

## MUSIC AND PLAYS

(Concluded from page 22.)



## The Gypsy Trail

THIS exquisite little comique represents a scene in Robert Houson's new play, "The Gypsy Trail," which has found the end of the trail at the Plymouth Theatre, New York, for this season. Concerning this play we reprint the following from a poem by Murdock Pemberton, in the New York Times:

And then the talk dwelt on the play.  
Many a laugh went 'round  
As this or that bit came to mind  
again.  
Said one: "It's mighty clever and well  
done, but—  
After all, a fairy tale."

That seemed to hit a common chord;  
All rushed in with evidence  
To bear the speaker out;  
"That's it, a fairy tale."  
Who ever heard of rich young men  
Go vagabonding down the world?"

The lean young doctor quavered:  
"Or who would leave a pretty girl  
like that,  
Once he had her in his arms?"

The gentle doctor sagely shook his  
head:  
"I thought I'd passed the years  
Where plays of romance stirred my  
blood;

For just a moment that dear old soul  
Took me back some forty years—"  
He paused, but no one spoke.

"Ah, I forget myself,  
What were we talking of?  
Romance—yes, that pretty play;  
Of course, we of the crabbed age  
Would like to think of years as mel-  
lowing,

But I fear that ladies old as that  
Don't tell their grandsons of past  
loves,  
Or sit-up nights to read "Three Muske-  
teers."

## About the Messiah

WHAT we said about the Messiah in a recent issue provokes a lively comment with some corrections from Harold Percy, editor of H. P.'s Latest, a new publication just on and off the press. H. P.'s latest concerning The Messiah reads thus:—

The Music Editor,  
Canadian Courier,

I have just read your interesting article on "The Messiah" in issue of December 29. In part you say "we never hear of it now—in London, etc., etc." I would like to correct you in this, for A. D. Jordan has given a performance of The Messiah regularly for ten years past, either on New Year's Day or New Year's Eve. It is

being rendered to-night at the First Methodist Church by the Musical Art Society Chorus of 150 voices, the soloists being Madame Millet Lowe, soprano; Miss Luta Laymon, contralto; Frank Mellor (New York), Tenor, and Arthur Middleton, bass.

We don't need an orchestra to be brought 500 miles, either; we have an organ which is an orchestra in itself, built to specifications made by A. D. Jordan, one of the ablest musicians on the continent, and assuredly unexcelled as an organ recitalist.

However, I pen these lines hurriedly, simply to correct your misinformation in reference to rendition of "Messiah" here.

Yours sincerely,

HAROLD PERCY.

What's the matter with your proof reader. Eatkin Mills—for Watkin Mills!

(Yes I'm English!)

## Drawing Room Atrocities

(Concluded from page 9.)

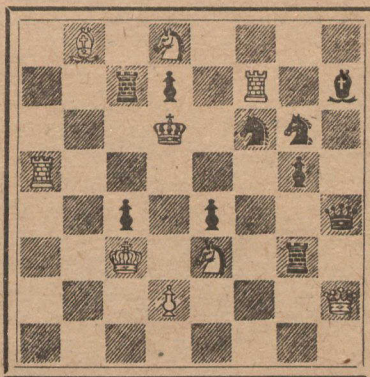
first it will be found that the house is easier to furnish and pleasanter to live in. The room which is most used by the family, and in which they are most at leisure, should contain what is best worth looking at in the way of pictures, prints and other objects of art; and there should be nothing about its decoration so striking or eccentric as to become tiresome when continually seen. It should form a harmonious but unobtrusive background. The simplest and most cheaply furnished room (provided that the furniture be good of its kind and the walls and carpet unobjectionable in color) will be more pleasing to the eye than the one in which gilded tabourets and cabinets of buhl stand side by side with cheap, machine-made furniture, and delicate old inlaid tables are covered with cheap china ornaments. A room furnished with the idea of providing the greatest possible comfort and convenience to its occupants, is sure to look attractive, if not beautiful. The peaceful Victorian era produced almost as many drawing room atrocities as the recent Germanic period. Canadian manufacturers are doing their share, but they are merely giving the public what it wants, and if we establish a demand for things that are substantial and convenient we will be doing our bit in preventing the perpetration of drawing-room atrocities.

## CHESS

Conducted by MALCOLM SIM

PROBLEM No. 169, by Giorgio Guidelli.  
Third Prize, Good Companions' Club,  
November, 1917.

Black.—Eleven Pieces.



White.—Eight Pieces.

White to play and mate in two.

SOLUTIONS.

Problem No. 167, by Frank Janet.

1. B—Q6, Kt—B7; 2. QxQ mate.  
1. ...., Kt—B6; 2. Q—B6 mate.  
1. ...., B—B2; 2. QxB mate.  
1. ...., RxR; 2. QxR mate.  
1. ...., P—R7; 2. Q—Kt2 mate.  
1. ...., threat; 2. Q—Ktsq mate.

This is an example of the "Blanche" theme, which, as Mr. Janet points out in the British Chess Magazine, "investigates the maximum mating power of the White Queen at all angles to the Black King. There are 33 such angles." We enumerate above the six mates to the example with which Mr. Janet favored us as a Christmas greeting.

Correct solutions of Problems Nos. 155 and 166 received from John McGregor, Tamworth, Ont.

To Correspondents.

(J. McG.)—Tamworth. Your 3n does not fall by 1. B—Kt2, but how do you propose to mate if 1. ...., Kt—Q2? You give an impossible move, 2. KtxKt.

CHESS IN THE STATES.

An interesting and complicated game played at the Brooklyn Chess Club in the match between Alfred Schroeder and F. K. Perkins.

Ruy Lopez.

- | White.          | Black.         |
|-----------------|----------------|
| A. Schroeder.   | F. R. Perkins. |
| 1. P—K4         | 1. P—K4        |
| 2. Kt—RB3       | 2. Kt—QB3      |
| 3. B—Kt5        | 3. P—QR3       |
| 4. B—R4         | 4. Kt—B3       |
| 5. Castles      | 5. KtxP        |
| 6. P—Q4         | 6. P—QKt4      |
| 7. B—Kt3        | 7. P—Q4        |
| 8. Pxp          | 8. B—K3        |
| 9. P—B3         | 9. Kt—B4       |
| 10. B—B2        | 10. B—Kt5      |
| 11. R—Ksq       | 11. P—Q5       |
| 12. P—KR3       | 12. B—R4       |
| 13. P—K6        | 13. PxpK       |
| 14. Pxp         | 14. BxKt       |
| 15. QxB         | 15. KtxP       |
| 16. Q—R5ch      | 16. K—Q2       |
| 17. R—Qsq (a)   | 17. K—B3       |
| 18. P—QKt4      | 18. Q—B3 (b)   |
| 19. B—Kt2       | 19. R—Qsq (c)  |
| 20. Q—Kt4       | 20. P—KR4      |
| 21. QxKt (d)    | 21. RxQ        |
| 22. BxR         | 22. P—K4       |
| 23. B—K3 (e)    | 23. P—Q5       |
| 24. Kt—Q2       | 24. Q—Q6       |
| 25. QR—Bsq      | 25. Qxp (f)    |
| 26. Bxpch       | 26. K—Kt3      |
| 27. B—B3 (g)    | 27. K—R4       |
| 28. BxKt        | 28. BxB        |
| 29. Kt—Kt3ch    | 29. K—Kt3      |
| 30. RxB (h)     | 30. R—R3       |
| 31. R(Qsq)—QBs  | 31. Q—KB5      |
| 32. R—B6ch      | 32. RxR        |
| 33. RxRch       | 33. K—R2       |
| 34. Bxp         | 34. P—R4       |
| 35. P—Kt3       | 35. Q—B4       |
| 36. B—Kt4       | 36. Q—Q4       |
| 37. R—B5        | 37. Q—Q6       |
| 38. K—Kt2       | 38. P—R5       |
| 39. RxPch       | 39. K—Kt3      |
| 40. R—Kt7ch (i) | 40. K—B3       |
| 41. B—B3ch      | Resigns (j)    |

(a) This ground has been trodden before, but, of course, the ins and outs are known only to the bookworm.

(b) The complications now begin in earnest, as Black did not care to move his Knight because of the threatened B—K4ch.

(c) Not 19. ...., Kt—K7ch; 20. QxKt, QxB; 21. B—K4ch winning the Black Queen (Ed. C.).

(d) A truly brilliant continuation and one which, owing to the cramped position of the Black King, yields White a return of three pieces for the Queen thus sacrificed.

(e) A remarkable position, in which White can bide his time. If the Knight moves at this point, B—K4 mates prettily.

(f) Black has seemingly relieved the situation to the extent of removing the attacking Pawn, but meanwhile White

has developed in a manner which leaves the foe completely at his mercy.

(g) Another neat waiting move and quite necessary before plunging farther into the depths of the complications.

(h) At last the object is attained, and in lieu of the sacrificed Queen, White can show three pieces, all posted to the best possible advantage.

(i) Another pretty stroke, forcing the King out into the open.

(j) For if 41. ...., K—Q3, White again offers his Rook, this time at Q7, forcing the win of the Queen.

END-GAME No. 33.

By W. and M. Platoff.

White: K at Q2; R at KKt8; Kt at KKt7; Ps at Q3 and KR2. Black: K at Q5; Ps at QR3, QR7, QB2, K4, KB2 and KKt5. White to play and win.

Solution.

White accomplishes the seemingly impossible task of frustrating a fatal promotion of the advanced Black Pawn as follows: 1. Kt—K6ch, K—Q4 (if PxKt; 2. RxPch and 3. R—QR4); 2. Kt—Q4, P—R8(Q); 3. R—Q8ch, K—B4; 4. Kt—Kt3ch wins.

"Well, did you get any orders today?" asked the book agent's wife. "Yes," replied the book agent, "I got two orders in one place. One was to get out and the other was to stay out."

## With Fingers! Corns Lift Out

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or calluses off—no pain

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