

# BRIDGE

Number: 216

December 2020

## Julian Pottage's Double Dummy Problem

**THE CONTROLLER**

♠ 7 6	♠ A 2	♠ K 5 4 3
♥ K 10 6	♥ J 7 4 3	♥ Q 8 5
♦ 10 9 8 7 5	♦ 4 3 2	♦ A K Q 6
♣ K 10 9	♣ A Q J 2	♣ 8 7

♠ Q J 10 9 8  
♥ A 9 2  
♦ J  
♣ 6 5 4 3

Contract 3♠ by South  
Lead: ♦10

This Double Dummy problem can be found on page 5 of this issue, along with the solution, but do have a go yourself first.

# Sally's Slam Clinic

## Where did we go wrong?

Chris Pickup of Bolton Bridge Club sent in this slam deal from a team-of-eight match:

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

W E  
N S

♠ A K J 8 7 3  
♥ A 7 2  
♦ 8 2  
♣ A K

He says that three of the four pairs languished in game. His sequence started: 1♦ – 2♠ (strong) and wondered how it should have gone from there.

How about this?

West	North	East	South
	1♦	Pass	2♠
Pass	3♦	Pass	3♠
Pass	4♠	Pass	5♣
Pass	5♦	Pass	5♥
Pass	5♠	Pass	6♠

All Pass

Generally, it is a good idea to support partner's strong suit immediately, but here North has such a good source of tricks available in diamonds that I would advocate rebidding that suit

first. Then the raise of 3♠ to 4♠ shows a minimum. Three cue-bids follow but North has said it all – however, South was never going to give up on the hand and presses on to slam.

Chris asked if the odds favoured bidding the grand slam. The odds of bringing in the spade suit are not sufficient for a grand slam. That said, on a heart lead, the small and grand slam are more or less the same odds, making bidding the grand more attractive (if there is a trump loser then the small slam will fail most of the time).

## Slam of the month

There has suddenly been a drought when it comes to slam hands sent in by readers. Even for the 'Where did we go wrong?' hand below I had to go back to find something in my store cupboard! So, for the second month running I will present you with a slam bid by Barry and me online:

♠ Q 3  
♥ J 7 2  
♦ Q 5  
♣ J 9 8 5 4 3

W E  
N S

♠ A K 10  
♥ A 10 9 8 6 5  
♦ A K 10 4  
♣ Void

I am averse to the idea of standard game tries after 1M – 2M. I do not like giving information about the closed hand when I am about to bid a thin game.

Instead, I play that the next step (2♠ after 1♥ – 2♥, and 2NT after 1♠ – 2♠) is a game try. If responder can't decide whether or not he wants to play in game, then he can show his values. A new suit directly after the raise is a slam try.

So, this is how we bid:

West	North	East	South
			1♥
Pass	2♥	Pass	3♦
Pass	4♥	Pass	4♠
Pass	5♦	Pass	6♥
All Pass			

So, 3♦ was a natural slam try. North's 4♥ showed a minimum load of rubbish, but promised a third-round diamond control (either a doubleton or the queen). That was enough for South to make another try, this time 4♠ (again, for us, always length rather than shortness). North's hand was excellent now: not only did he have Q-x in spades, but he also had both the ♦Q and a doubleton. He bid an encouraging 5♦ and South was happy now to bid the slam.

A pleasing sequence – getting to the right place for the right reasons! ■

# BRIDGE

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## Features this month include:

- 1 **December Double Dummy Bridge Problem**  
by Julian Pottage
  - 2 **Sally's Slam Clinic**
  - 4 **November Double Dummy Bridge Problem Answer**  
by Julian Pottage
  - 4 **Mr Bridge**
  - 5 **December Double Dummy Bridge Problem Answer**  
by Julian Pottage
  - 6 **Catching Up** with Sally Brock
  - 7 **Bidding Quiz** by Bernard Magee
  - 8 **Gisborne's Last Chance** by David Bird
  - 10 **Common Mistakes By Club Players. Part 2**  
by Andrew Kambites
  - 11 **Defence Quiz** by Julian Pottage
  - 11 **Declarer Play Quiz** by David Huggett
  - 16 **Simple Doubles. Part 6** by Sally Brock
  - 17 **Simple Doubles. Part 6 Quiz** by Sally Brock
  - 18 **Readers' Letters**
  - 20 **Julian Pottage Answers Your Bridge Questions**
  - 21 **Simple Doubles. Part 6 Quiz Answers**  
by Sally Brock
  - 24 **David Stevenson Answers Your Bridge Questions**
  - 25 **Bridge Glossary – S continued** by Julian Pottage
  - 26 **Bridge Glossary – T** by Julian Pottage
  - 32 **Bridge Glossary – U** by Julian Pottage
  - 33 **Bridge Glossary – V** by Julian Pottage
  - 34 **Bridge Glossary – W** by Julian Pottage
  - 36 **Bridge Glossary – X, Y and Z** by Julian Pottage
- |  |                           |
|--|---------------------------|
| 37 <b>Biographies of BRIDGE Writers</b> by Ian Dalziel |                           |
| 38 <b>John Barr</b>                                    | 44 <b>David Bird</b>      |
| 39 <b>Bernard Magee</b>                                | 45 <b>Nigel Block</b>     |
| 40 <b>Sally Brock</b>                                  | 46 <b>Ned Paul</b>        |
| 41 <b>David Huggett</b>                                | 48 <b>Julian Pottage</b>  |
| 42 <b>Andrew Kambites</b>                              | 49 <b>David Stevenson</b> |
| 43 <b>Marguerite Lihou</b>                             |                           |
- 51 **Seven Days** by Sally Brock
  - 53 **Declarer Play Quiz Answers** by David Huggett
  - 55 **Defence Quiz Answers** by Julian Pottage
  - 56 **The Diaries Of Wendy Wensum**
  - 57 **Bidding Quiz Answers (1-3)** by Bernard Magee
  - 58 **Dealing With Hesitations** by David Stevenson
  - 59 **Bidding Quiz Answers (4-6)** by Bernard Magee
  - 60 **The Black King** by John Barr
  - 61 **Bidding Quiz Answers (7-9)** by Bernard Magee
  - 62 **How Do I Improve?** by Julian Pottage
  - 63 **Bidding Quiz Answers (10-12)** by Bernard Magee

## ADVERTISERS' INDEX

- 3 **Clive Goff's Stamps**
- 6 **Duplicate Bridge Rules Simplified**
- 6 **Acol Bidding with Bernard Magee**
- 14 **Torch Pens**
- 15 **Fred. Olsen Bridge Booking Reassurance Guarantee**
- 17 **2021 Luxury Diaries**
- 24 **Mr Bridge Playing Cards**
- 29 **Little Voice**
- 36 **Q Plus 15**
- 36 **Christmas Mugs**
- 50 **Declarer Play with Bernard Magee**
- 54 **SR Designs**
- 64 **Bernard Magee Bridge**

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**THE INTERTAINER**

<p>♠ Q J 10 9 8 ♥ K J 9 7 ♦ K 10 ♣ J 6</p>	<p>♠ 5 4 3 2 ♥ A 6 ♦ J 5 3 2 ♣ Q 9 2</p> <div style="border: 1px solid black; padding: 5px; margin: 10px auto; width: 40px; text-align: center;">             N W E S           </div> <p>♠ A K ♥ 5 4 3 2 ♦ A 9 6 4 ♣ A 8 3</p>	<p>♠ 7 6 ♥ Q 10 8 ♦ Q 8 7 ♣ K 10 7 5 4</p>
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Contract 2NT by South  
West leads the ♠Q

## THE INTERTAINER

### The Solution to November's Double Dummy Bridge Problem

1. Having won the spade perforce, lead the ♦6.
2. West does best to go up with the ♦K, in which case you play low from dummy.
3. Assuming West knocks out your second spade stopper, lead the ♣3 next, inserting dummy's ♣9 for an intra-finesse (hence the choice of the title Intertainer).
4. Win East's heart switch with the ♥A and lead the ♦J.
5. Assuming East covers, win with the ♦A, cash the ♦9 and cross to dummy by playing the ♦4 to the ♦5.
6. Finally lead the ♣Q off dummy to ensure two club tricks.

If the defenders knock out the ♥A rather than continuing spades, you lead the ♦J off dummy at that point and lead the ♣3 to the ♣9 while dummy still has the ♦5 entry. ■

## THANK YOU



Making the decision to close BRIDGE has not been an easy one, and over the last few months I have been overwhelmed by your love and support. In some ways that makes it all the harder. However, although it is hard now, I know that in years to come I will be able to look back with fond memories. I have already said all my thank yous and space does not allow for me to do it again. Believe me, I am very grateful to all of you who have been with me on all or any part of my journey as Mr Bridge.

## TIDYING UP

I am again overwhelmed by your generosity. Together, you have raised a tremendous amount for both charities. Thank you.

**£14,258.69**

This sum has been sent to Cancer Research UK.

**£9,270.44**

This sum has been sent to The Little Voice Foundation.

We have thank you letters from both charities.

## CLEARANCE SALE

See the carrier sheet sent with this magazine. Also see my online shop:  
[www.mrbridge.co.uk/shop](http://www.mrbridge.co.uk/shop)

## USED STAMPS

If you or your friends have saved them, send them to Malcolm Finebaum:

8 Mountford House  
8 Crescent Road  
Enfield  
EN2 7BL

He intends to continue his support for Little Voice for the foreseeable future, which I am so pleased about.

## SUPPORT

In recent months a large number of you have purchased software. Do not worry, you will not be left in the lurch regarding technical support. Bernard Magee Bridge is taking this on.  
☎ 01344 205120.

## BACK ISSUES

I have been asked what will happen to the back issues of BRIDGE and whether they will still be accessible. For now I plan to keep my website up and running, with the library still available for all to use.

## AT A DISCOUNT



A great big thank you to Clive Goff for his advertising support for more than 26 years (see his advert on page 3).

I still have 1st class stamps for sale at £67 per 100 single 1st class stamps. A real bargain.



## CLUB INSURANCE

Club Committee members are reminded their club insurance policies are due for renewal around now. There are good reasons for prompt renewal even with no F2F bridge being played. Action this day.

☎ **Fidentia 020 3150 0080**

Every bridge club should be covered, thereby ensuring that each and every committee member is covered. My inclusive package is designed to suit clubs of up to 300 members for less than £75 per year.

With bridge clubs not meeting due to the current pandemic, it is still important that bridge clubs consider key risk exposures when purchasing or renewing insurance.

### Property damage.

The policy provides cover for bridge clubs' unspecified regalia and club property for damage and theft, even when it is stored in members' homes.

### Reputational risks.

Libel and slander as well as PR Crisis Communication.

### Trustees' liability.

Trustees' liability (operational risks of running/managing a club).

### Money.

Bridge club cash.

## REASSURANCE

I have tried to squeeze as much into this issue as possible but not everything can fit. The Fred.Olsen May 2021 Baltic cruise hosted by Bernard Magee is a prime example. Fred.Olsen have

created a **bridge booking reassurance guarantee** which means if bridge is not able to be played, you can transfer your booking to a future cruise. I have managed to fit the **bridge booking reassurance guarantee** on page 15, but you will need to see my website for the itinerary.

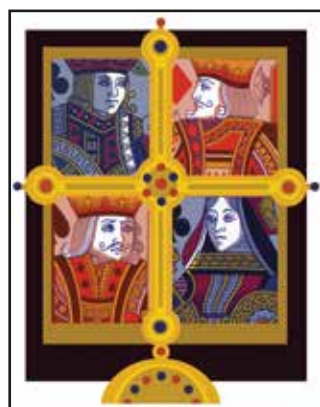
## SADLY MISSED



Since Elena Jeronimidis passed away, I have been trying to put together suitable words that summarise the enormous contribution that Elena made to British bridge. Instead, I encourage you to read Julian Pottage's words for *The Daily Telegraph*.

On a personal level, I feel honoured to have worked so closely with Elena. My thoughts are with her family.

## CHRISTMAS CARDS



All that remains for me to do now is send you my...

Love, Peace and Blessings  
**Mr Bridge**

# THE CONTROLLER

♠ A 2	♥ J 7 4 3	♦ 4 3 2	♣ A Q J 2
♠ 7 6	♥ K 10 6	♦ 10 9 8 7 5	♣ K 10 9
♠ K 5 4 3	♥ Q 8 5	♦ A K Q 6	♣ 8 7
♠ Q J 10 9 8	♥ A 9 2	♦ J	♣ 6 5 4 3

Contract 3♠ by South  
Lead: ♦10

## THE CONTROLLER

### The Solution to December's Double Dummy Bridge Problem

1. Assuming the defenders play a second and then a third round of diamonds, discard two low hearts.
2. East does best to switch to a heart at trick four, which you win perforce.
3. You take a club finesse, cash the ♠A and lead another trump.
4. If East ducks the second spade, play a third round to knock out the ♠K, discarding a heart from dummy.
5. You ruff the return, again playing a heart from dummy.
6. Finishing drawing trumps, still keeping all the clubs you can in dummy.
7. You then repeat the club finesse, cash the ♣A and make the last trick with a low club.

If East switches to heart at trick two or trick three, you must win with the ♥A at once and take the club finesse; again you must cash the ♠A, knock out the ♠K, draw trumps and repeat the club finesse.

If East plays another diamond at trick four, easiest is to ruff with dummy's ♠A; ruffing in hand and taking a club finesse also works. ■

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# Catching Up with Sally Brock

The big news in this period was our holiday in Italy. We went to Stresa on Lake Maggiore and it was bliss. As luck (and Briony's skill in helping me find it) would have it, our air bnb was fabulous – spacious, and right in the thick of things – we had a sunny balcony and a shady balcony and were just a two-minute walk from the ferry terminal and masses of shops and restaurants. There were plenty of fairly relaxed things to do. The Borromean Islands are in the lake just offshore, so one trip was getting a hop-on/hop-off ferry ticket to see those (three of them); on another day we went up in the cable car – the first two segments are normal cable car, but for the third you can choose between a chair lift (that was for us) or a roller coaster type affair, which engendered as much screaming and shrieking from participants as you would expect from a fairground ride. The only disappointment was that on the final day we had planned a major excursion. Usually there is something called the Lake Maggiore Express whereby you take a long ferry to Locarno in Switzerland, followed by the Centovalli Railway back to Domodossola in Italy, and then a regular railway back to Stresa (with lots of potential hopping on and off along the way, plus an optional second day going somewhere else).

Unfortunately, because of Covid this was cancelled, but we discovered that you could book each element separately, which we did. I texted Briony to tell her of our plans and she pointed out that Switzerland had been taken off the quarantine-exempt list a week or so previously and if we went into Switzerland we would have to quarantine when we got back to England (though in this part of the world plenty of people live in Italy and work in Switzerland or vice versa). So we scrapped that idea and instead just went on the railway as far as we could without leaving Italy. The whole week was really lovely with excellent weather, and our return was as easy as could be hoped for even in non-Covid days.

Other than that there has been little change. I still have plenty of online clients and we continue to play socially with a number of friends. We have been out to dinner in a group a few times, both in restaurants and in people's homes. My new arty-crafty hobby is rag-rugging – making a rug (and hopefully more to come) from old clothes and scraps of fabric. Briony is still away, but we talk a lot and communicate via WhatsApp. She had her twenty-fifth birthday a few days ago – one of her best ever, she says, as she went on safari and managed to see all number of wonderful things. ■

## DUPLICATE BRIDGE RULES SIMPLIFIED

*by David Stevenson*

(otherwise known as the Yellow Book)

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# Bernard Magee's Acol Bidding Quiz

**For the last quiz we are looking at doubling – for penalties or for take-out?  
You are West in the auctions below, playing 'Standard Acol' with a weak no-trump  
(12-14 points) and four-card majors. It is your turn to call.**

## 1. Dealer South. Love All.

♠ 3  
♥ AK96  
♦ KQ962  
♣ 982



West	North	East	South
			2♠*
Dbl	3♣	Dbl	Pass
?			

\* weak two

## 4. Dealer West. N/S Game.

♠ QJ1092  
♥ AKJ7  
♦ 76  
♣ 43



West	North	East	South
1♣	1NT	Dbl	Pass
?			

## 7. Dealer South. Love All.

♠ 4  
♥ AJ87  
♦ QJ108  
♣ KJ84



West	North	East	South
			1♣
Dbl	1NT	Dbl	Pass
?			

## 10. Dealer East. Love All.

♠ 876  
♥ 54  
♦ 765  
♣ 98765



West	North	East	South
			2♣
Pass	Pass	Dbl	Pass
?			

## 2. Dealer South. Love All.

♠ A2  
♥ KQ53  
♦ KQ98  
♣ QJ2



West	North	East	South
			1NT
Dbl	2♣	Dbl	Pass
?			

## 5. Dealer West. Love All.

♠ 6  
♥ AQJ8765  
♦ 432  
♣ 53



West	North	East	South
3♥	3♣	Dbl	Pass
?			

## 8. Dealer North. Love All.

♠ J8765  
♥ A4  
♦ 42  
♣ 9876



West	North	East	South
	1♥	Pass	1♣
Pass	2♥	Dbl	Pass
?			

## 11. Dealer North. Game All.

♠ A3  
♥ 987  
♦ QJ5  
♣ J9876



West	North	East	South
	1NT	Pass	2♦
Pass	2♥	Dbl	Pass
?			

## 3. Dealer North. E/W Game.

♠ 76  
♥ K765  
♦ 643  
♣ K972



West	North	East	South
	4♣	Dbl	Pass
?			

## 6. Dealer West. Love All.

♠ 7  
♥ AQJ876  
♦ 42  
♣ J832



West	North	East	South
2♥	2♣	Dbl	3♣
?			

## 9. Dealer East. Game All.

♠ 983  
♥ AK43  
♦ QJ109  
♣ 43



West	North	East	South
		1♣	2NT*
Dbl	3♣	Dbl	Pass
?			

\* Unusual 2NT: at least 5-5 in the minors

## 12. Dealer South. Game All.

♠ A32  
♥ A965  
♦ J982  
♣ 43



West	North	East	South
			2♦*
Pass	2♥**	Pass	2♣
Pass	Pass	Dbl	Pass
?			

\* Multi 2♦ – usually weak with a six-card major

\*\* Pass with hearts or correct to 2♣

## My Answers:

1.....  
2.....  
3.....

## My Answers:

4.....  
5.....  
6.....

## My Answers:

7.....  
8.....  
9.....

## My Answers:

10.....  
11.....  
12.....

Answers on page 57

Answers on page 59

Answers on page 61

Answers on page 63

# Gisborne's Last Chance

'You sent for me, my Lord?' said Gisborne, entering the Sheriff's day-time chamber.

'Your deadline for capturing Robin Hood expires tomorrow,' replied the Sheriff.

'But, my Lord, I...'


'Be silent!' commanded the Sheriff. 'Some information has come my way, extracted by Master Theodore from some hapless villager. Robin Hood will be playing bridge this evening in the Drunken Goat alehouse, some ten leagues from here.'

'You can rely on me, my Lord,' declared Gisborne. 'I will take five of my best men and...'

'Hood will be partnering a fat priest, Friar Tuck,' continued the Sheriff. 'Hood is a master of disguise, remember. Don't be put off if the priest's partner doesn't look like Hood. Clap him in irons and secure him in the least pleasant dungeon we have. I look forward to visiting him later tonight.'

Play started on time at the Drunken Goat's weekly duplicate session. Friar Tuck was partnered by a strange-

looking woman, looking rather similar to Wise Wynfryth, a highly regarded purveyor of evil spells. The players had just drawn their cards for the first board:

Dealer South. Game All.			
	♠ K Q 6		
	♥ 9 5 4 2		
	♦ 7 6 5		
	♣ K 8 2		
♠ 10 8 5 2		♠ J 9 3	
♥ K 7		♥ Q J 10 8	
♦ Q 9		♦ 10 8 3 2	
♣ Q J 10 9 7		♣ 6 4	
	♠ A 7 4		
	♥ A 6 3		
	♦ A K J 4		
	♣ A 5 3		

West	North	East	South
Shayla	Friar	Hamryk	Wise
Gould	Tuck	Gould	Wynfryth
			2NT
Pass	3NT	All Pass	

Wise Wynfryth won the ♣Q lead with

the ace and paused for thought.

She had six top tricks outside the diamond suit and therefore needed only three diamond tricks for the contract.

Muttering something inaudible to herself, Wynfryth played the ♦A. Ah, the ♦9 came from Shayla. What next? If she crossed to dummy with a spade and finessed the ♦J, the contract would go down if this lost to a doubleton ♦Q9 and the clubs were cleared.

Her mind made up, Wynfryth slapped the ♦K on the table. The queen fell from West and the contract was made.

'Hold your cards up, my dear,' exclaimed Hamryk Gould. He wouldn't dare accuse the Wise woman of peeking, but it was obvious what had happened. Why else would anyone play for the drop with six cards missing?

'I was holding 'em up,' his wife retorted. 'Didn't making no difference. Wynfryth's got magic powers.'

Wise Wynfryth had no intention of disillusioning her opponent, particularly as Shayla Gould was an occasional customer of hers. Playing the ♦K had been a simple safety play. If the ♦Q didn't drop, she would return to dummy and lead towards her ♦J4.

A few rounds later, Wise Wynfryth and Tuck faced Jacob Pryce, a local undertaker.

'I'm always on the lookout for extra business,' Pryce informed Wynfryth. 'Have you sold any death spells recently?'

'Just one for some butcher who strayed from his wife once too often,' Wynfryth replied. 'You've missed him. I gave the business to Sam Parkes in Paddle Street. Worth a gold sovereign it was. You never give me that much.'

Wynfryth sorted through her hand, scarcely believing the array of honour cards before her:





# Dealer East. Love All.

♠ 9 4 2  
♥ J 8 5 2  
♦ 7 2  
♣ 9 6 4 3

♠ 8 7 3  
♥ A K Q 6  
♦ J 9 8 5 4  
♣ J

♠ 5  
♥ 10 9 7 4 3  
♦ 10 6 3  
♣ Q 10 7 2

♠ A K Q J 10 6  
♥ Void  
♦ A K Q  
♣ A K 8 5



West	North	East	South
Wilf	Friar	Jacob	Wise
Gomez	Tuck	Pryce	Wynfryth
Pass	2♦	Pass	2♣
All Pass			6♣

Rating the odds of finding Friar Tuck with the ♣Q as 2-to-1 against, Wynfryth declined to bid a grand slam.

'I didn't promise anything more,' observed Friar Tuck, chuckling to himself as he laid out his threadbare dummy.

Although there was no immediately obvious reason to want to cross to dummy, Wise Wynfryth ruffed the first trick with the ♠10, preserving her ♠6. When she continued with the ace and king of trumps, East showed out on the second round. What now?

Before drawing the last trump, Wynfryth played the ♣A, to see if anything interesting happened. 'Hah, Wilf plays the jack!' she exclaimed.

The ♠6 to dummy's ♠9 drew the last trump. 'Play a low club,' she instructed.

Jacob Pryce followed with the ♣7 and Wynfryth covered with the ♣8. When West showed out, she claimed the slam, conceding the last trick to East's ♣Q.

'Lamb's brain defence there, Jacob,' reprimanded the bearded Wilf Gomez. 'Put in the ten of clubs, forcing the king, and she can't get back to dummy.'

Wise Wynfryth looked scornfully to her left. 'Lamb's brain comment from you, Wilf,' she declared. 'How can he make two club tricks with his Q7 when I've got the 8 and the 9!'

At the Landlord's insistence, there was always a mid-session break at the Drunken Goat. It allowed him to sell more ale and the last of the evening's pies. Friar Tuck soon returned with a pig's-liver pie in his hand.

'Always good to play with you,' observed Wise Wynfryth, 'but I thought you was booked in to play with Robin tonight.'

Tuck swallowed a mouthful of pie and leaned forward. 'Word is there could be a raid here tonight,' he replied. 'Some villager with a loose tongue was hauled off to the Castle yesterday. Robin couldn't risk it.'

Play restarted and Wise Wynfryth faced two elderly women on this deal:

# Dealer South. E/W Game.

♠ 10 9 8 7 4 3  
♥ J 9 4  
♦ A 10 5  
♣ 6

♠ K 5  
♥ K 10 8 3  
♦ K Q 8 3  
♣ 7 4 2



♠ Q J 2  
♥ Q 6 5 2  
♦ 6 4  
♣ K J 10 9

♠ A 6  
♥ A 7  
♦ J 9 7 2  
♣ A Q 8 5 3

West	North	East	South
Liz	Friar	Aldusa	Wise
Bigge	Tuck	Rolfe	Wynfryth
Pass	2♥	Pass	1NT
Pass	3♠	Pass	4♠
All Pass			

Liz Bigge led the ♦K and reached for her mug of gin. She didn't particularly enjoy playing cards, but it was something to do while she was drinking. 'What's this heart bid when you've got six spades?' she demanded, as the dummy appeared.

'It's a Jacobean transfer bid,' Friar Tuck replied. 'I'm always happy to let Wynfryth play the hand. She's a better player than I am.'

'I'll need to be with that rubbish dummy,' retorted Wise Wynfryth. 'They've got as many points as we have.'

After winning the diamond lead

with the ace, she finessed the ♣Q successfully. A club ruff was followed by a trump to the ace and a second club ruff. The ♣A8 were now established but they could not be played until some more trumps had been removed.

Liz Bigge won the second round of trumps and switched to a heart, drawing the queen and ace.

Wynfryth tried her luck with the ace of clubs, pleased with her luck when West showed out but did not hold the last trump. She discarded one of dummy's hearts and continued with the ♣8, throwing the last heart. East could take her trump queen when she wished, but the game was made.

Suddenly, half a dozen heavily armed soldiers forced their way into the alehouse.

'Anyone who moves will feel the edge of my sword!' cried Sir Guy of Gisborne. Spotting Friar Tuck, he strode aggressively across the room.

'You can't touch a man of God,' Tuck protested.

'It's not you we're interested in,' Gisborne replied. He glared blackly at Wise Wynfryth. 'You think we're fooled by your pitiful disguise? Tie him up, men.'

'You will not be displeased with me tonight, my Lord,' Gisborne informed the Sheriff. 'I have Robin Hood chained to the wall in our deepest dungeon.'

The Sheriff jumped to his feet. 'I've waited long enough for this moment,' he declared. 'Take me to him.'

They descended into the depths of the Castle dungeons. Gisborne unlocked a cell door and flung it open. 'There he is, my Lord. Robin Hood, as requested.'

The Sheriff peered into the darkness. 'Have you lost your senses?' he exclaimed. 'It's a woman.'

Gisborne smiled happily. 'A master of disguise, as you said yourself, my Lord. Discard this womanly garb, Hood, and show yourself!'

Wise Wynfryth struggled to her feet, muttering an incantation in some ancient language. 'Those who defy the magic of a Wise woman sign their own death warrants,' she hissed. 'Unchain me, my Lord, and put the buffoon Gisborne in my place. Do it immediately or... I cannot vouch for the consequences.'




# Common Mistakes By Club Players. Part 2.

For my second article in this series I will concentrate on common misapprehensions in the bidding.

## Changing your mind

What do you think went wrong in the following auction?

**Layout A.**  
**Love All.**

♠ 7		♠ AKJ5
♥ AK972		♥ QJ6
♦ AJ7		♦ K1062
♣ AJ76		♣ K5

West	East
1♥	1♠
3♣	3♥
End	

West was most critical of East, asking why East had shown a minimum response by bidding only 3♥. Really the blame lies totally with West. The point is that 3♣ is forcing to game. Clearly West's hand is not worth forcing to game, with only 17 points, no known fit and a singleton in his partner's suit. Once West has forced to game, East concluded that slam looked almost certain and a grand slam quite possible. East decided, quite reasonably, to take his time. Knowing that West would have five hearts East aimed to set hearts as trumps. He planned to use Roman Key Card Blackwood later and the ♥K would be a key card. West's pass of 3♥ was

a betrayal. Effectively West changed his mind. Having originally decided to force to game he then decided his hand wasn't good enough.

*If you create a game forcing auction, you influence the subsequent bidding of your partner and neither of you can opt out below game level.*

Less experienced players wonder how experts manage to construct long auctions to slams without the danger of somebody passing. In most long auctions to a high level contract there is a critical bid which creates a game forcing auction, in this case 3♣.

West's reasoning was that if he rebid only 2♣ then East might pass and miss game, but I suggest you will find it hard to construct a hand where East would pass and miss a game worth bidding. With an intermediate hand, if West is rebidding a third suit, he should make a simple rebid and aim to show his extra values with his third bid, for example, as in Layout E later in this article.

There are lots of possible auctions for Layout A, all of which would lead to at least a small slam. For example.


West	East
1♥	1♠
2♣	2♦
3NT	6♥
End	

2♦ is fourth suit forcing. West shows the feature of his hand that he hasn't previously shown, in this case at least one diamond stopper. 2NT would show a minimum opener and could

be passed so West jumps to 3NT. East bids 6♥ on general values. I suspect that some readers might be asking why East doesn't first check on key cards with Blackwood, but would 4NT over 3NT be Blackwood? If you are sure by all means check, but I would consider 4NT to be quantitative because no suit has been agreed and the last bid was no-trumps.

Layout B shows another example of when a player changes his mind.

**Layout B.**  
**N/S Game.**

♠ KJ965432		♠ 8
♥ Void		♥ KJ984
♦ J108		♦ A73
♣ 83		♣ A965

West	North	East	South
3♣	Pass	Pass	4♥
4♣	Dbl	End	

East was itching to double 4♥. But West took unilateral action and was doubled for a quite unnecessary penalty.

South had been forced to guess by West's pre-empt. He had guessed wrongly. West bailed him out without having the slightest idea of East's hand. If West felt his hand was borderline at favourable vulnerability between opening 3♠ and 4♠, he had a decision to make. When West decided to open only 3♣ East was now in charge.

This leads to these principles:

*Continued on page 12... ►*

# DEFENCE QUIZ

by Julian Pottage

(Answers on page 55)

**Y**ou are East in the defensive positions below, playing matchpoints with neither side vulnerable. While you usually aim to beat the contract, you may also need to consider the risk of conceding overtricks.

1.

♠ 7 6  
♥ A Q  
♦ K 10 9 7 5 3  
♣ A 9 7

♠ A 8 4  
♥ K 9 7 5 3  
♦ A Q 4  
♣ 10 5

West	North	East	South
Pass	3NT	All Pass	1NT <sup>1</sup>
12-14			

Partner leads the ♠J. What is your plan?

3.

♠ Q 10 7 5 4  
♥ A Q 10 7  
♦ A K 5  
♣ K

♠ K 2  
♥ K 9 4 3  
♦ 2  
♣ A Q 9 5 3 2

West	North	East	South
1♦	Dbl	1♥	1♣
Pass	4♣	All Pass	

Partner leads the ♣4: ♣K, ♣A and ♣6. You return the ♦2: ♦4, ♦8 and ♦K. Next comes the ♠4: ♠2, ♠A and ♠9. After that comes the ♣7: ♣8, ♠5 and ♣2. Now comes the ♠Q: ♠K, ♠3 and ♠J. How do you proceed?

2.

♠ Q  
♥ A K Q 9 5  
♦ 7 2  
♣ J 10 9 3 2

♠ 9 6 5 2  
♥ 10 8  
♦ A K J 9 5  
♣ 7 4

West	North	East	South
Pass	2♦ <sup>1</sup>	Dbl	Pass
Pass	3♣	Pass	3NT
All Pass			
12-14 and transfer			

Partner leads the ♦10. What is your plan?

4.

♠ K J 6  
♥ K Q 8 6 5  
♦ A K 5  
♣ A K

♠ 10 9 7 4  
♥ 10 9 7 3  
♦ 4  
♣ 10 9 6 5

West	North	East	South
Pass	1♥	Pass	1♦
Pass	2♠	Pass	2♣
Pass	7NT	All Pass	3NT
Fourth suit forcing, 11+ points			

Partner leads the ♦J. The ♦A wins trick one and the ♦K comes at trick two. What is your plan?

# DECLARER PLAY QUIZ



by David Huggett

(Answers on page 53)

**Y**ou are South as declarer playing rubber bridge or teams. This means you are aiming to make your contract with little concern for overtricks. If, as is the case on most of the problems this time, the contract looks easy on a favourable lie of the cards, plan on the basis of a less kindly layout.

1.

♠ 7 5 4  
♥ A J 9 6  
♦ J 7  
♣ A 6 5 4

♠ A 9 2  
♥ Q 10 8 7 2  
♦ A Q 10  
♣ J 7

You are declarer in 4♥ and West leads the ♠K. How do you plan the play?

3.

♠ A 8 7 6 2  
♥ A 7  
♦ K 9 6 2  
♣ K 2

♠ K 9 5 4 3  
♥ K 6  
♦ A Q 7 4  
♣ A 4

You are declarer in 6♣. West leads the ♠Q and East shows out. How do you plan the play?

2.

♠ A Q 7 2  
♥ 8 2  
♦ K 4  
♣ Q 10 5 4 2

♠ K 10 8 5 4  
♥ A Q  
♦ A 7  
♣ A K 7 6

You are declarer in 6♣ after an uncontested auction and West leads the ♦J. How do you plan the play?

4.

♠ J 8 7 6 2  
♥ 3  
♦ 8 7 4  
♣ 6 4 3 2

♠ A K Q  
♥ A J 6  
♦ A K 3  
♣ K Q J 10

You are declarer in 5♠. West leads the ♠4. How do you plan the play?


◀ Once you have pre-empted it is very rarely right to bid again unless your partner invites you to do so.

Once you have made a limit bid or pre-empted your partner is in charge.

Layouts A and B demonstrate another important principle.

Frequently you have to make a decision in the bidding. Having made it you should stick to it.

**Layout C.**  
**Love All.**


♠ 5 2		♠ 7 4 3
♥ A Q 10 4 3		♥ K J 8 7
♦ K Q 10 3		♦ J 8 2
♣ 6 2		♣ A J 8

West	North	East	South
1♥	Pass	2♥	Pass
Pass	2♠	Pass	Pass
3♥	Pass	4♥	End

In Layout C the partnership has made a decision that game in hearts was not desirable. East may have considered bidding 3♥ rather than 2♥ but decided correctly in view of his flat shape that 2♥ was enough. West announced that game was not an option by passing 2♥. North then reopened with 2♠ and East decided to pass. West judged that it was better to compete with 3♥ than sell out to 2♠. East then cracked, changed his mind and raised to 4♥, leading to a totally unnecessary minus score. West has the right to consider the pros and cons of competing with 3♥ without having to take into account whether East will break discipline and bid 4♥. Next time West might not trust East and pass, leading to a minus score as North/South make 2♠.

The situation in Layout D is different.

**Layout D.**  
**E/W Game.**

♠ 8 5 2		♠ 7 3
♥ A Q 8 3 2		♥ K J 6 5
♦ K 7 4		♦ Q J 3 2
♣ A J 9		♣ 6 3 2


West	North	East	South
1♥	Pass	2♥	2♠
Pass	Pass	3♥	End

This is not East changing his mind about the raise to 2♥. Bidding 3♥ is a decision caused by a change of circumstances. Playing in 2♥ is no longer an option. East has decided, quite rightly, that it is better to compete with 3♥ than allow South to play in 2♠. If East/West had been playing a convention where 1♥-(P)-2NT shows a good heart raise, thus using 1♥-(P)-3♥ as semi pre-emptive, then East would have bid 3♥ first time. This time it is the turn of West to show some self discipline and not raise to 4♥.

## Preference and support

The West hand in Layout E is similar to Layout A. This time West didn't make the mistake of forcing to game with his rebid but the subsequent auction led to a very poor 4♥ contract. Where do you think it went wrong?

**Layout E.**  
**Love All.**

♠ 7		♠ K J 6 4 3
♥ A Q 9 7 2		♥ 10 3
♦ A Q 7 2		♦ 6 4 3
♣ A J 7		♣ Q 9 4

West	East
1♥	1♠
2♦	2♥
4♥	End

West justified his jump to 4♥ by saying that his hand had been improved by news of East's heart support. What support? West's first two bids had shown at least five hearts and four diamonds. East had a minimum response and wanted the auction to end as quickly as possible. He might have passed 2♦ to ensure the bidding ended but with a choice between playing in a probable 4-3 fit or giving false preference to 2♥, playing in a likely 5-2 fit, East went back to hearts.

Support shows a liking of a suit. Preference shows just that out of two options, you prefer playing in the first suit. Partner has shown two suits. You prefer, perhaps reluctantly, playing in the first suit.

A better sequence would be Auction F:


**Auction F**

West	East
1♥	1♠
2♦	2♥
2NT	End

West shows intermediate values (17-18 points) and at least one club stopper with 2NT and East is thankful to pass.

To emphasise the difference between preference and support, the East bidding in Layout G shows genuine 3-card heart support. The reason is that East has shown a stronger hand and would have had more options than with a weaker hand. In this situation West can confidently raise to 4♥, although 3NT wouldn't be totally wrong with a good double guard in diamonds.


**Layout G**

♠ 7		♠ K J 6 4 3
♥ A Q 9 7 2		♥ K 10 3
♦ A Q 7		♦ 6 4
♣ A J 7 6		♣ K 9 4


West	East
1♥	1♠
2♣	3♥
4♥	End

Layout H also demonstrates the difference between preference and support. North (and to a lesser extent West) showed a lack of understanding of the difference. West got away with it. North paid a heavy price.

**Layout H.**  
**E/W Game.**

♠ 3		♠ 7 5
♥ 8		♥ 4 2
♦ K 10 7 6 5		♦ Q J 9 8 4
♣ A Q 9 7 6 5		♣ K J 10 8

♠ A Q 10 6 4 2		♠ K J 9 8
♥ K Q J 6 5		♥ A 10 9 7 3
♦ A		♦ 3 2
♣ 4		♣ 3 2



West	North	East	South
1♠	2NT	Pass	3♣
3♥	Pass	3♠	Pass
4♠	5♣	Dbl	All Pass

Consider the auction. North's 2NT is the unusual no trump, showing at least 5-5 shape in the minors. South is most unhappy and really doesn't know what to do but with a small doubleton in each of North's suits he reluctantly bids the cheaper one. West has a very strong hand and shows his second suit. North correctly passes and then it is East who is unhappy. He cannot do better than give preference to his partner's first suit. West is delighted to hear 3♠ and bids 4♠. In some circumstances this might well give a good outcome but his reasoning in the post mortem certainly wasn't correct. West argued that East had supported spades. Wrong. 3♠ was preference, not support. At this stage South was licking his lips at the thought of doubling 4♠ but he was cruelly disillusioned when North 'sacrificed' in 5♣. His reasoning was that at favourable vulnerability 5♣ should be a cheap sacrifice. This was wrong on two counts. First, 5♣ doubled went four off for -800.

Second, 4♠ doubled would have been expensive for East/West.

I suspect quite a few club players would have committed the same indiscretion as North but 5♣ is a truly awful bid. North has told South what he has. South knows a lot about North's hand. North knows nothing about South's hand except that given a choice between the minor suits South preferred clubs to diamonds. If saving in 5♣ is correct then it is South who should decide, not North. North is not playing a partnership game. North is playing a completely unilateral game in which he rules his partner out of the decision making process. There would be slightly more of a case for North, because he has a sixth club, to bid 4♣ over 3♥, at least involving South in the decision whether to bid 5♣ over 4♠ – but North had no reason to expect East/West would be bidding 4♠.

Look also at the auction of East/West. West has opened at the one level. He has bid strongly but East has given no encouragement at all. East could have nothing. West must be guessing

when he bids 4♠. North has no idea whether West has guessed rightly or wrongly. In such circumstances North should not bail out the opponents.

An expert saying about guessing in the auction is this:

*Over a period of time the side that makes the last guess in competitive auctions will be the losers.*

It is worth considering the difference if West has opened 4♠ and North had a choice with the hand in Layout H. 4NT, inviting South to choose a minor could be spectacularly right or spectacularly wrong but I would chance 4NT. You cannot play bridge without risk. The difference is that in this auction South knows nothing about North's hand whereas in Layout H South knew enough already from North's 2NT to make an intelligent decision.

If you are considering sacrificing against an opponent's contract you need to ask two questions. The first is certainly considered by club players.

1. Will my sacrifice be cheaper than their contract?


The second is too often neglected by club players.

2. Will they make their contract?

Maybe partner is in a better position to know than you are, particularly if you have already bid in a way that has given him information about your hand.

## Trying to show one extra card

The auction in Layout J is common in clubs, leading to a ridiculous contract. What do you think went wrong?

Layout J			
♠ A J 8 7 6		♠ 4	
♥ J 7		♥ Q 10 8 4 3	
♦ A 8 2		♦ K Q 4	
♣ Q 10 4		♣ J 8 3 2	

West	East
1♠	1NT
2♠	End

You certainly cannot blame East. Responding to 1♠ with 6-8 points East really has only two options, 2♠ or 1NT. 2♠ is clearly not an option


without the slightest semblance of spade support so 1NT it is. That is why the 1NT response to 1-of-a-major is called the dustbin bid. You have to cram into 1NT anything that doesn't fit elsewhere. It certainly doesn't guarantee a balanced hand, indeed 1NT may be the only option if East has a spade void. In the light of that West's 2♠ looks, and is, badly judged. West should pass 1NT. 2♠ guarantees at least a 6-card suit.

*If you end up in a low-level contract there is often not time to hold a delicate bidding auction to the perfect spot. Just try to avoid a stupid contract.*

West cannot rebid spades here just because he has a fifth spade. Look at it this way. 1NT may or may not be the best contract but it is unlikely to be a stupid contract. 2♠ might well be an unplayable contract. That must suffice. You cannot aim for perfection at the two level.

## Repetition

Who do you think was responsible for the poor contract in Layout K?

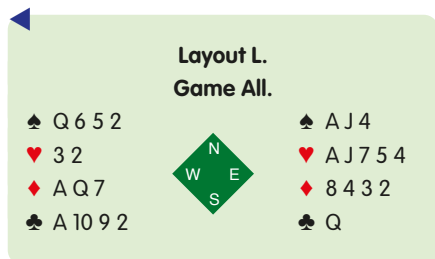
Layout K. Love All.			
♠ A K J 5		♠ Q 4	
♥ 3 2		♥ K J 7 5 4	
♦ A Q 7		♦ 8 4 3 2	
♣ A Q 10 9		♣ J 3	

West	East
2NT	3♦
3♥	4♥

East's 3♦ showed five or more hearts. West knew East had five hearts and needs to be trusted to bid the best contract provided East gives him the correct information. When East bids on over 3♥ he must strive to complete the picture of his hand, not to repeat what he has already shown. East's 4♥ shows a sixth heart. East's second bid should be 3NT which West would pass.

*As far as possible each new bid in an auction should strive to give new information, not repeat what is already known.*

Layout L demonstrates how this works after a 1NT opening bid.



<b>West</b>	<b>East</b>
1NT	2♦
2♥	?

East does not have an ideal rebid. He is strong enough to make a game try but not to force to game. Look at the choices:

3♥ This would be invitational but shows a sixth heart.

3♦ A new suit at the three level is game forcing. Also you are not seriously considering suggesting a contract of 5♦, are you?

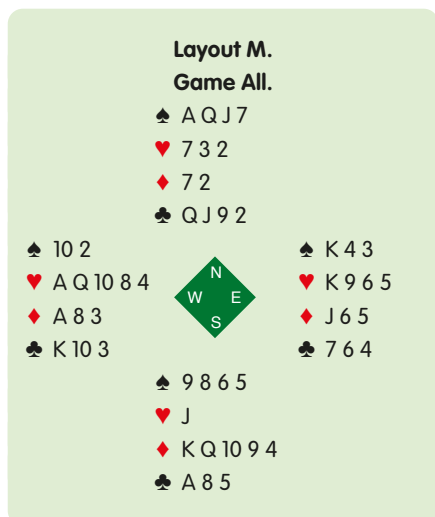
2NT Not perfect with a singleton club but it is the best you can do.

You have given the message of an invitational hand with 5, but not 6, hearts. Having only two hearts and a minimum 1NT opening bid West will pass this.

## Protection

If Layout M occurred in a club, I can imagine Auction N occurring at most tables.

East/West would make 2♥ and nobody would think more about it. However North/South can easily make 2♠. It is a mundane enough layout and deals like this occur regularly, so it seems that opportunities to contest the part score are regularly being missed.



**Auction N.**

<b>West</b>	<b>North</b>	<b>East</b>	<b>South</b>
1♥	Pass	2♥	End

By the time the bidding reverts to North in the protective position it should be clear to North that this is a 20/20 hand. This means that give or take a couple of points either way the points are shared roughly evenly between the two sides. East/West have found a heart fit so North/South are likely to have a fit if they can find it. North knows South has some points because East/West are not interested in investigating game. North should bid 2♠, as in Auction P. It is not without risk, though the risk is lower than you might think. South will not take 2♠ seriously since North passed over 1♥ – North is likely to have either five bad spades or, as here, four good ones in a hand with the wrong shape to double 2♥ for take-out. If North bids 2♠ this pushes the guess back to West. With five good hearts and not much defence to 2♠ he does best to compete to 3♥, but then North has succeeded in pushing East/West from a making 2♥ into a 3♥ contract that should fail. Note that South does not press on to 3♠. His partner may have already done well to push the opponents higher and he does not want to risk undoing this good work.

**Auction P**

<b>West</b>	<b>North</b>	<b>East</b>	<b>South</b>
1♥	Pass	2♥	Pass
Pass	2♠	Pass	Pass
3♥	End		

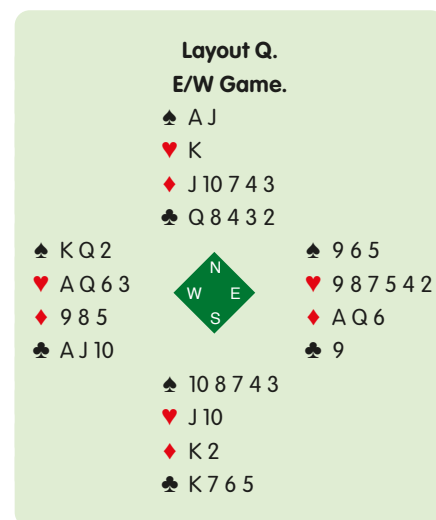
*If your opponents have found a fit but are dropping the bidding at a low level,*

*the player in the protective seat should be looking for reasons to bid, even if there appears to be some risk.*

I have spent endless hours writing about the misuse of conventions so perhaps this is a good place to end my writings in **BRIDGE**.

## Using conventions as toys

What do you think of the auction in Layout Q?



<b>West</b>	<b>North</b>	<b>East</b>	<b>South</b>
1♥	2NT	4♥	5♣
Dbl	End		

5♣ doubled went three down for -500, declarer losing a spade, the ♥A, a diamond and two clubs. At the other table North/South passed throughout. East/West played in 4♥ and went two down when both red suit finesses failed and the ♠A was sitting over the ♠K-Q.

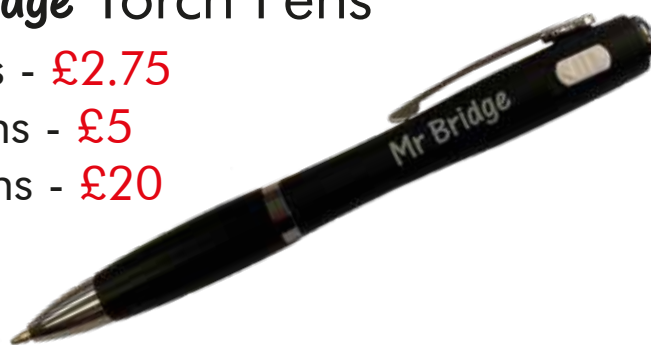
North's 2NT was the cause of the poor result.

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North was using 2NT as a pre-empt, thereby putting South in control of the subsequent auction. If a pre-empt makes partner the boss it needs to convey precise information. In particular the pre-emptor needs good intermediate cards in his suits, honours in those suits and not too many defensive values outside. Honours in the short suits are defensive tricks. South was entitled to imagine that North had a hand with little defence to 4♥ and decent minor suits. In that context 5♣ was clearly right. Try giving North this hand:

♠ 9 2  
♥ 5  
♦ A 10 9 4 3  
♣ Q J 10 8 2

4♥ would be easy for East/West and 5♣ doubled would be just two down (-300). So why did North bid 2NT? In my opinion it was simply because it was there: a toy to be used. Conventions don't absolve you of the necessity to use judgement.

A similar fault was to be seen in Layout R.

#### Layout R. Game All.

♠ A Q 10 9 4 3  
♥ J 7 3 2  
♦ K 4  
♣ A

♠ K 7 6  
♥ A Q 8  
♦ J 10 2  
♣ Q J 10 6

♠ J 8  
♥ K 10 9  
♦ A 9 5 3  
♣ 9 8 5 4

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

West	North	East	South
1NT	2♣	Pass	2♥
End			

2♣ was the Landy convention, showing at least 5-4 shape in the majors. I suppose North had that but it wasn't too bright inviting South to choose, especially as if South had

equal length in the majors he would probably choose hearts, the cheaper one. Suppose North had not been playing Landy. He would have bid an obvious 2♠, leaving him in a sensible contract.

*Don't ask partner to choose between two suits if it is likely that he will make an unsuccessful choice.*

*For your first bid it is rarely correct to invite partner to choose between two suits when one suit is two cards longer than the other.*

## Playing undiscussed conventions

Finally Layout S demonstrates another typical club mix up.

#### Layout S. Game All.

♠ K 9 3  
♥ 10 9 8  
♦ K Q 10  
♣ A K J 8

♠ A J 6 5  
♥ K Q 3  
♦ A 8 7  
♣ 10 6 5

♠ 10 7 4  
♥ A J 7 6 5 4  
♦ J 2  
♣ 9 7

♠ Q 8 2  
♥ 2  
♦ 9 6 5 4 3  
♣ Q 4 3 2

West	North	East	South
1NT	Dbl	2♦	End

East thought his partnership was playing transfers after 1NT is doubled. West disagreed. Who is wrong?

Both of them! They have agreed to play transfers without discussing them fully. In particular this is common when an unfamiliar partnership sits down for an evening's bridge. One says: 'Transfers?', the other says: 'Yes.' They then move onto the next topic. Be warned! Conventions need discussion.

A last word from me. I have really enjoyed working with Mr Bridge and his excellent team and I wish them all the best in the future. Look after yourselves. For the first time I am now playing some bridge online and I am enjoying it. I may meet some of you online. ■



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# Simple Take-Out Double

## Part 6

In this article, we will look at competitive and responsive doubles.

### a. Doubling after partner has overcalled

In an earlier article, we looked at auctions such as this:

West	North	East	South
1♠	Dbl	2♣	Dbl

A double when opponents have bid and agreed a suit is for take-out, whether the intervening hand has passed, doubled or overcalled. So, consider, for example:

West	North	East	South
1♠	1♠	2♣	Dbl

Here South's double shows the other two suits. Either of the following hands would be a good example:

Hand A	Hand B
♠ K 5	♠ 4
♥ A Q 3 2	♥ K Q 10 6 5
♦ Q 10 5 4	♦ K J 7 6 3
♣ 8 7 2	♣ 8 3

The double does not necessarily show a huge hand, 8 HCP or more could be enough with the right shape, but one that does not want to sell out to 2♣.

The overcaller is invited to choose between the other two suits (the red suits here). He certainly might have to bid a 3-card suit, so the partner of the overcaller (known from now on as the advancer) should not get too excited if partner is obedient and bids one of his suits. Suppose advancer (South) doubles with one of the above

hands and the overcaller bids, say, 2♦. With Hand A advancer should bid 2♠, showing a doubleton spade; with Hand B advancer passes, or in competition might bid on to 3♦.

The idea of playing double for takeout can be extended to situations when the opponents have bid two different suits rather than bid and supported one suit. Suppose advancer holds:

Hand C	Hand D
♠ K 5	♠ 6
♥ K Q 10 5 2	♥ K Q J 10 8 7
♦ 8 7 6	♦ K 4 3
♣ J 10 4	♣ J 3 2

The bidding goes:

West	North	East	South
1♦	1♠	2♣	?

With Hand C advancer doubles, showing hearts with tolerance for spades. With Hand D, on the other hand, where the hearts are much stronger, advancer bids 2♥ as he does not want to suggest spades as an alternative.

### b. Doubling on the second round of the auction after an initial pass

Just because you passed on the first round of the auction does not mean that you cannot make a take-out double later. Consider the following auction:

West	North	East	South
1♣	Pass	1♥	Pass
2♥	Dbl		

North's double suggests he has the values to bid on the first round but had no good bid because he is short in hearts. Perhaps he has:

Hand E	Hand F
♠ A Q 4 3	♠ K 10 4 3
♥ 4	♥ 8 2
♦ A J 6 5	♦ K 10 3
♣ Q 10 4 3	♣ A Q 5 3

Especially in a world where the 1♣ opening could be short, the second-round double suggests length there.

Here is another possible auction:

West	North	East	South
1♣	Pass	1♥	Pass
2♣	Dbl		

In the old days this double was usually played as penalties, but penalising opponents at a low level is usually the wrong thing to do – even if that contract is going down, it warns them of an unfavourable distribution and maybe enables them to remove themselves to somewhere better. Surely it is better to be able to make a bid with one of these hands:

Hand G	Hand H
♠ A Q 4 3	♠ K 10 4 3
♥ 4 2	♥ 8 2
♦ J 8 7 3 2	♦ A Q 10 3
♣ A 3	♣ A 4 2

This auction is more dangerous than the first one because the opponents have not shown a fit yet, and if they don't have a fit you probably don't either, and they may be able to double



you. On the other hand, both Hands G and H have decent values and if you do not bid on them you may miss a contract your way.

### c. Doubling on the second round of the auction after overcalling

The range of strength for an overcall can be quite wide. These days it is usually considered preferable to bid your suit rather than make a take-out double first just because you have 15 or 16 points. However, you don't have to pass on the second round after overcalling. Take this auction:

West	North	East	South
1♣	1♥	2♣	Pass
Pass	Dbl		

Maybe North has one of the following hands:

Hand I	Hand J
♠ A 10 6 5	♠ A 10 6
♥ A J 10 8 5	♥ K Q 10 4 3
♦ 4 3	♦ A Q 4
♣ A 3	♣ 5 2

With Hand I, North doubles 2♣, intending to rebid 2♥ if partner responds 2♦, thus showing his 4-card suit as well. With Hand J, North is happy to pass whatever partner bids.

Again, the opponents do not have to have bid and supported for the second-round double to be for take-out. Take the following sequences:

West	North	East	South
1♣	1♠	1NT	Pass
2♣	Dbl		

Here double is take-out, tending to suggest playability in either red suit. With only one of the other suits it would be better to bid it.

West	North	East	South
1♣	1♥	Dbl	Pass
1♠	Dbl		

Again, this auction shows a decent hand and offers partner the chance to bid diamonds, should he have length there. ■

## Sally Brock's Simple Take-Out Double

### Part 6 Quiz

(Answers on page 21)

What do you bid on the following hands with the auction given? The vulnerability and scoring method should not affect your answers.

Hand 1	Hand 2
♠ A Q 4 3	♠ A 5
♥ K J 10 3 2	♥ K J 6 3 2
♦ 5 4	♦ Q 10 4
♣ 7 6	♣ 7 5 4

Hand 5	Hand 6
♠ K J 6	♠ A 5
♥ 8 7 3 2	♥ 9 4 3
♦ Q 10 5	♦ Q 10 4 3
♣ Q 3 2	♣ J 9 5 4

West	North	East	South
1♣	1♥	2♣	Dbl
Pass	?		

West	North	East	South
1♣	Pass	1♥	Pass
2♥	Dbl	Pass	?

Hand 3	Hand 4
♠ A 4 3	♠ A 5 4 3
♥ A Q 10 9 4	♥ Q 10 9 4 3
♦ A 6 5	♦ A J 4
♣ 7 6	♣ 5

Hand 7	Hand 8
♠ 9 8 4 3	♠ 9 8 4 3
♥ K 7 6 3 2	♥ K 7 6 3
♦ Q 3	♦ Q 10 4
♣ 3 2	♣ J 9

West	North	East	South
1♣	1♥	1♠	Dbl
2♣	?		

West	North	East	South
1♠	2♣	2♠	Pass
Pass	Dbl	Pass	?

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# READERS' LETTERS

## LITTLE VOICE

Many thanks to all your readers for their incredibly generous contributions to Little Voice, thereby turning the very sad closure of *the Mr Bridge monthly magazine* into educational opportunities for children in Ethiopia. The large donation of £9270.44 has now been received and will enable 50 children to receive a year of high quality education and tutorial support. What a ray of hope in an otherwise dark year.

We wish you and the whole bridge community good health and a better year ahead. With much gratitude and love.

**Jenna Hoyt,**  
Co-founder & Director,  
Little Voice Foundation.  
[littlevoicefoundation.org](http://littlevoicefoundation.org)

PS. I have attached a picture – it is from 2016 as you can see – but it has myself and Damian Magee with little Zoe and Noah on our last family trip to Addis. Thought it might be a good picture for the mag.

## MANY THANKS

I was sorry to hear that **BRIDGE** will cease publication with the December issue, yet another casualty of the Corona virus.

As a regular club player, I have always enjoyed reading **BRIDGE** for the diverse range of articles written by a team of specialist contributors.

**BRIDGE** has served the bridge playing community so well over the years and I am grateful for the advice I have gleaned from its pages.

I must pay tribute to Bernard Magee for advancing my knowledge of bridge and offering an opportunity to keep my interest of the game alive during the lockdown period earlier this year.

I am going to miss Bernard Magee's bidding quiz and the Ask Julian Questions & Answers feature.

A special mention must also go to Mr Bridge who has kept his publication steadily improving for over 25 years.

**Jaya Gunatillaka,**  
Waterlooville, Hampshire.

## ONLINE BRIDGE - MORE ADVANTAGES

It is quite easy to add a couple more, so I shall refrain, to reduce your assumed huge mailbag of offerings. Instead may I draw your attention (here flashing lights) to No. 47 Practicalities.

Online tournaments usually last 2 1/2 hours compared to at least 4 hours for a F2F club including travelling. Certainly, that is a practical benefit and more so on a night of

filthy weather; or a night when weather conditions totally prevent play.

Online bridge could sweep all before it and become the new norm for the more competitive players, seemingly disadvantaging club bridge. In fact, it could be the opposite, once club management seeks to turn a perceived disadvantage to an advantage.

For example, a club could run online tournaments and introduce Gala F2F tournaments once a week to promote socialability. I would encourage that everyone has a name badge, showing their SBU/EBU standard/handicap, tournaments handicapped, and certainly kept to time. Overnight, all clubs could be more welcoming, and members benefit playing better bridge.

**Gerald Della-Porta,**  
Edinburgh.

## END OF AN ERA

I telephoned your office some time ago, when I heard of the impending closure of *the Mr Bridge monthly magazine*.



I told a member of your staff (probably Jessica) that I would write to you to express my personal regret for the loss of your excellent magazine.

I have taken great pleasure in reading it. The quality and feel of the paper and the first-class informative content put it in a league of its own.

I can fully understand that apart from the impact of the Covid-19 pandemic upon our beloved game and your business, your health and family have become your primary focus. As a grandparent with four wonderful grandchildren, I empathise with your situation. In 2017, I spent over 100 days in hospital, coming perilously close to 'shuffling off this mortal coil'.

My family played a pivotal role in my recovery: they focussed my mind on what is really important in life. Friends coming to the hospital to play bridge with me were also a key factor in my recovery.

Thank you for your massive contribution to the world of bridge: may I wish you and your family good health in these unprecedented times. Let us hope that next year we will be able to enjoy face-to-face bridge with its vital social element once more.

**Mike Thorley,  
Solihull, West Midlands.**

### **CERTAINLY**

May I circulate the list of 70 advantages of online bridge amongst my bridge club members?

**John Crosher,  
Royston Bridge Club.**

### **THANK YOU NED**

Just to say thank you to Ned Paul for his brilliant explanation of the Andrew Robson system when compared to the EBU

teaching system in the November issue of **BRIDGE**.  
**Mike Gurney,  
Holt Bridge Club, Norfolk.**

### **A THANK YOU FROM NED**

Thank you for giving me such a large editorial space and publishing my article in full in **BRIDGE** 215. For anyone who missed it, the first part of the article dealt with opener repeating their suit at the 2-level in an unopposed auction. In summary, the repeat does not guarantee a 6-card suit; the repeat can also be made on hands with a 5-card suit and a second 4-card suit which you cannot show as you are too weak to reverse. The second part of the article looked at when to open 1NT when your 12-14 HCP 5-3-3-2 hand contains a 5-card major. I have had positive feedback for the article, and I understand you have too.

Finally, can I just say a huge 'Thank you' to you and the whole Mr Bridge team for the pleasure that Mr Bridge has brought over the last 34 years. I believe you have made a real difference in helping to sustain bridge in the UK and your monthly magazine will be sorely missed.

**Ned Paul,  
Twickenham.**

### **FROM SCOTLAND**

I would like to thank you most sincerely for the many hours of enjoyment that I have had reading your magazine for a long number of years. The variety in the content made the magazine interesting, informative, educational and entertaining.

We all reach a point where we want to slow down a bit and enjoy a more relaxed lifestyle so I can fully understand your decision not to continue.

Wishing you a long, happy and healthy well-deserved retirement.

**Mr A Crawford,  
Bishopbriggs, Glasgow.**

### **NATIONAL RUBBER BRIDGE EVENTS**

I think it would be a shame if I lost contact with you without my writing to say how I appreciate the good you have done to this marvellous game of ours.

So, Good-bye and Thank You, from someone you once called "that Stuart Watson" - the one who wanted the National Rubber Bridge Championship to continue, just as you did, all that long time ago.

**Stuart Watson,  
Hatfield, Doncaster.**

### **REGRETS**

I just discovered a few days ago that you were closing down in August - so I hope this gets to you.

I was getting your magazine (free - though I wanted to pay) for some years and then have been following you on-line. The whole tone of your magazine was social and lighthearted - an approach that my wife and I (we run a small social - emphasis on social - bridge club) both take. Amongst many reasons bridge is dying out (your numbers of 1.8m - 300,000 from '80s to 2010) is that its competitiveness spills (or is allowed to) too easily into nastiness and aggression. Anybody who has been 'bawled out' at the table, never forgets it and is probably lost to bridge.

Your business allowed a lovely family atmosphere - I'm sure the workers in your office greatly enjoyed working for you - the boss always sets the atmosphere.

Your top class contributors meant that, even though

light-hearted, your magazine was enjoyed by all levels of bridge player.

I go back constantly and re-read magazines from years ago and still find something interesting.

I often meant to write over the years to express my appreciation. I regret that it's taken your closing to get me to do so.

With kindest regards to you and your extended family.

**Pat McNulty,  
County Cork, Ireland.**

### **DOUBLE DUTCH?**



I write as a non-bridge playing reader of **BRIDGE** to say how very sorry I am to hear that the Mr Bridge monthly is to cease publication with the December issue.

I have very much enjoyed the range of contributions, the editorials, the A to Z glossary of bridge terms, Catching Up with and then spending Seven Days with Sally Brock, Readers' Letters, and the variety of approach by the writers of the more technical bridge articles, which to me have the appeal of an elegant but unfamiliar oriental language.

Bridge players with some understanding of the game, will have enjoyed the intricacies of technical analysis, and are likely even more than me, to have enjoyed the magazine over the years, and even more regret its discontinuing.

**Janet Ward,  
Coventry.**



# How Do We Reach A Slam?

**Q** How could my partner and I have reached a slam with these cards?

Both sides were vulnerable and East-West passed throughout. I have given our actual auction.

♠ A 5  
♥ K Q 10 8 6 4 3  
♦ A K  
♣ 9 5



♠ K Q J 10 8 4 2  
♥ J 9  
♦ J 2  
♣ A K

North	South
1♥	1♠
4♥	4♠
End	

Eric Mallett,  
Hythe, Kent.

**A** Reaching the best contract, 6NT, is really difficult.

Both 6♥ and 6♠ are good contracts but could go down on a ruff if the lead is in the major you do not have as trumps.

If you play strong jump shifts, South should start with 2♠ rather than 1♠.

South has both the strength and the clear direction (very good spade suit) for a strong jump shift to be right. If your system dictates a 1♠ response, that is fine, as is North's 4♥ rebid. South then needs to appreciate that North has bid game facing what might have been a 6-point hand. South actually has 15 points, 9 more than that and should make a further move.

Arguably 4♠ should be a cue bid even though South has bid spades previously because North has bid 4♥ without knowing of support. South's hand and the fact that North passed 4♠ at the table indicates the players both thought 4♠ was natural. 5♣ certainly would be a cue bid but you cannot check on aces if you do that. Despite the flaw of potentially having two fast diamond losers, South might reasonably bid 4NT. When North shows three key cards (two aces and the ♥K) South knows a key card is missing.

If you are playing Roman Keycard Blackwood with 3041 replies, North bids 5♣ over 4NT and then South has room to bid 5♦ to check on the ♥Q. The possibility that North has the ♦K but not the ♦A is a reason to bid 6♥, though it is certainly tempting to bid

6♠ with such a good suit, albeit less so if your methods allow you to establish that North has the ♥Q.

Here then is a possible auction:

North	South
1♥	1♠
4♥	4NT
5♣ <sup>1</sup>	5♦ <sup>2</sup>
6♦ <sup>3</sup>	6♥ <sup>4</sup>
End	

<sup>1</sup> 0 or 3 key cards, obviously 3 after the strong 4♥ rebid

<sup>2</sup> Do you have the ♥Q?

<sup>3</sup> Yes and the ♦K

<sup>4</sup> This is the safest spot if the key card missing is the ♦A



Dealer West. Love All.

♠ 10 7 5		♠ A Q 4
♥ K 5 4		♥ Q 10 7
♦ 10		♦ J 3 2
♣ A K J 10 6 2		♣ Q 9 8 4
♠ K 8 3 2		♠ J 9 6
♥ A 2		♥ J 9 8 6 3
♦ A K 8 6 5		♦ Q 9 7 4
♣ 7 5		♣ 3

West	North	East	South
1♦ <sup>1</sup>	3♠ <sup>2</sup>	3NT	All Pass

<sup>1</sup> Influenced by two doubletons. I might have opened 1NT.

<sup>2</sup> An intermediate jump overcall with a sound suit, but six losers in the plain suits.

I (South) led the three of clubs to partner's king.

He cashed the ace, I discarded the nine of spades.

He cashed the jack of clubs, East ducking, West discarding the two of hearts.

He led the ten of clubs, taken by East's queen.

East cashed the ace of spades, I discarded the three of hearts.

Then the queen of spades, I discarded the six of hearts.

The four of spades was won with West's king.

He cashed the eight of spades and the ace of diamonds.

Then led the six of diamonds to my queen.

I put him back in with the jack of hearts to his ace.

Now he was end-played, and I made the setting trick with the nine of diamonds.

This got us a shared top.

The results were:

3NT by East down 1 twice.

3NT by East making once

3NT by East making

+1 three times

3♣ by North doubled down 3.

The last result was sobering.

Continued on page 22... ►



# Answers to Sally Brock's Simple Take-Out Doubles Part 6 Quiz, on page 17

What do you bid on the following hands with the auction given?  
The vulnerability and scoring method should not affect your answers.

## Hand 1

♠ A Q 4 3  
♥ K J 10 3 2  
♦ 5 4  
♣ 7 6

## Hand 2

♠ A 5  
♥ K J 6 3 2  
♦ Q 10 4  
♣ 7 5 4

<b>West</b>	<b>North</b>	<b>East</b>	<b>South</b>
1♣	1♥	2♣	Dbl
Pass	?		

**Hand 1** The one thing you can be certain of is that partner has at least four spades. With a fairly minimum overcall, bid a simple 2♠.

**Hand 2** Partner may have only four diamonds, but it is preferable to bid 2♦ rather than 2♥ on a ropery 5-card suit. With fewer than four diamonds partner will probably go back to 2♥ anyway.

want to bid on. With good values but nothing particular to say, you can double yourself. You are happy with whatever partner might bid and want him to bid higher with extra values.

**Hand 4** You have an attractive distribution with your singleton club. Partner usually has a 5-card diamond suit on this bidding, so tell him of your fit by bidding 2♦. Occasionally it may be a 4-3 fit, but it should play well enough when you take ruffs in the short trump hand.

**Hand 6** have only three spades. Here you want to bid partner's better minor. Especially if your opponents are playing a short club, you can't guarantee that that is diamonds. Indeed, if he has a 5-card minor it is more likely to be clubs (otherwise he might have overcalled 1♦ last time). Bid 2NT. This can hardly be natural as neither of you had enough strength to bid on the first round. It shows both minors and asks partner to bid his better one.

## Hand 5

♠ K J 6  
♥ 8 7 3 2  
♦ Q 10 5  
♣ Q 3 2

## Hand 6

♠ A 5  
♥ 9 4 3  
♦ Q 10 4 3  
♣ J 9 5 4

<b>West</b>	<b>North</b>	<b>East</b>	<b>South</b>
1♣	Pass	1♥	Pass
2♥	Dbl	Pass	?

**Hand 5** Your only suit is the one the opponents have bid and supported. Your best bid is 2♠ – almost certainly a 4-3 fit but at least you only have to try to make eight tricks. If you look confident then the opponents won't know you

## Hand 7

♠ 9 8 4 3  
♥ K 7 6 3 2  
♦ Q 3  
♣ 3 2

## Hand 8

♠ 9 8 4 3  
♥ K 7 6 3  
♦ Q 10 4  
♣ J 9

<b>West</b>	<b>North</b>	<b>East</b>	<b>South</b>
1♠	2♣	2♠	Pass
Pass	Dbl	Pass	?

**Hand 7** Partner's most likely distribution is 1-3-3-6. If he had a 4-card red suit, he may well have bid it. Bid 3♥ with your 5-card suit.

**Hand 8** With a similar hand but only four hearts it is better to bid 3♣, which will probably be a safer partscore. ■

## Hand 3

♠ A 4 3  
♥ A Q 10 9 4  
♦ A 6 5  
♣ 7 6

## Hand 4

♠ A 5 4 3  
♥ Q 10 9 4 3  
♦ A J 4  
♣ 5

<b>West</b>	<b>North</b>	<b>East</b>	<b>South</b>
1♣	1♥	1♠	Dbl
2♣	?		

**Hand 3** You have quite a good hand for an overcall and definitely

◀...Continued from page 20.

### Apart from suit quality, should we consider losers when overcalling?

Alex Mathers,  
Northallerton.

**A** I am not a fan of intermediate jump overcalls, regardless of the number of losers. What harm can you come to if you overcall 2♣ on the North hand? Playing intermediate jump overcalls can encourage players to make non-jump two-level overcalls on five-card suits, which can be rather risky. Weak jump overcalls disrupt the opposing bidding and are a much more potent weapon.

In the play, if declarer had tackled the diamonds while a spade entry was still available, it would have been possible to take the marked finesse against your ♦9. I guess the idea in cashing the spades first was to avoid going two down if North had the ♦Q but if you might as well cash both top diamonds (not that doing so helps as the cards lie).

♣♦♥♠

**Q** When playing Acol, how many spades does East show in this sequence? Would the answer be different in another system?

West	North	East	South
1♣	1♥	1♠	

Mike Gurney,  
Holt, Norfolk.

**A** 1. In Acol, assuming that East has the option of a negative or takeout double, the free bid of 1♠ shows at least five spades. A hand with only four spades would double. A hand worth a bid but with

fewer than four spades is likely to have enough in hearts to bid 1NT or enough clubs to raise to 2♣.

2. If you play a 1♣ opening as possibly only a doubleton club (quite a common agreement in the UK when playing 5-card majors) then there is a good case for playing the free 1♠ bid as at least four spades and a double as denying four spades. Some responding hands (for example a 9 point hand with a 2-3-4-4 shape but no heart stopper) would be unbiddable without the option to double because you cannot raise what might be a doubleton club without at least five-card support.

♣♦♥♠

**Q** Partner opens 1NT (12-14) and you hold this promising collection:

♠ A 5 2  
♥ A K 6  
♦ K 5  
♣ K J 9 8 2

**Another point or another club would make the decision easier. As it was, none of 3♣, 3NT and 4NT seemed entirely satisfactory.**

**What do you suggest?**

**Does the scoring method affect the decision?**

Alan Lamb,  
Gloucestershire.

**A** With 18 points and a 5332 shape facing a weak no-trump opening, it helps a lot if you have a 5-4 fit. If your methods give you a way to discover whether partner has four clubs, you use them. I normally play 1NT-2♠ as a range enquiry, using it on both game invitational and

slam invitational hands. This, however, is not the standard method for most pairs.

I do recommend that opener's continuations are natural after an invitational raise to 4NT. Opener, if bidding on over 4NT, bids reasonable four-card suits up the line or jumps in a suit to show five. Without the nine-eight of clubs, a raise to 3NT would suffice. On the actual hand, I do not mind 4NT.

If you are playing teams or rubber bridge, this gives you extra options since it will not be a disaster to finish in 5♣. You could jump to 3♣ over 1NT or bid 2♣ followed by 3♣, whichever is the stronger action in your methods.

♣♦♥♠

**Q** I normally play Stayman after 1NT. When the right hand opponent calls 2♣ (ie, steals your bid) what is the best thing to do?

Dorothy Gill-Carey,  
Penkerris, Cornwall.

**A** One simple option is to agree with your partner that double is Stayman and that everything else means the same as it would have done without the overcall (eg 2♦ = five plus hearts). Having such an agreement is a little unusual – you would definitely need to discuss it with your partner.

The more common practice is that double is for take-out (if 2♣ is natural) or showing values (if 2♣ is conventional).

In the former case, you will find out whether your partner has a four-card major because he will bid it. In the latter case, you might need to cue bid the opposing suit, once they have shown one, to ask partner for more information. If the 2♣ overcall promised a specific

suit (eg Astro, when the overcaller must have hearts), you can bid the opposing suit straight away to force partner to give a further description.

♣♦♥♠

**Q** This deal comes from Whitley Bay Bridge Club. The computer printout suggests East-West could have done better in both the bidding and the play:

Dealer East. Love All.

♠ A Q 5 3			
♥ 9 6 4			
♦ J 10 3			
♣ Q 8 4			
♠ 9 6		♠ 8 7	
♥ Q J 10		♥ A 8 5 2	
♦ 8 7 5 4 2		♦ K Q 9 6	
♣ A 9 7		♣ K 10 5	
		♠ K J 10 4 2	
		♥ K 7 3	
		♦ A	
		♣ J 6 3 2	

West	North	East	South
		1NT	2♠

All Pass

**West led the queen of hearts, taken by East, who returned the two, taken in hand by declarer.**

**He cashed the ♦A and then entered dummy with the queen of spades, and ruffed a diamond.**

**He next entered dummy with the ace of spades, and ruffed dummy's last diamond.**

**He now exited with his last heart, losing to West.**

**With declarer's red suits eliminated, West had to give declarer a ruff and discard or open up the club suit.**

**Declarer lost just two heart tricks and two club tricks, so made nine tricks.**

**The all seeing eye of the computer indicates declarer**

can be held to eight tricks.  
**Can the defence do better?**  
**The computer also indicates East-West can make 3♦.**  
**This looks difficult.**  
**Is this possible without help?**  
 The Lodger.

**A** The defence can stop the overtrick in 2♠ with a trump switch at trick two. This takes out one of dummy's entries before declarer has unblocked the ace of diamonds. Although it is easy for East to see the danger in opening up one of the minors, the heart return chosen at the table could work on a slightly different layout. If you give South a small singleton diamond and ace-jack to four clubs, a trump switch would allow declarer to make ten tricks by discarding one of dummy's hearts on the fourth round of clubs.

Even if the East-West methods allow a takeout double of 2♠, West would need either four hearts or a singleton spade for that to be a reasonable action. The computer makes 3♦ by finessing the nine of diamonds. In real life, declarer would lose two tricks in each pointed suit and the king of hearts to go one down – the defenders do not make a club trick because they cannot open up the suit to their advantage and eventually one of West's clubs goes away on the fourth round of hearts.



**Q** I'm disappointed to hear the demise of BRIDGE; many thanks for all your contributions.  
 I've a couple of questions where I'd appreciate some

feedback please if you have the time.

**1. After the auction 1♠ – 2♦, does responder 100% guarantee a rebid if no intervention?**  
**The Rule of 14 suggests responder can bid on as few as 8 HCP. If opener has a very minimum hand, and rebids 2♥, can responder Pass showing preference? If so, then an opener with a much stronger hand would have to make a jump rebid to force a response, and waste bidding space. So in a case like this, is a change of suit by the opener forcing for 1 round?**

**2. Does a responder's reverse imply 10+ HCP or 12+? Suppose responder is 4-4 in the majors, and opener opens the auction with 1♦, intending to rebid 1NT showing 15-16 HCP. Does it make any difference which suit responder mentions 1st? If he bids hearts 1st, then a subsequent 2♠ rebid will take him above his 2♥ 'barrier', and I'm hoping this might show a stronger hand.**

**On the flip side, if he bids 1♠ first, followed by 2♥, wouldn't this be suggesting 5/4 distribution? I may be answering my own question here, but in this situation it could easily be cleared up by Checkback, therefore maybe this second option is a way of showing 4/4 with a weaker variety?**

Geoff Simpson,  
 Torphins, Aberdeenshire.

**A** Although Ask Julian for Mr Bridge will cease with the imminent ending of the publication of BRIDGE, the feature will continue for members of Bernard Magee Bridge, see back cover, for which there is a free introductory month.

1. In modern Acoll responder does not promise to bid again if opener rebids 2♠ or raises to 3♦. If opener jumped to game (3NT or 4♠), responder would also be at liberty to pass that. If opener changes the suit, that most definitely is forcing.

2. With 4-4 in the majors, responder always responds 1♥ regardless of strength. Given that opener could either open 1♠ or rebid 1♠ if holding four spades, responder would not normally bid spades on the second round with 4-4 in the majors. Perhaps if the bidding starts 1♦-Pass-1♥-Pass-2♦-Pass and responder has no sort of club stopper whatsoever it might be the least evil to rebid 2♠ even though that really shows five hearts as well as a spade suit.

If you play some sort of checkback, responder can enquire after a 1♦-Pass-1♥-Pass-1NT start. If you do not play any sort of Checkback (and maybe even if you do), you should play that opener opens 1♠ on balanced hands with four spades. Either way, there is no need for responder to bid 2♠ over the 1NT rebid with 4-4 in the majors.

If you play four-card majors but do not like opening them then occasionally you will miss a 4-4 spade fit when opener has four spades and a four-card minor and responder is too weak to use Checkback.


A responder's reverse more normally occurs when responder has a four-card major and a longer minor. In traditional Acoll a responder's reverse is forcing for one round only, in which case 11 points suffices. An increasingly popular treatment is to play a responder's reverse as

game forcing, in which case responder needs to be strong enough to force to game facing a minimum opening, so usually 13 points.



**Q** How would you bid this one?  
 I will say how we bid it without giving names.

♠ Q 9 8 4  
 ♥ 5 2  
 ♦ A Q 5  
 ♣ Q 9 7 2



♠ A J 5  
 ♥ J  
 ♦ K 8 7 4 3  
 ♣ A K J 4

**Bidding (opponents pass throughout):**

North	South
	1♦
1♠	2♣
3♣	3♠
End	

Name and address supplied.

**A** The bidding was fine up until one of the players passed a bid that I regard as forcing. With a minimum opening South raises spades immediately, so the delayed support shows a decent hand.

North might bid 4♦ over 3♠ offering South a choice of games. 4♣ and 5♣ would also be reasonable choices, South advancing to 5♠ over the former.



**Q** This deal comes from the Yarm Bridge Club. My partner and I were N/S. ▶

## Dealer North. N/S Game.

♠	10 9 6 2		
♥	4		
♦	10 9 8 6 4 3		
♣	Q 8		
♠	Q 5 4	♠	8 7
♥	Q 9 7 2	♥	J 10 6 5 3
♦	7 5	♦	A K 2
♣	A K J 5	♣	10 6 2
	♠ A K J 3		
	♥ A K 8		
	♦ Q J		
	♣ 9 7 4 3		

West	North	East	South
------	-------	------	-------

	Pass	Pass	1NT <sup>1</sup>
--	------	------	------------------

Pass	2♣ <sup>2</sup>	Pass	2♠
------	-----------------	------	----

All Pass

<sup>1</sup> 15-17, downgrading the doubleton queen-jack.<sup>2</sup> Garbage Stayman, hoping to improve the contract.

West led the ace of clubs, followed by the king, East playing the two, and six.

West switched to diamonds, East making the top two tricks, West playing the seven and five.

The third round was ducked by South and West, into North.

The top two trumps were cashed.

Then the top two hearts, and a heart ruff.

The ten of diamonds forced out the master trump.

Declarer's trumps took the last two tricks, so eight tricks were made.

The print-out indicated East West could make 3♥.

Were we brave or foolish? Should West or East have

entered the auction?

Alex Mathers,  
Northampton.

Whether North's 2♣ was brave or foolish rather depends upon what 3♦ would have meant if South had bid 2♥ rather than 2♠. Looking at four spades and one heart, North needs to be prepared for a 2♥ reply. If a 3♦ rebid is a weak action then fine. Because North is a passed hand 3♦ probably would not be forcing for most partnerships but if it would be invitational then it would be a risky thing to do. When playing a strong no-trump, it is usual to have few responding actions as weak.

With the points divided 20-20, it is unsurprising that the side with the spade fit won the contract. Neither East nor West could reasonably have entered the auction.



Should Drury (or Reverse Drury if played) still apply after opponents double or overcall?

Huw Jones,  
Swansea.

Drury or Reverse Drury is off after an overcall. With a near opening hand and support for partner, you can cue bid the opposing suit. If they double rather than overcall, you can still play Drury – or you could redouble.



# Should I Announce An Opening Lead?

I play in a club of moderate ability which does not use system cards. One of my partners and I are experimenting with Strong Tens.

Should we inform opponents at every table, especially as most people play tens as 'top of nothing'? I suspect that having partner announce it on the lead of a ten is not only illegal, but there are also implications when partner DOESN'T lead a ten which opponents would not be aware of in those circumstances.

Ron Tomsett,  
Maidstone, Kent.

There is no rule that you should announce strong tens at the start of the round and I expect you will more likely upset rather than help people. The only people who really take much notice of what cards opponents lead tend to be the top players and they are quite likely to ask

if it is critical. Certainly you must not announce it at the time of a ten lead.



A recent piece in BRIDGE informed readers that Stayman can be used legitimately to indicate a weak hand with a long(ish) minor, which I also use. (eg 1NT-Pass-2♣-Pass-2♠-Pass-3♦-All Pass).

Should this be announced (by partner) as 'Stayman OR ...'? If the latter, what is your suggested form of words?

Ron Tomsett,  
Maidstone, Kent.

Stayman never promises anything (and never has) and while people do not always realise this they really have to learn. The term "Stayman" is correct whether you promise a major or not, whether it promises strength or not. If people need to know they will have to ask.

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# A to Z of Bridge

compiled by Julian Pottage

*S continued from the November issue.*

## STRONG TWO BID

An opening bid of two of a suit used to show a strong hand with at least five cards in the suit named. You can play them as not forcing, forcing for one round (Acol) or forcing to game (Culbertson). In Acol, either of the following hands would be suitable for a strong two bid (2♠):

### Hand 1

♠ K Q J 10 7 4  
♥ A K 4  
♦ A Q 3  
♣ 5

### Hand 2

♠ A K Q 7 4  
♥ K Q J 8 3  
♦ K 4  
♣ 3

## SUCKERS DOUBLE

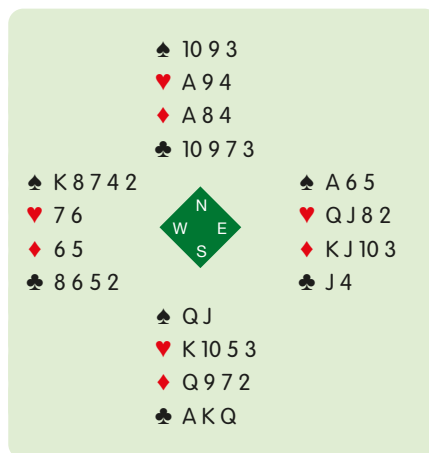
A double of a freely bid game or slam contract by a player who is relying solely on defensive high-card strength. Against good opponents, such doubles can mean that declarer makes an 'unmakeable' contract by placing the doubler with all the missing strength. It is probable that the declaring side has distributional values to compensate for missing high-card values.

## SUFFICIENT BID

A bid at a higher level than the previous bid or at the same level in a higher-ranking denomination. To be legal a bid has to be sufficient.

## SUICIDE SQUEEZE

A squeeze when a defender, rather than declarer, leads the card that inflicts the squeeze.



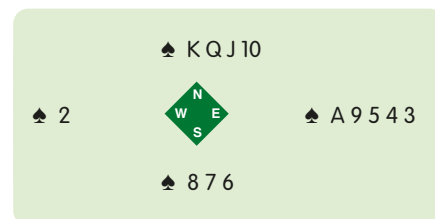
South plays in 3NT after East opened the bidding. West leads the ♠4 to the ♠A and ducks the spade return. Even after the ♣J falls, declarer can see only eight tricks, so he cashes a third club, crosses to the ♥A, cashes the ♣10 and leads a spade. West can do no better than run the spades, the last one of which 'suicidally' squeezes East.

## SUIT

Method of sorting the fifty-two cards in a pack, identified by the shape of the pip; spades, hearts, diamonds or clubs.

## SUIT PREFERENCE SIGNAL

Defensive signal whereby the play of the cards in one suit indicates a preference between two other suits. The principle is that a high card asks for a high suit, a low card for a low suit. It is most common to give a suit-preference signal when you believe that partner will not wish to play the suit in which you are giving the signal, such as when you are giving partner a ruff.



West leads the two of spades against a heart contract, clearly a singleton. After winning with the ace, East returns a high spade (the nine) to ask for the higher-ranking of the other side suits (diamonds) or the two to ask for the lower-ranking suit (clubs).

Some pairs, by agreement, play suit-preference discards, usually known as McKenney discards. Tournament players and the top rubber bridge players use suit-preference signals in further situations, such as when following to the second round of a suit having already given a count or attitude signal on the first round.



West cashes his top spades against a heart contract. On the first round, East must play low (the three) so that West can work out who has the doubleton. On the second round, East has a choice. The ten, the higher card, suggests a diamond switch, while the four, the lower card, suggests a club switch.

## ◀ SUPPORT

1. To raise partner's suit (eg 1♥-Pass-2♥ or 1♦-Pass-1♠-Pass-3♠).
2. If you have a worthwhile holding in partner's suit, this is support.

Support can be primary (usually four cards) or secondary (usually three cards). When evaluating support, length is more important than strength. Supporting your partner's suit, especially if it is a major, is normally a good idea. One of the key objectives of bidding is to establish the denomination in which to play; supporting partner facilitates this. Supporting partner's second suit nearly always shows four-card support.

## SUPPRESSING THE BID ACE

To ignore an already identified ace (such as by a cue bid) in responding to Blackwood. This convention is now rare as many pairs cue bid both first- and second-round controls and so need 4NT to identify which is which.

## SURE TRICK

A trick that a player is certain to make.

## SWING

The net difference in the score on a board in a teams match.

## SWING DEAL OR SWING HAND

A deal on which a large swing in scores occurred, or which had the potential for a large swing.

## SWISS CONVENTION

An old convention whereby responses of 4♣ or 4♦ to an opening bid of one of a major show a good fit, sound values for game and some interest in a slam, thus releasing the direct raise to four of opener's major as a pre-emptive action. There are many versions of Swiss. The two most popular were:

Singleton Swiss: 4♣ shows two aces and a singleton, after which 4♦ from partner asks responder to identify the singleton; 4♦ shows two aces without a singleton.

Fruit machine Swiss (Three-Way Swiss or Sussex Swiss): 4♣ shows either two aces and a singleton, or three aces, or two aces and the king of trumps. 4♦ from opener is then a relay

requesting clarification. In reply, 4NT shows three aces, a bid of four of the agreed trump suit shows two aces and the trump king, and a new suit shows two aces and a singleton in the suit bid.

These days very few pairs play this convention, preferring instead to use Splinters, often in conjunction with the Jacoby 2NT raise.

## SWISS PAIRS

A pairs competition where instead of using a fixed movement the scores accumulated to the end of each round determine who you play on the next round. Pairs with similar scores play each other on the next round. Using a Swiss Pairs movement is common where the size of the field makes it impossible for each pair to play every other pair. Competitors often like the format because playing more boards against the same opponents adds to the game's social element and because the coveted green master points are often on offer.

## SWISS TEAMS

A competition for teams organized in the same way as for Swiss Pairs. Swiss Teams and Swiss Pairs are popular for one-day events as they provide a format different to that available in club play.

## SWITCH

1. You switch if you lead a different suit from the one previously led.
2. Arrow-switch, an adaptation towards the end of a session allowing a single winner to be determined from a Mitchell movement.

Other things being equal, it is usually better to continue with the first suit rather than switch to a new suit. This is because each time you open up a new suit you risk giving away a trick. Common reasons to switch are as follows:

- (i) Partner has discouraged the suit;
- (ii) Continuing the original suit would mean leading into a tenace;
- (iii) Continuing the original suit is too passive;
- (iv) You have run out of the original suit.

♠ K 5 2		♠ A Q 7 4
♥ J 7 3		♥ 10 9 4
♦ K Q J 4		♦ A 8 2
♣ 7 6 4		♣ J 10 3
♠ 10 9 8 6 3		
♥ 6		
♦ 7 5 3		
♣ K 9 8 5		
	♠ J	
	♥ A K Q 8 5 2	
	♦ 10 9 6	
	♣ A Q 2	

South plays in 4♥. West leads the ♠10 and the ♠Q wins. As East, you should switch. There are three reasons for this. Firstly, if the ♠J is a true card, there are no more spade tricks to cash. Secondly, even if the ♠A stands up, you do not want to establish the ♠K. Thirdly and most importantly, you want to set up some club winners to cash when you get in with the ♦A. You should switch to the ♣J, top of the mini sequence.

## SYSTEM

The methods of bidding and card play used by a partnership.



## TABLE

1. A team of four, two pairs or four players in a duplicate event make up a table.
2. The dummy is the hand on the table.
3. To 'table' one's hand it to expose it, either as dummy or when making a claim.
4. If dummy says 'table' it is a reminder to declarer that the lead is in dummy.

## TABLE NUMBERS

Numbered cards placed on each table for identification purposes.

## TABLE PRESENCE

The almost indefinable characteristic possessed by expert players whereby





West	North	East	South
1♠	Pass	2♣	Pass
2♦	Pass	2♥	Pass
?			

After partner's fourth-suit forcing bid, you have to bid again even though there is nothing you really want to say. The correct bid is 2♠.

Temporising bids are usually cheap bids.

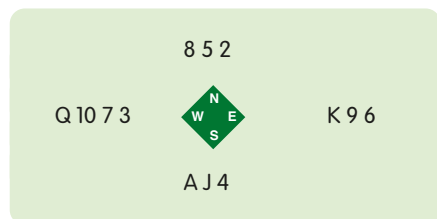
### THIRD AND FIFTH LEADS

A convention whereby, from long suits without an honour sequence, you lead the third highest card from three- and four-card suits and lead the fifth highest from longer holdings. It is quite common to play third and fifth leads in suits your partner has bid. This is because you are much more likely to lead from a three-card suit if partner has bid it.

### THIRD HAND HIGH

A traditional rule suggesting that the correct action to take when one's partner has led is to play one's highest card (but the lowest of equals).

For example:



When West leads the three, East must play the king to stop South from scoring an undeserved trick with the jack.

### THIRD-IN-HAND OPENER

In the third seat, it can be good tactics to open on a hand slightly below the usual strength for an opening bid. Such an opening is a 'third-in-hand' opener, and you may term it as semi-psychic. One reason why it can be a good idea to open light is that if none of the first three players has a genuine opening then the fourth player probably has the best hand at the table and so is the favourite to become declarer. By showing your suit, so long as it is a good suit, you should be helping partner with the opening lead.

### THREAT CARD (MENACE)

A card that, whilst not yet a winner, may become a winner if the opponents weaken their holding in the suit by discarding from it.

The main use of the term is in connection with squeezes. For example, if North holds ♥A-K-Q-J-4 and East ♥10-8-6-5-3, the ♥4 is a threat card (menace). East cannot afford to discard a heart for fear of establishing the ♥4 as a winner.

### THREE-HANDED BRIDGE

There are many versions of this game, which sometimes goes by the name 'cut-throat bridge'.

Usually the three players bid against each other for the dummy, which may remain concealed or have a number of cards exposed during the auction or after the first lead.

### THREE NO TRUMP FOR TAKE-OUT

An old convention whereby an overcall of 3NT after an opponent's three-level pre-emptive opening is a take-out request.

### THREE-QUARTER MOVEMENT

An incomplete Howell movement when not all the pairs meet. One feature of the three-quarter movement is that there are more stationary pairs than in a full Howell but fewer than in a Mitchell. Another is that it is often possible to have the same number of boards in play (and number of boards per board) no matter how many tables there are.

For example, three-quarter movements exist with nine 3-board rounds for 6, 7 or 8 tables.

### THREE-QUARTER NO TRUMP

To play a strong no-trump only when vulnerable against non-vulnerable opponents, with a weak no-trump at other times.

### THREE-SUITER

A hand with four or more cards in three suits ie 4-4-4-1 or 5-4-4-0. Three-suited hands are often difficult to describe, the exception being when an opponent bids your short suit, when a take-out double can enable you to suggest three suits at once.

### THROUGH STRENGTH

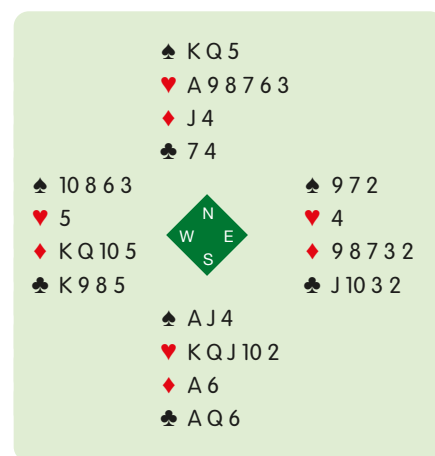
A lead is through strength if the second player to the trick has a strong holding in the suit, or at least a stronger holding than that held by the fourth player.

### THROW AWAY

To discard.

### THROW IN

1. A deal when all four players pass – the term comes from rubber bridge where players would literally throw in their cards for a redeal.
2. To give a player the lead deliberately, with the expectation of a favourable return. Here is an example:



South plays in 6♥. West leads the ♦K. Declarer wins this, draws trumps, cashes three rounds of spades and leads the ♦J. This throws West in. West has the lead but does not want it: a club goes into the tenace while any pointed suit card would give a ruff and discard.

### TIGHT

A contract close to failure, in other words the defenders have taken the maximum number of tricks that declarer can afford to lose.

### TOP

Highest matchpoint score available on each board in a duplicate pairs event.

### TOP OF NOTHING

Old-fashioned standard lead from a holding of three small cards (and sometimes more) eg you lead the nine from 9-6-3. The method has fallen into disfavour because of necessity you play a lower card on the second round,



which makes it look as if you started with a doubleton. During the play, it can be correct to lead top of nothing when conveying that you have no strength in the suit is high priority. Some pairs play top of nothing at trick one in supported suits as it is obvious the lead cannot be from a doubleton.

## TOTAL POINT SCORING

Form of scoring at teams whereby the team with the largest aggregate score wins.

## TOUCHING CARDS

Cards in sequence eg A-K or 9-8.

## TOUCHING SUITS

Clubs and diamonds, diamonds and hearts, hearts and spades and spades and clubs are the combinations of touching suits.

## TOURNAMENT DIRECTOR (TD)

Person delegated by the sponsoring organization to see to the smooth running of the tournament, to give rulings on points of law and to sort out any irregularities. The TD organises the movement, tells the players when it is time to move and in general has the same duties as a director at a club. The main difference is that a TD is unlikely to be a player.

## TOURNAMENT DIRECTOR'S GUIDE

Book of advice for Tournament Directors, intended as an explanatory supplement to the Laws and as a guide to their implementation.

## TRAM TICKETS

Very poor cards.

## TRANCE

To pause for a substantial length of time during bidding or play. Slow play can disrupt the movement and irritate other players so one should avoid trances.

## TRANSFER BIDS

Bids of suits that show the suit ranking immediately above the one bid, and ask partner to bid that suit. They are most common after partner opens 1NT or 2NT and allow greater flexibility in the bidding. The basic principle is

that with, for example, a five-card or longer heart suit, one responds in diamonds. Partner will convert to hearts after which responder may pass with a weak hand, or make some further descriptive bid. An elaborate system of 'transfer bidding' sequences can describe a range of hand-types. For example, to make a 2♦ transfer in reply to 1NT you might hold:

Hand 1	Hand 2
♠ 8 2	♠ 8 2
♥ K J 7 4 2	♥ K J 7 4 2
♦ 10 9 7 5	♦ K
♣ 8 6	♣ A Q 9 5 4

With the first hand, you intend to stop in 2♥, playing in a safer partscore than 1NT while keeping the stronger hand as declarer. With the second, you intend to rebid 3♣.

## TRANSFERRED KING

If an opponent opens the bidding at the one level and the next two players pass, you can generally assume that partner has some values. The usual rule is to imagine that you hold a king more than you actually do and bid accordingly. Partner makes suitable allowance for this.

♠ 7	
♥ Q J 9 4	
♦ A 8 5 4	
♣ Q 10 3 2	

West	North	East	South
	1♠	Pass	Pass
Dbl			

If you had a king more, you would have made a take-out double of 1♠ in second seat. You therefore have enough for a reopening double.

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## TRANSFERRING THE MENACE

A squeeze play that transfers the guard from one defender to the other.

For example:

♠ A J		♠ 7
♥ Q 10		♥ K 6 4
♦ —		♦ —
♣ —		♣ —
♠ K Q		♠ 8
♥ J 9		♥ A 3
♦ —		♦ A
♣ —		♣ —

You are aiming to make the four remaining tricks at no-trumps (or with diamonds as trumps) and have the lead in dummy. North has two menaces, the ♠J and the ♥Q, but each opponent guards one of the menaces. If you simply cross to the ♥A and cash the ♦A, there is no squeeze because West keeps spades and East hearts. If, however, you lead the ♥Q (covered by the king and ace), the heart menace becomes the ♥10 and responsibility for guarding the suit 'transfers' to West.

## TRAP PASS

To pass holding a strong hand in the hope the opposition will overbid and you can extract a good penalty against their final contract. You may also see the term used to describe the situation in which you are playing negative doubles but wish you were not.

♠ 7	
♥ 9 6 4	
♦ K Q 9 5 2	
♣ A 8 3 2	

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West	North	East	South
		1♠	2♦
?			

If a double would be negative, suggesting four hearts and asking partner to bid, you do not want to double. Instead, you should pass (smoothly) in the hope that your partner reopens with a double.

## TRAVELLER OR TRAVELLING SCORE SLIP

The slip of paper that accompanies a board as it travels round the room in a duplicate event, on which to record each pair's result.

## TREATMENT

That part of an agreed system designed to handle certain situations that arise in the bidding. It may also be a variation of a particular convention.

## TRIAL BID

A bid in a new suit when trumps have been agreed that invites partner to bid higher (normally to game) if he is good for his previous bidding but allows room for him to sign off if he is poor. With halfway values, he should judge what to do from his holding in the 'trial bid' suit.

♠ Q 10 7 4	
♥ K Q 4	
♦ 8 5 2	
♣ 8 5 2	

West	North	East	South
		1♠	Pass
2♣	Pass	3♥	Pass
4♣			

You have little in the way of extra values but your heart holding should solidify whatever partner has in the suit. As little as ♠A-K-x-x-x and ♥A-x-x-x-x opposite makes 4♣ almost laydown.

## TRICK

A group of four cards, the lead and the three subsequent cards played in rotation. A key objective in the play is to win tricks. Since there are fifty-two cards, there are thirteen tricks.

## TRICK POINTS

Points for contracts bid and made, recorded below the line in rubber bridge. Trick points for each trick over six bid and made are as follows:

Clubs or diamonds trumps	20
Hearts or spades trumps	30
No-trumps	40
	for the first and 30 for each subsequent no-trump trick

## TRIPLE RAISE

A raise missing out two levels of bidding eg 1♠-Pass-4♠ or 1♠-2♦-Pass-5♦. It is usually pre-emptive.

## TRIPLE SQUEEZE

This is a squeeze against one opponent in three suits. There are numerous types of triple squeeze positions. In the simplest variant, you have enough winners to win all but two of the remaining tricks. For example:

♠ A J		
♥ —		
♦ 3 2		
♣ 3		
♠ K Q		
♥ —		
♦ K Q		
♣ A		

Immaterial

When as South you lead the ♥A, you squeeze West in three suits. Indeed, he must throw a spade in order to avoid being squeezed again.

## TRIPLETON

A holding of three cards in a suit eg A-J-5 or 7-3-2.

## TRUMP

A card in the trump suit as determined by the last suit bid in the auction or playing such a card. Trumps are very important since in any trick containing a trump the highest trump wins the trick. In the auction, you often want to arrange for the trump suit, if there is one, to be a suit in which you and your partner have the most cards.

## TRUMP ASKING BID

A bid that enquires as to the quality of partner's trump holding. In many systems, a bid of 5NT not preceded by 4NT asks about partner's trump holding eg 2♣-pass-3♦-pass-5NT. In Precision, it is quite common to play a single raise after a 1♣ opening and a positive response as a trump asking bid eg 1♣-Pass-1♠-Pass-2♠.

## TRUMP CONTROL

The player with the longest trump holding has trump control. When two players have equally long trump suits, the player whose partnership has the lead has the tempo and therefore has trump control. On deals where one of the defenders has four trumps, there can be an intriguing battle for trump control. For example:

♠ K J 7 5		
♥ A K 3		
♦ Q J 4		
♣ 8 7 4		
♠ A 8 6 3		
♥ J 6 5		
♦ K 10 7 5		
♣ 9 5		

South plays in 4♠. West leads the ♦5. East wins with the ♦A and returns the ♦3.

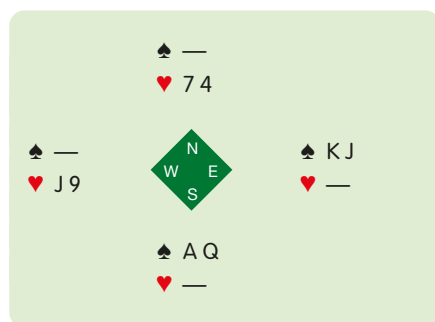
Suppose that South ruffs and plays a trump. West then wins and plays a third diamond, forcing South to ruff again. Declarer has trump control because West and North have the same number of trumps and declarer has the lead.

Now suppose the play starts the same way but West holds up the ♠A until the third round before continuing diamonds. This time West has the lead while North and West have equal trump length, so West has trump control.

Finally suppose that declarer (correctly) discards a heart at trick two. This way West is unable to set up a force (the ♦Q will be high) and declarer has trump control.

## TRUMP COUP

A stratagem whereby you can trap an opponent's trump honour without taking an actual finesse. For example:



With spades as trumps, you lead a heart from dummy. Whatever East does, you overruff and make the last two tricks.

To reach a position like this you need to ensure that you have the same number of trumps as the defender (if you had more, you would have to ruff and lead away from your trump holding). You will also need to ensure that the lead is not in the hand with the trump tenace.

## TRUMP ECHO

A high-low signal in the trump suit. In the trump suit, an echo shows an odd number (ie opposite to a standard signal in a plain suit) and usually a desire to ruff.



In the first trump suit, declarer plays the ace and then up to the queen. If West plays the six followed by the two, this shows a third trump and strongly suggests a desire for a ruff.

In the second, declarer cashes the ace-king. Here West might play high-low even with no desire to ruff. When

declarer stops drawing trumps, East can infer that either West has no more trumps or that West's remaining trump is a winner. West's trump echo tells East which it is.

## TRUMP KING

Often regarded as a 'fifth' ace in control-showing bids.

## TRUMP PETER

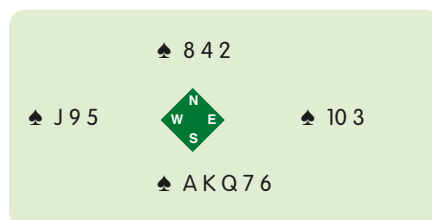
This is the same as trump echo.

## TRUMP PROMOTION

To promote a trump trick in a defender's hand through leading a plain suit in which declarer and one defender is void. This occurs mainly in two ways:

1. The lead of a plain suit card through declarer can allow partner to make an extra trump trick.
2. If a defender ruffs with a high trump, this may force declarer to overruff, thereby promoting a trump trick for that defender's partner.

Suppose the trump layout is as follows:



1. If East leads a suit of which both South and West are void, declarer faces an unpleasant choice: ruff low, allowing West to overruff or ruff high and lose the third round.
2. If West leads a suit of which both East and South are void, East should ruff high with the ten. If declarer discards, the defenders have an immediate trump trick. If declarer overruffs, West wins the third round.

As a rule, declarer does best to discard a loser rather than incur a trump promotion.

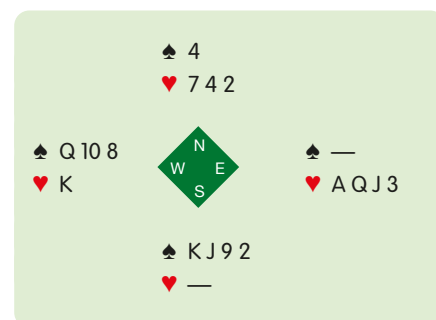
To thwart this, the defenders should usually arrange to cash their side winners before trying for a trump promotion.

## TRUMP REDUCTION PLAY

Play designed to reduce the number

of trumps held in the long trump hand. You do this by ruffing, usually in preparation for a trump coup or endplay.

The general technique is for declarer to reduce his trumps to the same length as the defender's.



In this four-card ending, spades are trumps, the lead is in dummy and South needs three of the four tricks. As South starts with a trump more than West, an immediate endplay would not work because West could win the spade cheaply and exit with a heart. Instead, you ruff a heart, reducing your trump length to West's, before giving up a spade.

## TRUMP SIGNAL

An agreed method by defenders, when following in trumps, to show information in that suit or another suit. The usual signals are the trump echo (to show length and/or a desire for a ruff) and the suit-preference signal.

## TRUMP SUIT

The denomination of the last suit bid in the auction.

## TRUMP SUPPORT

Support for partner in his proposed trump suit.

## TRUSCOTT CONVENTION

Defence mechanism against strong (16+pts) artificial opening bids of 1♣ (as in Precision and Blue Club systems). The principle is to counter honour-point strength with distributional values.

An overcall shows a two-suited hand with at least 5-4 distribution in the suits pinpointed by the following bids over 1♣:



- 1♦ shows diamonds and hearts
- 1♥ shows hearts and spades
- 1♠ shows spades and clubs
- 2♣ shows clubs and diamonds
- 1NT shows diamonds and spades
- Double shows clubs and hearts.

In fourth seat, after an artificial 1♣ opening and an artificial response (such as a 1♦ negative or a control -showing response), the principle is the same. The lowest four suit bids show the lower of touching suits; double shows non-touching suits including the suit doubled; no-trumps shows the other non-touching two-suiter.

You can also play Truscott over an Acol/Benjamin 2♣; all the bids are a level higher than over a strong 1♣.

## TWO CLUB SYSTEMS

Systems employing a strong and forcing 2♣ opening bid, such as Acol and Standard American.

## TWO NO TRUMP OVERCALL

A balanced hand of some defined strength, but frequently played as a conventional bid if it is a jump or after both opponents have bid. The most common conventional use of a 2NT overcall is to show a two-suited hand with the two lowest unbid suits.

## TWO OVER ONE

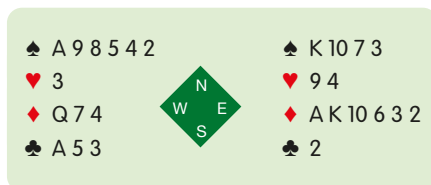
To respond, without jumping, to partner's one-level opening bid with a new suit at the two-level. The bid shows greater values than are required for a one-level response.

## TWO OVER ONE SYSTEM

A system in which a two-over-one response (eg 1♠-pass-2♣) creates a game force. With such a system, it is usual to play a forcing 1NT response to 1♥ or 1♠ and to play weak or artificial jump shifts.

## TWO-SUIT FIT

If you and your partner have eight or usually more cards between you in two suits, this is a two-suit fit. Hands with a two-suit fit often produce more tricks than the point count or the law of total tricks suggest.



The combination of good controls and the two-suit fit in the pointed suits means that East-West can expect to make a slam with only 20 HCP between them.

You should try harder than usual to buy the contract when your side has a two-suit fit.

## TWO-SUITED OVERCALLS

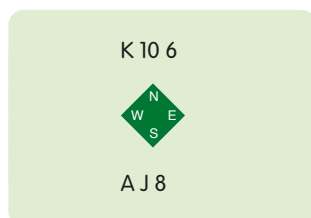
Conventional overcalls that show two suits, at least one of which partner knows. The unusual no-trump and the Michaels cue bid are the most popular types of two-suited overcall.

## TWO-SUITER

A hand with at least five cards in each of two suits.

## TWO-WAY FINESSE

A card combination allowing declarer to finesse either opponent for a missing honour. For example:



With the above card combination, you have the choice of finessing either opponent for the missing queen.

When you have a two-way finesse, you usually want to delay playing the suit. This is partly in the hope that the opponents may lead it first and partly so you can obtain as much information as possible before you have to decide who is more likely to hold the missing honour.

## TWO WAY STAYMAN

The use of 2♣ as non-forcing Stayman (forcing for one round only) and 2♦ as game-forcing Stayman.

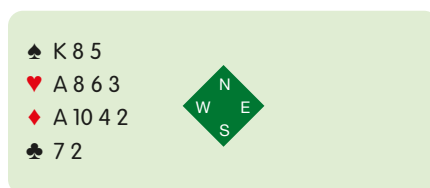


## UNASSUMING CUE BID

The use of a cue bid in the opponent's suit, in response to an overcall by partner, to show at least a sound minimum raise of partner's suit, thus releasing direct raises to be used competitively or pre-emptively.

West	North	East	South
	1♣	1♠	Pass
2♣			

West's 2♣ bid shows three (sometimes more) spades and fair values (typically 10+ points). The bid neither shows nor denies a particular holding in opener's suit, hence the name 'unassuming'. West might hold:



## UNAUTHORISED INFORMATION

Information available to a player that he is ethically bound to ignore. For example, an inference drawn from a hesitation by partner is 'unauthorised information', although, of course, it is legal to act upon an inference drawn from a hesitation by an opponent.

West	North	East	South
			1NT
2♣*	Pass	2♠	Pass
?			

\*explained as both majors

West	North	East	South
1♥	1♠	2♥	2♠
3♥	3♠	Pass*	Pass
?			

\*slowly

In the first sequence, whatever the partnership agreement, if West does not actually hold both majors, he has a duty to ignore East's explanation.

In the second sequence, the slow



pass suggests that East was thinking of bidding 4♥. West should bid 4♥ only if it is a clear-cut action (unlikely in this particular example).

## UNBALANCED DISTRIBUTION

Distribution that is not one of the balanced or semi-balanced hand patterns. An unbalanced distribution will normally contain at least one singleton or void, in addition to one or more long suits. The most common unbalanced distribution is 5-4-3-1.

## UNBID SUIT

A suit not bid during the auction.

## UNBLOCKING

The play of an unnecessarily high card in a suit to preserve a small card. For example:



If West leads out the ace and king, East needs to unblock the queen in order that West can run the suit.

## UNDER

To be under another player is to be on his right: West is under North etc.

## UNDERBID

To make a bid suggesting a weaker hand than that actually held.

## UNDERBIDDER

Someone who frequently underbids.

## UNDERLEAD

To lead a small card from a holding including a high card.

## UNDERRUFF

To discard a small trump under the ruffing card of an opponent.

This unusual play may be to avoid being endplayed or simply because you cannot afford a discard in a side suit.

## UNDERTRICK

Each trick by which declarer fails in

his contract.

## UNLIMITED BID

A bid (such as the Acro 2♣ opener) with no upper limit.

## UNPENALTY DOUBLE

A conventional double of a slam contract showing no defensive tricks, thus allowing partner to judge whether to sacrifice. With one or more defensive tricks, one should pass.

Very few pairs play unpenalty doubles.

## UNUSUAL NO TRUMP

A convention whereby an overall in no-trumps which, given the previous bidding, could not logically be natural, is used instead to show length in the two lowest-ranking unbid suits.

The most popular application is as an immediate overcall of a suit opening, although this is an extension of the convention, for such a bid could logically be natural.

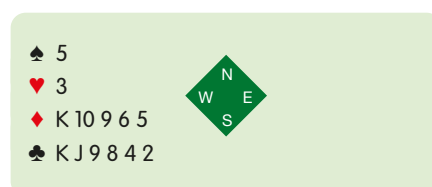
Look at the two sequences below:

West	North	East	South
Pass	1♥	Pass	2♥
2NT			

West	North	East	South
			1♥
2NT			

In the first sequence, West cannot possibly hold a very strong balanced hand.

In the second sequence, it is also usual to play that the 2NT bid shows the minors, because, while West could hold a very strong balanced hand, a two-suited hand is much more likely. West might hold:



## UPSIDE DOWN SIGNALS/ DISCARDS

These are alternative names for Reverse Signals/ Discards.

## UTILITY CLUB

This is another name for the Phoney Club.

## UP THE LINE

In ascending consecutive rank order, as in 'To bid four-card suits up the line'.

## UP TO STRENGTH

1. In the auction, this means having full values for a bid.
2. In the play, leading up to strength is the opposite of leading up to weakness.

It is usually a good idea to lead up to your side's strength but not so good to lead up to opposing strength.

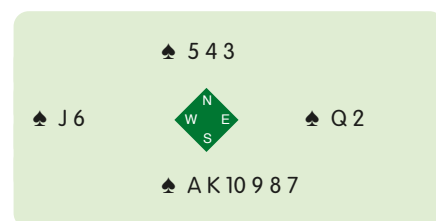


If you lead towards the queen-jack twice, you are likely to make a trick. If instead you lead from your hand, you are unlikely to make a trick.

## UPPERCUT

To ruff high in order to try to promote a trump trick for partner.

For example:



With spades as trumps, West leads a suit in which both East and South are void and East ruffs with the queen of spades. Assuming South overruffs, this promotes West's jack.



## VALUE RAISE

This is an artificial bid to enable you to differentiate a hand with support for ▶

◀ partner and fair values from a weak or pre-emptive raise. There are three common situations for playing a value raise:

After partner has overcalled (unassuming cue bid), after partner has opened and the next player has overcalled and after partner has opened and the next hand has doubled.

In the first two cases, the bid to show a value raise is a minimum bid in the opposing suit. In the third case, the bid is 2NT.

West	North	East	South
	1♦	1♠	Pass
2♦			

West	North	East	South
		1♠	2♦
3♦			

West	North	East	South
		1♠	Dbl
2NT			

For any of the above sequences West might hold:

♠ K 9 7 5  
♥ Q J 5  
♦ A J 6 2  
♣ 7 2



## VANDERBILT, Harold Stirling

Developed contract bridge from auction bridge.

## VARIABLE NO TRUMP

An opening 1NT bid being weak when not vulnerable and strong when vulnerable.

## VENICE CUP

The World Championship held biannually for representative women's teams.

## VICTORY POINTS

In some events, usually teams competitions with International Matchpoint Scoring (IMPs), one makes a further conversion from Matchpoints to Victory Points (VPs).

The conversion occurs on a match-by-match basis. The purpose is to reward large victories more generously

than small ones but to limit the extent of very large wins to prevent the result in one match effectively determining the outcome of an entire tournament.

In a Swiss teams competition, it is common for the VP scale to go from 0 to 20, with 20 being a maximum win and a score of 10 for a tied match.

## VIENNA COUP

Unblocking play required when a menace is blocked and entries are lacking.


You temporarily establish a winner for an opponent, only to force him to discard it.

James Clay of London, a leading whist authority in the last century, first described the play. He ascribed its discovery to the best whist player in Vienna, hence its name.

In the end position on the following hand, North's ace of hearts blocks the heart menace. To squeeze East you must cash the ♥A before crossing to the ♦A.

♠ A J  
♥ A  
♦ 2  
♣ —

Immaterial



♠ K Q  
♥ K 2  
♦ —  
♣ —

♠ 2  
♥ Q 3  
♦ A  
♣ —

## VIEW, TO TAKE A

To make a decision concerning a play or bid, usually one not strictly in accordance with the odds.

## VOID

A holding of no cards in a suit.

## VOID SHOWING BIDS

The use of an unusual jump to show a void in a side suit has found a place in many of the modern systems. Some methods make no initial distinction between voids and singletons. It is possible to show a void in responding to a Blackwood enquiry of 4NT by making the normal response one

level higher than usual, for example a 6♦ response showing one ace and a working void. Another method involves specifying which void you hold, by jumping to the suit below the trump suit with a low-ranking void and six of the trump suit with a high-ranking void.

## VUGRAPH

Live theatre-style presentation of a hand of bridge using overhead projectors, closed circuit cameras etc, thus enabling an audience to follow the play in detail. In addition to the presentation itself, a panel of experts usually provides commentary.

## VULNERABLE

Term used to describe a side with a game. Bonuses for games and slams are higher when you are vulnerable but so are the penalties if you fail to make your contract.

## WAITING BID

A non-committal bid, often a cheap forcing bid offering partner more room to describe his hand.

Players sometimes call it a 'temporising bid'.

West	North	East	South
1♥	Pass	3♦	Pass
3♥			

West will bid 3♥ on most hands with five or more hearts to give East maximum room to indicate the reason for his jump shift.



## WALLET

Device used to hold cards in a duplicate event.

## WBF

Abbreviation for the World Bridge Federation

## WBU

Abbreviation for the Welsh Bridge Union

## WEAK JUMP OVERCALL

A jump overcall based on a good six-card suit and about 6-10 points at the two level or a seven-card suit and similar values at the three level. Due to their much higher frequency of occurrence and their ability to disrupt the opposing bidding, most tournament players now use weak jump overcalls.

♠ A Q J 9 4 2  
♥ 5 4  
♦ 6 4 3  
♣ 10 2

This hand is suitable for a weak jump overcall of 2♠ over one of any other suit.

## WEAK JUMP SHIFT RESPONSES

The use of a jump shift in response to an opening bid of one of a suit to show a weak hand.

This convention is popular with two-over-one players but highly unusual in Acol.

## WEAK NO TRUMP

An opening bid of 1NT showing 12-14 points and a balanced hand. Playing a weak no-trump, you open 1NT on hands like these:

Hand 1	Hand 2
♠ K Q 7 4	♠ K 9 6
♥ 9 4	♥ Q 8 4
♦ A J 8 3	♦ A 4
♣ K 10 3	♣ Q J 9 3 2

## WEAK THREE BIDS

An opening bid at the three-level made with pre-emptive intent. It is usual to have a seven-card suit, few values outside and about six playing tricks if non-vulnerable (seven if vulnerable). You would open 3♣ on hands like these:

Hand 1	Hand 2
♠ 7	♠ 7
♥ 8 5 2	♥ 2
♦ 7 4	♦ Q 10 8 5
♣ A Q J 8 5 3 2	♣ A J 9 7 5 4 2

## WEAK TWO BIDS

An opening bid at the two-level, usually in the majors, with mainly pre-emptive intent.

Typically, such a bid shows a six-card suit and 5-9 or 6-10 points. A 2NT response is an artificial response to enquire about strength, suit quality, outside features or some combination of these.

Playing weak twos, you open 2♠ on hands like these:

Hand 1	Hand 2
♠ A Q J 9 4 2	♠ K J 8 5 3 2
♥ 5 4	♥ 2
♦ 6 4 3	♦ Q 10 7 4
♣ 10 2	♣ 7 2

## WEAKNESS TAKE-OUT (WEAK TAKE-OUT)

A natural response, especially to an opening bid of 1NT, that does not promise any strength, but merely expresses the wish to play in an alternative denomination. If you have a weak unbalanced hand, it is likely that a suit contract will play better than 1NT.

## WELSH BRIDGE UNION (WBU)

Regulatory body for Duplicate Bridge in Wales.

## WEST

One of the positions at the bridge table.

## WHACK

Colloquial word for 'Double'

## WHITE

Shorthand for describing the vulnerability of both partnerships on a board and meaning that neither partnership is vulnerable.

## WIDE OPEN

A player has a suit 'wide open' if he has no guard in that suit in a no-trump contract, or no control in that suit in a slam contract. For example, if declarer and dummy both have a small doubleton in spades, one would say the suit is 'wide open'.

## WITHDRAWING A CARD

Permitted in correcting a revoke

before it becomes established, or by an opponent following the correction of a revoke, or following a revoke on the twelfth trick and in certain other defined situations permitted by the Laws.

## WOLFF SIGN OFF

A conventional way of stopping in a suit partscore after opener's jump rebid of 2NT: responder bids an artificial 3♣, which forces opener to bid 3♦; responder then passes (if wishing to play in 3♦) or bids another suit, non-forcing.

## WORKING CARD

A card is working if it is particularly useful, such as a king or queen in a suit bid by partner.

## WORKING VOID

A void is 'working' if it is particularly useful. This is especially the case in slam bidding when a 'working void' is one in which partner does not hold the ace.

## WORLD BRIDGE FEDERATION (WBF)

The successor to the International Bridge League and founded in 1958, the World Bridge Federation provides a global organisation mainly to set uniform international standards for the laws of the game and to conduct World Bridge Championships.

## WORLD CHAMPIONSHIPS

The World Bridge Federation (WBF) organises all the official World Championship events.

The most famous of these is the **Bermuda Bowl**, a world open teams championship, so named because it was first held in Bermuda in 1950. Great Britain won the Bermuda Bowl in 1955. For many years now, the Bermuda Bowl has taken place in alternate years, and apart from special arrangements for North America, teams can only play in the Bermuda Bowl having already done well in a zonal championship, such as the European teams Championship.

Running alongside the Bermuda Bowl and with equivalent qualification criteria are three other teams events.

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The longest running of these is the **Venice Cup**, which is a world women's teams championship. This started in 1974 in Venice. Great Britain won the Venice Cup in 1981 and again in 1985. Seniors compete for the **D'Orsi Seniors Bowl**, first held in 2001 and won by England in 2009. The most recent addition is the **Wuhan Cup** for Mixed Teams, first held in 2019.

The **World Youth Teams Championships**, which started in 1987, are also biannual but do not take place at the same time as the other teams events. Great Britain won in 1989 and won again in 1995.

Every 4 years, starting in 1960 and traditionally in the same years as the Olympic games, the WBF holds a direct entry equivalent of the above events, where all countries can take part without having to qualify via a zonal championship.

The WBF also organises nationally representative pairs events in various categories as well as transnational pairs and teams events.

## WRIGGLE

A convention whereby, after an opponent doubles an opening 1NT, the responder with a weak hand attempts to locate a fit that may prove less costly than standing the double. There are various versions of a Wriggle in common use, the common theme being that both redouble and immediate suit bids are weak actions, with some actions showing a single-suited hand and some actions showing two suits.

## WRITTEN BIDDING

The use of a paper pad to record bids. Instead of making their bids vocally, players write them on a pad that they pass to each other. At one time, written bidding was popular in Australia but the widespread use of bidding boxes has now made written bidding a rarity.



## X

1. Symbol used in recording hands when the x denotes a small card.
2. Symbol used when writing down a contract to denote that it is doubled (for example 4♥ x). Similarly two symbols denote that it is redoubled (for example 4♥ xx).



## YARBOROUGH

A hand containing no card higher than a nine, named after the English Lord who offered odds of one guinea to 1,000 guineas against (10 pence to £110) holding such a hand (the true odds are 1827 to 1).



## ZERO

1. Lowest matchpoint score possible on a board at duplicate
2. The score on a board when there is a pass out.

## ZERO OR TWO HIGHER

A lead method by which the lead of a nine or higher shows a suit headed either by that card or by two higher cards. For instance, the ten would be consistent with a suit headed by the K-J-10 or the ten. ■



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# Biographies Of The BRIDGE Writers

I was devastated when Mr Bridge announced the magazine would end in December. I have read and enjoyed it almost since its inception and was a columnist for two and a half years. Life will just not be the same without it and I know many of you feel the same way.

When **BRIDGE** was in its heyday the letters page sometimes ran to 12 pages, it was unique, great reading and covered a fascinating range of subjects. I wrote in fairly regularly but, such was the competition, I considered it a triumph to get a letter published.

The quality of the paper got better and better and, with the glossy version from 2016 onwards, the magazine reached a standard far superior to that achieved by any other bridge magazine before or since. Mr Bridge deserves an enormous amount of credit as he not only created the whole thing, but he enlisted many top writers, edited it so carefully for 28 years and probably subsidised it too. As others will testify, a bridge magazine can never be profitable today whether it's financed by advertising, by subscription, or both. His aim was not to make money but to promote an interest and understanding of bridge and enhance the lives of the readers – which he has done in spades.

The 'Mr Bridge' story is a fascinating one; some of it he has shared with me. It would take a whole magazine to tell and months to write. It can't be included in this issue but I do hope that sometime soon, he will write his autobiography – and I have already placed an advance order.

To make a great magazine, however, the quality of production must be matched with skilled writers and **BRIDGE** had both.

In order to show the 'human side' of these bridge geniuses (whom we have read and loved for decades) I suggested to Mr Bridge that he publish a short biography of each writer accompanied, if possible, by an 'at home' picture. I also submitted a list of questions which I felt the readers might want to ask.

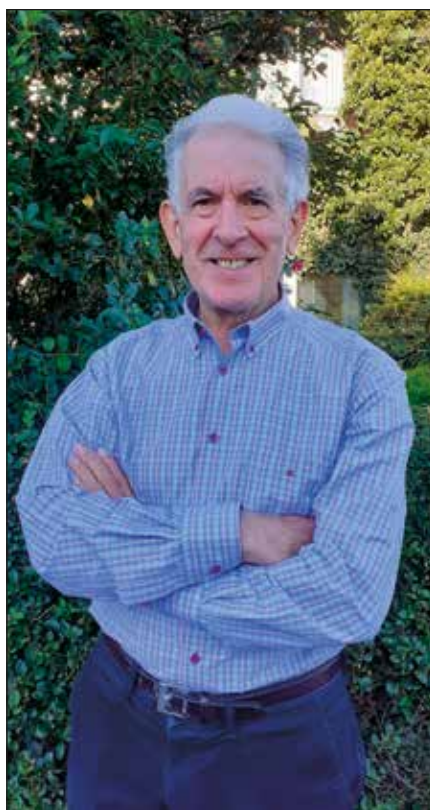
He thought this a good idea but regretted that there was not enough time left for such a project and, due to Covid, his staff was limited. I was

disappointed but accepted his reasons. Then, to my amazement, he phoned me back a week later and said he had changed his mind and that he knew someone who could co-ordinate the project. I was delighted – until he told me that person was me! I wasn't sure I was up to it but really had no choice, for if I didn't do it, it wouldn't happen.

I sent an individual letter to each long-term writer hoping to persuade them to take part. Each letter included a different set of questions tailor-made for the individual. Some participants used my questions to write their own mini biography and others responded as a Q&A session. The results will follow and I hope they help make a fitting end to the magazine.

As a full-time bridge teacher for most of my life, I know that composing bridge hands and quizzes and preparing lessons is very time-consuming. In my case, the preparation took so much of my time, it left little time for a personal life. I just accepted this as a price worth paying to have such an interesting and rewarding job. I had wondered if the other Mr Bridge writers found the same but have been amazed to discover they all had a family life and/or lots of friends plus many interests outside bridge. I am sure you will be as interested as I am to learn more about these people who have become friends over the years through their contributions to the magazine.

As this is the last magazine I won't get any feedback in the letters page so if you have any comments please email me at [ildalziel@gmail.com](mailto:ildalziel@gmail.com) ■



# John Barr



## When did you move to Austria?

We moved to Austria in August 2009.

## How does duplicate bridge in Austria compare with bridge in the UK?

The most surprising difference is that there are very few bridge clubs, except in Vienna. Before emigrating I lived in Reading. There were at least a dozen clubs in or around Reading, and it was possible to play bridge at least 5 evenings a week.

I'm lucky to have the Kitzbühel Bridge Club nearby as beyond that the Salzburg and Innsbruck clubs are an hour's drive away.

## Do you use different playing cards and how do you cope with the language?

We use German playing cards, which initially required extra concentration, but is now second nature.

My German language skills are limited. I passed the German A2 exams a few years ago, but my German is now getting worse as so many people in Austria not only speak English, but want to practise it, so my opportunities for German conversation are limited.

Playing bridge in German is relatively easy as the language required to play bridge is very limited. However, I was very pleased to pass the Tournament Director's exam where both the training and the exam were mostly in German.

## What is your day job or are you retired?

When we moved to Austria I worked in the IT industry. As long as I had access to a phone and an internet connection, and I could travel around

Europe I could be based anywhere. I'm now retired.

## What started you writing and do you write for other magazines or newspapers?

I had previously written some articles for books edited by Elena Jeronimidis, a previous editor of **BRIDGE**, and she suggested that I contact Mr. Bridge.

I don't write bridge articles for other publications, but I wrote a ski guide book in my first few years in Austria, and have had articles published in computer magazines and the travel section of the Daily Telegraph.

## How many bridge books are in your library and who are your favourite writers?

I have far too many bridge books. I enjoy (and regularly re-read) the Menagerie series by Victor Mollo, and David Bird's Abbot books. I am particularly interested in card play, and learn something new every time I read *Right Through the Pack* by Darvas and Hart or the books on card play by Milnes and Lukacs.

## Tell us about your family and pets.

My wife and I enjoy the relaxed, outdoor lifestyle found in Austria, walking in the mountains and running or cycling in the valleys.

We like big cats and are currently

servants to a large Maine Coon and an even larger Norwegian Forest cat.

## What hobbies do you have outside bridge?

I play in a band, a guitar duo that plays in hotels, bars, art centres and at après ski parties. I play a mix of acoustic, electric, baritone and bass guitars – most of which I have built. Our music ranges from ballads for quiet restaurants through to blues and rock and roll for après ski parties. I recently completed an MA course in music, studying at the Waterbear college in Brighton, mainly through on-line distance learning.

I enjoy skiing in the winter. From St Johann we have easy access to the large Ski Welt, Kitzbühel and Saalbach ski areas, as well as many smaller ski resorts.

## Will you be able to continue your interesting articles elsewhere when BRIDGE ceases?

I would like to, but I have no plans or opportunity at the moment. ■



John and his wife with their two cats



# Bernard Magee

## **When and how did you start playing bridge?**

I played cards throughout my childhood in our large family – starting with *snap*, *happy families* and *beat your neighbours out of doors* and making our way through all sorts of games. My oldest brother taught me bridge when I was thirteen.

## **You have been a full time bridge teacher for many years. Did you previously have another career?**

After university I had a variety of temporary jobs before working at IPBM, an old bridge magazine and printing company, where I learnt the various jobs involved in printing and preparing magazines, as well as helping with the bridge content.

## **What might you have done with your life if bridge hadn't taken over?**

As a mathematician I have a feeling I would have got involved in the banking industry, which was attracting many people at the time I was graduating.

## **If you hadn't got so involved in bridge teaching I'm sure you could have been a player at the very top of the game. Do you regret missing out on that?**

I do have some regrets that I was not able to pursue my playing career a little more. I came to the junior arena very late, playing in the U25 team when I was 23 or 24, rather than making my way through the junior ranks which seems to be the common way now.

From the age of 25 I started to get involved with the bridge holidays and was away too much of the time to have

a regular partner which made entering tournaments difficult.

## **How many bridge books are in your library and who are your favourite bridge writers?**

I probably have about 200 books in various places.

I would choose three writers, two of whom have written in our magazine: Martin Hoffman, Mike Lawrence and Julian Pottage. When I was out of bridge practice and needed to tune the mind for a game, I would always pick up a book on defence – the part of the game which always needs honing.

## **How much of your week is spent on bridge?**

I am laughing at the question.

At the moment the easier question

would be how much is *not* spent on bridge.

My new website: [bernardmageebridge.com](http://bernardmageebridge.com) seems to be all consuming. When I then add the time that my son takes – there is not too much time to spare.

## **Tell us about your family and pets.**

I am married to Helen and we have one son, Alfie, who is two and a half. No pets but a lot of toys.

## **What hobbies do you have outside bridge?**

I would count my son as one of my hobbies, then there is cycling and walking. I enjoy following sport and my wife and I are learning Italian. In fact it is the way we met – at lessons. ■



Bernard with his wife, Helen, and their son, Alfie

# Sally Brock

## **When and how did you start playing bridge?**

My parents taught me at home. We had played lots of trick-taking games when we were small, then solo, and only when we were considered competent at solo were we taught bridge – I was about 14. I was at boarding school until O levels, but went to a day school in the sixth form. My parents were delighted to have me at home so at least they always had three. I must have played an evening or two each week at that time. And of course I thought I knew it all.

## **What started you writing in the first place?**

I've always been quite pragmatic about earning a living. I worked for a bridge magazine (first *International Popular Bridge Monthly*, then *Bridge Magazine*) – mostly typesetting and editing. When there wasn't enough work I decided to have a go at writing. My first book was *A Fistful of Honours* about my first international success.

**You play a massive amount of bridge, teach and write about bridge, have a great family life, meet lots of friends, have a great social life, go on holidays, have a patient life partner in Barry, hobbies outside of bridge, run a house, do cooking and still find time to sleep. The question every reader must ask is this – how do you fit it all in 24 hours? Do you have an identical twin? I just can't believe one person could do it all.**

I don't know and I don't really think I do – it's just that everyone hears about everything I do. To be honest, I haven't really had enough to do recently – you



have no idea how many giant sudokus I do.

I'm always looking for arts and crafts things to make, but the problem is that you need an outlet for the creativity. Once you've made whatever it is for all your family and friends who want it, if you can't sell it you need to move on to something else.

**In your column you seem to tell us everything – no holds barred. Is there anything in your life that you keep private? How do Barry and your family feel about all of their lives also being in the public domain?**

Well, I try not to write stuff people – including me – would not want the world to know. I tend not to name people who make errors at the bridge table, but only when I give them credit.

**You have recently turned sixty but in bridge terms you are still a youngster and we all hope have many years to go, will you ever retire?**

It was quite a while ago now that I turned 60. It's hard to say. Maybe I am making more mistakes, but at the moment I think that is counteracted

by my long experience. I guess when it isn't will be the time I retire.

**As a bridge teacher I find most of my younger women give up competitive bridge when they have a family and/or a career, they just haven't time for both – but you are a shining example to show that women don't need to choose, they can have it all.**

I don't think it's just women. I think a family, a job and serious bridge is probably too much for most people. I was lucky that my job and serious bridge coincided. Also, I did not have custody of my eldest child, so was not that involved in his upbringing. So I was well established as a bridge player when I had my other two. And I actually did give up playing for a while when those children were small (between 1993 and 2001).

**I have seen many talented female bridge students get 'lumbered' with a weaker partner and hence never fulfil their potential. They can't give them up for 'fear they hurt their feelings'. Yet my male students just change partners till they get the 'best fit' and think nothing of it. You have changed partners many times but I don't think you have ever lost a friend because of it. How do you do it?**

I'm quite good at changing husbands too.

I don't know how I do it. I haven't had that many different bridge partners: in the women's game it has really only been Sandra Landy, Nicola Smith and now Fiona Brown. I have played with other people but mostly on a professional basis. As for male partners – I married well.



# David Huggett

**Women usually outnumber men at duplicate and at club level I find the bridge ability of men and women is similar. However, when I recently looked at the NGS leaderboard I was absolutely amazed to discover that there were only two women in the top 100. Why do you think this is?**

I don't know. I have always thought that at club level women, if anything, tended to be better. I think at the top level women are not so successful in the open game for the same reason that there are not so many women at the top of anything (though that is changing). It is hard to be at the top of anything when you are juggling family and work issues.

**I'm sure your coaching has seen players surpass their expectations but some say there is a glass ceiling which those without natural 'card sense' can never break through. In other words to be a top player, is it 'nature or nurture'?**

I think to get to the top you need to have a lot of natural ability as well as work hard at the game. But for the vast majority of players it is just a game. They want to have fun, and win sometimes. You don't have to have enormous natural ability to do that.

**Will you be able to continue your fascinating blogs elsewhere when BRIDGE ceases?**

There has been some discussion of doing it online, but nothing definite yet. ■



Sally and Barry

I first started playing bridge at school when I was 17. Four of us read a book and then challenged four teachers to a match and although they beat us easily we beat them in a return match a couple of weeks later.

I stopped playing pairs about 25 years ago because I used to get so angry at perceived injustices.

Before the onset of Covid, I played only in major county events and National competitions and recently just a few online matches a week in lockdown leagues which, surprisingly for me, I really enjoy.

I worked in Operations Research for British Gas in a department which aimed to maximise conditions for the company. I retired when I was 50.

I suppose because I was fairly well known in the bridge world when I was in my thirties and forties I got asked to contribute to *Bridge Magazine* and that led on to writing for other publications. For many years I wrote for the excellent magazine *Bridge Plus*.

I have written two bridge books with Stephen Cashmore, *Plan the Play* and *The Monster Book of Basic Declarer Play* as well as four or five e-books which sold well, particularly in the United States.

My monthly article for **BRIDGE** takes anything from a couple of hours to much longer to write, depending on inspiration. I have a number of set themes and I usually try to work from those but sometimes inspiration is lacking.

Pre Covid I ran a class in the New Forest – the same group of ladies for 25 years – and a duplicate one evening a week for people who had been to my Adult Education classes, which I ran for many years, but who were too scared to join a proper club. Many years ago I had spent a working holiday in Zimbabwe teaching bridge out there and I also ran a class in La Manga, Spain, with the late Jeremy Flint.



I probably have about 100 bridge books which I have either bought or have reviewed over the years. My favourite author is David Bird. Not only is he a friend of mine but we share the same sense of humour and I just love it when he is being perhaps a little non-PC. And Terence Reese of course wrote the most insightful works.

Sadly I have no family any more and my cat who almost made 21 has passed on too. But I have loads of incredibly good and kind friends and never feel lonely.

Bridge is only one of two passions in my life and the other is tennis. I am a fanatical follower of the game and have been to all the Grand Slams over the years. I used to play regularly with some bridge friends as it happens but now old age and a widening girth have put paid to all that.

I have too many faults to mention but the worst is probably intolerance where it is not always due. My biggest hate is unpunctuality – I just cannot bear it when other people think they can waste my time.

I imagine my bridge writing days are at an end but when and if the pandemic ever ends I would hope to continue the talks I give to the County on bridge related topics. I usually give three a year and they are always well supported and I get huge satisfaction from giving them. ■

# Andrew Kambites

I was born in 1948 and grew up in London. I studied Maths at Bristol University and spent my career in teaching maths. I wanted to bring my family up in a rural environment so having moved to Gloucestershire in 1972 I have remained here (Stroud) ever since.

I am married to Carol with two sons. Mark is a professor of Maths at Manchester University and is married to Kirsty with three children (Jason 15, Helen 10 and Sophie 8). Carl works in IT for IBM at Hursley (near Winchester) and is married to Yana with one child (Elisa 6).

I played chess at university and started bridge immediately afterwards. Bridge was only ever a hobby but I soon had other bridge interests. In the early eighties I provided the bridge material for a bridge computer, the BBC bridge companion.

I knew Pat Husband well. Pat took over the EBUTA in the mid 1980s with a remit of promoting teachers with personal and motivational skills rather than top quality bridge expertise. Pat used me in the role of improving the bridge skills of teachers and assessing teachers. Through Pat I met Ron Klinger, leading to a number of books. Later on when the EBU introduced *Bridge for All* and *Standard English*, I worked with their appointee, Sandra Landy, in producing some of the materials.

I joined the EBU panel of directors. I helped Pat design materials for club TDs which were subsequently used in the original EBU training materials. I ran club directing courses for the EBU.



I enjoyed my time in teaching maths and taught bridge to a lot of teenagers, many of whom played junior bridge for England. However, I turned down extra responsibilities in maths teaching in order to pursue my bridge interests. This led to early retirement, after which I have directed and taught on bridge holidays for First for Bridge.

I never played a huge amount of bridge. Family came first. However I had successes, the most recent two being the Tollemache and Pachabo

for Gloucestershire in the mid 2000s. As bridge holidays increased I ceased to be a reliable member of the team so effectively withdrew from serious bridge. Obviously now bridge holidays are on hold, I have started playing online, both socially with friends I have made on bridge holidays and with past teammates.

I have written about 20 books, including, in collaboration with Eric Crowhurst (the Acol Guru), Hugh Kelsey and Ron Klinger. I wrote for *English Bridge* for many years and for *Bridge Plus* when Elena Jeronimides edited it. When Elena rejoined Mr Bridge as Associate Editor of **BRIDGE** I then started writing for his excellent magazine. I have always considered myself as a teacher and writer to



Andrew's family



# Marguerite Lihou

intermediate players, helping them understand what they are doing rather than follow rules. Bridge is a difficult game, which is what it makes it so fascinating. The first requirement of anybody who wants to be a real bridge player is to realise that things are not always black and white. My greatest hate in bridge is the all too common bully who believes that partners who do not do things exactly as they do are wrong or stupid. I also hate the interpretation of the laws as if they are rituals rather than an attempt to set a framework which is fair to all. I am afraid that many of the questions which David Stevenson has had to answer in **BRIDGE** show just how common this attitude is in clubs.

My writing has a distinct pattern. If writing a series I do it all at once in order to make sure it fits together. Maybe one month planning, two weeks writing a series of 10 articles, then another month tweaking and proof reading. The first draft is quite quick, maybe 10 hours for one of my articles/quizzes but it is thrown together and evolves over time. Cut and paste is very necessary.

I have no plans for further writing, though I don't rule it out if somebody makes a suggestion.

My bridge library isn't very big. I have a somewhat idiosyncratic sense of humour and I like humorous writing, David Bird being particularly good.

Faults? I think my greatest fault is my modesty.

Outside bridge, I have played a lot of tennis and table tennis in the past. Too many operations, for example, a left knee replacement made necessary by the strains of tennis, have led me to indulge in lower-impact exercise. Before Covid I used to swim one kilometre a day. With pools closed, my major exercise has been walking. Carol and I have an allotment.

I am very concerned about the future of the planet. Politicians think short term. Matters like pandemics and global warming are likely to have a long term effect on my grandchildren, and more so on the world's poor. It would also be good to see telling the truth become the norm in our politics. ■



## **I understand you are a keen bridge player, when and how did you start playing bridge?**

As a child I played kitchen bridge at home with my family (as well as *Whist* and other card games like *Rummy* and *Hunt the Lady*). After university I moved to London and took bridge evening classes and started playing at the British Airways bridge club.

## **How much bridge do you play and at which clubs?**

I now live in Bristol and am a member of Bristol Bridge club. I play about twice a week.

Since Covid I have been playing 3 or 4 times a week online.

## **Your illustrations on the front covers in 2008 & 2009 with the 'human playing cards' were quite iconic, how long did it take you to compose one of these pages?**

Mr Bridge gave me a completely free rein with the design of the covers which was great fun and gave me lots of latitude, I can't remember how long

I spent on them. I was inspired by the great cartoonist Mel Calman. He did the cover illustration for a book called "Why women win at bridge" by Danny Roth. I "borrowed" his idea of giving the cards an inner life and personalities.

## **Although many top bridge players have a career in maths and computing there are also some great bridge players in the arts world. Do you find many bridge players in among your associates in arts and crafts?**

Joan Crawford and Omar Sharif were creative people and good bridge players. Day jobs don't often come up in conversation at the bridge club (a lot of club players are retired aren't they) but they seem quite diverse. I have a background in IT, I switched to illustration mid career (a mid-life crisis you might say).

## **You clearly have a great imagination. Do you find that helps you when playing bridge?**

Sometime it's an impediment. I imagine the worst scenario when I should go more with the odds.

## **Tell us about your family and pets.**

I am married, prefer cats to dogs, but we don't have a cat at the moment.

## **What other hobbies do you have outwith your work and bridge?**

I swim outdoors all year round (sea, rivers, lakes, lido) and play tennis badly. I am looking forward to going back to the theatre and music events when the Covid epidemic is over. ■

# David Bird

**B**y good fortune, I did not start playing bridge until after I had taken my mathematics finals at university. I have several friends who devoted their university years to playing the game, much to the detriment of their degrees.

I played bridge solidly until the age of 29, winning several national events. After my marriage to Thelma – we met on holiday in Tunisia – I cut down on playing and began to write about the game. My first Abbot book, *Miracles of Cardplay*, was accepted by a publisher only after Terence Reese became a co-author.

I worked for 30 years at IBM, travelling the world to give presentations and courses on computer graphics. I still played in tournaments such as the Pachabo and the Tollemache. At the age of 59 I had a heart attack, which was brilliantly patched up by the NHS (three stents). I had to stop playing bridge for a while and I found that I didn't miss playing at all. I devoted my attention to writing a never-ending stream of bridge books. One landmark was when I passed Terence Reese's record total of 107 books. My latest count is 142; I always like to have a book 'on the go'.

I most enjoy writing bridge fiction, entering the various imaginary worlds and matching the deals I have created with the characters involved. Creating a bridge text book is rewarding in the early stages, but tedious in the final two or three months, when you have to polish the text and remove as many errors and typos as possible. I have been fortunate to write books with several of the world's finest players: Boye Brogeland, Larry Cohen, Tony



David and his wife Thelma

Forrester, Geir Helgemo, Martin Hoffman, Ron Klinger and Omar Sharif; also with some good friends of mine: Taf Anthias, Tim Bourke, Simon Cochemé and Marc Smith. Finally, the most successful commercially have been those with one of North America's top bridge teachers, Barbara Seagram.

Do I have a life outside bridge? Yes! Before Coronavirus struck, Thelma and I took three or four long-haul holidays every year, alternating between the Far East and the Caribbean. Eating out, both at home and abroad, is one of life's greatest pleasures. I review each meal on Tripadvisor (Thelma: "Oh no, you haven't brought your camera again!") A year ago I passed 1000 reviews on their site, placing me top in the Southampton area.

I support the Southampton football team and have still not fully recovered from watching them lose

0-9 to Leicester last season, despite my vociferous coaching from the stands.

Finally, you asked whether Robin Hood will continue to play bridge in the near future. Maybe not. I did put together four books that feature him and his arch enemy, the Sheriff of Nottingham. One difficulty that I had when constructing storylines was that the outlaw had a massive price on his head. Sadly, therefore, the 'big two' could not face each other at the table. ■



David and Barbara Seagram



# Nigel Block

**Most readers will not recognise your name but you do in fact write the popular *Diaries of Wendy Wensum*. Why did you make the decision to write anonymously?**

Male writers were the norm at the time and so rightly or wrongly I felt a female nom-de-plume might be appropriate for a fictional diary based largely on the four women: Wendy, Millie, Jo and Kate. Now that **BRIDGE** is coming to an end, I don't mind if any biography contains my real name.

**You have managed to remain anonymous since the column started over 9 years ago, did anyone outside your immediate family know you wrote the column?**

Yes, my wife, children and grandchildren and a few other friends and colleagues were in the know.

**How do you keep a straight face when people at your bridge club discuss *Wendy Wensum*?**

With some difficulty at times.

**Is Wendy based on a person you know?**

No. The River Wensum flows through Norwich; hence Wendy's surname. I chose the forename, Wendy, entirely for the alliterative effect.

**Are Wendy's friends based on players at an actual bridge club?**

Originally Wendy's usual partner, Millie, was based on a (sadly deceased) local player. The strengths and foibles we all possess are illustrated in Wendy's diaries by other characters at



the fictional Riverside BC.

**What are Wendy's views about the government's alcohol guidelines and do you imbibe yourself?**

Wendy believes that Millie drinks too much. Personally, my alcohol consumption is well within any government guidelines.

**When and how did you start playing bridge?**

I started to play bridge as a post-graduate research student at Queen Elizabeth College in London in the 1960s. I learned from books and playing kitchen bridge in the college bar. Our team improved to a reasonable level over time.

**Do you have a career outside your bridge writing?**

I have been retired for some years.

**What was your previous career?**

I taught Mathematics, Statistics and Computer Studies, first in a business context at Kilburn Polytechnic in North London, but for the bulk of my career, mainly HND and

undergraduate students at Norwich City College.

**What started you writing about bridge and do you write for other magazines or newspapers?**

I was asked to write a series of articles for the Norfolk County newsletter introducing newcomers to bridge into local bridge clubs. I now edit the newsletter, re-titled 'Talking Bridge'. In the past, I have written articles for specialist education magazines as well editing a column on IT for a local newspaper.

**How many bridge books are in your library and who are your favourite bridge writers?**

By some standards, my bookshelves are not weighed down by a massive number of titles, perhaps about 30. Terence Reece books are more in evidence than any other author, but 'The Walk of the Oysters' by Rex Mackey is a personal favourite.

**Tell us about your family and pets.**

My wife and I have been married for over 50 years. We have a son and a daughter and 4 grandchildren. No pets, my wife and I live in the city.

**What hobbies do you have outside bridge?**

My main activities are vegetable gardening, and going to the theatre. My wife and I especially like visits to the Globe in London.

**Will Wendy live on when **BRIDGE** ceases publication?**

No plans are in place. ■

# Ned Paul

## **When and how did you start playing bridge?**

I started playing bridge in the sixth form at school in 1966. Nobody played a system.

In 1967 the EBU had a stand at the Daily Mail Boys & Girls Exhibition at Olympia and I went every day to play bridge. It was organised by EBU Secretary Dimmie Fleming with initial help from Daily Mail bridge correspondent Peter Donovan. One day at Olympia I was taken to lunch by Jack Marx but I didn't realise the significance of this at the time.

I also joined the local penny-a-hundred bridge club (Blackheath BC in London) while still at school and played as much as I could. Bridge had never been so popular.

## **Do you have time to play any bridge purely for enjoyment?**

In lockdown I have played hardly any bridge other than the duplicates I organise online for my club players and random BBO games. I have played no bridge with 'real partners' since lockdown and I am missing it.

## **I believe bridge is now your full time job, what was your previous career before you got immersed in bridge?**

I have been full time in bridge since 1998 and self-employed since 2002.

After school I joined a bank then a stock exchange firm. I went late to university and when there took up orienteering. I graduated in 1975 and then had a gap year, travelling in Africa. On returning to London, I found a job teaching English at a business school in London. During this time I met my life partner Hazelle Jackson through orienteering. Hazelle was a rising star in the IT world. When we had our son Gus in 1980 we decided that Hazelle would continue at work and I would be the stay at home partner. This

allowed me to change career again and I launched a national magazine for orienteering called CompassSport. I ran this as a 'lifestyle' business for 19 years. By 1998 the magazine was becoming too much like work so I stopped that and started to do bridge related things including doing some part time hosting at the Acol Club where Andrew Robson was in charge and it was thanks to Andrew's input that I was able to transition into bridge as a career.

## **I believe you were the mainstay of the Young Chelsea bridge club (YC) when it was in its heyday, what was that like?**

In 1998, Warwick Pitch, the YC Secretary was looking for an assistant, so I joined YC on a full time basis. I hosted and directed some of the duplicates, organised the teaching and supervised play, maintained the web site, did all the hidden jobs that keeps that sort of place going. There were duplicates every evening and Friday had over 30 tables. However, attendance began to wane; the great wave of bridge players who had learnt in their youth in the 60s and 70s, began to retire from work in central London and a number of the suburban clubs got organised to provide daytime bridge for the social players, which YC wasn't able to match. I left YC by common consent at the tail end of 2002 and went freelance.

## **What did you do next?**

I then started teaching classes, supervised play and hosted duplicate in different parts of London. Like Topsy this just grew and grew. It all keeps me busy and my mailing lists stretch to around 1100 players.

On the teaching side I have continued to teach *Learn Bridge in a Weekend* a 2-day Saturday-Sunday course in which the students go from zero on

Saturday morning to playing their first gentle duplicate with real hands on Sunday afternoon. This really gives people a lot of momentum to start their bridge and from this beginning they are encouraged to move into supervised play to gain the experience they need. I much prefer this route to the accepted way of giving hundreds of lessons without much context. I believe people take up the game to play it with friends, not to learn it as an end in itself. There are a lot of people in London who have graduated this course and are now playing regularly at club level or better.

When face to face bridge ground to an abrupt halt I have successfully been able to offer club bridge online via BBO and currently host six games a week. I also do some Zoom teaching and supervised play. All the details are on my website:

[www.bridgewebs.com/bridgewithned](http://www.bridgewebs.com/bridgewithned)

For over ten years now I have also worked with Victor Lesk. Victor happened on our bridge group by chance, walking past a pub where we were playing supervised play. Victor is the author of the amazing phone-based scoring app BriAn (= Bridge on iPhone & Android). We work closely together professionally and I am grateful for his support.

## **How many bridge books are in your library and who are your favourite bridge writers?**

I have around about 300 or so books, of all ages and types including historical stuff about the early days of bridge. (more like 1000! – Hazelle)

When I first started playing way back when, I read everything I could. My first book was *Contract Bridge Made Easy* by Josephine Culbertson. I really enjoyed Mollo, his technical books with Nico Gardener, as well as the *Menagerie* series with the *Hideous Hog* and the *Rueful Rabbit*. Reese's

books especially the ones on card play remain seminal. Albert Dormer was a top writer to the best journalistic standards – easy reading but full of meat. Klinger is prolific but as a top technical bridge player his stuff is more intense. David Bird is just amazing with his monks, Robin Hood and schoolboy stories. These are always amusing reading but technically worth reading too and you can learn how to think through challenging hands. Hats off to how David is able to keep coming up with interesting deals and the fictional tales with which he surrounds them.

I enjoy biographical books, reading about top players' lives on the bridge circuit: Zia, Wolff, Helgemo, Hamman, Sontag, Auken, etc. A few years ago a writer Edward McPherson spent a year trying to learn bridge and researching the bridge scene. The resulting book, *The Backwash Squeeze*, was not universally acclaimed but it is one of my favourites. I also enjoyed *The Card Turner* by Louis Sachar, a novel in which a teenage nephew is dragooned into helping his uncle, who is going blind, play bridge – in this way he learns bridge. I won't spoil the plot – you'll have to read it for yourself.

### **How much of your week is spent on bridge?**

What I have outlined above is a pretty full time workload and even in lockdown it is still a big commitment. Hazelle doesn't play bridge at all so bridge is not time we can share. Consequently, I have to be careful how much bridge outside work I can

play. But last year I was able to tick an important item off my bucket list and play in the Spring 2019 North American Bridge Championships in Memphis, Tennessee. It was a fantastic experience which I can fully recommend.

### **Tell us about your family.**

Hazelle and I have one son, Gus, who came along early in our relationship. He's married to Delea and they have given us two lovely grandchildren.

### **What hobbies do you have outside bridge?**

The days of orienteering and running are past and we don't even do so much walking these days. We cook together and both like a jigsaw, and we like travelling within the UK.

I have an interest in railways and when we stayed in North Devon, I fell in love with the Lynton & Barnstaple Railway. This was a narrow gauge line that ran from 1898 to 1935. A society was formed to revive the railway, not preserve it, as there was nothing left to preserve. I love the extended timescale that these people are prepared to work to, many knowing it will be well beyond their own allotted span.

### **Do you admit to any faults?**

Yes, lots. Specifically with bridge, I play too quickly. At school I was bright but always wanted to get the answer and never mind about showing the working. This carried forward to bridge. Not thinking things through enough has cost me dearly. I was once told to my face that I was the biggest

ever under-achiever in bridge and in my heart I know this is true. Because I don't get much opportunity to play at the highest level, I also bid too much. One Christmas one of my serious bridge partners sent me a card. When I opened it a number of green Pass cards fell out: 'You might need some of these next year!', was the message!

### **What are your views about bridge teaching?**

I rate myself among the best teachers of bridge for beginners. It's fun opening up the game for beginners and getting them to catch the excitement and competitiveness of bridge. It's amazing how much you can teach beginners in a very short time to get them playing. I think conventional teaching concentrates too much on teaching system and conventions which is not the same as teaching bridge. If you play bridge without any system you can get by but then you realise how much better you would be if you had a pre-arranged system with a partner. It doesn't matter which system; the best system is the one your partner is playing.

The same with conventions; a convention is an invented solution to a problem that you meet in the bidding or play. Until you have met the problem a few times there is no context for the solution. It's almost like you have to go off in a few 3NT contracts when a 4-4 major suit fit exists. Only then do you buy into what millions of bridge players before you have discovered: that Stayman is a convention worth learning and adding to your repertoire.

Every convention you learn you should ask yourself 'What are we trying to achieve?' 'Does it solve a problem and if so, at what cost in terms of the natural bids it replaces?' 'Will it come up often enough to be worth the strain of memorising' 'Do I know it – and does partner know it – thoroughly enough that we know all the response sequences and continuations?' 'What happens over intervention – is it on or off?' and so on. I love an opponent with hundreds of conventions on their card; I fear an opponent with few conventions on their card but who can play the spots off the playing cards. ■





# Julian Pottage

## When and how did you start playing bridge?

I started about 1971. My parents had a regular four on a Sunday evening. I used to watch most weeks and if one of the regulars could not come then I played.

## How much bridge do you play now?

Once every week or two.

## Do you have a career outside bridge?

I breed golden retriever puppies. This only happens every couple of years but when it does the work is intensive. I also take photographs for some stock agencies but there is little money in that these days.

## If not bridge, what was your previous career?

My main career was as a pensions administrator and then pensions manager and more recently financial compliance consultant. My time at Blue Circle was the peak of my pensions career but when it lost its place in the FTSE 100 I took voluntary redundancy. I then dealt with



Julian and Elsa receiving their Good Citizen award.



compensation for mis-sold insurance products.

## What brought you into bridge writing?

At university most of my bridge friends were a year ahead of me. This meant that when they graduated I needed to form a partnership with a first year student and work on coaching him. Some of the material I prepared to do that I could see would be suitable for a book.

## Do you write for other magazines or newspapers?

In 1992 I started writing for *Bridge Magazine* and for the last few years I have been contributing to *Bridge I Norge* (they translate the articles into Norwegian) and *English Bridge*.

## I know you have written bridge books, how many are in your name?

I have lost count – just over 25 – roughly half are in my own name and roughly half co-authored – one with Nick Smith, one with Peter Burrows and several with Terence Reese and Marc Smith.

## How much time does it take you to write 1) Your Q&A column. 2) Your defence quiz and 3) The

## Double Dummy problems?

1) Answering the queries itself does not take a lot of time but putting them into a convenient format ready for typesetting can take a couple of hours.

2) The defensive quizzes are maybe an hour working out the deals, another hour writing them up and a brief time checking – I like to write all of an article and then read through it the next day.

3) A double dummy problem can take hours to get precisely right, eliminating unintended alternative solutions and trying to get the difficulty level such that the problems are solvable but not too easy.

## I believe you personally answer every question you receive even if it isn't published. What percentage of your mailbag is actually published?

Yes, I answer all queries received (unless they are for the Mr Bridge Office or for David Stevenson in which case I forward them). About 90% get published.

## Pre Covid did you run bridge classes and/or run bridge holidays and cruises?

It is almost 30 years since I have run organised bridge classes. I am planning to offer online teaching but I do not yet have any clients.

Once work for Mr Bridge winds down, I shall be pursuing that more vigorously.

## How many bridge books are in your library and who are your favourite bridge writers?

I should think it is about 100. Ron Klinger is good for instructional material and David Bird is good for bridge humour. Of the American writers, my favourites are Eddie Kantar and Mike Lawrence.



### How much of your week is spent on bridge?

Between writing and playing it perhaps averages out at maybe 3 hours a day.

### Tell us about your family and your pets.

I have a wife, 3 sons, 1 daughter and 2 dogs. I have been married for 24 years. My eldest son is a wizard with IT. My youngest son is studying engineering at Oxford. My middle son is a keen chess player. My daughter has just started sixth form at school and is a keen musician, playing piano, organ and guitar as well as singing.

### What hobbies do you have outside bridge?

Over the years, bridge, dogs and photography have all switched from being hobbies to being business interests. Genealogy is the one thing that has remained strictly amateur. Living in Wales has probably helped with that because the lack of diversity of Welsh surnames makes research difficult – if I was doing it professionally, I would be looking for clients in England or the USA.

### We are all delighted your Q&A articles will continue on Bernard Magee's web site. As you are still in the flush of youth we all hope you will continue for a long time to come.

Queries are already coming in thick and fast. ■



Julian with puppy Crystal.

# David Stevenson

### When and how did you start playing bridge?

I started at home with my parents and sister as a family game. Then I played bridge at public school at the age of 15 and have played ever since. I started playing seriously at University.

I have travelled around the world to play bridge in places such as South Africa, North Africa, the USA and much of Europe. My partner, Liz Commins, and I love playing in Ireland, both North and the Republic. I have won the Northern Foursomes, the Grand Masters (when it was the top event) and got to the Gold Cup Final, and many smaller events. I even won a small event in Denmark with my wife.

### How much bridge do you play now?

Once or twice nearly every day plus some tournaments at weekends. I am playing in regular tournaments and in EBU duplicates. I am playing considerably more because of Covid-19



and finding it easy to play online and expect to continue playing online during the week when life returns to normal.

### Do you have a career outside bridge?

Not now, but I used to work in an office in accounts.

### How did you get involved in directing, you must be so patient, do you ever lose your cool?

When I was treasurer of the North West CBA, I helped run their Congresses and they sent me on an EBU directing course. This got me involved in directing for the EBU and I have directed for them ever since. Only one current EBU director has been directing for them longer.

I am now a National director in both England and Wales, a European Bridge League director, a member of the National Appeals Committee of the ACBL and have directed in Denmark. I also train directors for the EBU, the EBL and the WBU. ►



David and his wife, Liz, with cats, Nico and Nimo

## David Stevenson continued...

◀ I am currently directing eight EBU tournaments a week.

It can be very difficult when players argue and they can get heated. While only a minority argue it is noticeable that that minority is considerably larger in online directing.

### Do you ever get abuse as a director and how do you handle it?

Mild abuse happens and I ignore it. I once got very serious abuse from someone whom I penalised but my superior reduced the penalty, in my view incorrectly. I get upset when people have a go at me when I am playing and find that they rarely get penalized even if I call the director.

### How did your column get started in BRIDGE?

Mr Bridge asked me to do the Q&A many years ago and later he asked me to write an additional article every other month.

### How much time does it take you to write your column?

All I do is answer queries as they come in when they come in (usually) so it is an impossible question to answer (all questions are published with an answer). The articles take two to three hours each.

### How many bridge books are in your library and who are your favourite bridge writers?

I have a hundred or so books but I have not read any of them for years. Many, many of them are superb. While my favourite writers used to be Mollo, Reese and Kelsey, the most important book of all is Clyde E Love's book on squeezes. His classification of compound squeezes is unrivalled. I have put it on my website at [https://blakjak.org/brx\\_ste3.htm](https://blakjak.org/brx_ste3.htm) with slight improvements.

### How much of your week is spent on bridge?

Over half of the waking time.

### Tell us about your family and pets.

I have a wife, Liz Stevenson, and two Siamese cats, Nico and Nemo.

### What hobbies do you have outside bridge?

Train travel is the main one. My wife and I often travel with my bridge partner, Liz Commins, and her husband and we have travelled to many countries. My most expensive holiday ever was taking the train from Vancouver across Canada to Toronto with my wife (three plus days). We also travel on preserved railways: my only days out this year are to the Welsh Highland Railway and the Welshpool and Llanfair Railway.

### We are all delighted your Q&A articles will continue on Bernard Magee's website, and we all hope you will never retire.

We are already getting quite a few queries and I do hope people who want to hear from me might ask questions there. ■



Liz Commins and Liz Stevenson with Nico (red collar) and Nemo (blue collar)

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# Seven Days

## by Sally Brock

### THURSDAY

Last night I went to Barry's so wake up there this morning. I get going reasonably quickly and stop off for a haircut at the hairdressers at the bottom of his building before walking home. I had left the flat quickly in something of a tip, so get home to tidy up and do a lot of ironing (I want to leave the washing machine etc free for Briony when she gets home). Late afternoon, I have my weekly practice with Fiona against Maggie and Heather. This is a good hand for our methods:

#### Dealer South. E/W Game.

♠ A 7 3			
♥ Void			
♦ K Q 7 3			
♣ K J 9 7 6 3			
♠ K 10 2	♠ Q J 9 5		
♥ 9 8 5 3	♥ K Q J 6 2		
♦ J 9 4	♦ 10 8 6 2		
♣ Q 8 2	♣ Void		
	♠ 8 6 4		
	♥ A 10 7 4		
	♦ A 5		
	♣ A 10 5 4		

West	North	East	South
			1NT
Pass	2♠	Pass	3♣
Pass	3♥	Dbl	Rdbl
Pass	3♠	Pass	4♦
Pass	6♣	All Pass	

Partner's 1NT opening is 12–14, my 2♠ shows clubs and her 3♣ shows a fit (A-x-x/K-x-x or any four or more cards). 3♥ shows shortage and the

redouble shows the ace. I cue-bid spades and she cue-bid diamonds. I know her ♥A is working now as it would be a parking place for one of my spades, so just bid the slam. With the heart length probably on her right, Fiona starts with the ♣A and can therefore pick up West's trumps.

### FRIDAY

At 10 o'clock I have a bidding session with Margaret, against Ollie and Claire, all playing my preferred weak no-trump five-card major system. We Zoom at the same time and it is great fun with a free discussion of all interesting hands as we go. What does it mean if your right-hand opponent opens a weak two-bid and you bid four of that suit? Eg 2♥ – 4♥. I think it should be virtually game in your own hand with one of the other suits. I would have liked to be able to bid it with:

♠ 6  
♥ 8  
♦ A K J 9 7 5 2  
♣ A K Q 5

As it was I have to settle for 5♦, thinking I have missed slam when partner has:

♠ K 8 3  
♥ A 9 2  
♦ 8 4 3  
♣ J 9 8 2

However, there is a trump loser so it is the right time to miss a good slam.

Later I go to Barry's. He has become very interested in Chinese cookery and tonight's dinner is lots of chicken and sweetcorn soup – very delicious. I play in the Young Chelsea online duplicate with Ollie and Barry plays with Margaret.

This is our best board, and it causes a lot of problems for several pairs:

#### Dealer South. N/S Game.

♠ A Q J 9 2			
♥ 7 2			
♦ A 8 7			
♣ J 7 3			
♠ 8	♠ K 10 7 6 5 4 3		
♥ K 9 6 3	♥ Q J 8 5		
♦ 10 6 3	♦ 5		
♣ Q 10 9 8 4	♣ K		
	♠ Void		
	♥ A 10 4		
	♦ K Q J 9 4 2		
	♣ A 6 5 2		

The bidding at our table is:

West	North	East	South
			1♦
Pass	1♠	Pass	2♦
Pass	2NT	Pass	3♣
Pass	3♦	Pass	4♦
Pass	5♦	Dbl	All Pass

I prefer a 2♣ rebid to 2♦. For me, bidding diamonds twice and then clubs shows a weaker hand. After 2♦ North has a terrible bidding problem. Should she try a nebulous 2♥ or 3♣, or 2NT without a stopper in either unbid suit.





That is her choice, and then South bids three clubs. North gives diamond preference, and then South goes on with 4♦. With no real idea of what is going on, North raises to 5♦. My partner doubles on the sound of the sequence rather than for any other reason.

I lead my spade. Declarer calls for the queen, covered by the king and ruffed. Declarer then ducks a heart, East winning and switching to the ♣K. Declarer wins with the ace and could have succeeded just by drawing trumps and playing a club next, but she knows nothing about the spade and club layouts at this stage. Instead, she plays the ♥A and ruffs a heart. Then she plays a diamond to her hand and a diamond to the ace. She tries a top spade pitching a club, but I ruff and exit with a heart and have to come to a club trick at the end for one down.

Barry and Margaret do considerably better than we do. Afterwards we Zoom with some other people too and go through the card. That's just as much fun as actually playing.

## SATURDAY

I am up at the crack of dawn to pick up Briony from Heathrow. She has been in Mombasa for two months so I'm really looking forward to seeing her. I am driving along the M4 merrily when she rings me to ask me where I am. She has me on a trace app and asks me why I am in Slough! There are roadworks on the M4 at the moment and instead of the usual big blue signposts, there are very small ones just with the road number on, so I completely missed Heathrow! And the worse thing is that all those extra miles had to be done at 50mph. Anyway, I eventually get there and find her easily enough. She made it from landing to outside in half an hour – and that was coming from a quarantine country. She looks fabulous. I take her home and then we prepare a shopping list and off I go to Tesco. When I get back we unpack the food, she puts some washing on and I look at her photos. It's so good to have her home.

Later on I go to Barry's for dinner, and we play online: four pairs playing

eight-board matches against each other, Skyping as we go, with a Zoom session for all of us at the end.

## SUNDAY


On discovery that chicken and sweetcorn soup is Briony's favourite, Barry spends most of the morning making some for me to take back to her. So when I get home that is what we have for lunch, along with the most delicious French bread I have just discovered from a particular local shop. In the evening I walk to Heather's (two and a half miles) and have a drink with her, Ollie and David, before going out for an Indian.

## MONDAY

Our normal Monday session with Jovi et al is off because tomorrow Jovi is having an operation on her eye. Her eyesight has been slowly deteriorating over the years and this is a last-ditch effort to halt the decline – but it might not work. Very worrying. At 2.30 I have my normal Monday afternoon lesson with Debbie. Always good fun, and also to catch up on what has been happening in the lives of her children. Later our team has a Lockdown League match, though we are not playing. We just join in for the Zoom post mortem and are happy with a decent win.

In the evening we play against Frances and Graham. This is a difficult slam deal they face:

**Dealer South. Love All.**

♠ 9 8 7 6	♠ K 5 4 3 2	♠ Q 10
♥ K 9 7 5 3	♥ 10 6	♥ Q J 8 4
♦ Q 4	♦ 8 7	♦ J 5
♣ 7 6	♣ A 8 5 4	♣ Q J 9 3 2
		
	♠ A J	
	♥ A 2	
	♦ A K 10 9 6 3 2	
	♣ K 10	

They bid:

West	North	East	South
Pass	1♠	Pass	1♦
All Pass			3NT

I confess that I, playing with me, would probably have had the same sequence too. Those of you out there who play Benjaminised Acoll might have done better. How about:

West	North	East	South
Pass	2♦	Pass	2♣
Pass	3♠	Pass	3♦
Pass	4♣	Pass	3NT
All Pass			6♦

With an ace and a king and a potential ruffing value, the North hand is a bit good to pass 3NT. He moves with 4♣, and now South has a really good hand – perhaps worth a jump to 6♦.

It looks as if the contract depends on either: (1) bringing in the trumps for no loser, or (2) a 3-3 spade break – declarer plays the ♦A-K and if there is a trump outstanding he then plays the ♠A, ♠K and another spade. He can then play a club to dummy and cash a spade winner discarding the heart loser. However, what if West plays a diamond honour on the ♦A? Should declarer go to dummy to finesse in diamonds (the best line in the suit by some distance), or play another top diamond, playing for spades 3-3 as above? Wouldn't the ♦Q on the first round of the suit be a good play from West? That might persuade declarer to waste the dummy entry to take a diamond finesse through East. As the cards lie, this is academic because diamonds are 2-2 but, if West had ♦Q-J-x and three spades, dropping a diamond honour would be rather smart.

## TUESDAY

In the morning we go to the tip. We have several old suitcases and a mattress topper to get rid of. Maybe we are supposed to leave them in the street but that seems a bit odd. We turn up to find that we need to book an appointment and that they are fully

*Continued on page 54 ...* ►





# Answers to David Huggett's Play Quiz on page 11

- 1.
- |           |           |
|-----------|-----------|
| ♠ K Q J 3 | ♠ 7 5 4   |
| ♥ 5       | ♥ A J 9 6 |
| ♦ 9 6 4 3 | ♦ J 7     |
| ♣ 9 8 3 2 | ♣ A 6 5 4 |
- 
- |              |           |
|--------------|-----------|
| ♠ A 9 2      | ♠ 10 8 6  |
| ♥ Q 10 8 7 2 | ♥ K 4 3   |
| ♦ A Q 10     | ♦ K 8 5 2 |
| ♣ J 7        | ♣ K Q 10  |

You are declarer in 4♥ and West leads the ♠K. How do you plan the play?

You have five potential losers in this slightly optimistic contract and you might think that you need the two red-suit finesses to work. Indeed if you take the heart finesse and it works you are still likely to lose two spades, a club and a diamond if the king of diamonds is offside.

In fact things are not as bad as they seem. If the king of diamonds is well placed, you can discard a spade from dummy on the third diamond and engineer a ruff of your third spade. You can afford to lose a spade, a club and a heart. So play a club to the ace at trick two and take a diamond finesse, pitching a spade on the third diamond if successful. If either defender ruffs the third diamond, you still have the heart finesse in reserve.

- 2.
- |              |              |
|--------------|--------------|
| ♠ J 9 6 3    | ♠ A Q 7 2    |
| ♥ 10 7 6 3   | ♥ 8 2        |
| ♦ J 10 9 8 2 | ♦ K 4        |
| ♣ Void       | ♣ Q 10 5 4 2 |
- 
- |             |              |
|-------------|--------------|
| ♠ Void      | ♠ K 10 8 5 4 |
| ♥ K J 9 5 4 | ♥ A Q        |
| ♦ Q 6 5 3   | ♦ A 7        |
| ♣ J 9 8 3   | ♣ A K 7 6    |

You are declarer in 6♠ after an uncontested auction and West leads the ♦J. How do you plan the play?

Although thirteen tricks for an overtrick look easy that must not stop you from asking yourself if anything could go wrong. While it might seem natural to start trumps by playing the ace first, if you do that then you have missed the point of the hand. The contract is only in danger if you have a loser in both black suits but you will only have a club loser if East holds all four missing clubs. But if West is void in clubs it is highly unlikely he will be void in spades as well – and remain silent throughout the auction – so the winning line is to play the spade king first. If East shows out, you can pick up all of West's trumps by repeated finesses.

- 3.
- |            |             |
|------------|-------------|
| ♠ Q J 10   | ♠ A 8 7 6 2 |
| ♥ J 9 8    | ♥ A 7       |
| ♦ J 10 5 3 | ♦ K 9 6 2   |
| ♣ Q 10 8   | ♣ K 2       |
- 
- |                |             |
|----------------|-------------|
| ♠ Void         | ♠ K 9 5 4 3 |
| ♥ Q 10 5 4 3 2 | ♥ K 6       |
| ♦ 8            | ♦ A Q 7 4   |
| ♣ J 9 7 6 5 3  | ♣ A 4       |

You are declarer in 6♠. West leads the ♠Q and East shows out. How do you plan the play?

Hands like this with a mirror distribution are tedious in that they offer no immediate scope for scoring ruffs. Here when East shows out at trick one you have a certain trump loser and you must try to ensure you do not lose a diamond as well. It seems natural to eliminate hearts and clubs and then play diamonds from the top. If they break 3-2 all well and good, while if East has four cards in the suit you can throw West in with his winning trump to give you a ruff and discard. But if West has the four card holding then that line will fail.

The 100% line is to eliminate hearts and clubs and just cash the diamond ace before throwing West in. This way he either gives you a ruff and discard or opens up the diamonds to your advantage – even if West had J-10-8-x, you could win the jack with the queen and then take the marked finesse.

- 4.
- |            |             |
|------------|-------------|
| ♠ 10 9 5 4 | ♠ J 8 7 6 2 |
| ♥ K 9 7 2  | ♥ 3         |
| ♦ 6 5 2    | ♦ 8 7 4     |
| ♣ 9 5      | ♣ 6 4 3 2   |
- 
- |              |            |
|--------------|------------|
| ♠ 3          | ♠ A K Q    |
| ♥ Q 10 8 5 4 | ♥ A J 6    |
| ♦ Q J 10 9   | ♦ A K 3    |
| ♣ A 8 7      | ♣ K Q J 10 |

You are declarer in 5♠. West leads the ♠4. How do you plan the play?

If trumps are 3-2, you can just draw trumps and knock out the club ace, losing just one diamond and a club. In practice East will show out on the second round of trumps.

If you play off the last top trump and then play ace of hearts and a heart ruff to get to dummy to draw the last trump you will be exposed to any number of heart losers when you knock out the ace of clubs. And if you delay drawing trumps and aim to knock out the ace of clubs first you will be in danger of losing a ruff if, as here, the ♣A and the 4-card trump holding are in opposite hands. East can win the second club and give his partner a ruff and you still have that diamond loser.

The winning line, which is not easy to spot, is to duck a heart after cashing the third round of trumps. You win the return, ruff the jack of hearts in dummy and now draw the last trump discarding your diamond loser. Then you knock out the ace of clubs while the ace of hearts remains in hand to stop that suit. ■



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◀ ... Continued from page 52.

booked for at least a week. Luckily we try online (useful to have a mobile phone on you) and find another tip that has spaces, so off we go. But instead of a quick trip it seems to take all morning.

Later on I have an hour's lesson with Andy, followed by practice with Fiona, and then 18 boards with Mary. After that it's time for a bit of a crash in front of the TV.

## WEDNESDAY

In the morning I am playing in a charity event arranged by Joy Blakey on behalf of the Manchester Bridge Association in aid of the Nicky Alliance Centre. Her husband Irving has bought me. I am looking forward to this as he is a pretty good player. We both do a bit wrong but things go pretty well and we end up close to 70%.

I like this slam deal:

Dealer East. Love All.

♠ A K 10 5			
♥ A 3			
♦ A J 10 8 6			
♣ K 4			
♠ 4 2		♠ 9 8 7 6 3	
♥ 9 8 4		♥ 7 2	
♦ 9 2		♦ K 4	
♣ A J 8 7 5 2		♣ 10 9 6 3	
♠ Q J			
♥ K Q J 10 6 5			
♦ Q 7 5 3			
♣ Q			

This is our auction:

West	North	East	South
		Pass	1♥
Pass	2♦	Pass	2♥
Pass	2♠	Pass	3♥
Pass	4NT	Pass	5♣
Pass	5♦	Pass	6♥
All Pass			

It is only partly because of the matchpoint scoring that I refuse to support my partner's diamonds. With such good hearts, it is hard to see that it would ever be right to play in diamonds. As you can see, 6♥ is a much better contract than

6♦. West leads the ♠A and switches to a diamond. I rise with dummy's ace, draw trumps and discard three diamonds on two spades and a club. If instead West leads a diamond at trick one, I would rise with dummy's ace, draw trumps, discard my club on a spade and give up a diamond.

I really want to win this event because the 'expert' hasn't won before. But we don't even win our way! We have to settle for third.

Later on, I have another go at a group session with Richard and three of his friends. The idea is that four of them play while I critique. We first tried this a couple of weeks ago and the Skype was a nightmare. We couldn't set up anything that all five of us could listen on.

In the meantime I have actually bought a Zoom subscription and sent out an invitation that way. One woman has problems but that is the fault of her computer rather than my end, so the whole thing goes a lot better. They seem to find it helpful and hopefully will want to repeat the experience.

Then I have a Lockdown League match with Barry. We don't seem to do particularly well but there are three hands where there is a thin game to be made at the other table. Each time our team-mates bid and make the game while we get into the auction more effectively and keep our opponents out of it. We win by 27 IMPs, which is quite a lot over eight boards. We have won both our first two matches by a decent margin – a new experience for our team.

Afterwards, Briony and I watch Anthony Hopkins in *The Two Popes*, which we both thoroughly enjoy.

-0-0-0-0-0-

I have thoroughly enjoyed writing about myself for the past eleven years. It is a pleasure when I go anywhere – in this country or abroad – and people come up to me and introduce themselves, feeling perhaps that they know me. It is a real shame that BRIDGE has had to cease publication and I will miss all my readers. ■

# Answers to Julian Pottage's Defence Quiz on page 11

1.

♠ 7 6			
♥ A Q			
♦ K 10 9 7 5 3			
♣ A 9 7			
♠ J 10 9 5	♠ A 8 4		
♥ 8 4 2	♥ K 9 7 5 3		
♦ 8 2	♦ A Q 4		
♣ J 6 4 2	♣ 10 5		
	♠ K Q 3 2		
	♥ J 10 6		
	♦ J 6		
	♣ K Q 8 3		

West	North	East	South
Pass	3NT	All Pass	1NT <sup>1</sup>
<sup>1</sup> 12-14			

Partner leads the ♠J. What is your plan?

A count of points tells you that the lead is from a jack-high suit, so unless declarer has K-Q alone there is no future in the suit. You do have five reasonable hearts and two entries in diamonds, so if partner has three hearts you might set up and run the hearts. Overtake with the ♠A and switch to a low heart; you will lead another low heart when in with the ♦Q.

2.

♠ Q			
♥ A K Q 9 5			
♦ 7 2			
♣ J 10 9 3 2			
♠ K 10 7 4	♠ 9 6 5 2		
♥ 7 6 4 3	♥ 10 8		
♦ 10 6	♦ A K J 9 5		
♣ K 8 6	♣ 7 4		
	♠ A J 8 3		
	♥ J 2		
	♦ Q 8 4 3		
	♣ A Q 5		

West	North	East	South
Pass	2♦ <sup>1</sup>	Pass	1NT <sup>1</sup>
Pass	3♣	Pass	3NT
All Pass			

<sup>1</sup> 12-14 and transfer

Partner leads the ♦10. What is your plan?

Since you have no side entry, it is pointless clearing the diamond suit. You can, however, take advantage of the fact that your partner probably has a second diamond – declarer will have to hold up if you overtake the ♦10 with the ♦J. When, as expected, the ♦J holds, you switch to a spade. Declarer ducks and the ♠K wins. Partner then has a safe exit in either major. Later partner regains the lead with the ♣K and you take the ♦A-K.

Note that cashing a top diamond at trick two would be a mistake. If you fail to cash your other top diamond, you lose it. If you do cash it, declarer could make nine tricks by way of two spades, five hearts, a diamond and a club.

3.

♠ Q 10 7 5 4			
♥ A Q 10 7			
♦ A K 5			
♣ K			
♠ J 9	♠ K 2		
♥ J 8 2	♥ K 9 4 3		
♦ Q J 9 8 3	♦ 2		
♣ J 8 4	♣ A Q 9 5 3 2		
	♠ A 8 6 3		
	♥ 6 5		
	♦ 10 7 6 4		
	♣ 10 7 6		

West	North	East	South
1♦	Dbl	1♥	1♠
Pass	4♣	All Pass	

Partner leads the ♣4: ♣K, ♣A and ♣6. You return the ♦2: ♦4, ♦8 and ♦K. Next comes the ♠4: ♠2, ♠A and ♠9. After that comes the ♣7: ♣8, ♠5 and ♣2. Now comes the ♠Q: ♠K, ♠3 and ♠J. How do you proceed?

You have only hearts and clubs left and must choose between these suits. With the tenace in hearts in dummy, a heart lead hardly appeals. Does it matter which club you lead?

If you lead the ♣Q, you may well

find declarer discards a diamond from dummy instead of ruffing and then you will be in trouble.

Instead you should exit with a low club, hoping partner has the ♣J.

4.

♠ K J 6			
♥ K Q 8 6 5			
♦ A K 5			
♣ A K			
♠ 8 5 2	♠ 10 9 7 4		
♥ J 4 2	♥ 10 9 7 3		
♦ J 10 9 8	♦ 4		
♣ J 4 2	♣ 10 9 6 5		
	♠ A Q 3		
	♥ A		
	♦ Q 7 6 3 2		
	♣ Q 8 7 3		

West	North	East	South
Pass	1♥	Pass	1♦
Pass	2♠ <sup>1</sup>	Pass	2♣
Pass	7NT	All Pass	3NT

<sup>1</sup> Fourth suit forcing, 11+ points

Partner leads the ♦J. The ♦A wins trick one and the ♦K comes at trick two. What is your plan?

Finding discards when you have a 4-4-4-1 hand type is often tricky. Since you know declarer has the ♥A, partner cannot have four hearts, so you definitely want to keep your hearts. To jump to 3NT facing a hand that might have only 11 points, South is likely to have at least 14 points, which if you think about it will include the ♣Q. This means you cannot spare a club either, at least not yet. Your safe discards are in spades – declarer has denied four spades by passing up the chance to rebid 1♠.

Eventually you will have to discard from one of the rounded suits if declarer cashes the top cards in both pointed suits. Fortunately for you, the opposing blockages (if the ♥A is bare, as is probable) means you will be able to discard from one of them safely. ■



# The Diaries of Wendy Wensum

## Episode 104: The Garden Cities Revisited

Once again it was time to enter a Riverside team for the Norfolk qualifying heat of the Garden Cities. A notice to that effect had been posted on the club's information board calling for volunteers. As only six names appeared on the list by the deadline, those three pairs were automatically selected. Two more volunteers were needed. Millie pressurised her husband, Justin, to forgo his traditional Sunday round of golf; I explained forcefully to Spouse that he would not be able to doss down on the sofa watching TV or bash away on his drums in the garage. Our team-of-eight was now fighting fit, ready to do battle against clubs from all over the county.

At the end of the first session we found ourselves well down the field. An excellent tea prepared us for the second half, during which Jo suddenly looked at Spouse and announced out of the blue, 'I like your new hair style.' Spouse was clearly stunned by the comment, but explained that I cut it for him. Kate turned to me, 'I didn't know you were a hairdresser on the side.' 'He's my one and only client. I

don't charge him,' I replied. 'True,' retorted Spouse, 'As a barber, Wendy is very low cost, but long term she's remarkably high maintenance.' In the background, I saw Millie grinning while fortifying herself with a large brandy illicitly smuggled into the alcohol-free premises. In one stanza of boards in the final session, this apparently innocuous deal appeared.

Dealer East. Game All.			
		♠ K 4 2	
		♥ 9 8 5 2	
		♦ 8 4	
		♣ A J 7 6	
♠ J 6 5		♠ A 10 9 8 3	
♥ Q J 10		♥ Void	
♦ 7 5 2		♦ K Q J 9 6 3	
♣ K 9 5 3		♣ Q 8	
		♠ Q 7	
		♥ A K 7 6 4 3	
		♦ A 10	
		♣ 10 4 2	

East opened 1♠, suppressing his longer diamond suit. I overcalled 2♥, West supported his partner by bidding

2♠. Spouse found 3♥. Clearly unsure whether to continue the auction, East eventually passed.

West	North	East	South
	Spouse		Wendy
		1♠	2♥
2♠	3♥	All Pass	

West led the ♥Q; I won with the king and then played the ace. Running the ♣10 and later finessing the ♣J set up a second club trick. With one loser in each suit the contract was an easy make. Part-scores in three of the four suits were readily available so there were plenty of options in the subsequent auctions.

When Kate and Jo were East-West, Kate opened a more traditional 1♦. South made an intermediate jump overcall of 2♥. Jo passed and North bid 3♥. Kate now tried 3♠ and South optimistically bid the heart game.

West	North	East	South
Jo		Kate	
		1♦	2♥
Pass	3♥	3♠	4♥
All Pass			





Although again declarer took the winning view in clubs, the contract slipped one off.

George and Sarah had yet a different sequence, which was reasonably natural up to 3♥.

At this point, George needed to make a key decision, Pass or give preference to diamonds or spades. On the grounds that Sarah almost certainly held five spades, he opted for the more economical contract of 3♠ which rolled in without mishap.

West	North	East	South
George		Sarah	
		1♦	1♥
Pass	2♥	2♠	3♥
3♠	All Pass		

In the final foursome, East's opening 1♦ bid was overcalled 1♥ by Justin. West bid 1NT. Millie followed with 2♥. East competed with 2♠ and Justin tried 3♥. The auction ended with a 4♦ bid by West, and that contract slipped one off.

West	North	East	South
	Millie		Justin
		1♦	1♥
1NT	2♥	2♠	3♥
4♦	All Pass		

The board certainly demonstrated that deals on which the points are evenly divided need careful handling. In this instance our scores were fortunately all positive: +140, +100, +140 and +100 giving a total of +480. This proved to be a useful IMPs swing and enabled the Riverside to win the match unexpectedly comfortably. Even so, we finished well down the field and will not be participating in the regional final at Peterborough. In the end the county A team, in the guise of their Norwich-based club were the worthy winners.

Later that evening all eight of our team regrouped in our local near the Riverside to commiserate with each other on our disappointing performance.

On various occasions during the event each of us had made silly errors: as Millie put it: 'We don't need a team idiot, we all share the role by taking equal turns.'

# Answers to Bernard Magee's Bidding Quizzes 1-3 on page 7

## 1. Dealer South. Love All.

♠ 3		♠ 9 4 2
♥ A K 9 6		♥ 7 2
♦ K Q 9 6 2		♦ A J 4 3
♣ 9 8 2		♣ K Q 7 6

West	North	East	South
			2♠*
Dbl	3♠	Dbl	Pass
?			

\* weak two

4♦. You made a take-out double over East's weak two spade opening (6-10 points, six spades). North raised to 3♠ – it is important to understand that this raise can be made on very weak hands – most hands with three spades will increase the pre-empt to make it more difficult for your side to find a fit. Your partner responds to your double with another double: generally when the opponents have shown a good fit, you should focus on take-out doubles because it will be very rare that you can make a profitable penalty double at a low level.

Your partner would often have responded in the unbid major if he had length in that suit, so his responsive double suggests playing in one of the minors – so you should choose your better minor. Your diamonds are good and long so you should bid 4♦.

## 2. Dealer South. Love All.

♠ A 2		♠ K 8 7 6
♥ K Q 5 3		♥ A 2
♦ K Q 9 8		♦ 6 3 2
♣ Q J 2		♣ 8 7 6 5

West	North	East	South
			1NT
Dbl	2♠	Dbl	Pass
?			

**Pass.** You double South's 1NT opening for penalties – generally once your side has made a penalty double, you should play subsequent doubles for penalties – this makes it easier for your side to punish your opponents if they try to run from the original double. North probably has a very weak hand with five spades. Your partner's double shows length in spades, so you should pass it and hope to get a healthy penalty from defending.

## 3. Dealer North. E/W Game.

♠ 7 6		♠ 9 2
♥ K 7 6 5		♥ A 2
♦ 6 4 3		♦ A K Q 2
♣ K 9 7 2		♣ A 8 5 4 3

West	North	East	South
	4♠	Dbl	Pass
?			

**Pass.** What does the double of 4♠ mean?

Most players play a double of 4♠ and above as simply showing a strong hand – at such a high level a take-out shape cannot be guaranteed, but you will know that your partner has 15+ points and expects 4♠ to go down most of the time.

You should only bid if you expect to score more by doing so. Undoubtedly the vulnerability is such that making a game will be profitable, but you certainly cannot be sure of making a game. Particularly as you cannot rely on your partner's shape.

As you can see when you look at your partner's hand he simply expects to defeat 4♠.

You pass and if the opener has 8 spades, then that is all he is likely to make. You make 300 points, only half a vulnerable game, but if clubs break 3-1 then you have three losers so the five level would be too high.

# Dealing With Hesitations

**H**esitations lead to rulings quite often in competitions and events but much more rarely at club level. Is this because there are fewer hesitations at club level? No, it is because there are fewer director calls about hesitations. As with many things, this may depend on the attitude of players in the club and its history. Some clubs have several rulings about hesitations so when someone hesitates there is an immediate instinct to call the director. In other clubs there may not have been a ruling on a hesitation in the last three years so when the director is called because of a hesitation there is shock, horror and sometimes anger. This article is not about how to rule but about attitudes to hesitations.

Some of the most unfortunate disagreements have been over hesitations, sometimes leading to shouting matches. To begin with, what is a hesitation and what is wrong with it? When a player thinks before he makes a call or play, this is a hesitation if he thinks for longer than is normal. There is nothing actually wrong with it but it often tells partner that he has a problem and his partner can often deduce what the problem is. The partner is not allowed to use this information but sometimes does or perhaps opponents think he has. In fact calling or playing immediately without thinking and faster than normal can lead to similar problems which is why directors are getting into the habit of calling it a BIT, which stands for Break In Tempo. There is what you might consider a normal tempo to a call or play and so it is a

break in that tempo if it is faster or slower than what is normal. By far the most common BITs that are noticed and commented on are calling or playing slowly so we shall use the term hesitation in this article.

Another point is that it has been said many times that after a hesitation followed by a pass the partner may not bid; in fact opponents have been known to say so at the table. Apart from the fact that it is not the opponents' right to give rulings it is also not necessarily true. If the player has an obvious bid why should he not make it?

Suppose you feel your opponent has hesitated. What should you do? You should say to the opponent something like "Do you agree you thought for a time before making that call?". If the answer is yes then you need to do nothing until the end of the hand. Then, if you think his hesitation affected the hand, you call the director, and if you do not you move on to the next hand. If the answer is no then do not argue, just call the director. He is the one to sort out whether there was a hesitation, not you. When you ask never use the word hesitation: there is an automatic response of no if you ask "Did you hesitate?". For some reason people get angry and assume the worst when that word is used.

From the other side if you are asked whether you hesitated, even if they use the word hesitate, do not assume you are being accused of anything. You are merely being asked whether you thought for an extra length of time which is very common. Just think back and decide whether you believe you thought for a time, and say "No",

"Yes", or "I am not sure". Do not argue: if you say no and your opponent wants to argue, call the director yourself.

If the hesitation is disputed and the director is called, he will ask all the players for their view, trying to stop them all talking at once. Competent directors do not assume that the person who speaks loudest is correct! Then the director will take a view and if the decision is that there was no hesitation that is an end of the matter. The players could appeal it but appeal committees usually take the view of the director in such matters. So if the director decides there was no hesitation and you were sure there was, do not argue, just accept it and carry on. If the director decides there was a hesitation in a similar way you should accept it even if you think otherwise. The director will then ask you to finish the hand and say that if a player thinks he was damaged to call him back.

Suppose at the end of the hand the director is recalled. One side is often saying aggressively that a call was based on the hesitation and the other side is saying defensively that the call was automatic. There is no need for aggression or argument since it is now a matter for the director. The argument that the call is one that the player would always make has no validity since once there is a hesitation it puts restraints on the partner. The director decides whether the player who made the call "chose among logical alternatives one suggested by the hesitation and whether a logical alternative not suggested would get a better score for the opponents". What does that mean in English? Perhaps it

is clearer with a couple of examples.

Suppose the bidding goes 1♣ (P) 5♣ and after a two-minute think the next player doubles. You can be certain that he has not got three trump tricks! His partner bids 5♦, which is a good idea since 5♣ was making. The opposition think he should have passed the double despite his distributional weak hand. You ask a few players and all of them without exception would bid 5♦. So it appears that passing the double was not a sensible thing to do, or in the words of the law, not a logical alternative. So the director lets the result stand. Now suppose the 5♦ bidder had a balanced hand and when you asked the few players some passed, some bid 5♦. That means that pass is a logical alternative to bidding 5♦ and the director will change the result to 5♣ doubled making.

Consider what this means.

The director has not said that the player did anything unethical by bidding 5♦. There may have been a lot of reasons, such as he does not understand the law or he did not notice the hesitation or he made a misjudgement. Of course, it may be that he knew what he was doing and deliberately used the hesitation in his decision. That would be unethical but we do not say the player was unethical because he may or may not have been. If you are ruled against like this, you must not take it personally. It is just a game and you have misjudged the legal position. Similarly, if you get a ruling in your favour about a hesitation, there should be no crowing and thinking that that will teach the opponents. It is just a decision and you should just carry on.

So, if either your side or your opponents feel hard done by because of an alleged hesitation, please remember that it is not a matter for argument or bad behaviour. It is merely a matter to be put before the director and to accept his decision even if it is against your side. Rulings over hesitations are not a matter of life and death, even though some players act as though they are. If you are ruled against, treat it the same way as when an opponent takes a finesse the correct way against you, in other words just treat it as bad luck and carry on. ■

# Answers to Bernard Magee's Bidding Quizzes 4-6 on page 7

## 4. Dealer West. N/S Game.

♠ Q J 10 9 2		♠ 8 4
♥ A K J 7		♥ 4 3
♦ 7 6		♦ K Q J 10 5
♣ 4 3		♣ A 9 6 5

West	North	East	South
1♠	1NT	Dbl	Pass
?			

**Pass.** You have opened a little light, but the quality of your suits made it worthwhile. Your partner has doubled North's 1NT overcall and you have a decision to make. Your partner's double is for penalties – he has added your opening strength to his and does not believe the opponents are likely to make 1NT. Just because you are slightly light on points, there is no reason to overrule your partner – your suit quality should make up for the lack of points.

East will lead his suit and the defence have an easy seven tricks.

## 5. Dealer West. Love All.

♠ 6		♠ Q J 9 4
♥ A Q J 8 7 6 5		♥ 2
♦ 4 3 2		♦ A K 8 7
♣ 5 3		♣ A 10 9 4

West	North	East	South
3♥	3♠	Dbl	Pass
?			

**Pass.** Another penalty double – it is your job to identify it. Once one member of the partnership has made a pre-emptive bid, the partner is in full control – if he

can defeat a contract then he can double it.

Clearly, you have neatly described your hand already – why would your partner want to ask you to choose your best suit when he knows what it is from your first bid?

Your partner thinks he has five tricks in his own hand (sitting over the 3♠ bidder) and probably hopes you can supply at least one more.

## 6. Dealer West. Love All.

♠ 7		♠ A Q J 4 3
♥ A Q J 8 7 6		♥ 9
♦ 4 2		♦ K Q 8 6 5
♣ J 8 3 2		♣ A 10

West	North	East	South
2♥	2♠	Dbl	3♣
?			

**Dbl.** The first thing to identify is that your partner's double of 2♠ is for penalties – you have described your hand so your partner is in control. South has now bid 3♣ which may well be an attempt to rescue his partner. Generally, you should have little to say about this, but here with four cards in the suit and a very decent weak two – you should show your potential against a club contract by doubling.

Most of the time you will have the majority of points – your partner is surely going to have opening strength and you hold 8 points – showing your club length is crucial. If you do not double, your partner is stuck for a bid over 3♣. Instead you are going to get a handsome reward from 3♣ doubled. ■

# The Black King

Although Simon worked for the intelligence services, his usual role was as a boffin working in a basement office to analyze and write reports about emerging technology. However, he had been selected for his first field operation because of his hobby. He played bridge. His contact was also a bridge player, and an innocent bridge game was the venue chosen for the exchange. The meeting had been arranged for Simon to collect information about a double agent, known only as “The Black King”.

As he shouldered the door to the bar open, Simon scanned the room with a nervous glance, finding what he sought not once, but twice.

He paused, wondering how to determine which of the two bridge games he should join, when his decision was made for him by the man shuffling the blue deck at the nearest table, who said with a slightly eastern European accent “It’s cold outside, why don’t you join us?”. As arranged, he responded “It’s cold, but the daffodils will be flowering soon.” Hearing his response one of the four excused himself from the table, beckoning Simon to take his place.

The man with the slightly eastern European accent dealt and opened 3♥. Simon was next to speak, and passed, holding:

♠ 7 6 4 2  
♥ 9  
♦ A 7 6 4 3  
♣ 7 5 4

3♥ was raised to game, which his partner doubled. Having no idea

whether this was penalty or take out, and whether he could expect to find a four card spade suit opposite Simon chose to bid 5♦, which his partner raised to 6♦.

This had been the auction:

West	North	East	South
		3♥	Simon
4♥	Dbl	Pass	Pass
Pass	6♦	All Pass	5♦

West led the heart ace, and Simon found himself looking at this layout:

♠ A Q J 10  
♥ 4  
♦ K Q J 10 9  
♣ A K Q

W E  
S

♠ 7 6 4 2  
♥ 9  
♦ A 7 6 4 3  
♣ 7 5 4

At trick two West switched to a club. Simon won in dummy and started drawing trumps (East held all three). He was about to overtake the third round in hand and cross his fingers to take the spade finesse when he stopped to think – late, but not too late. East probably has seven hearts and has shown up with three diamonds and a club. With eleven cards accounted for he can hold no more than two spades. That meant West had at least three spades, so although the spade finesse was odds on to work, as Simon had

only one entry to his hand a single winning finesse would not help – he would still have to surrender a trick to the spade king. The only layout that would allow him to make his contract was for East to have a singleton king of spades.

His contact was supposed to give him information about “The Black King” and had shuffled and dealt this hand. Simon was excited about how the world of espionage and his hobby were coming together so beautifully. He confidently cashed the spade ace, felling the king on his right. This was the full deal:

♠ A Q J 10  
♥ 4  
♦ K Q J 10 9  
♣ A K Q

♠ 9 8 5 3  
♥ A 10 6 2  
♦ Void  
♣ J 10 8 6 3

W E  
S

♠ K  
♥ K Q J 8 7 5 3  
♦ 8 5 2  
♣ 9 2

♠ 7 6 4 2  
♥ 9  
♦ A 7 6 4 3  
♣ 7 5 4

As Simon picked up the deck to shuffle for the next deal, the phone of the man with the faintly European accent rang. He looked at the screen, then answered it with a series of guttural grunts. After 30 seconds he stood up, smiled at his bridge companions and said “I’m sorry, I have to go”. He took a £5 note from his wallet and dropped it in front of Simon “You play a good game, perhaps we will play again” – then he was gone.

When Simon returned to the office



he made his way to the technology department and handed over the £5 note that he had won.

“Can you analyse this for me? I need to know what information is hidden in it.”

Two hours later a white-coated lab technician carrying a £5 note knocked on Simon’s door.

“Here’s your money”, he said, “but there’s no hidden information, it’s just a normal £5 note”.

Simon’s mind was racing. Had he joined the wrong bridge game? Had he made a mistake that would allow a double agent to escape? Were his days as a spy numbered?

Eventually, he shrugged. His boss would never know there had been a second bridge game, and at least he had the satisfaction of having played a difficult hand well, and he had won a fiver.

Simon still felt uneasy. The deal that he had encountered the day before was so well aligned with the information that he had been supposed to collect that he was convinced that he had met his contact and that the information was there – if only he knew where to look.

So he returned to the bar when it opened at 11:00 the next morning, ordered a small beer and sat at the same corner table where he had played the 6♦ contract the day before. The cleaner had not yet tidied the remains of the bridge game away, so Simon examined the scoresheets – finding nothing out of the ordinary. He then sat idly riffle shuffling the pack while wondering where the information he had been supposed to collect might have been hidden. As he shuffled he realised that one card was facing the wrong way. When he realised that this card was the King of Spades he felt this was unlikely to be a coincidence, and decided to examine it closely. One of the two faces of this King of Spades had an unexpected mole on his left cheek. Simon drained his beer, collected the blue pack of cards and returned to the office.

This time the technical department was able to find the information that Simon had sought, and later that day a cabinet minister resigned in order to spend more time with her family. ■

# Answers to Bernard Magee’s

## Bidding Quizzes 7-9

### on page 7

#### 7. Dealer South. Love All.

♠ 4		♠ J 10 9 8 5
♥ A J 8 7		♥ K 2
♦ Q J 10 8		♦ 9 5 4
♣ K J 8 4		♣ A Q 5

West	North	East	South
			1♠
Dbl	1NT	Dbl	Pass
?			

**Pass.** You have made a classic take-out double, then North bids 1NT and your partner makes another double. Doubles of suits are usually take-out and doubles of no-trumps are generally penalties. As you have seen from some of the answers, there are exceptions to these guidelines, but there will generally be a good reason for the exception. Here, there is no such good reason so you should pass, expecting your partner to have about 10 points.

#### 8. Dealer North. Love All.

♠ J 8 7 6 5		♠ 3 2
♥ A 4		♥ J 3 2
♦ 4 2		♦ K Q J 7
♣ 9 8 7 6		♣ A K 4 2

West	North	East	South
	1♥	Pass	1♠
Pass	2♥	Dbl	Pass
?			

**3♣.** Your partner passed 1♥ on the first round so should his second round double be for penalties?

Not in this case, as doubles of suit bids are generally for take-out, and your partner might have been unable to double

on the first round because he is short in spades. Once both majors are bid, his double is asking for a minor and you should bid 3♣.

You can see East’s predicament – no positive action works on the first round, but on the second time around a double is reasonable at this vulnerability.

#### 9. Dealer East. Game All.

♠ 9 8 3		♠ A K J 2
♥ A K 4 3		♥ 7 6 5
♦ Q J 10 9		♦ 8 2
♣ 4 3		♣ A K 8 7

West	North	East	South
		1♠	2NT*
Dbl	3♣	Dbl	Pass
?			

\* Unusual 2NT: at least 5-5 in the minors

**Pass.** Your double of the Unusual 2NT bid is used to show strength and suggest that the hand belongs to your side, but you have no sensible bid. Most importantly it sets up an auction where either member of the partnership can double for penalties.

This tends to be important when you are both relatively balanced. Your partner is very happy to double 3♣ for penalties and of course, you will be happy to return the compliment if the opponents choose to run to 3♦. This is one of those hands where the Unusual 2NT does not work so well for the overcalling side, but only if the opening side manages to double them as you have managed here. Very often E/W will settle for a 3NT contract on hands like these instead of taking a likely 800 or even 1100 penalty from the opponents’ contract. ■



# How Do I Improve?

**T**his is a good question and the vast majority of the questions that have come to the ask Julian feature are about trying to secure a better result if the reader encounters a similar situation again.

One way of getting better is by reading about the game either in a magazine, as you are doing right now, or by reading books. When I was a teenager I read every bridge book I could lay my hands on – the local library in Havant could secure books from anywhere in Hampshire and I read them all, several I read many times. Some books are educational in nature while others aim to test your existing skills. If you read a book that has problems in it, you will derive most benefit if you decide what to do before skipping to the answer.

Another traditional way to improve is by having a partner who is a better player than you are. Unless you are happy to pay for the privilege or the better player is someone you have a non-bridge relationship with, you probably will be unable to play with a stronger partner regularly – but even a few games can help. If you are a junior (or perhaps one of your grandchildren is), it is likely that you can find an experienced player to take you under their wing. Everyone was young once.

Playing against players better than yourself is another way to improve. It is sensible to give yourself a challenge but make it a small one. Do not go from playing at your local club straight

to playing in the Transnational teams at the World Championships! The sensible step up from club bridge is a county event or perhaps you could play in a local league. If you already play in county events, the next step up is a national event. A number of the national knockout teams events have a secondary event for those knocked out early, so do not let fear of losing your first match and not getting another game deter you from entering. If you play rubber bridge, moving up to a stake you cannot really afford to lose forces you to sharpen your game.

Attending seminars, lessons or training courses are other ways to improve. Good teachers will not abandon you after you have completed a beginner's course. Many will have an improver's class or at least be able to point you towards one.

Having a mentor or coach can also help your game. In major championships, teams often have a coach as well as a captain – nobody is exempt from the capacity to improve. Even world champions make mistakes, just fewer than average players do. Having a private tutor is similar and if you get together with a partner or some friends so that you are splitting the cost two, three or four ways it need not be prohibitive.

Playing bridge, attending seminars, attending lessons and having a private tutor are all things you can do online. If you can find a book in Kindle or PDF form, you can even read a book

via your computer.

Avid readers of Sally Brock's column will see that Sally often says she enjoys discussing hands afterwards as much as playing. Studying your results with a view to working out how you might do better if you held a similar hand again can help your game as well as adding enjoyment.

You do not want to look only at your poor boards – look at your good results too and see whether you can honestly say you would have avoided whatever problems your opponents encountered. This can not only boost morale better than looking only at poor boards but increases the opportunity to improve. Quite often a question has come in to Ask Julian asking what East-West should have done differently (the reader being East or West) but I spot something North-South should have done differently.

For a bridge post mortem you need your partner as a minimum, though it can be better to have a group discussion. If you and your partner disagree about which one of you should have done something differently, peer review can provide an amicable way to break the deadlock. As well as discussing what you actually did, you can also discuss what you would have done if your hands had been slightly different.

Even without any hand records in front of you, discussions with your partner can aid understanding and help avoid future misunderstandings. When I interviewed Gerald Tredinnick

and I asked him whether he thought that he and Stuart had a particular understanding because they are twins, his response was that being twins did not help directly but did mean they had more time to spend together to discuss the game.

Quite commonly a query to the ask Julian feature is along the lines of 'what should this bid mean?'. Often the brief answer is 'what your partner will think it means.' If you can eliminate the occasions when one of you thinks a double is take-out and the other thinks it is for penalties or when one of you thinks a bid is forcing and the other thinks it is not, your results will improve. Unless you are striving to be a world champion, it does not matter too much whether you are playing the best theoretical method so long as you and your partner are playing the same method.

With the likes of Skype and Zoom discussions with your partner are easy enough online. The telephone is still available for those who do not have internet access or who prefer to use it for whatever reason.

Something I have not tried but others report as finding helpful is using computer software to play as an individual. So long as you try to learn from your mistakes rather than curse the computer for giving you an unhelpful layout, you should derive some benefit from that.

Educational resources available that may help include the following:

Q Plus software and associated tutorial CD-ROMs available from [mrbridge.co.uk](http://mrbridge.co.uk) until 27 November and then from Bernard Magee Bridge.

Bernard Magee tutorial DVDs available from:  
[bernardmageebridge.com/shop](http://bernardmageebridge.com/shop)

Bernard Magee Bridge: twice weekly seminars, assisted play sessions, continuation of Ask David and Ask Julian features and more:  
[bernardmageebridge.com](http://bernardmageebridge.com)

Online tutoring:  
Sally Brock [sally\(at\)sallybrock.net](mailto:sally(at)sallybrock.net)  
Julian Pottage  
[julianbridge\(at\)outlook.com](mailto:julianbridge(at)outlook.com)

## Answers to Bernard Magee's Bidding Quizzes 10-12 on page 7

### 10. Dealer East. Love All.

♠ 8 7 6		♠ 4
♥ 5 4		♥ A K 9 2
♦ 7 6 5		♦ A K Q 2
♣ 9 8 7 6 5		♣ A K 3 2



West	North	East	South
		2♣	2♠
Pass	Pass	Dbl	Pass
?			

**3♣.** Your partner has opened with your strongest bid, but South interrupts – you pass and then your partner reopens the auction with a double.

With 23 points your partner might have chosen to rebid 2NT if he had a stopper in spades, but without a stopper it makes sense to reopen the bidding with a double. It is certainly a take-out double asking for your best suit. You bid 3♣ and your partner will probably make a forcing bid to elicit some excitement, if possible, from you, but you will woodenly keep bidding clubs. On a normal 3-1 trump split, 5♣ is high enough.

### 11. Dealer North. Game All.

♠ A 3		♠ K 9 7 6
♥ 9 8 7		♥ 4 2
♦ Q J 5		♦ A 7 6 2
♣ J 9 8 7 6		♣ A K 2



West	North	East	South
	1NT	Pass	2♦
Pass	2♥	Dbl	Pass
?			

**3♣.** When deciding whether a double is for penalties or for take-out I will often use a simple rule: when no-trumps are

in the auction generally doubles are for penalties. However, there are going to be some obvious exceptions, as here: East's previous pass means he is most unlikely to be making a low level penalty double. His double must therefore be a take-out of hearts and, as such, you have a clear-cut response of 3♣.

### 12. Dealer South. Game All.

♠ A 3 2		♠ 8 6
♥ A 9 6 5		♥ K Q 8 2
♦ J 9 8 2		♦ A 4 3
♣ 4 3		♣ A 9 5 2



West	North	East	South
			2♦*
Pass	2♥**	Pass	2♠
Pass	Pass	Dbl	Pass
?			

\* Multi 2♦ – usually weak with a six-card major

\*\* Pass with hearts or correct to 2♠

**3♥.** The Multi 2♦ convention often causes problems because it confuses the opponents. The trick is to realise that 90% of the time the opener has a six-card major and once you know which you can defend against it as against a usual weak two. The auction has taken a while, but once the bidding reaches East for a second time, he knows that South has a weak two in spades so he can make a take-out double. The 2♥ response to the multi 2♦ is not natural – it is 'pass or correct' – basically allowing the opener to describe his hand. With a weak two in hearts he passes, or with a weak two in spades he 'corrects' to 2♠.

Knowing that the 2♥ bid is not natural means that you can confidently respond 3♥ to the double and your best partscore is found.

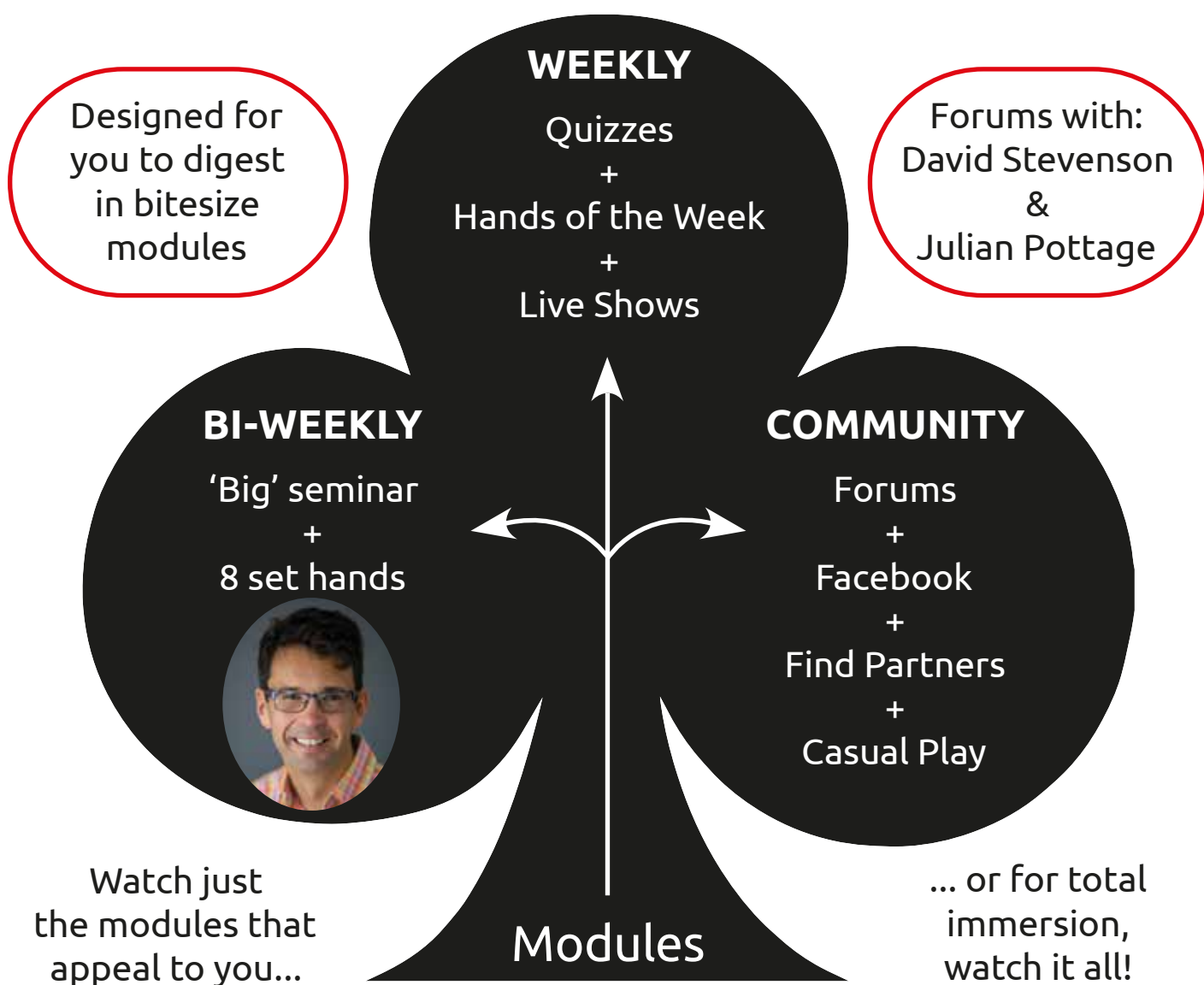


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