

Paradise



PHOTO: EVA FERRÉS

Five characters meet in *Paradise*, a dancing club very late at night. They all got there for different reasons, but basically they are all searching something or someone.

Inhabitants of big cities, they struggle to be individuals, to establish a personal code of behavior within the framework of a big city. During the show, each character will vie to be the protagonist and get the others, and the audience, pay attention to him or her.

A city creates a crowd which follows the patterns the city establishes. Day after day, all week long, the crowd wakes up, goes to work and back home, watches TV and goes to sleep.

Watching their struggles and the relationships that develop in *Paradise* gives the spectators insight into how people live and think in these monsters called cities.

A city creates a crowd which follows the patterns the city establishes. Day after day, all week long, the crowd wakes up, goes to work and back home, watches TV and goes to sleep. And, on week-ends, the crowd either leaves the city or have "fun" in places and times the city has designated.

The five characters still cling to the illusion of living separate lives from the crowd. They live in the city, but trying to reinvent the city every day, remaining open to the surprises that the city can bring, varying their travel routes, itineraries, talking to strangers, and inventing their own characters and behavior every second. This is why, for example, they go to a bar, during the week, late at night. They feel they need to see what's happening.

Paradise is planned as a long-term artistic project. The piece will be staged in many different cities around Europe. The team will adapt the piece to each place, so that the contents and the dramaturgy will progress and change as the project develops. Every city will be a new challenge and will give the piece a new atmosphere.

Paradise incorporates videocreation as a key element in much more than the aesthetic sphere. The images make up the staging concept and thus comprise one more element belonging to the group of interpreters, a joint work by the actors and the videocreator to introduce a new work element. The video support opens windows to the limits of the scenic spaces, increases interpreters' possibilities of action and multiplies creative capacity.

BRIDGE: Have courage!

JULIAN LADERMAN

One of the first maxims a new bridge player learns is "When defending against NT, the opening lead should be the fourth highest card of a long suit." The main goal of this principle is to try to develop tricks in that long suit. Leading fourth best also enables the partner of the opening leader to learn how many cards declarer holds in the led suit that are higher than the spot card led. This information may help the defense. It is obtained by applying the "Rule of Eleven" which is described by the following steps:

Step 1) Subtract the number on the spot card from 11.

Step 2) Count how many cards you hold in that suit higher than the spot card led.

Step 3) Count how many cards dummy holds in the suit higher than the spot card led.

Step 4) Add the results of Step 2 and Step 3.

Step 5) Subtract the result of Step 4 from Step 1. This value represents the number of cards declarer holds in the suit higher than the spot card led.

On the illustrated hand, declarer can easily win the nine tricks required of 3NT: 1 club trick, 4 spade tricks, and 4 diamond tricks. Clearly declarer cannot afford to lose a trick in the club suit since the defense would be able to grab enough heart tricks to set the contract. However, when playing duplicate bridge, there are substantial rewards for winning overtricks. Therefore, there is some temptation for declarer to gamble and try to win the first club trick

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

DEALER : WEST
BOTH SIDES VULNERABLE

West	North	East	South
Pass	Pass	Pass	1NT
Pass	3NT	Pass	Pass
Pass			

Opening lead: club 5

with the queen, or even the 10, or for that matter with even the 8. What to do? What to do?

The answer is revealed by the lead of the club 5. Since there is nothing in the bidding that would encourage West to lead from a short minor suit, it is reasonable to assume that West is leading fourth best from a long club suit. Now declarer can steal information by applying the same Rule of Eleven that was intended to help East with the defense. In effect, declarer can decode enemy information. Declarer

need simply follow steps 1 thru 4 and realize that the value obtained in Step 5 will represent the number of cards East holds higher than the spot card led. For this example, the five steps are:

- Step 1) 11-5 = 6
- Step 2) 2
- Step 3) 4
- Step 4) 2+4 = 6
- Step 5) 6-6 = 0

Now declarer can take advantage of the knowledge that East cannot have any club cards higher than the 5. Therefore, he can safely win the first trick with the club 8. Assuming West led fourth best, this deep finesse is guaranteed by the Rule of Eleven. Declarer will of course return to his hand twice in order to take two more finesses in the club suit. As a result, declarer will win 12 tricks while the defenders are thinking about how much they would have enjoyed cashing their five heart tricks. Fortunately for declarer, at the time of the opening lead, West had no way of knowing about the beautiful heart suit held by East.

Do not try to memorize this five-step recipe. It was only a convenient method for describing the Rule of Eleven. It is easier to simply appreciate that the result of Step 1 is the total number of higher cards than the led card in the three hands other than the leader's.

Of course, if an opening leader makes an unorthodox lead, you may feel foolish, and worse still look foolish with your deep finesse when the Rule leads you astray. Don't be a chicken. Bridge is only a game.

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SOLUTION TO PUZZLE FROM PAGE A-11

M	A	L	T		E	T	A	L		H	O	P	
A	L	E	A		G	I	V	E		A	G	E	
D	I	E	M		R	E	A	M		N	E	E	
				A	L	E	S		O	R	D	E	R
T	A	B	L	E	T		O	N	E				
A	R	I	E	S		A	D	S		T	A	P	
S	E	T	S		D	I	D		F	A	T	E	
S	S	E		P	A	L		A	R	R	O	W	
				O	R	B		D	R	E	A	M	S
O	P	E	R	A		G	A	M	E				
M	I	L		Y	A	R	N		D	A	M	E	
A	T	A		E	R	I	C		O	R	A	L	
R	A	N		D	I	N	E		M	E	T	S	