the dealer. A passes, B bids "two or bunch." This is acceptable to all but A, who declines to bunch the cards. B bets that A must bunch if the majority is against him.

There is no such bid as "bunch" in auction pitch. If players introduce variations of that kind they must make their own rules for irregularities. In straight seven up it is the rule that bunching the cards must be agreed to, so A would seem to be right in insisting that it is not agreed to in this case.

M. C. says: A wants one and B two. B bids three and makes high low game to A's jack. Who wins?

B wins.

Piquet. E. A. A. says: Elder hand calls four kings and younger hand says "good." Then elder hand finds that one of his four cards is a jack and says "Hold on. I have only three kings." To this younger hand says "Not good." By his erroneous call elder hand has discovered that younger hand has laid away an ace. Can younger hand demand any penalty?

No. It must be assumed that elder hand did it unintentionally.

Again: Elder hand calls three kings and younger hand says "Which is missing?" Elder hand says "the club." Younger hand then says "Not good. I have three aces." In this case, as in the other, information is obtained to which the player does not seem to be entitled. Is there no remedy?

Younger hand's three aces are not good. Asking elder hand which king he does not reckon is equivalent to admitting that the three kings are good, because a player cannot ask which bid and gets enough to put him 1,000 he wins the game, no matter what B and C get, because he is the bidder.

P. L. J. says: In two hand if A is 945 and B is 890, who will have the first count when it comes to putting down what has been made in cards?

Players should keep mental count of what they take in in cards when the game is near an end, so that if they get to 1,000 in the play they can call out. If neither calls out and both are found to be 1,000 or more when they count their cards they must set the game to 1,250.

E. A. A. says: A and B are partners. A takes in a trick which the adversary has trumped and B leads for the next trick. Adversary calls attention to the lead out of turn. What is the penalty?

None. If second hand has played to the lead it stands, but the adversaries are entitled to the trick that they actually took.

G. H. says: Four playing auction; how many cards to each player to make the best game?

Same as when three play, dealer taking none. Eight or twelve deals is a game.

Poker. J. H. says: A asks for three cards and B for two. Dealer gives A four and B two. If A does not lift any of the four what should be done to set it right?

The dealer must withdraw the surplus card and place it on the top of the pack.

J. W. C. says: If A picks up a hand of only four cards can he ask the dealer for another?

No. His hand is dead.

G. H. B. says: A bets that a royal flush in hearts beats a royal flush in diamonds.

The suits have no rank in poker. It was in order to avoid the betting on a certainty that straight flushes were introduced. Even if you have a royal flush it may be tied. You are not sure of the pot. If the suits outranked one another the straight flush would fail of its object.

Cribbage. A. F. E. says: In two hand the cards fall, A playing first: 4, 4, 6, 3, 5. For the pair B pegs two holes. A pegs four holes for the run, which B disputes, as there are two fours together.

The first of the two fours is at the end of the string and therefore out of the way, so the run is good.

W. O. says: In two hand the cards fall A, 4, 3, 2, A. Both players claim a run of four with the last cards they play.

Correct.

G. S. P. says: Please tell us how to count four fours and a seven turned up.

By laying the fours in a square you get six different pairs, each side and each diagonal. That is twelve holes. As each of these pairs will combine with the seven to make a fifteen there must be six fifteens, twelve more holes, or twenty-four altogether.

J. C. N. J. says: In cutting for the deal what is high, king or queen?

King is high, but the lower cut has the first deal, not the higher.

W. A. P. says: Can the non-dealer tell the dealer to run the cards instead of cutting them?

No. The cards must be cut, at least six cards being left in each packet.

Hearts. R. H. D. says: A bets that when there is a widow the winner of the first trick must turn it over and show what hearts, if any, it contained, so that the others may be able to count the suits.

Wrong. The winner of the trick is allowed to look at the widow himself, but he is not allowed to show it nor to name any cards in it to the other players.

Dice. E. F. M. says: Three men throw for a stake, agreeing that if two tie all shall throw over again instead of leaving out the low man. A gets four fives. B cannot do as well, but C ties it, getting B into the game again. C follows his hand and gets four sixes. A cannot equal it, so B throws and gets three sixes on his first cast. B then proposes to C that if B is allowed to take down his money C can take A's. Otherwise B has two more throws to beat C's four sixes. To this C agrees, but A objects.

A has a perfect right to object, as his stake depends on B's tieing C, and not on his beating him. A can insist on B completing his throw until he ties C, beats him, or loses to him.

Pinochle. E. J. says: In four hand A bets that it is not necessary for a player to head his partner's trick unless trumps are led.

Must head it, no matter what is left, the same as in two hand after the cards are up.

E. R. says: A bids 270. After the melds are all down the scores stand: A, 910; B, 970; C, 950. Before A gets 90 B makes 30 and calls out. A bets B cannot call out until A has played his hand out.

B cannot stop the game by calling out, as A must be allowed to go on to see if he can make the 270 that he bid. But B is quite right in announcing that he is out ahead of C, because if A fails to get out, or is set back, B's call protects him against C's going out. If A makes good his bid and gets enough to put him 1,000 he wins the game, no matter what B and C get, because he is the bidder.

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