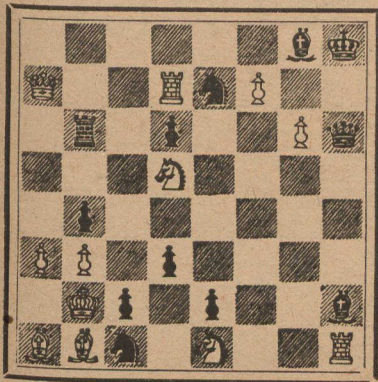


Solutions to problems and other correspondence should be addressed to the Chess Editor, Canadian Courier, 30 Grant Street, Toronto.

PROBLEM NO. 128, by Frank Janet, Mount Vernon, N. Y.
(Specially composed for the "Courier.")
"An Easter Greeting."
Black.—Eleven Pieces.



White.—Twelve Pieces.

White to play and mate in two.
Problem No. 129, by H. W. Bettmann.
First Prize, Pittsburgh Gaz.-Times, Sixth Quarterly Tourney, Mich., 1917.

White: K at Q5; R at K4 and K5; B at Q4 and K6; Kt at Q4 and Q5; Q at Q5, K4, K5 and K6.
Black: K at Q5; R at K4; P at Q4 and Q5.

White mates in three.

SOLUTIONS.

Problem No. 124, by W. Meredith.
1. B-QB3, PxPch; 2. K-Kt5, any; 3. R or B mates.

1., P-B3; 2. BxP, KxP; 3. Kt-B4 mate.

1., PxQP; 2. BxQP, any; 3. R or B mates.

Problem No. 125, by L. S. Penrose.
1. Kt-K7, Q-Kt4; 2. QxQ mate.

1., P-Kt4; 2. R-B5 mate.

1., R-Kt5; 2. Q-QB3 mate.

1., P-Q7; 2. Q-K4 mate.

1., Kt-Kt any; 2. R-B4 mate.

This is a very fine complete block with changed mates; but one in the initial setting is not transformed by the key. It might well have ranked next to the first prizewinner.

Correct solutions to Problems Nos. 119 and 120 were received from Bert Gordon, Ottawa.

To Correspondents.

(W. J. Faulkner.) Thanks for the adjustment. Very neat. Have forwarded. (B. Gordon.) In No. 121, after 1. R-KB3, P-K7, there is no mate in two. (R. G. S.) Thanks for the game. Very acceptable.

CHESS BY CORRESPONDENCE.

The following lively little encounter, just concluded in the Special Tourney, No. 4, of the Illinois State Chess Association, would appear to be of considerable theoretical interest. We are indebted to Mr. Smellie, the winner, for the score, the notes being our own.

Greco Counter Gambit.

White.	Black.
O. M. Boehl.	R. G. Smellie.
(Indiana.)	(Toronto.)
1. P-K4	1. P-K4
2. Kt-KB3	2. P-KB4 (a)
3. PxP (b)	3. P-K5
4. Kt-K5	4. Q-Kt4 (c)
5. P-Q4	5. QxBP
6. B-QB4 (d)	6. Kt-QB3 (e)
7. P-KKt4 (f)	7. Q-B3
8. Kt-B7 (g)	8. P-Q4 (h)
9. BxP	9. KtxP
10. KtxR (i)	10. Kt-B6ch
11. K-Bsq	11. BxP
12. B-B7ch (j)	12. K-K2
13. Q-Q5	13. B-R6ch
14. K-K2	14. Kt-Q5ch
15. K-Q2 (k)	15. QxPch
16. K-B3	16. QxBPch
17. KxKt (l)	17. R-Qsq
18. BxKt	18. Q-Q6ch
19. K-K5	19. RxQch
20. Bxlt	20. K-Q2

Resigns. (m)
(a) The light of modern analysis has considerably strengthened the audacious Greco Counter Gambit. It is very difficult for White to find the continuations that maintain the advantage due, Black's resources to complicate the position apparently having no limits.

(b) 3. KtxP was formerly the accepted continuation, Black usually replying with 3 ... Q-B3. After 3 ... Kt-QB3, however, the first player can obtain but little advantage. For instance if 4. KtxKt, then 4 ... QPxKt; 5. B-B4 (if 5. Q-K2, then 5 ... PxP; 6. QxPch, B-K2; 7. B-B4, Kt-B3; 8. Q-K2, B-KB4; 9. P-Q3, Q-Q3; 10. P-KR3, Castles, Q-R5; 6. P-Q3, PxP; 7. Q-K2, B-KB4; 8. BxKt, RxP; 9. Kt-Q2, Castles, etc. An alternative 4. P-Q4, would seem to be

adequately answered by 4 ... Q-K2.

(c) This is Mr. Smellie's interesting innovation. It brings the Queen early into action and we are inclined to doubt whether it will stand the test on that account. The books give 4 ... Kt-KB3. Then after 5. B-K2, P-Q3; 6. B-R5ch, K-K2; 7. Kt-B7, Q-Ksq; 8. KtxR, QxB; 9. QxQ, KtxQ; 10. P-KKt4, Kt-KB3; 11. R-Ktsq, Kt-B3; 12. R-Kt3, White would seem to have the advantage accredited, as the imprisoned Knight can eventually be relieved by the further advance of the Knight's Pawn.

(d) 6. B-K2, Kt-KB3 (not 6 ... P-Q3; 7. B-Kt4); 7. Castles, followed by P-KB3 deserves more than passing consideration.

(e) Kt-KB3 would lose a piece by 7. P-KKt4, the Black Queen having no retreat.

(f) White is anxious to play Kt-B7 and the text-move removes the fear of P-Q4 in reply. The best play seems to be 7. B-B7ch, K-K2 (not 7 ... K-Qsq; 8. P-KKt4, Q-B3; 9. BxKt threatening 10. B-Kt5! to prevent which 9 ... KtxKt loses a piece); 8. BxKt, RxP (if 8 ... KtxKt, then 9. PxKt, RxP; 10. Q-Q5, R-Rsq; 11. Kt-B3, P-K6; 12. BxP, QxQBP; 13. B-Kt5ch, K-Ksq; 14. R-QBsq, QxKtP; 15. Kt-Kt5, B-K2; 16. KtxPch, K-Qsq! 17. Kt-K6ch, K-Ksq; 18. KtxPch wins); 9. KtxKt, KtPxKt; 10. Castles, P-Q4; 11. P-KB3, with an appreciable advantage in position, due to the exposure of the Black King. White is not long in feeling the effects of the rash advance in the text.

(g) Mr. Smellie expected B-B7ch, which, with the exchanges that would follow still seems best.

(h) A tempting sacrifice to further his development, but simply 8 ... KtxP was sounder play.

(i) This is entirely out of place. He is embarrassed by the fear of Black removing the Bishop guard by P-B3 and P-QKt4. Also, there is the necessity making an escape for the Queen from the fire of Black's Bishop after 10 ... Kt-B6ch and 11 ... BxP. The move to meet the situation was 10. P-QB3! with the game very complicated and the issue problematical. Now Black wins easily.

(j) Making room for the Queen.
(k) If 15. K-K3, 15 ... Q-B6ch comes first.

(l) If 17. K-Kt4, then 17 ... K-B3 dis. ch; 18. K-R5, Kt-B3ch; 19. K-Kt5, P-R3 mate.

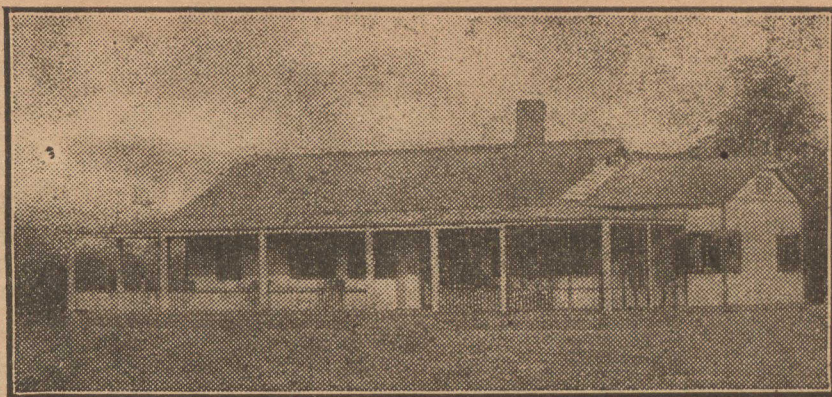
(m) Black is mated in four, however he may play. A very interesting game, which would seem to argue only fair for Mr. Smellie's novelty at move four. His opponent was too eager to seek some tangle advantage with insufficient force!

Little Plays and Shows

(Concluded from page 20.)

may be said for him that this does perhaps account for the lack of coherence and verisimilitude of the plot.

In contrast to little plays one cannot help admiring the well-knit, systematic campaign of Richard Walton Tully. He and his do not necessarily hanker for metropolitan "long-runs"; in fact, as Guy Bates Post, starring in "The Masquerade" under Mr. Tully's management, said to us: "We do not find New York audiences so much more critical, either favourably or otherwise, so much better trained than any other. Toronto, for instance, is willing to submit to the illusion, the spell, quite as generously as New York." Later, he disowned their being particularly anxious to go to New York: "We shall not do so, putting up with accommodation in any theatre just for the sake of being there. But what we do want to accomplish is to be well-known and liked throughout the continent; to be able to go to any place with a repertory, giving the 'Masquerader,' for one thing strong and real; 'Omar, the Tent-Maker,' for another poetic, elusive; 'Hamlet,' for a classic that will be gripping; a costume-play, and perhaps one or two more." Mr. Tully gave further details as to their plans. "We are not aiming to produce a series of plays such as Ibsen might have written; we do not write for the 'highbrow,' plays with a 'Theme,' that would appeal only to the long-haired type of student."



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