

COPENHAGEN TOURNAMENT.
Irregular Opening.

White.	Black.
Krause.	Nyholm.
1. P-Q4	1. Kt-KB3
2. P-QB4	2. P-Q3
3. Kt-QB3	3. QKt-Q2
4. B-Kt5	4. P-B3
5. Kt-B3	5. Q-R4
6. Q-B2	6. P-KKt3
7. P-K3	7. B-Kt2
8. B-Q3	8. Castles
9. P-KR4	9. P-K4
10. Castles QR	10. P-Kt4 (a)
11. P-R5	11. PxBP (b)
12. BxBP	12. P-K5
13. PxB	13. P-Q4 (c)
14. Kt-K5 (d)	14. KtxKt
15. PxBt	15. Kt-Kt5 (e)
16. RxQP (f)	16. PxB
17. KtxQP	17. P-KR3 (g)
18. QxB (h)	18. BxB (i)
19. PxBPch	19. K-Kt2 (j)
20. BxBch	20. KxB (k)
21. Q-R7ch	Resigns (l)

(a) Black proposes to meet blow with blow, which usually is the right program. In this instance, however, R-Ksq would have been the sounder procedure.

(b) It is Black's plan to shut off the hostile pieces by establishing a chain of Pawns in the centre, but he does not reckon with the truly masterful play of White. It would be dangerous for Black to capture the Rook's Pawn, as the following variation will show: 11..... KtxP; 12. RxKt, PxB; 13. BxBch, K-Rsq; 14. R-Rsq, R-Ksq; 15. RxP, with the threat of Q-B5, to be followed by B-Kt6ch. If 11..... PxB, then 12. Kt-K4, threatening 13. KtxKt ch, to be followed by BxBch and RxP.

(c) Were Black to continue with 13..... PxBt, White could develop an overwhelming attack thus: 14. PxBPch, K-Rsq (if 14..... RxP; then 15. BxRch, KxB; 16. PxB, leaving Black with a hopeless position), 15. Kt-K4, and the pressure upon the Pawn at R2 is irresistible, for, if then 15..... Q-KB4; 16. B-Q3. After 13..... PxBt; 14. PxBPch, K-Rsq, White could not very well adopt the tempting continuation 15. RxPch, for the reason that, after 15..... KtxR; 16. R-Rsq, Black would counter with 16..... Kt-B3; 17. BxKt, B-B4; 18. BxBch, KxB; 19. P-K4, PxB; 20. R-Ktsq, B-R6, etc.

(d) All this is play of the highest order. If Black now plays PxB White replies with PxBPch, forcing RxP, because the retreat of the King to Rsq is out of the question, on account of Kt-Kt6 mate.

(e) Should Black capture the Bishop now, then would follow 16. PxBt, QxB; 17. PxB, KxB; 18. RxPch, etc.

(f) Very subtle play. If Black refuses to accept the sacrifice and plays Q-Kt5, then White would continue with 17. PxBPch, K-Rsq; 18. QxB, P-KR3; 19. R-Q6.

(g) The threat was Kt-K7ch and RxP, mate.

(h) Threatening PxBch. If Black should play 18..... KtxP; then would follow 19. Kt-K7ch, K-Rsq; 20. RxPch, BxB; 21. B-B6ch, B-Kt2; 22. Q-R4 mate.

(i) In order to free the square at Kt2. (j) If 19..... RxP, then 20. Q-Kt6ch. If 19..... KxB, then 20. Kt-B4ch.

(k) If 20..... KtxB, then 21. QxBch, etc.

(l) White has given evidence of remarkable ability, and the conduct of the entire game reflects great credit for his powers of combination.

(Notes from the New York "Evening Post.")

Toronto Championship.

The tournament for the Toronto City Championship for 1917 will commence this season in December. A strong entry is expected. Entries close Nov. 27. Fee, \$1. Sec., W. H. Ferguson, 10 Orde St., Toronto. College 3860.

The Unconquerable Pumpkin

(Concluded from page 6.)

scrimmage should rouse Jonathan Hynes to put them all to rout. Well for that gourd he had been so stoutly built and so marvellously crammed with ballast, and his shape so nearly a sphere that to pin him down to a conclusion was as hard as for a boy to bite an apple on a string. He was scratched and skinned and gashed and very sadly mauled. Some of his seeds were dislodged on the inside. Once the cow in one of her frantic set-tos with the old mare mismanaged to sit upon that pumpkin, but so much on the bias that the gourd rolled and let the bovine down; whereupon the old mare leaped clean over the cow and in letting fly her heels as she did so fetched the ram a terrible blow in the midst of his head, which for the moment caused the ram to think that all the stars were falling at once.

By this time the original object of the scrimmage was forgotten. In their blind rage at one another the beasts lost sight of the pumpkin, which finally rolled away into a corner and lay there unobserved. A cloud crept over the moon. In the darkness the animals failed to recognize one another.

They kicked and butted and bit indiscriminately. No longer bent upon exterminating the pumpkin they set themselves to destroying each as many as possible of the others.

The old mare suddenly discovering that the old sow had located the gourd in the corner of the corral and was beginning to feel as though she would yet gouge a square meal from a round hole turned tail to the pig, began to kick wildly and blindly at the corner. In so doing she missed the pig and battered the fence. But the pig, supposing that she must have been struck, set up a terrified squealing such as caused the dogs to bark for half a mile around.

The racket was so frightful that the old gobbler, finding it impossible to make himself heard, made an ugly rush at the gander who uttered one piercing squawk. The gander made such a commiserating tumult that the hens cackled, the cow bawled, the mare whinnied aloud, the gobbler gobbled and the ram delivered himself of an unheard-of guttural. The united chorus was something never before heard on the farm of Jonathan Hynes. It was followed by a dead silence. In the dark the baffled animals looked, sneaked away to the strawstack, the barnyard and the roost.

After that the wind changed. When Jonathan Hynes rose next morning to do his chores he found two inches of snow; in the corner of the corral the prize pumpkin, its many wounds covered with snow, but never a seed spilled nor so much as a hole in its ribs.

Health of a Piano

A WELL-KNOWN Toronto pianist rang up The Canadian Courier not long ago and said:

"Tell me the name of the piano that lasts a lifetime that you spoke of in your article on pianos this week."

The name was not given.

"I don't find that a piano lasts me more than a few years," he went on. "But, of course, I'll admit that my pianos have considerably harder work than the average."

The question of the life of a piano is a good deal like Metchnikoff's theory about the life of a man. Some men are dead before they die, so far as their being of much use to the world is concerned. Some pianos are dead before they are put on the scrap heap for all the music they are capable of producing. But the fact remains that a good piano will last a lifetime if given a chance. The life of a piano depends on its maker and its keeper. The best piano ever made will have a short life if it gets bad treatment. And a very mediocre piano may be made to last a long while if it is treated well.

It is a mistake to imagine that work kills a good piano. Work never kills a man, so long as he works under fair conditions. Work can never kill a piano so long as reasonable care is taken to keep it in tune, to prevent direct draughts or extremes of heat and cold, or equally bad if not worse extremes of dryness and moisture. No article of furniture is so susceptible to atmospheric conditions as a piano, because the piano is not a mere article of furniture. The case may not suffer. But the case is only the clothes. It's the mechanism that counts. And the mechanism of a piano is peculiarly sensitive, because it is so nicely balanced in construction to get the flexible response demanded by the player. The house-care of the piano is one of the things absolutely needed to keep the instrument in a responsive condition. Given good care, sufficient tuning—at least once a year—and no side-board duties for the piano, one may reasonably expect a good piano to last a lifetime, if children are not permitted to hammer it as though it were a drum or a tin pan.

In this matter the co-operation of the customer with the builder is a main consideration. A good piano will last only a fraction of its own natural lifetime if it is abused. A mediocre piano will keep in condition a long while if the owners are as careful of it as they would be of any article of furniture much less susceptible to injury.

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