

South Australian Bridge Federation Inc

MAY 2023

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Tasmanian Festival of Bridge:
Australian Mixed Swiss Pairs 1st place,
TBIB Australian Open Swiss Pairs 3rd place,
Arjuna de Livera – Lori Smith

TASMANIAN FESTIVAL OF BRIDGE RESULTS

AUSTRALIAN MIXED SWISS PAIRS

- 1st Lori Smith – Arjuna de Livera
- 3rd Kate McCallum – Axel Johannsson
- 6th Barbara Travis – *Paul Dalley (not SA)*

ROGER PENNY SENIORS SWISS PAIRS

- 20th Carole and John Foreman

TFoB RESTRICTED SWISS PAIRS

- 20th Megan Edwards – Michelle George
- 27th Lita Singh – Helen Martens

TBIB AUSTRALIAN OPEN SWISS PAIRS

- 3rd Lori Smith – Arjuna de Livera
- 5th Phil Gue – *George Kozakos (not SA)*
- 6th Kate McCallum – Axel Johannsson
- 13th Barbara Travis – *Paul Dalley (not SA)*
- 38th David Gue – Josh Tomlin



Some of the South Australian 'restricted' players in Tasmania:
Chris and Carolyn Mroczek, Sue Humphrey, Lita Singh, Helen Martens

TASSIE DEVILS

For the first time, I played in the Tasmanian Festival of Bridge. I thought I'd show you with some of the more interesting hands. Some found the following hand challenging to bid to slam:

♠ 6 3 2	♠ A K Q J 9 8
♥ A K J 10 5	♥ 3
♦ A J 6 4	♦ K 8 3
♣ 8	♣ 10 3 2
	1♠
2♥	2♠ (1)
4♣ (2)	4♦ (3)
4NT	5♠ (2 key card + ♠Q)
6♠	

- (1) Some people use 2♠ as a 'default' bid with a minimum, not showing a 6th spade
- (2) A delayed splinter bid, showing 3 spades (only) and 0-1 clubs, game forcing

After the splinter bid, East can cue bid 4♦, but they could also just bid 4NT. Think about it; where are their values? They are not in spades (you have them), they are not in clubs (the short suit), so they have plentiful red values.

The following hand simply tested declarer's ability to manage a poor trump break:

	♠ J 9		
	♥ 10 9 5		
	♦ J 5 4 3		
	♣ 7 5 3 2		
♠ K Q 8 7		♠ 5 3 2	
♥ 8 7 6		♥ Q	
♦ 10 8		♦ A K Q 9 7 6	
♣ Q 9 8 6		♣ A K J	
	♠ A 10 6 4		
	♥ A K J 4 3 2		
	♦ 2		
	♣ 10 4		
<i>West</i>	<i>North</i>	<i>East</i>	<i>South</i>
Pass	Pass	1♦	1♥
Double	Pass	2♥ (F)	3♥
Double	Pass	5♦	All Pass

South led the ♥A and ♥K, which you trump. You cash the ♦A and ♦K, finding the 4-1 break. You still have to lose to the ♠A, so you need to reduce your trumps to the same length as North's – by trumping another heart, before ending in dummy. There are a number of ways to do this, and they all involve North holding at least 3 clubs.

One easy option, taken at the table, is to lead a spade to dummy's Queen, then trump the third heart. Now you have the same number of diamonds as North. You next lead the ♣A, ♣K (noting South's 10), ♣J which you overtake with the Queen, then ♣9. When North follows, you discard a spade. A spade exit now leaves the scenario where North holds the ♦J-5 and you hold the ♦Q-9, ensuring you win the last two tricks.

In the Mixed Pairs, Paul Dalley found an interesting solution to an awkward hand/auction:

♠ J 8		♠ 6 5	
♥ K		♥ A Q J 8 4	
♦ A K 10 8 4		♦ J 9 7 6	
♣ A K Q J 9		♣ 7 3	
<i>West</i>	<i>North</i>	<i>East</i>	<i>South</i>
1♦	2♠	3♥	Pass
3♠	Pass	4♦	Pass
4♥!	All Pass		

Whilst 3♥ was an overbid, it seemed reasonable given that our 1♦ opening bid promised either 4+ diamonds or 18-19 HCP balanced hands. Whatever partner bid next, I had an easy rebid of 4♦. Of course, Paul had a more awkward hand than I had anticipated; his 3♠ established a game force, but when I bid 4♦ he was concerned about the two spade losers (and the diamond suit). His 4♥ bid led to a unique contract in the field – but one of the successful outcomes.

South led the ♠A, then North tried the effect of two more spade leads. I trumped the third spade in hand, then cashed the ♥A (dropping the King), ♥Q and ♥J. With hearts 4-3, the clubs were used to remove the last trump, with a diamond re-entry to dummy. 5♦ relied on picking the diamond suit. 4♥ simply needed the odds-on 4-3 heart break. A nice, though rare, call.

Here's a hand for you to decide what action you would take:

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

Whilst I do like to prefer back to the 5-3 spade fit when I have a doubleton in my hand, I would pass 3NT with this hand. The 4-3-3-3 shape tends to suggest you should play in 3NT rather than 4♠, since you have no short suit for trumping.

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

3NT is easy, with 2 clubs, 4 diamonds and 4-5 spades. In fact, there are only 10 tricks when spades break 5-0. On the other hand, with the 5-0 spade break and three unavoidable heart losers (diamonds break 6-1), 4♠ was doomed to fail by one trick. (As you can see, you had no need for any trumping, hence 3NT is the superior contract.)

Listening to the auction is important to finding good opening leads. On this hand, Phil Gue excelled, where many of the field failed.

<i>West</i>	<i>North</i>	<i>East</i>	<i>South</i>
2♥	Double	Pass	2NT (Lebensohl)
Pass	3♣	Pass	3NT (heart stopper)
All Pass			

Phil sat West, holding:

♠ J 5 4
 ♥ K J 10 9 8 3
 ♦ void
 ♣ 10 8 6 4

He listened, and refused to lead a heart – around to my A-Q-7. Instead, he led a fourth-highest club, through dummy’s A-Q-3, and the contract failed. All those who led hearts gave declarer their ninth trick.

Barbara Travis

Dini Fotheringham – Eleonora Truskewycz,
 winners (East-West) of the Consolation, Barossa Congress Pairs



STATE-WIDE PAIRS

The first of the two State-Wide Pairs events being offered by the SA Bridge Federation was held in the week starting 17th April.

OPEN

- 1st Meredith Coleman – Bill Griggs, playing at Unley (Walkerville)
- 2nd Rob Chattaway – Tony Wilkinson, playing at Unley (Walkerville)
- 3rd David Matison – Obbie Reiziger, Adelaide Bridge Centre
- 4th Mary Hiscox – Terry Capper, Broken Hill-Smith

NOVICE (held at Glenelg, based on overall scores)

- 1st Andrea Dayman – Voytek Wielgosch
- 2nd Grant Sharples – Frank Stroud
- 3rd Ann Seale – Chris Colmer

Board 7 revealed that many players are still afraid of slams. Of the 81 pairs, 16 bid to 6♠ and 16 bid to 7♠ (with one pair making 7NT).

♠ 10 7 5 4 3
♥ J 10 6
♦ A
♣ A J 7 3

♠ A K Q 9 2
♥ A
♦ K Q 8 7 6 3
♣ 6

At Beaumont, three pairs bid to 7♠ and they all had different auctions.

Table 1 *North*

3♠ (underbid)
5♥

South

1♠
4NT (all South needs are 2 x aces)
7♠

Table 2

2♠
5♥

2♣
4NT
7♠

Table 3

2♠
5♥

1♦ (2♥)
4NT
7♠

I would choose the auction at Table 3. The hand is strong enough to start with 1♦, planning to reverse to the spades and then bid them a second time, to show 5 spades and longer diamonds. Of course, at tables 2 and 3, South was shocked to heart partner bid spades, but just needed to use Blackwood to find both the Aces, then bidding the grand slam. (You should only bid 7NT if you have the ♦J with the suit, in case of a bad break.)

David Anderson scored the event across the State; Barbara Travis sourced the various deals and wrote the hand analysis booklet. If you enjoyed the event, diarise the next one, to be played in your club in the week starting 25th September.

Barbara Travis

“KIBITZER” CRYPTIC

Andy Stark, editor of *The Kibitzer* in Toronto, published his ‘cryptic’ clues on *BridgeWinners* with this comment: *I have newfound respect for cryptic crossword creators. The grid itself is a beast. After many months of agonising how to present a cryptic in a magazine, I finally just decided to print the clue I had. No grid. It’s enough of a clue knowing the answers are bridge-themed.*

1. Confess then reveal something unique (9)
2. Resort of French highest rank (5)
3. An opening on the ear revealed (3,5)
4. Nothing but a broken shaft of sunlight on the town (10)
5. Admins do jobs that suit a minor (8)
6. Deformed acid let up a way of playing (9)
7. Either partner opens ultimate bridge hand (5)
8. Lids opening with small corks, perhaps (8)
9. First play love, prison fireplace commercial (7,4)
10. Listen true, Major (5)
11. Queen, e.g. fears AC/DC playing (4,5)
12. Bent lids rip apart a raise (8,3)
13. Suit some groups (5)
14. I give a hand that’s perfect (5)

Solutions can be found on page 28

WHO INVENTED THE CROSSWORD?

Arthur Wynne is usually credited with inventing the crossword.

His first puzzle, called a *word-cross*, was published in December 1913 in the *New York World*. But there may have been other predecessors to the crossword: in England in the 19th century and an Italian version called *per passare il tempo*, which mean ‘to pass the time’.

Word-crosses eventually became known as crosswords, and their creators became known as *cruciverbalists*. (They are also *constructors*, *setters* and *compilers*.) The word *cruciverbalist* comes from the Latin word *crux*, which means ‘cross’, and the word *verbum*, which means ‘word’.

Crosswordese seems like a term that would refer to crossword terminology but, in fact, it is used to describe words that frequently appear in crossword puzzles, but are rarely used in daily life. (*Mead*, meaning ‘honey wine’, and *etui*, which means ‘a woman’s ornamental case’, are two examples of crosswordese.

Speaking of crossword terminology, the horizontal and vertical lines of the white cells are called *entries* or *answers*. *Lights* is the word used to refer to the actual white cells.

INTERESTING HANDS FROM NATIONAL CHAMPIONSHIPS

Some hands are interesting for totally different reasons from those one sees at the table. Here is such a hand:

	♠ A K Q 3		
	♥ J 10 9 8 2		
	♦ 4 3		
	♣ 8 3		
♠ 8 7		♠ 9 5 2	
♥ K 7 6 3		♥ A Q	
♦ A K 9 6		♦ Q 7 2	
♣ 7 5 4		♣ A K J 10 2	
	♠ J 10 6 4		
	♥ 5 4		
	♦ J 10 8 5		
	♣ Q 9 6		
<i>West</i>	<i>North</i>	<i>East</i>	<i>South</i>
Pass	Pass	1NT (15-17)	Pass
2♣	2♥	Pass	Pass
3NT	All Pass		

Naturally, South led the ♥5, to the ♥8 and Ace. I wasn't sure how to encourage South to keep leading hearts, but winning the Queen would indicate that the hearts couldn't be established quickly enough (dummy holding four). I also didn't want to give North the opportunity to signal (i.e. to discourage hearts) on the clubs, so cashed the ♣A then crossed to dummy and took the club finesse. Fortunately South continued with another heart, so 3NT made 10 tricks.

North commented that they needed 'Smith peters', where the card a defender plays at trick 2 (against NT) is encouraging or discouraging for the opening lead. A discouraging card would have seen South switch to spades.

Deep Finesse reveals that 3NT is cold for nine tricks, regardless of the lead. After all, if the defenders cash their four spade tricks, the third heart winner actually squeezes South, who cannot keep both 4 diamonds and the ♣Q-9-6. Such is life at the bridge table...

Interestingly, our team-mates cashed four spade winners, but declarer didn't read the end position, so we gained 11 IMPs.

The next two hands, from East's perspective, were very similar. Here's the first auction (North-South vulnerable):

<i>West</i>	<i>North</i>	<i>East</i>	<i>South</i>
			1♠
Pass	3♠ (limit)	4♥	4♠
All Pass			

Partner led the ♥J, and this is what I could see (East):

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

♥ J
Me
 ♠ 5
 ♥ A Q 10 9 5
 ♦ 9 2
 ♣ A Q 10 9 2

The lead was useful, because it revealed that partner had started with a doubleton heart, giving South 4 hearts. (Partner would have led a length-showing low heart with 3+ card heart support.)

I won the ♥A and spent some time thinking about what was required to defeat the contract. Partner needed either the ♦A or the ♣K. How could I combine these options defensively? If declarer held a 5-4-2-2 there was no chance. So I needed declarer to hold a 5-4-1-3 hand shape.

If partner held the ♣K we had 3 club tricks. If partner held the ♦A, I needed him to win and return a club. At trick 2, I switched to the ♣Q, allowing for declarer to hold the King, but retaining my A-10 over dummy's Jack. When the Queen won, I cashed the ♣A felling partner's doubleton ♣K-4, and then gave him a club ruff.

If he'd held two small club and the ♦A, he could win a diamond lead and lead another club through for me.

No comments on my brave 4♥ bid; it may have been perfect in some scenarios.

Imagine my surprise when, a few rounds later, I picked up:

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

I felt like I was in some time warp, but this time I was dealer, all vulnerable:

<i>West</i>	<i>North</i>	<i>East</i>	<i>South</i>
		1♥	1♠
4♥	4♠	5♣	Pass
5♥	All Pass		

The 5♣ bid was designed to show a second suit and help partner know what to bid against 5♠, if we defended, which would have worked perfectly:

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

If North-South had bid to 5♣, given South was declarer, partner would have led the ♣K and we would have taken the first 3 tricks, whereas many defenders tried a heart lead and declarer made 11 tricks in spades.

Against our 5♥, a cheap save, South led the ♠A and tried a second spade (North should have discouraged!). I ruffed, cashed the ♥A, finding the bad trump break, then crossed to dummy with the ♣K to take the heart finesse. Now I needed either clubs 3-3 or the doubleton ♣J, making 11 tricks.

Our team-mates also brought back +650 (4♠ making 11 tricks) for one of the many 16 IMP swings on the hand.

Anyway, the moral of the hand is to make a lead-directing bid, where possible, when you plan to save. It will help your partner with their opening lead.

Watching partner play this hand in 4♥ was fun:

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

North led a club, won with the Ace. A club was ruffed, and a spade led to dummy for another club ruff. Partner was trying to gauge the opponents' hand shapes (they were, in fact 3-3 in both spades and diamonds). Another spade to dummy was followed by the last club ruff. Then partner cashed 3 diamonds and another spade and had 10 tricks. Whether he got an overtrick depended solely on who he guessed held the ♥10. We lost an IMP when he got it wrong, but I always enjoy hands where trumps are never led.

If you ever have doubted the value of 'intermediate' cards, study this hand:

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

Despite the lack of HCP and the lack of fit, 3NT was unable to be beaten. The solidity of the major suits, and even the diamond pips, ensured 3NT, the only issue being entries. Take away some of those 10s and 9s and 3NT would be horrendous.

If you don't use Suit Preference signals with your partner, you should be!

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

South has shown a Multi 2♠ hand and North has raised to 4♠. West leads the ♣A, which looks like a short suit lead, given dummy's King. You should play the ♣8, a suit preference signal for hearts. Now partner can lead a low heart and you win your ♥J to give them a club ruff. Another low heart to your King leads to a second club ruff, for down two tricks. You can't expect partner to work out all the defences, and suit preference signals help resolve which suit to switch to.

In Tasmania, playing the Open Pairs (with Teams scoring), I was surprised how few pairs bid to this slam:

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

East-West were vulnerable and North was dealer. If the hand is too strong for 3♣, then open 1♣. If North opens – 3♣ or 1♣ (rebidding clubs) – then South will surely head to the club slam. Passing, then bidding later, is simply not a practical approach to bidding.

Barbara Travis

Bridge is for all ages



AN EXERCISE IN COUNTING

Paul Dalley and I had a wonderful time bidding slams in the Tasmanian Festival of Bridge, but this was the one that got away:

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

Nil vulnerable

West	North	East	South
1♠	2♠ (1)	4♥ (2)	Pass
6♠ (3)	All Pass		

- (1) 5+ hearts + 5+ minor
- (2) Splinter, 4+ spades, game forcing, singleton or void in hearts
- (3) Likely to hold a void, since he didn't use RKCB

North led the ♣A, ruffed in hand. Declarer led the ♠8, North following, and rose with the Ace to return a spade. South won the King and exited with a spade.

The contract seems to hinge on working out the diamonds – whether they are singleton Queen, 2-2 or 3-1 (with South). How would you play?

You know North holds 5-5 in hearts and clubs and they started with one spade. Is the diamond suit a guess or can you improve your odds?

You can improve your odds, not by using the club suit but by testing the heart suit. Cash the ♦K, in case diamonds are 4-0 with South, in which case you can finesse, but then lead three rounds of hearts - ♥A, ♥K, ruff. When South shows out, you now know that North started with a 1-6-1-5 hand shape, so you will finesse South for the ♦Q and make your slam.

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

Only one pair made 6♠ and that was when North led their singleton diamond. This is a very poor lead – why?

If the opponents have bid a slam and you hold an outside Ace, can your partner really hold another Ace – in your singleton suit? Think about those things before leading a singleton.

Barbara Travis

WHO LIKES TO COUNT?

First the auction:

<i>West</i>	<i>North</i>	<i>East</i>	<i>South</i>
1♦	Pass	1♠	Pass
1NT (12-14)	Pass	3♥	Pass
4♥	All Pass		

Responder's 3♥ bid was simply game forcing (new suit at the 3-level forcing to game). South led the ♣K and North could see:

North
 ♠ A 4 3
 ♥ A 7
 ♦ 10 7 3
 ♣ 10 6 4 3 2

Dummy

♠ J
 ♥ K Q 9 4
 ♦ A K 8 5 4
 ♣ J 7 5

Declarer won the ♠A, then led the ♦J (watching the opponents give count, each showing an odd number), and overtook the ♦Q with the King, discarding a club on the ♦A.

Now declarer led the ♠J from dummy. What are you going to do – win the Ace or duck, hoping partner holds something in spades?

The answer is simply a question of counting, which you should have done already at trick 1. Declarer forced to game opposite the 1NT rebid, so you should give them 12+ HCP. Dummy has 14 HCP. Partner's lead of the ♣K has marked them with the Queen, so you already know about 5 HCP in their hand. You have 8 HCP. You have your solution, and you shouldn't even hesitate, assuming you did your counting work at trick 1.

Win the ♠A. Partner can't have any high spades; in fact they can't have anything more than their top clubs (maybe the ♥J). If you duck the ♠J, it will win. Given that declarer has 5 spades and 4 hearts (given the auction), and has played 2 diamonds and 2 clubs, they will give up on the spade suit. They can ruff a club, start drawing trumps, ruff another club, continue drawing trumps – and make 12 tricks.

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

SLAM BIDDING AFTER 1NT OPENING BIDS

Your partner opens 1NT and you have a good hand. Firstly, how good is it? Secondly, how are you going to bid it?

Here are a few such hands from recent events:

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

1NT

This hand has 14 HCP but will only improve if partner has 4 hearts and a maximum, especially given you have no shortage.

	1NT
2♣	2♥
?	

Now what? How do you show slam interest, but not necessarily slam certainty after a response to Stayman? 4NT 'should' be Quantitative, inviting slam, and implying that your 4-card suit is spades. It can be passed!

The bid that experts make after a 2-Major response to Stayman is to bid 3-other-Major. This means that responder's 3♠ bid would show a heart fit and slam interest (or better).

If opener responds 2♠, then 3♥ shows similar interest; it can't be natural, after all.

	1NT
2♣	2♥
3♠ (slam interest, hearts)	

With such a lovely maximum, East will now cooperate. However, with a minimum, they rebid 4♥ and you play there. (If West always planned to head to slam, then they can bid 4NT now, which is clearly RKCB.)

Here's a hand that comes from the Tasmanian Festival of Bridge Open Pairs:

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

	1NT
2♣	2♥
3♠ (slam interest)	4♣ (cue bid, cooperating)
4NT	5♦ (3 key cards)
7♥	

The key to unlocking any difficulties within the auction was the 3♠ bid.

Again, from Tasmania:

♠ 6 5	♠ A Q J 10 8
♥ A K 10	♥ Q 4 2
♦ Q 6 4	♦ A 8 7
♣ A Q 5 3 2	♣ K 8
1NT	2♥ (spades)
2♠	?

4NT should be Quantitative, showing 5 spades and inviting slam. The quality of the spade suit made the hand 'better' than a 4NT bid.

Nowadays, the 5NT bid in this situation says, "Pick a slam", so that partner can correct to 6♠ with 3+ spades, 6NT with a balanced hand or, as in this case, 6♣ showing a decent 5-card suit. 6♣ was corrected to 6NT. The play was mildly fiddly, needing the spade finesse after a diamond lead from North. However, North, holding 4 cards in both black suits, succumbed to a black suit squeeze for the slam to make.

Then comes the question – When do you use Gerber after 1NT / 2NT (opening or opener's rebid)? You use it with your own long suit. Here's just such a hand:

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

This hand seems to be a perfect example for using Gerber. You want to find out how many Aces partner has and, if they have 3, then how many Kings they have (1 being enough for the 7-level – 7 diamonds, 3 clubs, 1 Major Ace and 1 Major A-K).

1NT	4♣ (Ace ask)
4♠ (2 aces)	6NT (1 ace missing)

Here's another example:

♠ K J	♠ A 5
♥ A 10 4 3	♥ K 9 2
♦ 8 7 5 2	♦ A K Q 10 6 4 3
♣ A K 5	♣ 9
1NT	4♣ (Ace ask)
4♠ (2 aces)	5♣ (King ask, promising all the Aces)
5♠ (2 kings)	7NT

It is important to remember, when using Gerber:

- 1 The first step, 4♦, shows 0 Aces.
- 2 Rebidding 4NT, having used 4♣ Gerber, is to play, indicating that 2 aces are missing
- 3 Having used 4♣ Ace ask, 5♣ becomes a King ask (so you can't subside in 5♣).

Barbara Travis

GOLDEN BUNNY SLAM

This hand in Bridge in the City's Golden Bunny Teams, held on Good Friday, seemed to cause lots of problems for the players:

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

With no opposition bidding, and West opening, this is how the auction would have started:

1♦	1♥
2♣	?

East should now bid 2♠, fourth suit forcing. A hand with 6-5 shape has a lot of potential, far more than the average hand with 14 HCP.

1♦	1♥
2♣	2♠
?	

Fourth suit forcing asks opener to describe more about their hand, so they should now bid 3♥, showing 3 hearts. The additional information available to responder is that opener has a 1-3-5-4 hand shape (given the earlier bids).

So now East is only interested in key cards!

1♦	1♥
2♣	2♠
3♥	4NT
5♦ (0-3)	?

Opener now makes the bid showing 3 key cards (whether it is 5♦ or 5♣). Now responder should check for the ♥Q, looking for a grand slam. After all, they know they can discard one spade on the ♦A, and they should be able to trump the other two small spades in dummy.

Playing 4NT as RKCB but not using the Queen ask is not efficient. The Queen ask is an essential part of the structure when partner shows 0, 1, 3 or 4 key cards!

With hearts as trumps, your Queen ask is 5♣. The responses should be 6♥ (trump suit at lowest level) denies the trump Queen, and 5NT now shows the ♥Q, with other bids showing the trump Queen and that King. So opener rebid 5NT, and you can now bid 7♥.

How many bid the grand slam? Nobody.

How many bid 6♥? 2 pairs (of 17).

At Teams play, slam bidding is a large 'IMP generator', and those pairs who bid to 6♥ gained 13 IMPs for their efforts.

ABF TRAVEL INSURANCE POLICY IS AVAILABLE AGAIN

After a lengthy break, ABF members, family and friends are again free to leave home and explore Australia and the rest of the world. Tony Bemrose Insurance Brokers (TBIB) have reinstated their travel insurance policy offer for bridge players (and their family and friends).

They offer annual multi-trip cover from 1st MAY 2022 to 28th February 2023.

They also offer single trip insurance deals.

The insurance policies are available to travellers up to (and including) the age of 90, with the option to include cover for pre-existing medical conditions via a simple online application (brief online screening).

- **Choose multi-trip or single trip cover, cover worldwide – and you can opt in or out of travel to the US and Canada for a premium saving**
- **Cover for travel in Australia and New Zealand**
- **Cruising included**
- **Unlimited medical expenses and emergency assistance**
- **24-hour emergency assist**
- **Personal claims assistance, 24/7 based right here in Australia**
- **And if you contract Covid 19 while you're overseas, you have unlimited medical and emergency cover.**

There is also enhanced Cruise Cover. The policy includes cruise cabin confinement cover, missed port cover, pre-paid shore excursion cover.



PLAY YOUR CARDS **RIGHT**

To apply online: <https://abfinsurance.com.au/>
To phone TBIB: 07 3252 5254 (ask for Steve Weil)

Of course, you can also contact them about any other insurance need/enquiry (building and contents insurance, car insurance, business insurance etc).

[Ed: I use it every year, and I've had to make a claim. It was so straightforward and easy.]

BRIDGE AND MUSIC

The following is a contribution from the BAMSA site: Bridge – A Mind Sport for All, written by Augie Boehm.

Bridge and music both have mathematical underpinnings. This blog by pianist and bridge writer, Augie Boehm, discusses the many intersections of bridge and music. Obviously, counting is crucial. Less obvious is the importance of patterns and sequence. Bridge has a very limited language; thirty-eight calls. The Western music scale is even more limited, twelve tones. Within these narrow confines, a system builder in bridge must construct a meaningful structure making efficient use of bidding space. Likewise, the composer lays out a pleasing road-map for the performer and listener. In rock and roll, a repeated chord progression is the anchor; in a classical sonata, e.g. Mozart, Haydn, and early Beethoven, harmonic key relationships form the building blocks that navigate the path from exposition – development – recapitulation.

To accomplish these goals, ordering material is vital and that brings us to sequence. In bridge, high-low means something different from low-high. Fast arrival to the contract of 4S is different from slow arrival. In music, a melodic line that rises a half-step at the end has a different emotional impact from one that falls. A crescendo in volume is the opposite of a decrescendo, bearing different emotional messages.

Declarers learn best by recognizing patterns. Many are visual: a short suit in dummy facing length suggests trumping losers. Long suits in dummy are promising if accompanied by entries. In music, visual cues are replaced by auditory one, but in both spheres the senses are engaged.

Consider tempo. The accomplished musician becomes attuned to variations in meter where an established pulse changes, even in a barely perceptible way. Nothing herky-jerky but subtle, to add interest to a phrase or underscore an emotion. A bridge player with this developed sense is said to possess “table feel” to detect an opponent’s problem. In effect, both disciplines reward playing by ear. Probably, the past bridge greats would find their table feel blunted by today’s bidding boxes and screens.

Bridge and music present opportunities for creativity. A musician who is technically accomplished but emotionally straight-jacketed lacks an important ingredient. Bridge is no different.

For example, you are dealt: S-103 H-AK10852 D-Void C-AKQ54. Opponents silent, you open 1H, partner raises to 2H, back to you – what’s your plan? Certainly, slam is possible, even a grand if partner holds the ace-king of spades and four trumps. On the other hand, even 5H may be too high with two spade losers and a heart if partner’s strength is concentrated in diamonds.

Technical approaches include an auto splinter of 4D or Exclusion Blackwood 5D. Alternatively, you could begin by bidding 3C, reserving a diamond control bid for the next round. All have merit, but there is another way to go: deception. You could fake strength in spades (2S), even psyche a short-suit spade jump in hopes of staving off a spade lead. Then, your clubs or the D-A in dummy might provide a critical spade discard. There are no concrete answers, and the player’s choice might reflect personality, but this situation illustrates the difference between technique and creativity. Some practitioners have more imagination than others, plus the willingness to use it. If the operation falls flat, they must be prepared to apologize.

The bridge player and performing musician are both susceptible to pressure. Whenever I play an important tournament or give a recital, I’m on edge. I’ve plenty of experience in both domains but the butterflies remain. This adrenaline rush is beneficial, provided that you channel the energy and not allow it to interfere with your performance. It’s not easy and takes practice.

Speaking of practice, anyone who wishes to become proficient in either endeavor must be willing to put in many hours. The bridge player should read challenging material between tournaments, just as the musician practices at the instrument and listens to other worthy performers.

Playing a solo recital is like declaring; you’re on your own. Playing chamber music or accompanying is like defense or bidding, it’s collaborative. Like any successful collaboration, whether at the card table or onstage, it is necessary to mediate disagreements, whether it is choice of conventions or phrasing, tempi, and dynamic shadings.

Bridge and music can provide a lifetime’s worth of rewards and pleasure – I feel lucky. Both can be appreciated at both a cerebral and emotional level, and both ward off the ravages of aging.

Legendary conductors like Leopold Stokowski and Arturo Toscanini were active at nearly ninety. In both fields, to achieve real expertise it is necessary to begin at an early age, the earlier the better. Both endeavors are simply too complicated to train neural paths when starting in middle age.

Both subjects can be taught, of course, but to truly advance the student must embark on a journey of self-improvement. There is no such thing as graduation; growth is boundless. Good teachers should not only provide a technical foundation but try to inculcate a love for the subject. A student so taught is apt to become a “lifer.”

Alas, the futures of bridge and classical music are bleak – audiences are elderly and their potential replacements seem disinterested or under-exposed. Opera has found one effective tool – televising productions and showing them at affordable prices, especially compared to seats in the opera house. Adding subtitles removes another obstacle, foreign languages. At my recitals, I talk to the audience to help them appreciate the music they are about to hear. Bridge could profit from these approaches, and I have a few suggestions to supplement current efforts to attract youth and the millions of people who play bridge but are not members of any tournament organization.

When I was young, college bridge was heavily endorsed in the USA by the ACBL. There was a monthly column devoted to the subject, intercollegiate par tournaments were regularly held. Somewhere along the way, the ACBL withdrew its support, evidently because some Board members had bitter experiences with children diverted by the addictive property of bridge who flunked out of school. This, along with the rise of competing entertainment options, helped contribute to a largely lost generation. Tournament organizations today are trying to catch up.

In 2019, my Columbia college bridge team from the late 1960s played a match with the current undergrad team who was having great success in intercollegiate tournaments, as we did in our day. I wrote an article for the ACBL magazine, recapping the match (we alumni won surprising easily). Our group had hoped that the Alumni Association, whom we contacted, would follow through and further publicize the event, but unfortunately there was no response. Nonetheless, with universities annually pouring millions of dollars into football and basketball, might these institutions be persuaded to allot a fraction of that to mindsports? It would probably take a few alumni who have discovered the benefits of bridge to spearhead such an effort. To be sure, football and basketball produce huge revenue streams and inspire alumni donations, but mindsports can be played long after physical skills have eroded, and mindsports, which improve the brain, don't risk permanent damage from concussions.

The way bridge is played today, it is impossible to cultivate general interest from the ranks of non-tournament players. The profusion of artificial bids and alerts, the distancing aspect of screens and bidding boxes are obstacles that can only alienate a non-tournament bridge player. Masterpoint awards probably seem trivial. Instead, stage money tournaments with highly restricted conventions played at a fast-pairs pace. The stakes needn't be large – high rollers could place side bets with each other – and our game would be more exciting and understandable to the audience we wish to attract. Sponsorship will be needed, and the lure to corporations and foundations is to become a backer of mindsports, an ideal activity for our health-conscious era. If social players gravitate towards the tournament milieu, let it be one with as few regulations as possible. Prizes, either money or trophies, could replace masterpoints. Indoctrination to the serious game can come later, if at all. Money bridge has been resisted by the ACBL, in part because it might dilute the value of masterpoints, their lifeblood, but also because of the fear of cheating. Given the rampant cheating on Bridge Base Online (BBO) where no money is at stake, that fear seems ill-founded. Cheaters usually cheat for psychological reasons.

Newspaper coverage of bridge needs rejuvenation. Many big city newspapers have discontinued or curtailed their bridge columns because advertisers consider the aging bridge population a poor sales prospect. The ideal advertising demographic seems to be from the late teens to 49, and newspapers prefer to use youth-oriented features to fill their pages. The best bet for bridge is to expand coverage in local papers where budgets and commercial considerations are not so high. Smallish-town readers are a good audience for bridge columns that highlight local duplicate players, even from social games, and focus as much on entertainment as pedagogy. The columnists need not be expert; in fact, limited skill but great enthusiasm are an ideal blend. A mix of grassroots programs from the bottom up and diluted tournament events from the top down are one hope for the survival of our special game.

Augie Boehm has been a staff member of The Bridge World and the ACBL Bulletin for three decades and a panelist on their bidding forums; also, a member of the IBPA (International Bridge Press Association). He has been a busy bridge teacher for over four decades, concentrating in the New York area, plus numerous bridge cruises and guest appearances around the globe. He is also a classically trained pianist, a music major at Columbia University, and soloist for 45 years and counting at Carnegie-Weill Recital Hall. Sometimes, his two disciplines are combined when he travels and offers bridge seminars that conclude with a cabaret performance, Cole Porter and lighter classics like Gershwin.

THE PRINCIPLE OF RESTRICTED CHOICE

Declarer
A 10 8 4 2

Dummy
K 9 6 5

You need five tricks from this 9-card fit.

You lead the Ace from hand and RHO (right hand opponent) plays the Jack. Should you finesse LHO (left hand opponent) for the Queen or play for the suit to break 2-2? (Would you play differently had RHO played the Queen instead of the Jack?)

The Principle of Restricted Choice proposes that whenever a defender plays a 'significant' (honour) card, it is generally right to assume he has done so out of obligation rather than choice. In other words, you now play LHO for the Queen, finessing.

It makes no difference whether RHO played the Jack or Queen on the first round, you now finesse LHO for the missing honour.

Although RHO could have been dealt either a singleton honour or the Q-J doubleton, with the Q-J doubleton he could well have played the other honour. The Queen is more likely to be played 'by force' than being chosen from equals.

Here's another example:

Declarer
K 6 4

Dummy
A Q 9 2

You lead the Ace, then cross to the King. On the King, RHO drops the 10. It is more likely that RHO has played the 10 from 10-x than that he has chosen to do so from J-10-x (where he may have chosen the Jack on the second round).

So when the 10 or Jack appears from RHO on the second round, the only time finessing will lose is if RHO holds the J-10-x. However, it wins whenever RHO has the J-x or the 10-x – odds of 2:1 in favour of finessing.

Barbara Travis

PUPPET STAYMAN

Puppet Stayman is a variant of Stayman that is most often used after a 2NT opening or overcall.

(Some people also use the 3♣ response to 1NT as Puppet Stayman.)

It allows opener to bid 2NT with a 5-card major and responder can investigate for both 5-card and 4-card major suits in opener's hand.

Instead of 3♣ being Simple Stayman, asking for 4-card majors, the 3♣ response asks for both 5-card or 4-card majors. The following table explains the various responses and their meanings:

Bid (2NT opening)	Opener's Rebid	Meaning
3♣		Puppet Stayman – asking for 4-card/5-card majors
	3♦	Promises at least 1 4-card major (<i>continuations below</i>)
	3♥	Opener has a 5-card heart suit
	3♠	Opener has a 5-card spade suit
	3NT	Opener denies either 4-card or 5-card major

Continuations after the 3D response (showing 1 or 2 4-card majors):

Responder's Rebid	Opener's Rebid	Meaning
3♥		Responder shows 4 spades (opener can play the hand)
	3NT	Opener has 4 hearts
	3♠ or 4♠	Opener has 4 spades (3♠ showing a better hand)
3♠		Responder shows 4 hearts (opener can play the hand)
	3NT	Opener has 4 spades
	4♥	Opener has 4 hearts
3NT		Responder has no 4-card major (3-3 or 3-2 in majors)
4C		Responder has BOTH 4-card majors (opener plays hand), but responder is also interested in slam – 4NT being RKCB
	4H	Opener has 4 hearts (and may have 4 spades)
	4S	Opener has 4 spades (denying 4 hearts)
4D		Responder has BOTH 4-card majors (opener plays hand), but no slam interest
	4H	Opener has 4 hearts (and may have 4 spades)
	4S	Opener has 4 spades (denying 4 hearts)

When should you use Puppet Stayman?

When you hold either 3-3 or 3-2 in the majors (and a weak doubleton in hand) or when you hold a 4-card major (or both).

Barbara Travis

PARTNERSHIP AGREEMENTS

Larry Cohen

I don't love new bridge terms, but I'd like to start to throw around "PA" – to mean "Partnership Agreement." Many areas of bridge have no "standard." It is just a matter of how you and your partner agree to play. Here are some examples:

1C P 2H

Without discussion, there is no way to know if East's 2♥ is weak or strong.

1C P 1S 2S

Without discussion, there is no way to know if West's 2♠ is Natural or a Michaels' cue-bid.

1NT P 2C P

2S P 3D

Without discussion, there is no way to know if East's 3♦ is meant as weak, invitational, or forcing.

2H P 2NT 3D

3S

Without discussion, there is no way to know if West's 3♠ is shortness, a control, or a second suit.

1D 1S 3D

Without discussion, there is no way to know if East's 3♦ is meant as weak, invitational, or forcing is invitational, weak or mixed.

1H P 2D P

2S

Without discussion, there is no way to know if West's 2♠ guarantees extra values or if it can be bid with a dead minimum.

I could list dozens more. Here is the point: *There are many "non-standard" areas in bridge. Unless you and your partner make an agreement, there is simply no way to know if Player A is thinking one way and Player B is thinking the other.*

Regarding "which way is better", that would be like asking a politician his thoughts on whether or not to raise taxes. There are hundreds of conventions and treatments around. They all have their adherents, and they all have pros and cons. For example, I prefer 2♦ waiting after a strong 2♣ opener (I think it best to give opener room to describe). Others like 2♥ as a bust and still others like step/control responses (my least favourite). Rather than debate it, I just advise players to stick with what is comfortable to their partnership.

What about defensive carding? I teach "Standard." I get asked "What about odd-even?" Or, "My teacher said that upside-down attitude is best." My answer – the same: "PA." Choose whatever you and your partner are comfortable with.

Larry Cohen, USA

A GAME AT THE CLUB

Imagine you hear the auction:

1♦ Pass 1NT Pass

♠ K J 4 2
♥ A Q 3 2
♦ A 10 9 7
♣ 2

Partner has denied 4 cards in hearts or spades, and probably doesn't have long diamonds, so there is no need to worry about your singleton club; you should just pass 1NT.

On the other hand, imagine you hold:

♠ 2
♥ A Q 3 2
♦ A 10 9 7
♣ K J 4 2

Now, with partner having denied 4 cards in hearts or spades, you should rebid 2♣. Whilst you don't have the 5-4 your bidding has suggested, you know partner has a fit for one of your minors; you also know the opposition have at least 9 cards in spades, which makes a suit contract more attractive.

So, when partner held:

♠ Q
♥ A 10 8 5 4
♦ J 7 6
♣ A Q 8 7

and, having opened 1♥, heard me respond 1NT (denying 4+ spades), they should definitely have rebid 2♣, trying to find a better place to play.

I was particularly impressed with my LHO on this hand. She held:

♠ A K 10 9 5 4
♥ 9 7 2
♦ Q 9 2
♣ 5

and thought about overcalling 2♠, but then checked the vulnerability. We were vulnerable, so she decided to defend, hoping for 200. The defence took the first 6 spade tricks, but only managed 2 (of their 3) diamond tricks – for 200 – and an outright bottom for us.

Try this hand:

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

<i>West</i>	<i>North</i>	<i>East</i>	<i>South</i>
Pass	Pass	1♦	Pass
			All Pass

South leads the ♥2. Plan your play in this basic contract.

First of all, you should be thinking the points are likely to be divided approximately 10-apiece with the opponents, since neither opened the bidding. South has led a low heart, so try the ♥J, your only prospect of being in dummy. When the ♥J wins, try the spade finesse. When that wins, cash the ♠A and trump a spade in dummy. Cross back to your heart, cash the other heart (based on a fourth-highest lead), then lead your last spade. If South has the tripleton spade, you will find dummy's ♦9 being useful; on the hand, South follows, but you trump with the ♦9, shortening North's trumps (Q-10-5-3). You should now be able to make one club trick and either a long diamond or trumping a club, giving you 8 tricks.

By the way, against these 1-minor contracts, it is often best to lead a trump. South held the ♦A-K, and would have done much better to start with two rounds of trumps.

Your partner opens 1NT and you hold:

♠ 9 6 5 2
♥ 8 5 2
♦ K J 10 7 2
♣ 6

Are you happy leaving your partner to play 1NT? My answer would be, "No". In this case, you should bid 2♣, Stayman. Partner treats it as Stayman and makes their normal response; you, on the other hand, will pass whatever bid they make: 2♦, 2♥ or 2♠. In all instances, you have 'improved' your contract. (This is why I play Simple Stayman, not Extended Stayman or a 5-card Major ask. I can 'rescue' partner from 1NT with a poor hand.)

Finally, you hold:

♠ A 7 6 5 2
♥ J 8
♦ K Q 10
♣ K 4 3

<i>West</i>	<i>North</i>	<i>East</i>	<i>South</i>
1♥	Pass	1♠	Pass
2♣	Pass	?	

You know you belong in game. Do you want to try to play in spades or not?

Given that partner has already shown at least 5-4 in hearts and clubs, it doesn't seem worth looking for a spade fit, especially given the quality of your diamond control – with the lead coming around to you, you have two sure stoppers. Just rebid 3NT.

Rebidding 2♠ is non-forcing. Rebidding 3♠ should show 6+ spades, given that partner has described their hand shape to you already.

The next hand is a classic Pairs hand, emphasising the need to understand scoring and also to watch the vulnerability. You are West:

♠ K Q 7 5 3
♥ 8 5
♦ A Q J 6 3
♣ J

<i>West</i>	<i>North</i>	<i>East</i>	<i>South</i>
1♠	Pass	2♠	3♥
4♠ (shape)	5♥	Pass	Pass
?			

Your next action is totally dependent on the vulnerability.

At the table, East-West were vulnerable and North-South not vulnerable, so West should Pass, because down 2 doubled is -500, which is worse than -450.

However, if East-West had been not vulnerable with North-South vulnerable, then West should consider sacrificing in 5♠ – which goes down 2. Even down 3 doubled is only -500 now, against -650 for a vulnerable game.

The whole hand was:

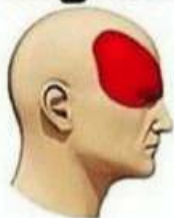
	♠ 10 8 6 4	
	♥ A J 7 6	
	♦ K 8	
	♣ Q 9 3	
♠ K Q 7 5 3		♠ A J 2
♥ 8 5		♥ 3
♦ A Q J 6 3		♦ 10 7 4 2
♣ J		♣ 10 8 7 5 2
	♠ 9	
	♥ K Q 10 9 4 2	
	♦ 9 5	
	♣ A K 6 4	

Note that North even realised, and commented, that he knew that South was short in spades (holding 1 spade max.). These considerations are really important, and are often deducible from the auction.

Barbara Travis

Types of Headaches

Migraine



Hypertension



Stress



Partner doesn't lead back your suit



APPROACH AT THE TABLE

By Nigel Rosendorff

About 200 years ago, Benjamin Franklin decided to improve his character. Each week, he stressed on virtue that he wished to acquire. For example, one week he would concentrate on being frugal; the next week he would focus on avoiding idle gossip. When he finished his long list of self-improvements, he repeated the list many times over. He knew from personal experience that vague attempts to improve several behaviour patterns simultaneously would not work.

The trick is to work on one aspect of your game at a time then, when you are happy with that aspect, move on to another. Here is a list of self improvements to make you a better player.

- Be a good partner. We are all striving to do the right thing. When we make a mistake, it is not up to partner to correct what you have done wrong. Be a good partner, do not say a word, and get on with the next hand.
- Show no emotion when dummy comes down and never comment when putting down dummy.
- Detach your emotions from the previous hand. Treat each hand as though it is the first of the session.
- Think and plan before playing to trick 1.
- Bid and play in an even and confident manner. The worst bid or play may even succeed if done confidently. Develop a confident, professional and well-mannered table presence.
- Concentrate properly. The ability to concentrate is a vital attribute at bridge. We are all limited as to how much intense concentration we can muster when applying ourselves to any task. A secret of playing well is not to be 'wound up' all session long. Concentrate only when you need to. Several ways to conserve energy are:
 - As dummy, relax and perform dummy's simply duties. Do not scrutinise everyone's play or fret about the contract. Relax and recharge.
 - Incessant rehashing of hands between deals is counter-productive and energy-consuming. No post mortems.
 - When playing in a tournament, relax and recharge between sessions. Go for a walk, get away from your partner. Do not rehash hands or plays unless there is a major partnership misunderstanding that needs to be addressed.
- Protect your cards.
- Do not be intimidated. Learn to play the cards, not the people.
- Treat your opponents with respect, like snakes. You have no friends at the table, only opponents. You are there to play bridge, not to improve your social status or catch up on gossip.
- Be a tough competitor.
- Act decisively.
- Stick to your system. If a bid is not in the system notes, then don't make it.
- Be selective in using and choosing conventions:
 - Is it easy to remember?
 - Do you both understand it?
 - Does it occur frequently enough to warrant the memory required?
- Do not lose interest when holding a terrible hand. Always look attentive.
- Develop a killer instinct. Bridge is intended to be a competitive game. Doubles and other score-maximising tactics are the very heart and soul of bridge.
- Develop a positive mental attitude. If you are defending, always assume the contract is defeatable. If you are declarer, assume the contract is makeable.

- Strive to improve:
 - Ask questions of better players.
 - Read worthwhile books.
 - Participate with and against the strongest players possible.
- Develop a bridge 'sense of humour'. Don't take the game too seriously; learn to laugh at some of our silly stuff-ups.
- Be a practical player. Bridge is an imperfect game played by humans. You cannot expect to land every hand. When the bidding indicates that some contract has a reasonable chance of success, the practical player will just bid what he thinks he can make.
- Don't waste time between hands, especially with post mortems.
- Maintain bridge etiquette.

Nigel Rosendorff



Kate McCallum and Axel Johannsson:
TFoB Mixed Pairs - 3rd place
Bridge in the Barossa Pairs - winners

CRYPTIC SOLUTIONS

1. Confess then reveal something unique (9)
SINGLETON: Another word for confess is 'sing'. Another term for reveal is 'let on'.
2. Resort of French highest rank (5)
SPADE: A resort is a spa. The French word for of is 'de'.
3. An opening on the ear revealed (3,5)
ONE HEART: An anagram of 'on the ear'.
4. Nothing but a broken shaft of sunlight on the town (10)
YARBOROUGH: The first three letters are an anagram of 'ray' (broken). The last part of answer is another word for 'town'. A nothing hand in bridge – ie a hand with no points.
5. Admins do jobs that suit a minor (8)
DIAMONDS: An anagram of 'admins do'
6. Deformed acid let up a way of playing (9)
DUPLICATE: An anagram of 'acid let up'.
7. Either partner opens ultimate bridge hand (5)
NORTH: A word that of partner 'either' is 'or'. Another word for ultimate is 'nth'.
8. Lids opening with small corks, perhaps (8)
STOPPERS: A lid is a stopper. The abbreviation for small is 's'. A cork is a 'topper'.
9. First play love, prison fireplace commercial (7,4)
OPENING LEAD: Love is often 'o' in cryptic clues. Prison is a synonym for 'pen'. A fireplace is an 'ingle'. A commercial is an 'ad'.
10. Listen true, Major (5)
HEART: Another word for listen is 'hear'. The abbreviation for true is 't'.
11. Queen, e.g. fears AC/DC playing (4,5)
FACE CARDS: An anagram of 'fears AC DC'.
12. Bent lids rip apart a raise (8,3)
SPLINTER BID: An anagram of 'bent lids rip'.
13. Suit some groups (5)
CLUBS: self explanatory.
14. I give a hand that's perfect (5)
IDEAL: Putting together 'I' and 'deal'.

COMING EVENTS

STATE EVENTS

from Thursday 11 th May	SWISS BUTLER PAIRS	Unley
from Monday 15 th May	SA BRIDGE UNDER 1500 GNOT QUAL	SA Bridge, Unley
Saturday 20 th May	UNDER 300 MP QUALIFYING for ANC	Unley
from Thursday 15 th June	STATE TEAMS 1	Unley
Sunday 30 th July	UNDER GRAND MASTER, UNDER LIFE MASTER, ROOKIE STATE PAIRS CHAMPIONSHIPS	Unley
From Thursday 3 rd August	OPEN TRIALS QUALIFYING	Unley

CONGRESSES

Sunday 28 th May	ROTARY PAIRS	SA Bridge, Unley
Sunday 4 th June	ABC TEAMS	Adelaide BC
Thursday 8 th June to Monday 12 th June	VICTOR CHAMPION CUP	Melbourne
Sunday 25 th June	SA BRIDGE 90 th ANNIVERSARY TEAMS	SA Bridge, Unley
Saturday 1 st July	STEPBRIDGE	StepBridge (online)
Sunday 13 th August	BEAUMONT'S CHRISTMAS IN WINTER	Mt Osmond Golf Club



Bridge in Barossa Teams winners:
Phil Markey – Russel Harms, Arjuna de Livera – Howard

BRIDGE AT BEAUMONT PRESENTS
CHRISTMAS IN WINTER
CONGRESS



AT

MT OSMOND GOLF CLUB

60 Mt Osmond Rd, Mt Osmond

ON

SUNDAY 13th AUGUST 2023

Start time: 9.30 am

Finish: ~ 5.00 pm

2-session graded Matchpoint Pairs

Red masterpoints awarded

COST

\$130 per pair (\$65 per person)

includes the two-course Christmas lunch

DIRECTOR

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***** THROUGH JUNE AND JULY, TO ENTER PLEASE SEND BARBARA AN EMAIL. *****
***** TEXT MESSAGES OR PHONE CALLS WILL NOT BE ANSWERED. *****

RESULTS

STATE EVENTS

OPEN TRIALS FINAL (SA Open Team for ANC)

- 1st Nic Croft – Arjuna de Livera
2nd David Parrott – George Smolanko
3rd Lauren Travis – Phil Markey

OPEN TRIALS PLATE

- 1st Kate McCallum – Axel Johannsson
2nd David Black – Phil Cheney
3rd Peter Chan – David Lusk

WOMEN'S TRIALS (SA Women's Team for ANC)

- 1st Therese Demarco – Sue Lusk
2nd Alison Fallon – Pam Morgan-King
3rd Ingrid Cooke – Anne Harris
NPC Felicity Smyth

SENIORS TRIALS (SA Seniors' Team for ANC)

- 1st Russel Harms – Zolly Nagy
2nd Lori Smith – David Cherry
3rd Andrew Eddie – Kevin Lange

DAYTIME TEAMS

FINALS

- 1st WILLIAMS: Justin Williams, Cathy Chua, Mike Doecke, David Parrott, George Smolanko
2nd SMYTH: Felicity Smyth, Sheila Bird, Axel Johannsson, Kate McCallum, Arjuna de Livera, Jon Hunt

CONSOLATION

- 1st ALEXANDER: Linda Alexander, Adel Abdelhamid, John Kikkert, Angela Norris, Deb Wellman
2nd ZOLLO: John Zollo – Roger Januszke, Linda & Andy Babiszewski

GNOT QUALIFYING (top 2 teams represent South Australia at the Grand National KO Teams)

- 1st WILLIAMS: Justin Williams – Cathy Chua, Nic Croft – Arjuna de Livera, Russel Harms – Zolly Nagy
2nd ZOLLO: John Zollo – Roger Januszke, David Middleton – George Smolanko

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PLAY YOUR CARDS **RIGHT**

RESULTS

CONGRESSES and SPECIAL EVENTS

SA BRIDGE BUTLER PAIRS

- 1st Susan Emerson – Attilio De Luca
- 2nd Nic Croft – Arjuna de Livera
- 3rd Sheila Bird – Jon Hunt

BAROSSA CONGRESS

PAIRS

FINAL

- 1st Kate McCallum – Axel Johannsson
- 2nd Catherine Ellice-Flint – Bill Bradshaw
- 3rd Maureen Wilson – Terry Healey

Best Country Pair: Elizabeth Eccleston – Graham Harms

Best Restricted Pair: Alan Hutchinson – Bob Dunk

CONSOLATION

NORTH SOUTH

- 1st Di & Bill Larcombe
- 2nd Chris Brady – Sandy Blythman

EAST-WEST

- 1st Dini Fotheringham – Eleonora Truskewycz
- 2nd Louisa Eggleton – Halena Frick

TEAMS

- 1st MARKEY: Phil Markey – Russel Harms, Arjuna de Livera – Howard Melbourne
- 2nd TEAKLE: Owen Teakle – Alice Handley, Alicia Terry – Marc Deaton
- 3rd BRADSHAW: Bill Bradshaw – Catherine Ellice-Flint, Robyn Hargreaves – Peter Dieperink

Best Country Team: BRADY: Chris Brady – Sandy Blythman, Louisa Eggleton – Halena Frick

Best Restricted Team: SHARPE: Patricia & John Sharpe, Jillian Tyler – Ros Davies

GOLDEN BUNNY TEAMS

- 1st PHILLIPS: Sue Phillips – Sharmini Anderson, Bronny & Peter Colmer
- 2nd MORGAN-KING: Pam Morgan-King – Andrew Eddie, Wendy Hooper – David De Bellis
- 3rd BRADSHAW: Bill Bradshaw – Joanne Bakas, Robyn Hargreaves – Peter Dieperink

STEPBRIDGE ONLINE CONGRESS

OPEN

- 1st Deana Wilson & Kimberley Zhao
- 2nd Wence Vahala & Marleen Medhat
- 3rd Adrian Beaumont & Dell Macneil

RESTRICTED

- 1st Jay Novak & Richard Carter
- 2nd Robyn Stevens & Simon Fleming
- 3rd David Milburn & Tom Lyons

NOVICE

- 1st Bala Balasubramaniam & Marg Ferguson
- 2nd Tim Christie & Scott Jackman
- 3rd Jo Quinlivan & Sylvia Skeels