

Ben Greet Players Give Delightful Performance of "A Midsummer Night's Dream"

Amusements Tonight

MOORE—Ben Greet Players and the Russian Symphony Orchestra in "A Midsummer Night's Dream."

GRAND—Dark.

ORPHEUM—Advanced Vaudeville.

LOIS—"Lovers' Lane."

SEATTLE—"For Her Children's Sake."

PANTAGES—Vaudeville.

STAR—Vaudeville.

"A MIDSUMMER NIGHT'S DREAM," with Elizabethan simplicity of setting and with the Russian Symphony Orchestra playing incidental music by Mendelssohn, was the initial offering of the Ben Greet players at The Moore last night.

Stripped of all scenic accessories, the performance depended upon the play itself; its lightness, charm, poetry and humor; and Mr. Ben Greet's company presented it beautifully.

Beginning with the exquisite Mendelssohn overture, the audience was transported to a fairyland which lasted without intermission for almost three hours, and from which one awoke, it must be confessed, with regret.

There are no "star parts" in Shakespeare's fairy play, as Mr. Greet gives it; it is a series of charming ensembles, and it succeeds in suggesting the witchery and the moonlight, the mischief and the fun of this daintiest of dramas in an almost intangible but thoroughly delightful fashion. The players seem to be entirely oblivious of the audience, and to be acting for their own enjoyment. If the audience has imagination and poetry enough in its own mind to get in and enjoy it too, then so much the better. Last night's audience was wholly in sympathy with both play and players and enjoyed it immensely.

Mr. Greet uses only a background of tapestries which suggest a fairy forest, but do not define it. You must see "the bank whereon the wild thyme grows" and the other charming spots in this fairyland, through the eyes of your mind, as the lines are read. The Greet players give you the opportunity to enter the magic world and to share with them; if you are qualified you are one of them, if not, you'll be bored to death. You must believe in fairies to enjoy this play.

Mr. Ben Greet's own acting as "Bottom" was great; he has a wonderful conception of the part. As "Pyramus," in the "Pyramus and Thisbe" scene, which is made the broadest of low comedy—as it should be—he is roaringly funny; and as a solemn ass, wise in his simplicity, he was delicious. He has with him this year a capable company of uniform excellence.

The Mendelssohn music by the Russian Symphony Orchestra is an added feature of great beauty and value. This fine organization of musicians under the direction of Modest Altshuler played the "Midsummer Night's Dream" overture, exactly as the incidental music throughout the play, with a sense of accompanying proportion that its contribution to the general effect is artistic. It is a splendid band of musicians, beautifully trained.

"As You Like It" is being given this afternoon, and "A Midsummer Night's Dream" will be repeated tonight, at a special matinee tomorrow, and at the regular matinee Saturday. Tomorrow and Saturday nights "The Tempest" will be presented, and "As You Like It" repeated Sunday night. Last night's cast follows:

Theseus, Duke of Athens	T. D. Crittenden
Lysander, betrothed to Hermia	Edwin Hillier
Demetrius, once suitor to Hermia, now in love with Helena	Allen
Philostate, master of the fairies	Frank Darch
Bottom, a weaver	Edward Arnold
Egeus, a suitor to Hermia	Leon Brown
Snout, a joiner	Sayer Crawley
Bottom, a weaver	Ben Greet
Flute, a bellows-maker	Redmond Flood
Snout, a joiner	Leslie Robinson
Hippolyta, Queen of the Amazons	Edna S. S. S.
Hermia, in love with Lysander	Grace Halsey Mills
Helena, in love with Demetrius	Irene Roove
Overton, King of the Fairies	Violet Vivian
Titania, Queen of the Fairies	Milton Rosmer
Puck, or Robin Goodfellow	Ruth Vivian
	George Vivian
	St. McV. S.



Modest Altshuler, director of the Russian Symphony Orchestra, with the Ben Greet players.

version of a French play, may be appreciated with the same sympathy by an American audience as the original. But in this case, Balzac's novel, with its strong characterization, its intense motive and its unceasing sequence of incident, lends itself admirably to effective stage use.

Everybody who has read Harold MacGrath's novel or seen Grace Livingstone Furness' play, "The Man on the Box," which will be played at The Lois next week will be interested in knowing that MacGrath took his story from real life, from an episode that was one of the most talked of several years ago in Paris and London.

The real hero in the case, it is said, was the present Sultan of Johore, at that time squandering his father's money in having a good time in Paris, the dusky young prince had just and that famous dental operation which has been so much talked of, the setting of two fine diamonds in his front teeth giving him that "gleaming smile" appearance which is never forgotten by those who have seen him.

The young prince was a frequent visitor to the music halls and concert theatres of Paris and, according to the gossip of the day, fell desperately in love with La Belle Otero, the Spanish dancer. He requested a friend to introduce him but the rage of the Paris music halls was not inclined to grant the request.

Johore, not at all daunted by the turn-down, disguised himself in a coachman's livery and applied to La Belle Otero for a position as her coachman and got the place. For three months he kept up the masquerade and was only unmasked when the dancer told of her unusual coachman with the diamonds in his teeth. The description was at once recognized and Johore was called to the lady's presence to give an account of himself. Confronted with the evidence he confessed. La Belle Otero was delighted with the manner in which the young prince had carried out the deception and was frequently seen thereafter at the music hall, theatres, cafes and on the boulevards with her erstwhile coachman. Johore is said to have presented his innamorata with a diamond necklace valued at \$250,000. Just what happened to spoil the romance is not known, but after several months Johore went to London there to fall before the smiles and graces of Florence St. John while La Belle Otero continued to dance for the edification of the Parisians.

the black-hearted villainess of the play, Mr. Wright will be "Tom Logan," the suffering hero.

The Pantages management is calling special attention to an educated horse which will be on view at that theatre next week. So nearly human is the mind of this animal said to be that any perplexing problems that trouble Pantages patrons can probably be solved for them by "Bonner," the equine wonder. Six other high-class features are on the bill.

Mabel McKinley will be The Star's big attraction next week. The niece of the late President is a composer as well as a singer and her local repertoire will include a new composition called "Golden Rod."

On the bill with her will be Mann and Franks, travesty entertainers; the Faust Brothers, comedians; a playlet of laughs called "The Man From Texas," and other features.

John W. Considine returned yesterday from a brief business trip to San Francisco and Los Angeles. In the former city he installed W. P. Reese, formerly in the Seattle office of the firm, as his California representative, with offices in the American Theatre Building.

Mr. Considine will leave in a few days for New York to say good-bye to his partner, Timothy D. Sullivan, who sails for Europe May 25.

Here's Some Atmosphere That Beats Belasco's.

Cananea, Mexico, Thursday, May 12. According to assays and others of a mathematical turn of mind, the atmosphere in the building used here Monday night as a theatre was worth nearly \$10,000. A traveling Italian opera company was billed for a performance and an old ore house, the largest building in town was fitted up for the show. Before the performance was over the stamping of feet by the people in the audience had set the gold dust flying from the cracks and crevices of the old ore house. The gold-laden dust was so thick it made people sneeze. As covers estimate that people attending the performance could have washed enough gold from their clothing after the dust settled to pay the cost of their tickets.

Esmer and Scott to Re