

Matters of Interest to Women

IN THE BOUDOIR



Adjudged Winners His Excellency the Governor-General's Dramatic and Musical Trophies

WINNIPEG DRAMATIC CLUB AND QUEBEC ORCHESTRA

**Winnipeg Presented "Release of Allan Danvers,"
Close of Great Amateur Theatrical Series**

The judges in the Earl Grey Dramatic competition have announced their awards.

The dramatic trophy is awarded the Winnipeg Dramatic Company which produced The Release of Allan Danvers Saturday night.

The musical trophy is awarded the Quebec Symphony orchestra, which was heard last Tuesday evening.

The Winnipeg winners presented a play written by amateurs, rehearsed by amateurs and performed by amateurs. It was with impressive triumph for the West. The authors of *The Release* of Allan Danvers are Messrs Beaufort, Devine and Blue. Messrs. Beaufort and Devine took part in the production on Saturday night, while Mr. Blue acted as stage manager. It was with impressive time in the history of Canada that a play written by Canadians was given a copyright performance in this country.

The Quebec Symphony orchestra was founded three years ago by the present conductor, Joseph Vezina. The best non-professional talent of Quebec was drawn upon, with the result that three years of training has made a musical organization hard to beat. The Quebec musicians presented a classical programme on their appearance here, but they, too, came out to have given a performance, as one of the best numbers played was the Valse de Concert, a musical gem from the pen of their conductor, Mons. Jos. Vezina, a strictly amateur artist.

The Closing Performances.
The largest and most fashionable audience that has occupied the Russell in years saw the final presentations in the Earl Grey trophy competitions Saturday night. The house was crowded with the representatives of Ottawa's social and musical circles, every box and available seat being utilized.

The splendid audience by its brilliant and its appreciation of the work of the actors seemed to stimulate the latter to greater efforts, and the result was apparent early in the evening in the magnificent work of the Winnipeg amateurs and later in the clever presentation of the Montreal company. It would have been a pity indeed had not the two groups of competitors arisen to the occasion as they did in such a satisfactory manner. The net result was that the big week of music and drama was a triumph, one raising the level of two productions that were handled and staged in a style that drew forth the continuous approval of the audi-

ence. Without exaggeration it may be well said that the reception accorded the clever performers was in every way deserved, for seldom has Ottawa witnessed amateur acting of the style that characterized Saturday evening's plays.

An interesting announcement was made between presentations by Col. Hanbury-Williams, who stated that in the opinion of the Canadian Amateur Excelsiency Earl Grey would be pleased to make the competitions an annual event. The speaker also stated that it is evident that the development of amateur talent throughout Canada has become an object of particular attention.

The quality of the performances, both musical and dramatic which have been given in the past few years has made apparent the fact that Canadians are individually or locally cultured, but that the culture which deserves to be no longer confined by parish boundaries. A yearly competition in which the best in each locality is invited to compete will prove of inestimable value, and cannot help but be the cause of increased interest in the arts among the cultivated Canadian locality.

The conditions that have thus far governed the competitions have in a number of ways been a complete success of the week. The fact that amateurs only were allowed to compete has been an important consideration, and that the contests were designed only for large centres was a desirable feature of the entire plan. It was not specified that a certain number of performers, for example, were to be selected to produce a quality production. Any community capable of producing even a three-act play was eligible to enter. Merit alone has been adopted as the standard by which the presentations were to be judged. The entire scheme has no place in a truly national and educational movement. The scheme is as yet only in its infancy. The week, as Col. Hanbury Williams has said, is only the first of a series of a trial one, but the results have been such as to give confidence in the future of the movement. The competitors came from a sufficiently wide area to give a national aspect to the contest, and the manner in which the week was conducted has already been indicated that each company felt in a way representative of its section. The amateur movement is seeking outside approval.

The Release of Allan Danvers, a drama in three acts written especially for the Governor-General's competition was the winning offering submitted by the Winnipeg Dramatic club and the production proved a remarkable success.

The plot is woven around the affliction of Allan Danvers, an actor, who is suffering from progressive loss of sight. His wife, Margaret Boulton, his leading lady, and his affection is returned, but he frames from declaring his true feelings. The secret both of his affliction and his love is kept from his wife, who warns him of his impending fate and implores him not to encourage his wife to leave him, but she is determined to leave England and thus escape temptation day before him. This decision is come to only after Sir Wm. Danvers has declared Danvers' case hopeless. The love of Miss Boulton, however, is the cause of her husband's affliction. She refuses to leave Danvers or let him know of her love. Her affection finally wins him, and he is cured, but she has to leave him. Danvers' affliction is a punishment for his love, and his recovery is a reward for his love. The play reveals his name, death coming as a release from an existence made unbearable by his affliction.

horrible by its uncharacteristic crudity. The handling and the presentation was not a weak character marred the presentation. In Ernest Beaufort the Winnipeg people got an actor of average intelligence and average intelligence and his work throughout was above criticism. He was a good actor and the stage story and the part called for a display of varied emotions that he was able to give. Many of the leading professionals, Mr. Beaufort, however, was equal to the task. The play was well acted and his characterization and finished elocution brought forth continuous applause. The play was particularly good while the finale found him master of a difficult and delicate situation.

Miss Daisy Crawley and Margaret Boulton made one of the impressions of the evening. They were well acted and the audience realized the excellent way in which she was playing. The play was the most natural manner a storm of approval, frequently afterwards repeated. Miss Crawley was the recipient of several beautiful bouquets.

Miss Gladys Lochy, the character

taken by Miss Shirley Keller was a triumph for that young lady and her meritorious performance materially assisted in the big success scored by the Winnipegers. As Lady Lochy, Miss Naomi Farrell displayed exceptional talent and ably sustained a difficult part.

could not admit that they sustained a difficult role in nice fashion. Miss Lochy felt that the young Miss Marie Crawley was a very good actress, and that young lady shared the honors of the evening. Miss Marion Torrance made a very winsome nurse while Miss Edith Wade and Miss Gladys Alder as Miss D'Arcy and Miss Easlemont respectively completed a group of lady amateurs whose work would have been difficult to surpass.

Mr. Shilling who took the role of Sir William Barbet, the eminent neurologist, was certainly fully conversant with his line and his scientific conduct of Danvers' and his demeanour throughout was an excellent character.

or throughout was an excellent characterization of the professional attitude of the local police authority.

Major Devine, D.S.O., was the Dr. Acland of the production and carried out his part with a convincing explanation of his suspicions concerning Danvers' affliction and his solicitude for the young man. His performance as a hopeless case made him a strong favorite with the audience and home and abroad credit was richly bestowed. At the conclusion of the performance Major Devine expressed his appreciation of the excellent work rendered himself and his fellow players in a neat speech.

Mr. Skuse as Capt. Pigott, A.D.C., to Sir George Lochy, provided the humorous touch to the presentation and acted the part of a concealed insider. The character of Sir Edward Martin took the character of Sir George in excellent style, while Mr. Skuse's performance as the doctor, Sir George, also in love with Margaret and afterwards friendly with Danvers, was most convincingly good.

A word of praise is also due Mr. Wilson Blue, the stage manager and the Winnipeg representatives. The stage manager was a most efficient and careful drilling and an accurate knowledge of the requirements of the production. Mr. Blue was one of three authors of the Release of Allan Danvers, he was also the producer of the play and the splendid staging of the production with its ultimate triumph was due to his management of his magnificent energy and application.

The cast was as follows:

Mr. Lochy, Lord, the Minister-Governor of Alberta. Mr. Edwardes Martin.

Lady Lochy, Miss Naomi Farrell.
Miss Lochy, Miss Marie Crawley.
Miss Gladys Lochy, Miss Shirley
Killer.
Captain Pigott, A.D.C. to Sir George
Lochy, Mr. Skuse.
Mr. Raikes, private secretary to

Mr. Rance, private Secretary to Sir George Lochy, Mr. Leonard Fuller.
Dr. Acland, F.R.S., Major Devine, D.S.O.
Miss D'Arcy, Miss Edith Wade.
Miss Esslemont, Miss Gladys Alder.
Mr. Bellairs, Mr. M. P. Blair.
Sir William Barbent, M.D., F.R.S.
Mr. Shilling.
Nurse in attendance on Sir William, Miss Marion Torrance.
"Allan Danvers" (Miss Boulton's leading man), Mr. Ernest Beaufort.
"Margaret Boulton," Miss Daisy Crawley.

Stage manager, Mr. Wilson Blue.

Act I.—The Library, Government House, Alberta. Time 11.45 p.m.

Act II.—Consulting room of Sir William Barbert's residence, 99 Harley St., London, W.

Act III.—Chambers, The Albany, London, W., Time midnight.

Arms and the Man

The University Dramatic club at Montreal, which presented the play in Arms and the Man, was a great success. It had been considerably altered, and a greater emphasis was placed on the psychological and dramatic elements of the play. The original having been considered too modern and too realistic, the more accessible features retained.

The production is a heavy one even for professionals and even with the aid of the University Dramatic club would prove a tax upon the ability of those with a wider stage experience. Those who performed Saturday evening.

That the Montreal dramatists did so well more than makes up for the congratulation and after the first nervousness had worn off the various members of the troupe showed more confidence that indicated a good knowledge of their work.

Langdon Mitchell, who with Mrs. Riggs acted as the judge of the dramatic competition at the Russell theatre, was today in a more charming way of explaining just what he meant. In his apartment at 1010 Avenue de la Montagne he was chatted with on Saturday afternoon in connection with his visit to a Citizen interviewer and on the subject of the impetus given to the impetus to dramatic art in Canada, which the past week's performance had given.

mances would be certain to give. Mr Mitchell had just come in from the skating rink. His face was radiant with the exhilarating air and exercise, and he rubbed his chilled hands together, smiled and blessed the Canadian winter.

and Winter. "There was a week of rare interest and enjoyment to me, he said, settling comfortably into a big armchair, and every evening that I had a chance to see the drama. My admiration for the idea lying behind the competition. I cannot remember the exact date, but I think it was a dramatist that has appealed to me in just such a unique way. The competition was of such a high standard that I have attended every evening and must say that what I saw was a very great surprise and a delight to me. I think the drama itself should have sought to attain such results, not introduced into their work the sincerity and honesty that I saw in the work in those performances weeks of grinding and self-sacrifice, I saw in them the best of the highest and better Canadian stage."

Competition Will Do Good.

the competition will be both beneficial and far-reaching." He replied Mr. Mitchell: "those results cannot be exaggerated. They are sure to follow. I am thinking of the national and the dramatic competitions, think of the thousands of boys who will reap the fruits of all that will bring people together from the four corners of the globe, and the opportunity to see what genial neighbors they have and exchange views which may break down old-fashioned prejudices. The winners of the contests it that they have come here to fight with each other for a trophy? All that is to be done is to let them find it in every game. Then why should not these dramatic societies be encouraged? The odds are that every one is sure to lose, in the sense that some will miss the prize, but what if they do? They will have gained experience on their reasons for failure they can return home with some definite knowledge of their own faults. They assimilated will only act for the progress of the drama. I am sure that the competition may be criticized, but I am sure that the judges will direct attention to the judges' criticism, and I hope that all the clubs will receive the criticism in a proper spirit. I am sure that the criticism of last week's work will have been realized." "Do you not think that the competi-

tition will raise the standard of amateur work?"

"Without any doubt. There will be a striving for better work and I am sure that when another competition is held that a big advance will be noticed. In this movement forward among the amateurs there is bound to be a corresponding healthy action upon professional stage. It is admitted that the amateur clubs are the chief recruiting ground for the stage and I can plainly see that His Excellency's competitions are going to bring in time a better class of people into the profession. The past week has given an impetus to amateur work that will be felt in a very remarkable way.

Better English.
"I have been convinced of yet an-

"I have been convinced 31 years that the favored dialect of the north is the one to emphasize his point; 'it is something that many may not have considered and that is the creation of a proper standard of speaking English. The language of the clubs will in time be the new standard and the western, not the north or the south. It will unify the methods of speaking and recast them into a purer strain. That is a most desirable end. I think. That again, it will bring out new players, and the method of playing will go from Winnipeg decided to play a piece that they have written themselves. Now if it is successful why should not others follow their example another year. I am

is an excellent place for ambitious young playwrights to try their wares. The pitfalls that so often beset the amateurs should not create their own plays. Again you see the stimulus in ambition. The playwrights of the other world some bright dramatists. Let them therefore in their efforts avoid the pitfalls that so often beset the modern American writers for the stage are falling into. On our side of the line there is too much catering to the public. The playwrights are also building the play to fit the limitations of some star. Your amateur playwrights should not be so concerned with the inducement for him to follow any such objects. Let him have his own opinion and let him express it in the most forceful form. He will have a Royal repulse for a trial of his work, because he has no money for the first production that makes the average manager hesitate before launching a new writer's work."

**KUROPTAKIN'S
OF JAPANESE
PUBLISHING**

Efforts to Prevent the Light of Da Been a Fail

SHAMEFUL STORY F

Official Incompetence, Disasters,
Generals and Disorganization
in the Army

St. Petersburg, Feb. 20.—Kuropatkin's history of the Japanese war, which was written by the Russian government, has just become accessible to the public. It is a precaution not to call it an official history, reaching the public. The history consists of three bulky volumes, the first of which contains the events of the war, the second the battle of the Shan River, and the third the battle of Mukden. The general view of the war is given in the documentary material collected by Col. Bokhrovich, general staff. These, with conclusions which have been drawn, will not be a very interesting reading, but the most amazing disorganization and insubordination and disobedience of general orders on the part of Russian officers, soldiers and commands in the field, near Kaupaire, against whom an indictment is framed, are his shortcomings, which are the responsibility for the order at Mukden.

A Dismal Compromise
Kuropatkin's reasons for

of the propaganda test of the Japanese, based on a comparison of the warlike Japanese, their preparation for war, their valor, which he says has been in any previous war, and their ability to maintain the offensive, with the dispirited Russian troops. He says that Russia owing to the inadequate single track railroad for feeding her fighting and commanding officers and troops, was unable to carry out her offensive for gross purposes, with a morale and confidence home of internal trouble and reproaches against the government for the causes of the defeat of the Russian army with the pathetic reflection that Russia had been united for the purpose of making sacrifices necessary for her dignity and integrity and that the Russian army was the one that was subdued.

The Mukden volume is a sketch of the early events of the war, and the Emperor's counsels from the "defences of Port Arthur," 1904. Kuropatkin put memoranda to the Emperor the plan of operations. The first he wrote: "During the period of the campaign I must be, not to permit to be beaten in detail, to strengthen them and to solve for themselves. I must begin it with sufficient force until we have all the necessary uninterrupted advance comparatively long time." On the margin of this the Emperor wrote the word, "Just so."

Kuropatkin goes on to his efforts to realize this. He was checkedmate in number by the deficiencies of the lack of transport for the horses, dwelling upon the in order to show the inadequacy of the Manchurian cope with the situation. In tracing the events down to May, Kuropatkin admitted Gen. Kuroki grasped a situation on the Russian "which, fortunately for us he could have seized long early as the beginning of

A Disorganized
The whole narrative is

tropect of unprepared reorganization. Kuropatkin famous Tenth corps, the army was thrown into disorder and there was insufficient case of certain regularity among the reservists. Gen. under various to the "the".

Gen. Bludner's tactics are severely criticized. He is inexperienced and untrustworthy met with constant. Orlif's force of twelve soldiers, bold front disorder with the result led position was lost. Lacking through the fight Yang Kuropatkin in the effort on the part and more capable hand of the leaders.

The Chinese disordered the retreat from Liao Yang are pointed out. What among the hills the head of the army. previous experience of

had not inspired them with
For the incisive re-
ticle of the Shan River
some of the reasons for
the lack of skill displayed
of the eastern army in
large force entrusted to
Grippenberg Blau
After that the
propaganda describes the
great turning movement
for its failure is
then
"it is regrettable," say-
king, "that a fortnight be-
fore the onset of our
chances for success were
certain orders of Gripp-
enberg's army were
sealed to the enemy to
our great movement."
Concerning
Kruppstein says "the e-
valuations of that vil-
lage were not correct."
ground had been prepa-
rations. The result was
the fired for a whole
Balter
touching Sandepu. The
tactics of Sandepu.
occupied that
though he was occupy
was reported to me."

(Continued On Page Fifteen).