

Of Interest to Maid and Matron

Edited by Virginia Sloane

Noted Entertainers Carry Away on Board One Steamship \$1,000,000 Earnings



MISS GERALDINE FARRAR.



MME. FRANCES ALDA.



MISS MARY GARDEN.



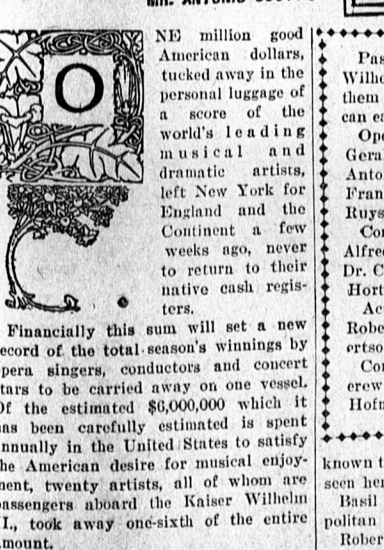
KAISER WILHELM II.



ENRICO CARUSO.



ARTURO TOSCANINI.



MR. ANTONIO SCOTTI.



IGNACE PADEREWSKI.



DR. CARL MUCK.



JOSEPH HOFMANN.



SIR J. AND LADY FORBES-ROBERTSON.

Passengers aboard the Kaiser Wilhelm II. who carried with them \$1,000,000 or more of American earnings:—

Opera stars:—Enrico Caruso, Geraldine Farrar, Mary Garden, Antonio Scotti, Margarete Ober, Frances Alda, Bella Allen, Basil Ruysdael.

Conductors:—Arturo Toscanini, Alfred Hertz, Cleofonte Campanini, Dr. Carl Muck, Giulio Scotti, Franz Horth.

Actors:—Sir Johnston Forbes-Robertson and Lady Forbes-Robertson (Gertrude Elliott).

Concert artists:—Ignace Paderewski, John McCormack, Josef Hofmann.

known to thousands of children who have seen her in "Einsel and Gretel."

Basil Ruysdael, basso, of the Metropolitan Opera company.

Robert Leonard, baritone, of the Metropolitan Opera company, who is returning to Europe after his first American season.

Next are the stars of the concert stage:—

Ignace Paderewski, Polish pianist, who is returning after a long concert tour which is said to have netted him more than \$100,000.

John McCormack, Irish tenor, at the moment the most popular concert singer in America.

Josef Hofmann, pianist, who has repeated former successes in his recently completed concert tour.

The operatic conductors and leaders:—

Arturo Toscanini, first conductor of the Metropolitan Opera House, who is generally considered the foremost operatic conductor of the world.

Alfred Hertz, conductor of German opera at the Metropolitan Opera House.

Dr. Carl Muck, leader of the Boston Symphony Orchestra.

Giulio Scotti, chorus master of the Metropolitan Opera company.

Franz Horth, one of the new stage

managers of the Metropolitan Opera company.

Cleofonte Campanini, managing director of the Chicago Grand Opera Company, formerly of the Manhattan Opera company.

Also:—

Sir Johnston Forbes-Robertson and Lady Forbes-Robertson (Gertrude Elliott). Sir Johnston has played for the last time in New York, but returns to tour through the Middle West in his Shakespearean repertoire next season.

To specify the earnings of each of the artists would be impossible because some of them have various sources of income. Caruso sang fifty times this season at

the Metropolitan Opera House, and although his fees never have been officially announced, it is said he receives something like \$2,000 every time he appears in opera. During the winter while in America Caruso sings a number of times for the phonograph company which handles his records, and from the sale of the latter he receives a royalty.

Both Miss Farrar and Miss Garden are singers who receive large fees from their respective operatic organizations. Before the opera season opened last autumn Miss Farrar travelled to the Pacific coast on a concert tour, so her income has been considerably above what she has received from grand opera.

Of the concert artists perhaps Mr. Paderewski has had the most signal success of the last year, although Mr. John McCormack unquestionably has appeared before more persons and more frequently. Mr. McCormack also derives considerable from the sale of his phonograph records.

There is deep significance in the leaving of Sir Johnston Forbes-Robertson,

whose long engagement last winter in New York was one of the features of the theatrical season now closing. He has played in other Eastern cities, always repeating his New York success. Lady Forbes-Robertson, who is an American and a sister of Miss Maxine Elliott, will not retire from the stage with her husband, who is to devote himself in the future to lecturing and directing the School of Dramatic Art in London.

The Kaiser Wilhelm II., selected by the stars of grand opera for their voyage, is one of the handsomest of the North German Lloyd line ships. Captain R. Dahl, a new commanding officer on this steamship, but long associated with the company, will be in charge.

Charles H. Schnell, purser of the steamship, recently celebrated his thirty-first year in the employ of the company and has crossed the ocean more than three hundred and twenty-five times. It will remain for him to make the passengers comfortable.

Auction Bridge.

BY PROSPERO.

As was to be expected, the mail of recent weeks did not spare some pointed comments on the antics of type, notably under date of March 20. "Perplexed Player" proffers the suggestion its proper date should have been April 1.

Another, "Amateur," writes: "After perusal of previous articles with a great deal of interest, the blame justly belongs to the proverbial printer's devil—no doubt the identical prank with 'Amateur's' serious disquisition about Noah's ark resting on an Armenian mountain, amended by the reading 'on an American mountain.' I might be tempted to add my own experience as a counterpart when I felt proud to introduce a quotation from Homer's immortal epopee, and to the benevolent printer metamorphosed it into 'Homer's immortal epopee,' adding to 'Homer's immortal epopee,' the distinctive N. Y.!"

But, I ask pardon—let us return to bridge. M. M. H., New York, writes: "I, for one, say yes, abolish scoring of honors; they are illogical."

Prospero has not written a book on Bridge. This paper publishes his efforts directed toward the placing of the game on a firm, rational basis. The negative declaration, on his original suggestion, came thus before the bridge world.

Mrs. H. G. S., Norfolk, asks whether a double by one's partner alters the status of the primary bidder, so that after the double a new departure obtains for player and dummy—that is, the original bidder has to give up the play to his partner after the double. In my opinion, no, in case more tricks are bid in the former trump; yes, if a new trump is declared.

On April 12 the solution of test hand No. 1 was given and the invitation extended for a play under negative no trump, to try whether Y and Z can even do better than three tricks on their bid of minus 4 (that means, if they take but three tricks they fill their contract, 7 minus 4). With less than three tricks they would do better. A most encouraging response reaches me from C. M., Scranton, who the month

in by A B at two hearts and lost." Now decided progress is apparent. The following was the game:—Score, first game, love all. The bidding commenced with Z at minus 1 and was forced up to minus 4 (three tricks only as contract).

The blank suits, one in each hand, Y and Z, enabling discarding of high cards, gave them the victory—at 2 tricks—a score of 5 x 8 equals 40.

Tricks are underscored. A leads; Y is dummy.

TRICK	1	XS	QS	JS	KH
2	JB	QD	AD	KD	
3	7S	5S	9S	JC	
4	8H	4H	9H	6D	
5	6H	2H	7H	XC	
6	JH	XH	5H	9C	
7	6S	3S	8S	7C	
8	AS	AH	QK	6C	
9	9D	4D	AC	3D	
10	8D	7D	4C	2Q	
11	8C	KS	3H	5E	
12	QC	XD	4S	3E	
13	KC	5D	2S	2E	
	6	2	5	—	

The other day what appears to be a new point came up in actual play. Suppose AB had bid and played at 7 diamonds.

only. Still AB claimed 20 above line for little slam. YZ protested on ground that AB had virtually bid 'big slam, and were set; hence little slam is barred from being scored. In talks with several players the vote seems divided. Mine would count for permission to score. The opinions of experts are invited; decision by authorities such as the Knickerbocker or New York Bridge Whist club, or the Whist Club, also from other cities, will be appreciated.

For to-day my readers are asked to see what they can do with

Test Hand No. 12.
Score—First game, YZ, 22; AB, 18; penalties, about even. Z is the dealer. How would you bid?

♥K5	♠AJ865	♦Q7
♥K42	♠K42	♦32
♥82	♠82	♦QJ97
♥AJ62	♠QX974	♦K5
♥X5	♠K5	♦X9843
♥K5	♠K	♦AB65
	♠A93	

Time is called. Other correspondence and questions of moment to be discussed

The Influence of Colors.

COLOR is one of the big factors of existence. It is a vital part of the universe; a vague, unsubstantial, but nevertheless definite creation that weaves its way in the web and wool of every individual life.

Who can disbelieve that color is strongly connected with the emotions, that it can be moral or immoral, that it is an important part of all that goes to make up actual "living" in the sum total of existence? Can you not realize it? Does not a gorgeous sunset, all crimson splendor, laced with mauve and gold, take away your breath, leave you awestruck and silent before its magnificence?

Does not a bed of poppies, redolent of waxen, hot life, pulsing through the sunshine of a summer's day, fill you with an inexpressible pleasure, strongly realized but almost impossible to word? Even a basket of flowers, passed quickly in a muddy street, can change the current of your thoughts with a rush from their serious tenor to a lighter mood, its actual source but vaguely understood.

It is color, all color; the quick response of the senses to this ever varied, never ending miracle of Nature's handwork. As color, in its entirety, is a definite, living thing, so each separate color in itself has its own personality.

How curious it is that to many natures comes an instinctive feeling that lurid, vivid shades are wrong. Why? The blue

tones of sapphire and ruby, shock them; the magic splendor of emerald and violet are to them, subconsciously perhaps, emblematic of emotions, feelings, that are feared, though but dimly understood. Again, why?

There are certain temperaments in which a love of sombre hues is second nature; splash them with color and they shiver afraid, leave them to drabs and greys, dull mauves and calm, unvarnished greens, and they are content. Again there is found collectively in Southern and Eastern nations—individually all the world over—that savage semi-barbaric passion for the rich hues that are born of heat and sunlight. To minds such as these scarlet and purple, sapphire and ruby, are a joy, a quivering, living expression of the innermost desires and feelings of their very souls. This passionate love created for color is to certain other minds immoral, even decadent. But a real love of color cannot be decadent. Sensuous passions, but then all love of beauty is sensuous—pleasing to the senses—and yet love of beauty is one of the greatest gifts of the intellect. Again, if a passion for color is sensuous, so, too, is music, eating, laughing, loving and dying! No more and no less!

In the question of color in dress we judge a woman by the clothes she wears, forgetting that the only infallibly wrong thing on earth is human judgment passed on a human. We say that the shades she chooses are characteristic. Characteristic of what? Who can tell, for very often a woman's dress lies about her as consistently as do her envious acquaintances.