

Jacoby On Bridge

NORTH 17		EAST	
♠ 6 3 2		♥ 7 5	
♥ K 10 7 3		♦ Q 9 8 4	
♦ A 6		♣ J 10 8	
♣ Q 7 4		♠ K J 6	
WEST		SOUTH (D)	
♠ K Q J 10		♠ A 5 4	
♥ None		♥ A J 5 2	
♦ 7 5 4 2		♦ K 9 3	
♣ 8 5 3 2		♣ A 10	
Both vulnerable		South West North East	
1 N.T.		Pass 2 ♠	Pass
2 ♥		Pass 3 ♥	Pass
4 ♥		Pass Pass	Pass
Opening lead—♠ K			

Bad Trumps Hurt Play

By OSWALD JACOBY
Newspaper Enterprise Assn.

South's one no-trump opening is preferable to one heart. He has 16 points; 5-3-3-2 distribution and stoppers in all suits.

After North's Stayman two clubs South shows his hearts and game is reached easily.

Although the contract is a good one it requires fine play to make it due to the bad trump break.

The first winning play is to let West hold the first spade. South will have to lose a spade eventually and as the slogan goes, "Why not now?"

He wins the second spade and leads a trump toward dummy's king. There is a slight pause while South worries. Then he plays three rounds of diamonds, trumping the third in dummy.

The ten of hearts is played and East covers. South cashes his ace and jack and throws East in with a fourth trump. East has a good diamond left and leads it but South must not ruff. Instead he discards his remaining spade and leaves East in the lead.

At this point poor East is down to clubs and out of good plays. It doesn't matter which club he leads. South will make the last three tricks with the queen and ace of clubs and his last trump.

For well-founded tips on bidding, order a copy of Jacoby's new 64-page book "Win at Bridge." Just send your name, address, and 50 cents to: Oswald Jacoby Reader Service, c/o this newspaper, P.O. Box 409, Dept. A, Radio City Station, New York 19, N.Y.

♥♦CARD Sense♦♠

Q.—The bidding has been:
South West North East
1 ♦ 1 ♠ 2 ♦ 4 ♠

You, South, hold:
♠ A K 7 ♦ Q J 10 9 8 7 5 4 A 2

What do you do?
A.—You want to gamble on six diamonds. Jump to six if you think the opponents will let you play it. Otherwise, bid five only, with plans to go to six if pushed.

TODAY'S QUESTION
You do bid five diamonds. West bids five spades and your partner doubles. What do you do now?

Answer Tomorrow



Coming in the
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EXCLUSIVE

Pilot tells how he made
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language—
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Weekly**

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SUNDAY
Herald and News

Community Musical Festival Delights Audience At Mills School

BY A REVIEWER

It has really been a short time that common folk like you and me could even hear music of the kind played at the Klamath Community Music Festival last Tuesday night. A few centuries ago, royalty and nobility listened to this sort of thing, because they were the only people with the leisure and wherewithal to afford it. Now the residents of Klamath Falls, who mostly know a good thing when they hear it, have this same royal opportunity. Mills Auditorium was full to the standing room point with local patrons, delighted with the music they were hearing, and justifiably proud of their friends and neighbors who were performing it.

Perhaps it is not too far-fetched to say that this concert was an evidence of democracy: these wonderfully talented people have taken advantage of their "right to assemble" and thereby expressed their best talents excellently, at the same time presenting the community with a tremendous plus value. This was a very special concert, and an even more significant event. The capacity audience should make the artists feel pleased, gratified and certainly, wanted.

The program selections were a compliment to the discriminating taste of local listeners; this music is the kind presented for people who really like music.

The Faculty Trio appeared first to send the concert off to a polished, professionally serene start. The interweaving voices of piano, clarinet and viola in Mozart's "Trio VII in E Flat Major K498" are compelling. There is a paradox in this music, or perhaps it would be more appropriate to say a perfection of balance: it is delicately strong with a kind of joyful discipline. Bar-

bara Poulshock, LaMac Jensen and Norman Poulshock are all a double asset to our town: our children are privileged to have them as instructors, and we are privileged to listen to them. Do your students know how these wonderful sounds were produced? Answer: the artists practiced long and hard; they just made it look easy.

Next Barbara Shields, pianist, appeared to present her dynamic interpretations of Chopin and Moussorgsky, and to inspire numerous little girls in the audience to say to their piano teachers at their next lesson: "I want to grow up and play the piano just like Mrs. Shields." Much mention was also made of her beautiful gown. This is a laudable ambition for little girls, as Barbara plays very well indeed. Her audience enjoyed "Pictures at an

SNEAKY SNAKE

WICHITA, Kan. (UPI)—Mrs. Margaret Mooney returned from grocery shopping Monday and found a two-foot snake in her refrigerator. She removed it with two large butcher knives.

The startled woman still is pondering how the snake got into the refrigerator.

Exhibition" more because of her gracious explanatory comments before playing this "programme" music.

An unusual and diverting feature of this concert was the appearance of Arthur Compton, whose orthopedic surgeon's fingers have discovered how to play the classical guitar. Listening to this rarefied sound is a very different experience from hearing the present-day amplified cowboy guitar, or those sliding tones on the Hawaiian strings. The classical guitar and the music written and transcribed for it are happily enjoying a renaissance these days, and Doctor Compton is to be highly commended for presenting these selections of his intellectual art. Composers represented were Matteo Carcassi, Fernando Sor, Francisco Tarrega and J. S. Bach.

Barbara Poulshock displayed her versatility and musicianship as she sang selections by Schubert and Poulenc. Especially outstanding was her dramatic interpretation of a selection from "The Medium," by Gian-Carlo Menotti. This contemporary music seems most appropriate for Barbara's very wonderful, individual, musical style. Barbara Shields deserves additional credit as her sympathetic accompanist.

After intermission, the Klamath Community Symphony appeared. Because of this, all Klamathites are entitled to do quite a little bragging here and there. We can say our town has its own symphony which "sweetly plays in tune." We can say the symphony has a gifted conductor in Norman Poulshock. We can claim that Patricia Isensee is an excellent concert mistress; that all those talented, dedicated people create sounds for blissful listening, and all of it will be the truth. The Corelli "Concerto Grosso," Opus 6 No. 8, was the selection chosen for the debut of our symphony, and Patricia Isensee and Barbara Cofer, violins, and Margaret Jolly, cello, helped make it a memorable one. The audience left the auditorium, proudly popping buttons, to all who made the evening possible, knowing that a major accomplishment had been achieved. Congratulations to the officers of the symphony association, and to all who made the evening possible.

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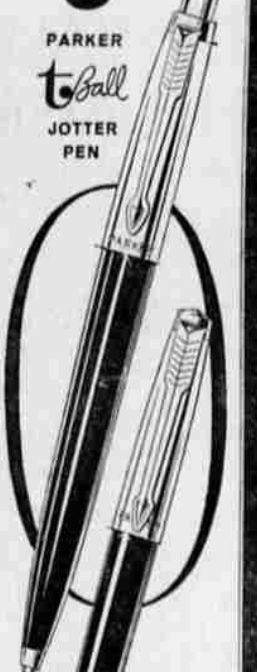
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