

Fifth Symphony Concert the Best Yet

Amusements Tonight

MOORE THEATRE—Charles B. Hanford in "Antony and Cleopatra."
GRAND OPERA HOUSE—"Buster Brown."
SEATTLE THEATRE—"A Royal Slave."
LOIS THEATRE—"David Harum."
THIRD AVENUE THEATRE—Dark.
COLISEUM—Vaudeville.
PANTAGES—Vaudeville.
STAR—Vaudeville.
ORPHEUM—Vaudeville.

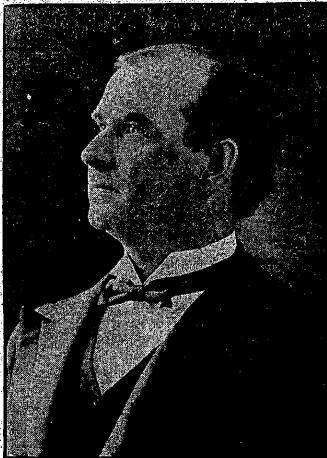
PEOPLE of good musical taste who went to the fifth symphony concert of the Kegrize organization last night, must have admitted that the program was the best since the establishment of the orchestra. There was a departure from traditional lines, in a way, that delighted the modernists. If the term may be used as applying to discriminating music lovers who prefer the rather rich and substantial diet of Massenet, Puccini, Rubinstein, Goldmark and Saint-Saens, to the classics as represented in Bach, Beethoven and Mozart.

The really great thing that Kegrize has done since he came to Seattle was the "Sakuntala" overture of Goldmark, which was magnificently interpreted and splendidly played by the best aggregation of musicians that Kegrize has yet assembled. This statement is made with due regard to past performances. The strings last night were considerably reinforced and the improvement was manifest from the very beginning of the concert.

The Goldmark overture violates many traditions as to form, but its melodic beauties are abundant and almost beyond description. Analytical criticism hardly seems to fit the case with "Sakuntala." The orchestration is distinctly modern and wonderfully effective. It should be heard again and it would be profitable from every view point for Kegrize to repeat it.

The Mendelssohn symphony No. 4 (Italian) gave the musicians a better chance than they have ever had. Visibly they warmed to the work and particularly in the third movement, where there is a most beautiful moderate movement with the melody—a pastoral—taken first by the horns, again by the reeds and cellos alternating. The "presto," which closed the symphony, was given with a spirit and finish not before equaled by the Kegrize players.

The familiar "Oynt" suite of Grieg enthralled the audience and Kegrize was called forth to bow his acknowledgments five times. The Von Weber "Invitation to the Dance" was the remaining number.



Charles B. Hanford, who presents "Antony and Cleopatra" at the Moore Theatre tonight.

unhampered by distance, was just as keen.

Excited cries of joy greeted each appearance of "Buster," "Mary Jane" and "Tie," so familiar to all children through The Sunday Times. They looked just exactly as they always do in the paper: "Buster," with his blouse, suit and round hat; "Mary Jane," with her frilly skirts and big blue hair ribbon bow, and dear old "Tie," who could wag his tail and turn his head around and wink his eyes and cry, just as he does in the pictures.

most responsible for raising the act from the grade of a vagabond to that of an honored citizen. Edwin Booth America's greatest actor of the past half century, in Mr. Hanford's judgment, was eulogized as another who had done much to improve the actor's social status.

The speaker referred to Booth's gift to the profession, the home of the Players' Club in New York City. I described the personnel of the club and its headquarters. For the more complete uplifting of the drama and its employment as an educational instrument