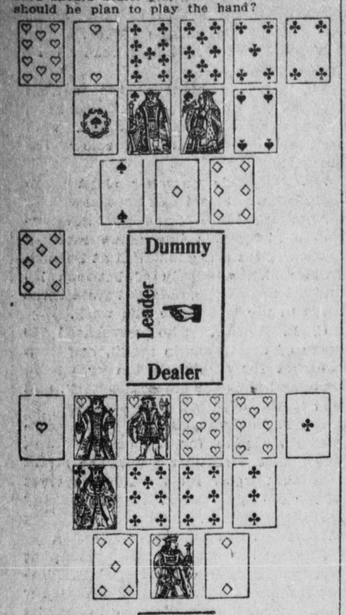
BRIDGE DEPARTMENT

EDITED BY W. R. WHARTON

Readers are cordially invited to forward solutions to the problems presented in this column. Names or pseudonyms of solvers will, together with solutions, be printed in this column two weeks after the issue containing the problem. Questions as to rules or play will receive careful consideration and prompt reply. Address all communications to Bridge Editor, The Herald.

PROBLEM 10

Hearts trumps. Lead 7 of diamonds. What card should dealer play to first trick and how should he plan to play the hand?



Solutions to Problems

Problem 8.

Ninety-nine players out of a hundred would probably consider it perfectly safe to allow the opening lead to come up to the queen in the belief that the leader opened from the king. Those of our solvers who committed this error may enjoy such consolation as they may from the fact that in actual play they would have plenty of company. Upon reflection, however, they must acknowledge that by not playing the ace from dummy they can only win one additional trick, and that for this prospective gain they jeopardize a game which is otherwise absolutely secure. There are nine certain tricks in the hand, to wit, six club, two spades and one heart. Should the dealer finesse the heart and find the king to his right it is almost certain that diamonds will be led and the number of tricks to be won by the opponents in that suit may be seven and must be at least four. In any event the dealer can not go game on the hand. After winning the heart trick the dealer should run off his clubs, and by so doing may locate the queen of spades, whereby he may win additional tricks, but in no event should he risk losing a sure game. The rule should be invariable: "Always make sure of the game first; experiment afterward." In a recent game in Los Angeles the writer saw one lost trick entail the loss of 616 points. In the actual play of the hand upon which problem 8 based the king of hearts was held by pone, who proceeded to make six diamonds, and on the next hand the adversaries made a no trump declaration at which they secured a little slam with forty by honors. The dealer therefore lost 136 points he could have made, thus making a net loss of 380 points. Compare this with a possible gain of twelve and you must agree that the finesse is unsound. This article is prepared before sufficient time has elapsed to give all solvers an opportunity to forward solutions. Under the circumstances the names of those solving correctly will be published in article 12.

Article 11—Inferences

This subject must prove interesting to every player from the tyro to the expert. Some inferences are so plain that they are made unconsciously, even by beginners, while the proper inferences to be drawn from declarations and intricate situations often puzzle the most experienced.

For instance, if hearts be trumps and the leader open the king from king, queen, jack in diamonds and there is only one diamond and two small hearts in the dummy and the king holds the trick it is evident that the leader's partner must hold the ace of diamonds, for if the dealer held this card he would take the king and trump the small diamond with one of the small hearts. On the other hand, if no trump be declared and the leader open the king of diamonds from king, queen, ten and three small and dummp has no strength in diamonds the fact that the king wins the trick is by no means conclusive evidence that the dealer does not hold the ace. He may hold the ace and jack, and by playing small makes sure of two tricks in the suit if the leader follows with another diamond.

It is apparent that if players adhere to no standard of declaration or play that the inferences which may be drawn with any degree of certainty are restricted to a small number and it is equally apparent that if players always have a reason for what they do that by the exercise of analysis it is always possible to in some degree, varying with the individual player, determine the situation of the cards not in sight by those which have been played or are in sight.

In order to avoid lengthy and laborious explanations in each instance it is assumed that the opening lead is made in accord with standard authorities; that the declaration is sound and one not forced either by the score or by temperamental exigencies; and that all players use the method advocated in these columns of giving encouragement by playing high and then low and conversely of showing weakness or the desirability of switching by playing the lowest card held in the suit.

Inferences—No Trump

Assuming that it is the first hand; that the dealer has passed the make and dummy has declared no trump and the leader has asked permission to play and been answered in the affirmative, what inferences can each player draw before a card has been played?

All the players know that the dealer did not hold three aces nor six cards in either red suit with one honor nor five cards in either red suit with two honors one of which was the ace and that he did hold the equivalent of two queens as otherwise he would have named the trump himself. All the players know that the leader does not hold seven sure tricks and that the dealer's partner does not hold either the ace of hearts and six sure trcks in other suits or six sure tricks and probably seven if hearts be opened, as otherwise the declaration would have been doubled.

All the players know that the dummy does not hold such strength in hearts or diamonds as to feel sure of winning the game with either declaration unless he also holds four aces; that the dummy does not hold four honors in hearts unless he also holds four aces; that he does hold either two aces with good protection in a third suit or one ace with fair protection in all the other suits or one suit headed by ace, king, queen, with a sure re-entry in one of the red suits.

All of the inferences heretofore mentioned may be regarded as fully justified, in addition to which there are some others which may be drawn, but are subject to correction as the play proceeds, and which may for purposes of convenience be styled temporary inferences.

These are in one form or another based upon the assumption that the strength possessed by the dealer is probably in black; that the dummy nolds at least a stopper in hearts; that the pone does not hold five or more hearts to three honors and a re-entry and that the leader does not hold six sure tricks.

It will be frequently found that the principal strength of the dealer and his partner are in the red suits, but so divided that neither was justified in a red make. Therefore players should be ready to revise these temporary inferences promptly if warranted by the cards.

It is believed that this subject will be more interesting and instructive if treated in detail by means of illustrative hands in which the reader will first be given an opportunity of drawing such inferences as he deems warranted and afterward at the end of the article the author will in turn draw his inferences from the same situation. Doubtless in many instances there will be difference of opinion as to the proper inferences to be drawn, and it is hoped that this will lead to discussion which should prove beneficial not only to the parties concerned, but may demonstrate the advisability of certain lines of play to the ultimate benefit of all interested in the game. As far as possible these illustrations will be taken from actual play, and the writer will welcome examples of situations which have puzzled readers. It will be found that the average player in order to participate intelligently in this section should lay out the cards on the table, as an actual sight of the cards is of material assistance. This involves some time and trouble, but if the reader is sincere in his desire for improvement he will be richly rewarded and amply compensated by the results of even a few hands. In the next article this plan will be inaugurated, and readers are urged to take part in the discussions which may arise.

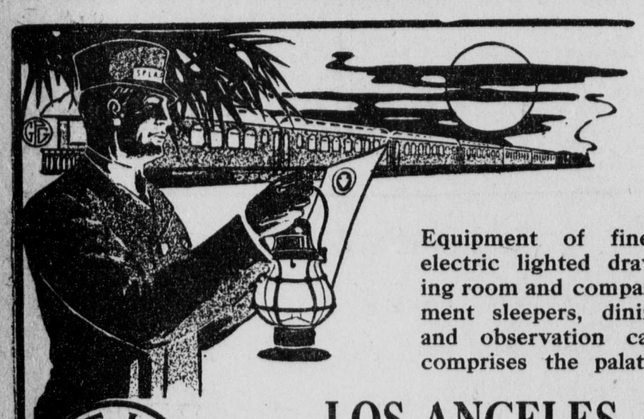
"What's the purpose of that freak bill you've introduced?"

"Nothing simpler," replied the western legislator. "You read about the bill in the papers, didn't you?"

"Yes."

"And you heard many people discussing it?"

"Well, that's the answer."—Philadelphia Ledger.



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Musical

A BERLIN correspondent writes to the Cleveland Plain Dealer the following letter concerning certain matters that are also of interest in Los Angeles, and the epistle is respectfully submitted to the consideration of Herald readers:

Almost any Sunday afternoon, if you happen to be in a Berlin street after luncheon you will see a somewhat under-sized, pallid man in a black coat and wideawake hat. He is subdued, silent, distracted; plainly he is a man who for his station thinks too much, and his pockets bulge suspiciously! But in reality he is a typical German skilled artisan; his pockets bulge not with bombs, but with oranges and butter brots, and he is on his way to the theater.

At first you will laugh at his butterbrots and sum him up as a barbarian. If he is really off for amusement you will argue, it is to the Chat Noir in Frederich strasse, or to one of those numerous "peasata cafes," beloved of Berliners, where city bred waiters, dressed as Saxon boors, slap you genially on the back and ask you 10 pfennigs.

Thereby you wrong the Berlin workman and accuse him of acting like a mere member of the middle class, which he would highly resent. He is off to a theater of his own and he is the one workingman in Europe who can boast: 'I provide my own amusements, and it is much better than is provided for you. None of your capitalist impresario for me.'

Free Stage for the People

The man with the butterbrots is only a type of some 30,000 Berlin workingmen and working women who support the society known as the "New Free People's Stage," and in supporting it see the best plays from the best parts of the theaters at the hours they choose themselves and at lowest prices.

Outside the "New Free People's Stage" nobody save a millionaire could unite the first three of these ideals, and he could only do it by having a theater to himself. That is what the Berlin workingman does. The "New Free People's Stage" gives him his own theater and not only one, but at present eight theaters, and in the future it will give him a greater number still.

The founder of the "New Free People's Stage" was Dr. Bruno Wille, who started with a premise taken from ancient Greece and still ever in the mouth of Tolstoi, that no nation is artistically saved until its art is the property of all.

Dr. Wille began by starting the "Free People's Stage," the main purpose of which was to take disengaged theaters on Sunday afternoons and produce good plays on co-operative principles for the benefit of the members of the society.

See Best Plays for 12 Cents

The enterprise succeeded from the beginning. The first production, "The Pillars of Society," was produced at the Oskend theater before 1000 members, each of whom had paid 50 pfennigs, or 12 cents, for his seat. That was twenty years ago when Ibsen seemed a doubtful proposition to persons with much greater mental pretensions that the Berlin workman. There was no loss to meet. Equality was observed in the distribution of seats, as each member took his ticket from an urn or if with a friend from an urn containing double tickets. There was no favoritism, no rush for the best seats, no standing in the quene and no extra charges.

At present the "New Free People's Stage" has thirty-one branches and 27,000 members in Berlin alone. It hires every Sunday two Schiller theaters, the Friedrichwilhelmstadt theater, the Deutsche theater, the New theater, the Hebbel theater, the Berliner theater and the New opera house, produces the best plays, carefully chosen by its arts committee, and has a revenue of $100,000 a year.

Company Hired for Afternoon

In the early days the society had its own stock company of actors; but as it took theater after theater this became impossible, and it now engages for the afternoon the company of each theater hired, thereby, of course, limiting its choice of plays. However, the society is not an academic institution, and, though its standard is high, it is not its purpose to force high art upon workmen if they do not want it.

Another change was the raising of the price to 90 pfennigs, or 22 cents. This was causel by increased theater rents. But the 22 cents covers wardrobe, programs and books of words, so that the Berlin workman gets his drama for what the average theatergoer pays for these last conveniences alone.

But the greatest merit of the "New Free People's Stage" is that it is really a people's stage. It has avoided shipwreck on the rock which has destroyed such undertakings in other lands. To mention only one instance, St. Petersburg has the best built People's theater in Europe; but its best parts are monopolized by admirals and privy councilors, and the workmen for whom it was built resolutely stay away.

Sixteen Thousand Workers Belong

The Berlin People's stage is essentially a workman's society. On its lists are 16,000 men and women who gain their living by manual labor. There are hundreds of bricklayers, carpenters, engineering mechanics, even messengers, and nearly a couple of thousand seamstresses. During the last ten years each member on the average attended 100 performances, and at these performances saw the best actors and singers in Germany in the best plays and operas of all the nations.

WALLACE BRADEN

The difficulty experienced by the "New People's Stage" is not in getting and keeping enthusiastic supporters, but in satisfying its increasing numbers. Many of the Berlin managers took a leaf out of the society's book and themselves started on ordinary lines Sunday afternoon performances, hitherto unknown in Berlin.

Building Their Own Theater

The result is that the People's stage cannot get enough theaters to satisfy its thousands of members; and sheer lack of space is checking its further increase. It has this year, therefore, launched the ambitious project of building a vast theater for its own exclusive use, in which it will give daily performances. Here it gets back to the People's palace planned by Sir Walter Besant.

The essential difference, which presages a more successful career, is that the Berlin workman for whom it is needed is to supply the capital himself. It will be a co-operative enterprise. Already the "New Free People's Stage" is putting away some $25,000 to $35,000 a year toward the project; so that in a few years Berlin will be able to boast of a first class theater, the work of the poor man alone and dedicated alone to his service.

A meeting for the formal organization of the Los Angeles Center of the American Music society will be held tomorrow morning at 11 o'clock in the Blanchard hall studio of Eugene Nowland. Opportunity to become a charter member will cease at 12 o'clock, when the charter will be closed.

It is a fact worthy of note that the campaign looking toward the establishment of a state department of music, recently opened in Los Angeles, is being taken up by the four largest musical publications of the United States—Musical America, Music Trades, Musical Leader and the Musical Courier. An article was recently published in the latter advocating a national conservatory, and in referring editorially to the project Mr. Blumenberg says the only way to achieve the great national school is by way of public education in the school, according to the plan outlined by Charles Farwell Edson of Los Angeles.

Members of the Gamut club are planning to do honor to the late Madame Helene Modjeska by attending in a body the service at St. Vibiana's cathedral Monday morning. The service begins at 9 o'clock. Admission is by card only, the latter to be obtained at the club house today or at the church tomorrow morning of Mr. McCallum.

The usual popular concert will be omitted this afternoon at the club house.

The following recently formed part of the Gamut club Occasional, issued on the fifth birthday of the club:

"From Helene Modjeska we can learn that no land can stifle art or no condition hamper it, and from the beautiful sweetness of her great woman's soul we men can take new courage for the things that we wish to do, that count. Coming to us from a strange land, she conquered our language, our hearts and our minds with that art that knows no clime or habitation, and lived as she alone could live, an ideal life of love and art.

"Could we do more than this on our fifth birthday, that we pledge ourselves to be better men; that our honorary members may speak of us with pride and satisfaction.

"But for her, who is slipping off the mantle of a hard won fight, let us pray that she has not lived in vain and that we will be to her memory what that memory is to her adopted country. Peace to you, comrade."

Mischa Elman, the young Russian violinist, who is announced to appear in Los Angeles soon, was born in Russia some nineteen years ago. He first studied violin with his father when 4 years old. At the age of 5 he played in public. At 7 he entered the Imperial Conservatoire in Odessa, and there won his first prize, a free scholarship, at his entrance examination.

In 1902, Leopold Auer, the professor of violin in the Royal Conservatoire of St. Petersburg, was making a concert tour in southwest Russia, when young Elman was brought to his notice, and he had him play. That he was astonished, must be adduced from the manner in which their lives have been linked since then. Auer immediately telegraphed the czar of all the Russias that he must give permission for young Elman and his family to come to St. Petersburg, or to except his resignation as head of the Royal Conservatoire. The czar wired his consent, and when Auer returned he brought young Elman and his entire family along with him. Elman was then accepted as a free pupil at the Royal Conservatoire, and here he spent several years at work. In 1904 Auer prevailed upon an orchestra in St. Petersburg to allow Elman to appear as soloist, predicting a sensational success for him at that time. His predictions came true with the first concert, and since then it has been of steady growth, until now he is placed at the head of all the world's greatest violinists known to fame.

Elman has been the sensation of the winter in the east.

The program of the last Lott-Krauss concert will be presented Thursday evening at Simpson auditorium, and is quartet op. 12 (Mendelssohn); sonate for violin and piano—the "Kreutzer"—(Beethoven), Mr. Krauss and Mrs. Lott. Songs: a, "Gewitternacht (Franz); b, Ruhe, Sussliebchen" (Brahms); c, "Nie froh und frisch" (Brahms); "The Two Grenadiers" (Schumann), Mr. Lott; "Five Bagatelles" (Dalhousie Young); Krauss quartet and composer, third violin.

Carl Lanzer, a well known New York violinist and a violin maker of repute, son of the late dean of American violin makers, Charles Lanzer, expects to make Los Angeles his future home. Mr. Lanzer plans to give an introductory violin recital in this city shortly after his arrival and prior to an extensive European tour. He has concertized with many of the world's most eminent virtuosi, was formerly a member of the New York Philharmonic society and is the founder of the Harlem Philharmonic society.

Mr. Lanzer comes of a family of noted violin makers which extends through a line of five generations. His father, Charles Lanzer, was the inventor of the violinola, the largest of the violin models, an instrument said to possess excellent tonal qualities, firmer foundation tones and more responsive harmonies than the violins of standard models.

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The company's title to these holdings is secure, covered by U. S. government permits, and rights confirmed by the State of California. The bond issue has been made to obtain funds to carry to completion the work already well under way.

These bonds are secured by all property now owned or hereafter to be acquired by the company. Sold with the stock bonus, mentioned above, they not only afford the buyer an amply secured, profitable investment, but a share in the future earnings of the company and the increased valuation of its holdings. Offered at 90 and accrued interest, these bonds yield practically 7 per cent. The stock bonus which goes with them makes the buyer an actual owner in a property which has a constantly increasing value.

The Merchants Trust Company is trustee for the bond issue, to meet which ample sinking fund provision has been made. The total authorized issue is $500,000. Bonds to the amount of $170,000 have already been sold. Interest is payable in New York and Los Angeles.

The present importance of San Pedro Harbor and its tremendous future are matters of knowledge to every well-posted person in Southern California. This bond issue on Inner Harbor frontage gives you an opportunity to share in its future on the same basis as the great corporations which are investing millions at San Pedro.

While consolidation of Los Angeles and San Pedro will greatly enhance the value of all harbor frontage, these bonds will be quickly subscribed, regardless of the outcome of that movement. A mortgage on deep water frontage at San Pedro Harbor offers absolute security. For circulars, maps, engineers' reports and copies of the trust deed securing this bond issue, apply at the company's office.

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