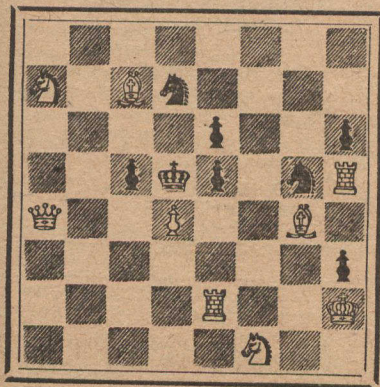




Address all correspondence to the Chess Editor, Canadian Courier, 30 Grant St., Toronto.

PROBLEM No. 90, by Dr. J. J. O'Keefe
(From the "Brisbane Courier.")
Black.—Eight Pieces.



White.—Nine Pieces.

White to play and mate in two.

Problem No. 91, by J. C. J. Walnwright.
Half-Yearly Prize, American Chess Bulletin, 1915-16.
(Anticipation Blocks.)

White: K at Kt3; Q at Q5; R at KR3; B at Kt2; Kts at QKt5 and KB3; Ps at QR6, QKt2, Q5, K2, KB5 and KR2.
Black: K at QB4; R at QRsq; B at QR2; Kts at QKtsq and Kt3; Ps at QKt6 and KB2.

White mates in three.

SOLUTIONS.

Problem No. 86, by Frank Janet.

1. P-K3, B-Q3; 2. QxB mate.
1. ... P-Q3; 2. QxP mate.
1. ... KtXP; 2. KtXP mate.
1. ... P-Kt5; 2. P-B4 mate.
1. ... threat; 2. Kt-B5 mate.

Problem No. 87, by V. Cisar.

1. R-Q4, Kt-B2; 2. Q-Kt4 ch! any move; 3. R or Kt mates.
1. ... QKt-B2; 2. P-K5 dis. ch, KxP; 3. Kt-B6 mate.
1. ... Kt-K3; 2. QxKt, P-B4; 3. P-K5 mate.
1. ... Kt-B3; 2. KtXKt, B-B6; 3. P-Kt3 mate.
1. ... B-B6; 2. KtXPch, KtXKt; 3. Q-B5 mate.
1. ... P-B4; 2. Q-B7ch, B-K4; 3. PXP mate.
1. ... K-K4; 2. Q-B5ch, K-B5; 3. P-K5 mate.
1. ... threat; 2. Q-B7ch, K-Kt5; 3. P-K5 mate.

A host of variation in comparison to the fewness of the White working pieces. The chief mates smack of those in the following composition by the eminent English composer, Godfrey Heathcote: White: K at KB2; Q at Q6; R at Q2; Kt at KB7; P at Q4. Black: K at K5; Kts at Kt3sq and KR4; Ps at QR2, QR4, QB5, Q2, KB3, KB4 and KR3. Mate in three.

1. P-Q5, P-B5; 2. Q-K5ch, etc. 1. ... Kt-Kt2; 2. Q-B4ch, etc. There is no threat by the key, the position after which is a complete block.

Solver's Ladder will appear next week.

Correspondence Chess.

The following game played in Special "A" tournament of the Chess by Mail Correspondence Bureau received first prize for brilliancy amongst the games finished during the first six months of 1916:

Vienna Game.

White. J. A. Boucher. (Lauzer, P.Q.)	Black. R. Beebe. (Detroit.)
1. P-K4	1. P-K4
2. Kt-QB3	2. Kt-QB3
3. B-B4	3. B-B4
4. P-B4 (a)	4. BxKt (b)
5. RxB	5. Q-R5ch
6. K-Bsq	6. Kt-Q5 (c)
7. Kt-Q5	7. QxRP
8. P-Q3 (d)	8. Kt-KB3
9. KtXPch (e)	9. K-Qsq
10. KtXR	10. P-Q4 (f)
11. Q-Q2 (g)	11. B-Kt5
12. Q-R5ch	12. P-Kt3
13. Q-R4 (h)	13. B-K7ch
14. K-Ksq	14. QxRch
15. K-Q2	15. Q-Q8ch
16. K-B3	16. QxQBch (i)
17. QxQ	17. KtXQ
18. KxKt	18. PxB
19. PxBP	19. BxP
20. PXP	20. Kt-Kt5
21. B-B4 (j)	21. B-K3
22. P-QR4	22. K-Bsq
23. K-B3	23. K-Kt2
24. KtXP	24. KxKt
25. P-QKt3	25. P-QR4
26. R-Qsq	26. R-QBsq ch
27. K-Kt2	27. K-B4
28. B-Q2	28. R-QKtsq
29. R-QBsq ch	29. K-Q5
30. P-B3ch	30. KxP
31. BxP (k)	31. RxPch
32. K-B2 (l)	32. Kt-K6 ch
33. K-Q2	33. Kt-B5ch

(a) The correct reply to Black's last move is Q-Kt4. The text-move has its attendant risks.

(b) In many notable instances an exchange of this nature is unfavourable, the following onslaught against the White king taking the form of a premature attack. The present instance is likely an exception.

(c) Threatening 7. ... QxBPch and 8. ... QxRP.

(d) If 8. KtXPch, K-Qsq; 9. KtXR, then 9. ... QxPBch; 10. K-Ksq, QxKPBch, followed by 11. ... KtXPch (ch) and wins.

(e) The counter-attack is seemingly inadequate to refute Black's onslaught on the other wing; consequently, he might have crippled his opponent's King side Pawns by 9. KtXKt, followed by 10. P-B5, leaving the Black forces comparatively impotent. There would, however, be danger from the open file subsequently.

(f) A fine move, gaining valuable time.

(g) If 11. BxP or B-Kt3, then 11. ... Kt-Kt5; 12. Q-Ksq (to prevent Q-Kt6), Q-R4 (threatening 13. ... Kt-R7ch; 14. K-B2, Q-R5ch; 15. P-Kt3, Kt-Kt5ch; 16. K-Kt2, Q-R7ch; 17. K-Bsq, Q-R6ch; 18. R-Kt2, Q-R8ch and mate in two); 13. Q-R5ch, P-Kt3; 14. KtXP, Kt-K6ch; 15. K-B2! Q-K7ch; 16. K-Kt3, Kt-B4ch and mates in two.

If here 13. Q-Q2, then 13. ... Q-R5; 14. P-Kt3, Kt-R7ch; 15. K-B2! Q-R4 and should win.

If 11. P-B5, then 11. ... PxB; 12. PXP, KtXP and if now 13. P-B3 Black mates shortly by 13. ... Q-Kt6 apart from the ridiculous sacrifice of the White Queen.

(h) If 13. KtXP or QxRP, then 13. ... B-K7ch; 14. K-B2, Kt-Kt5ch; 15. K-Ksq, QxRch; 16. K-Q2, Q-Q8ch; 17. K-B3, QxBPch; 18. K-Kt4, Kt-B3ch winning the Queen: the flaw in the counter-attack.

(i) 16. ... Q-Q8ch; 17. B-Q2, QxR is of course bad. After the text-move, Black emerges with a winning end-game.

(j) If 21. P-K6, then 21. ... P-B3; 22. B-B4, Kt-K4, etc. White, with a piece minus, should have resigned at his next move.

(k) Hastening the end.

(l) If 32. K-Rsq, then 32. ... R-R6ch and 33. ... RxP.

(m) A well conducted game by Mr. Beebe.

(Score from "The Chess Correspondent.")
The notes are our own.)

TORONTO CHESS LEAGUE.

The second annual meeting of the Toronto Chess League was held in the rooms of the Toronto Chess Club, 65 Church St., Thursday evening, Oct. 19.

Right Rev. Bishop W. D. Reeve and Mr. J. S. Morrison were elected president and vice-president respectively by a unanimous vote. The office of secretary-treasurer fell to Mr. W. H. Ferguson, of the Parliament Club. The committeemen elected were: Mr. J. H. Lane, Beach Club; Mr. A. S. Boulton, West End Y.M.C.A.; Mr. E. C. Surtzer, Central Y.M.C.A.; and Mr. G. MacDonald, Varsity Club. The post of honorary president went to Mr. H. H. De Mers, out of four nominations.

The Wanless Cup, emblematic of the City Championship, together with a gold medal, was presented to Mr. S. E. Gale, the winner for 1916. Messrs. J. W. Beynon, C. R. Youngman, S. Adgey and T. Swale received silver medals in the order named.

L. C. Creasy.

We very much regret to announce the death in action of Mr. L. C. Creasy, of the Central Y.M.C.A. and the Toronto Chess Clubs. Mr. Creasy was an Englishman, hailing from Holloway, North London, and promptly answered his country's call. He was a very frequent visitor at both clubs and a player of average merit. He entered the City Championship tourney the winter of 1914-15.

Exhibition by F. J. Marshall.

The exhibition of simultaneous chess by Mr. F. J. Marshall, under the auspices of the Toronto Chess League, on the evening of Wednesday, October 25, went off very successfully. Play took place before about a hundred spectators in the spacious club room at the Central Y.M.C.A. Forty-one players lined up against the Brooklyn master, who won 33, lost 2 and drew 6. Those successful against Mr. Marshall were Mr. C. Ferrier, Jr., the youngest player present, and Mr. Alpert, late of New York. Draws were secured by Messrs. J. S. Morrison, S. E. Gale, R. G. Hunter, W. H. Perry, H. H. DeMers and B. A. Little.

The following is a record of the simultaneous displays given by Mr. Marshall in Toronto:

No.	Bds.	Wine	Lost	Draws	Total
Nov. 27, '14	(after.)	19	14	0	5 16 to 2½
Nov. 27, '14	(even.)	33	25	4	4 27 to 6
Mch. 18, '16	23	23	0	1	23½ to ½
Oct. 25, ...	41	33	2	6	36 to 5

Mr. R. G. Hunter, ex-president of the Toronto Chess Club, presented the club with a handsome crest at the annual meeting. It was designed by his brother.

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Two Kinds of String Music Programme by Rudolf Larsen and the Hambourg Concert Society

Mons. Vigneti—No Toreador.

THE audience that left Foresters' Hall, Toronto, Thursday of last week was slightly hungry. It was the first doings of the Hambourg Concert Society for this season and the initial public appearance of Georges Vigneti, the new virtuoso at the Hambourg Conservatory. Mons. Vigneti is a small man who carries himself as a kind of background to any musical picture on stage. We are always glad of new talent. Mons. Vigneti from Paris is decidedly new. He may have been expected to reproduce some Trilbyesque reminiscences of the Quartier Latin. He did no such thing. Swarthy, subdued and vigilant, he glided into the ensemble of the opening Sonata (Old English of William Boyce), with a look of smiles held in subjection. He was at once en rapport; his only desire—to play, and his evident characteristic, modesty. In this archaic, almost anaemic combination of church anthems and men-

By THE MUSIC EDITOR

uetos he was very punctilious and did not display himself in the least degree as a solo artist. This kind of music is novel and does no harm. Its charming simplicity may do a deal of good in these days of so much storm and strenuousness in music. It was a very gracious overture to the programme, well sustained by Mr. Boris Hambourg at the cello, Mr. Broadus Farmer second violin, and Miss Evelyn Chelew at the piano.

Mons. Vigneti's group of short pieces was his real introduction to the audience. There were five of these, all polished little gems of pure art unalloyed by any personalisms of the player. The Bach Aria on the G string was undeniably gracious. In spite of its monotonous tone-color, all produced on one string, it was well varied by the artist who built up warm, big crescendos from almost imperceptible no-tones without the mute.

The other four were the Romanza Andaluza of Sarasate, an Andantino by Martini. The Little Shepherd by Debussy, and a Hungarian Poem by Hubay. The most striking of these was the Debussy. Mons. Vigneti is, we may take it, a real Debussyite. In spite of his brilliant schooling he seems to be in his most seductive mood when he gets into the soft smoke of impressionism. His whole art, if one may judge from so slight an exposition, is somewhat coloured by the impressionistic school. At some future date Mons. Vigneti may contradict this by cutting loose on the Tchaikowsky or the Viotti Concerto, some Caprice of Paganini or The Devil's Trill. At present he seems content to plant himself like a rare daffodil in the garden of Canadian music, and is willing to grow. That is probably a good beginning. A player who comes at a new public like a battalion swaggering down street may live to be very lonesomely retiring before he strikes out for