

# TRICKS OF THE RUBBER

By ANNIE BLANCHÉ SHELBY

There is a certain class of players who apparently are so impressed with the seeming richness of a certain suit as to trump that they quite overlook the paucity at times of the hand in other respects and bid up on the suit until the bid has gone far beyond the trick-taking power of the hand. Then, unless their partner can abundantly fill the lack, loss is inevitably the result. The following is a case in point. In this instance, however, the holder of the alluring suit came to his senses, fortunately, and abandoned his bid before it was too late, though, it must be admitted, with very manifest reluctance:

♠ J 6 4 2  
♥ K Q 4 2  
♦ 8 7 5  
♣ J 6 3

A Y  
Z B  
A Q  
A J 10 9 8  
A K 10 9 8 7 6 5 4 3 2

10 8 7 6 5 4 3 2  
Q 8  
K 7  
K 10 8 6 5 4 3 2  
A Q 10 7 5 3  
K J 10 7 5 3  
Q 8  
K 7  
K 10 8 6 5 4 3 2

Z, who dealt, started with a spade, as I think most players would do, notwithstanding that the hand lacks the outside trick considered essential to a first-round bid. The 73-point honor score would still leave one 12 points to the good on a one-trick contract that failed by one trick, so there are comparatively few players, save the ultra conservatives, but that would think it well to show the suit.

Z bid a spade. A and Y passed, and B bid "two diamonds." Z then went to "two spades," which was most unwise. One may concede a one-trick bid on the hand, but certainly nothing more. The hand contains seven losing tricks, therefore, but six winning ones. Deliberately to assume a two-trick contract on a hand that leaves two or more tricks to be supplied by one's partner, the partner having given no intimation as to his holding and the score not demanding it, shows lack of poise and places the player so bidding in the rank of unrepentable bidders. One's partner, not player originally bidding the suit, is the one to raise the contract under such conditions. However, the spades were too tempting to be resisted, so with the reluctance of some players to relinquish certain bids Z continued the "two diamonds," and Z better pleased than ever, again doubled, with the result that he made penalty points to the value of 400, making the winning bid a comparatively small consideration. The play went as follows:

Trick	A	Y	B	Z
1.....	♠ 4	♥ 10	♦ 8	♣ 3
2.....	♠ 7	♥ 8	♦ 7	♣ 2
3.....	♠ 10	♥ 5	♦ 6	♣ A
4.....	♠ 9	♥ 4	♦ 5	♣ K
5.....	♠ 8	♥ 3	♦ 4	♣ J
6.....	♠ 7	♥ 2	♦ 3	♣ 10
7.....	♠ 6	♥ A	♦ 2	♣ 9
8.....	♠ 5	♥ K	♦ A	♣ 8
9.....	♠ 4	♥ J	♦ K	♣ 7
10.....	♠ 3	♥ 10	♦ J	♣ 6
11.....	♠ 2	♥ 9	♦ 10	♣ 5
12.....	♠ A	♥ 8	♦ 9	♣ 4
13.....	♠ K	♥ 7	♦ 8	♣ 3
14.....	♠ J	♥ 6	♦ 7	♣ 2
15.....	♠ 10	♥ 5	♦ 6	♣ A
16.....	♠ 9	♥ 4	♦ 5	♣ K
17.....	♠ 8	♥ 3	♦ 4	♣ J
18.....	♠ 7	♥ 2	♦ 3	♣ 10
19.....	♠ 6	♥ A	♦ 2	♣ 9
20.....	♠ 5	♥ K	♦ A	♣ 8

\*Denotes winner trick.

As is seen, if Z-Y play correctly, A cannot make more than the odd trick, and as his contract calls for five he is set for tricks, which, at the doubled valuation, amounts to 400. Had he not been so zealous to prevent Z from playing the hand, while, to be sure, Z would have made good and secured the rubber, it at least would not have been 400 points richer than it need have been. In the actual play, Z-Y went game on the next deal, so of what avail were A's misguided efforts?

Trick 1—Y, the player to lead, leads the ace of hearts, which is partner's suit, and follows it at.

Trick 2 with his remaining card of the suit, Z winning with the 10.

Trick 3—Y now leads the club ace to force A to trump, which he does with the 8, the lowest of his sequence, and leads at.

Trick 4 one of his high diamonds to force one of the better ones. Z trumps with king and leads at.

Trick 5 the queen of clubs to further weaken the declarer. Declarer again trumps, and leads at.

Trick 6 another high diamond to force the ace. Z wins the trick and continues forcing tactics, leading the 9 of clubs. A again takes the force and at.

Tricks 7 and 8 comes out with his two commanding trumps, bringing down Z's two small ones.

Trick 10 goes to Z with the ace of hearts. A.

Trick 11 he makes his last club.

Trick 12 he leads with the spade ace, and trick 13 to B with the heart king.

## Grand Opera Star Becomes Painter in Summer.

Enrico Caruso Is Found in Italian Signa Villa Retreat.

FLORENCE, Italy, July 30.—(Correspondence of the Associated Press.)—A house painter with now and then a touch of dramatic carpentry for variety is what Enrico Caruso, grand opera star, becomes during his summer retreat in his villa in Signa Lastra.

While he is constantly disturbed by delegations of "men with red bands on their arms," as he terms the extreme radical elements in the present Italian cabinet, he takes it all philosophically and continues his painting.

The correspondent of the Associated Press recently called on the artist and found him decked in a loose sport shirt, lounging trousers and slippers. The meeting took place in the drawing room of the villa overlooking a heavily hewn valley of vineyards. Caruso strolled in leisurely, his sleeves tucked up and said, "I have been working."

"Then I suppose you are learning another opera?" asked the correspondent.

"Oh, no," said Caruso. "I've been painting my little chapel. I have nearly finished now. I want to get it done before I start back to America in about a week."

Signor Caruso showed the correspondent his home at the head of which was presiding Signora Caruso for the first time. The villa which overlooks some of the most picturesque territory in Italy for miles around, is more American than Italian, resembling in many respects the Colonial style. Caruso is working personally on the installation of a miniature panorama in stone, depicting the life of Jesus, for which he has reserved a room.

"We have a lot of those panoramas in Naples," said he. "It is Neapolitan."

Naming a Star.  
Yonkers Statesman.

"What's your star's name?" asked the theatrical angel.

"Venus," replied the manager.

"Why Venus?"

"Well, Venus is a star, you know."

"So is Mars, and Mars would be more appropriate."

"That's right. She does seem to start all the fighting."

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## NEWS OF THE MOVIE THEATERS

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Over night by the "Aladdin's Lamp" of Director Howard Hickman.

The director had a story called "Kitty Kelly, M. D.," that was to star Essie Barricade, and the big scenes in the story centered around a little Arizona railroad station and especially about the depot of the little town.

It is customary to shoot scenes of this kind at some town on the railroad, but in this case a railroad strike had tied up all the trains in California, and the whole works had to be built on the studio grounds.

From the time Director Hickman gave his plans to the architect to the time the town was ready for shooting was just 72 hours—the record in building motion picture sets of this kind.

Dustin Farnum believes the motion picture screen is the greatest school of acting and of writing in the world. "No matter how experienced or talented the actor," states Mr. Farnum, "he can always learn something when reviewing his work and the work of others on the screen. There goes the shadow of yourself, with your mannerisms and your way of saying your personality, and if your shadow makes any mistakes or performs unconsciously you realize it whether others do or not. Paris, "Clothes and Treachery." He spent many years in Paris and will see that the play has a decided Parisian atmosphere.

Neal Burns has returned to the Christie productions after a year and a half in the army and a time in comedies. One of his recent comedies is "As You Were," based on the employment troubles of a returned doughboy.

Dorothy Gish will feature next in a western comedy, which has just been chosen.

Louis J. Vance is the author of the next story in which Louise Glaum will be starred.

"The Breath of the Dragon" is the second story that has been obtained as a vehicle for Taura Aoki, the talented wife of Sessue Hayakawa. The story is built around incidents in the reign of the empress dowager in the old Chinese empire.

Dorothy Phillips' dual role in "The Right to Happiness" was the cause of many brainfusters on the part of Director Hubbar, since the script demanded a brace of twin babies resembling each other. Southern California was scoured for such a couple and it was discovered that twin girls exactly alike are not as common as is supposed. When a pair was finally found, it required all manner of diplomacy to persuade the parents to permit the kiddies to appear in the feature. Miss Phillips' dual role—representing the twin girls grown up—is that of a society favorite and a girl raised in Russian peasant surroundings.

Fifty thousand square feet of stabling can be illuminated with the new mercury lighting system just installed under direction of general manager Clifford Butler of Metro.

Helen Ferguson, on completion of her last picture, will go to Ithaca, N. Y., to star opposite Jack Norwood, in a serial.

Myrtle Steadman, who co-starred with David Powell in "The Death of the Tiger," has returned to California and will have an important part in Rex Beach's production "The Silver Horde."

The mushroom towns of the oil belt have nothing on Fracas, Ariz., the motion picture town called into being

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year the exclusive right to all his stories and plays and original contributions to the screen.

One of the best-known young writers of the country is Lait. His original, soily mounted to fame, when it was his job to turn out each day a big story for a Chicago newspaper. This work attracted the attention of the magazine and he was induced to contribute fiction to their pages. In the opinion of many the mantle of O'Henry has fallen to Lait.

Before he left for the coast last week, after concluding the great reorganization deal, increasing the capitalization of Goldwyn Pictures Corporation from three million to twenty million dollars and making the Shubert, Woods and Selwyn interest a part of the Goldwyn organization, Samuel Goldwyn had gone far toward perfecting the plans for the new studios and laboratory to be erected in the east, near New York city.

Several sites are under consideration at the present time, and within the next week or two a choice will be made, after which the erection of the buildings will be started immediately.

Bigelow Cooper, whose face has been known on the screen for many years, has been engaged to play one of the leading roles in the production, "The Country Cousin," in which Elaine Hammerstein will make her bow as a Selznick star. Vivien Tobin, who played in the stage version of "The Country Cousin," has been assigned her old role for the motion picture version.

Louis Sherman, who for eight years held the post of dramatic critic on the New York Globe, has written the photoplay, "The Bonds of Love," which will be among the first group of new scenes released, and will present Pauline Frederick in the role of a second wife whose life becomes a torture through the nagging of her predecessor's relatives.

"Piccadilly Jim," by F. G. Woodhouse, will serve as Owen Moore's first Selznick production. "Piccadilly Jim" ran serially in the Saturday Evening Post, where it met with country-wide acclaim. It was then printed in book form. Now it is being turned into a stage play as well as a screen play.

Mr. Woodhouse is also the author of two well-known musical comedies, "O Lady, Lady" and "Oh, Boy," in a comparatively short time Mr. Woodhouse has run up a reputation of being one of the most popular of present-day writers of fiction. His latest story has all the elements necessary for successful dramatization.

An interesting feature of this Owen Moore picture will be the simultaneous production of it on screen and stage.

Mary Murrillo, who recently returned from England, where she has been visiting her parents in London, has been engaged to write original scenarios and also adaptations for Norma Talmadge. Miss Murrillo is responsible for several adaptations of former Talmadge films, such as "The Forbidden City," "Heart of Watoan," "The Safety Curtain," "Her Only Way," and "The Secret of the Old Country." She is now completing the titles for "By Right of Conquest" by Arthur Hornblow, which will be Norma Talmadge's next release. "By Right of Conquest" is directed by Edward Jose, who is now engaged on "Mothers of Men."

A print of "The World and Its Women," the new Geraldine Farrar

This week will probably see the concluding of Eugene O'Brien's picture, "Sealed Hearts." Director Ralph Ince, along with O'Brien, Edison and Lucille Stewart has been sticking close to the grindstone to finish the last scenes. Among these was a church setting. All was in readiness for the marriage scene when it was discovered the person had failed to appear. Soft spoken words were hurled at the head of this actor, but he firmly believed that to waste a day, a scout was sent through Fort Lee, and at length came across a friendly priest, who consulted to play the part. He did with rare dignity and pomp. The question now is whether Lucille Stewart and Robert Edeson really are married as the entire scene was gone through, with a priest on the altar.

Prohibition in taking men out of the saloons has not left them stranded for amusement. A report compiled by local exchange managers of Goldwyn Pictures for the first month following the enforcement of the dry amendment shows distinctly an increased attendance at motion-picture theaters.

Jack Lait, Chicago newspaper man, short story writer and dramatist, has signed his name to a contract which will give to the motion pictures for one

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drama recently completed, has been received at the home office and viewed by the executive heads of the corporation, who were unanimous in pronouncing it the most dramatic, stirring and memorable picture in which the famous opera prima donna has appeared.

"The World and Its Woman" is a story of modern Russia that is wonderfully successful in reflecting the surge and sweep of the human forces that have awakened the great slumbering giant among nations into a seething maelstrom of social chaos.

From now on a man's popularity will depend on his cellar. Cincinnati Times-Star.

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