



THE notable feature of next week theatrically and musically is the formal opening of the Colonial theater Wednesday evening. In the Lambardi Grand Opera company, which will inaugurate the season, much is promised.

Madame Campoli, the dramatic soprano, is the bright and particular star of the Italian constellation of artists. Some critics assert she is already in the exclusive circle of the world's greatest dramatic sopranos. She has never until this season been in the United States, always before singing in the big opera houses of Europe and South America.

Of Eugenio Bostain, the lyric tenor, much has been said by the coast papers, as he also shares the honors with Madame Campoli. The other artists to be heard include Ester Ferrabini, Cecilia Tamanti Zavaoli, Delores Frau, Toel Ardison, Alessandro Scaschini, Gerardo Gradani, Angelo Antola, Alessandro Modesti, Giuseppe Pinazzoni, Signora Martina Mauceri and Walman and the noted basso bass of the Italian lyric stage, Natale Cervi.

The orchestra is under the direction of Adolfo Jacchia and Eduardo Lebergett. The total company numbers 115 people, including 40 in chorus and 10 in orchestra. Costumes, scenery and all effects were brought from Europe. The company is said to be the best Italian grand opera company ever brought to the United States and will be the only grand opera company in the west this season.

The repertoire will include "Lohengrin" as the opening opera, followed by "Faust," "Il Traviatore," "Carmen," "Rigoletto," "Cavalleria Rusticana" and "Pagliacci" in the order named.

In speaking of the Lambardi grand opera company, Thomas Nunan, the well known critic of the San Francisco Examiner, says:

"The Lambardi Grand Opera company is superior in every way to any like organization ever visiting the Pacific coast."

Julian Johnson in the Los Angeles Times says: "The Lambardi Grand Opera company compares favorably with either of the New York companies."

Edward Graham in the Los Angeles Examiner speaks of the company as "the best and most complete grand opera company ever visiting the west."

Arthur A. Green in the Portland Oregonian says: "Bravo Zavaoli, Bravo Modesti, Bravo Pinazzoni, Bravo Tamanti, Bravo Lambardi Grand Opera company. Finest grand opera company ever visiting Portland."

Optimism, undaunted by the red-joining of the world's rough shows and simple, unshaken faith in human nature is the predominating tone in "Mrs. Wiggs of the Cabbage Patch," which appears at Salt Lake theater, Monday, Tuesday and Wednesday nights and Wednesday matinee. Mrs. Wiggs, dear, kind-hearted, optimistic soul, seeing everything through rose-tinted spectacles, appears to have been transplanted from the printed page to the lighted stage without leaving her one vestige of her everling goodness. The play itself is a homely story of humanity and real goodness, honesty and right purpose, with a garden in sight for every sinner who looks for it. There are thirty in the cast and even the post and Cuby, the "fit home," bid for popular approval. Blanche Chapman, who will play the title role, has scored the hit of her career in the part of Mrs. Wiggs, which is so inviting in both its humorous possibilities and its heart interest. Lottie Alter will impersonate the character of Lovey Mary. John F. Webster, who is recognized today as probably the best interpreter of village types upon the stage, plays the role of Mr. Stubbins, which is second only to that of Mrs. Wiggs in the play. Little Miss Hany, the meek and a little neighbor of Mrs. Wiggs, will be played by Helen Lowell, who created the part. The juvenile element of the



MARY HALL,

Willard Mack's New Leading Lady, Who Opens in "The Rose of the Rancho" At the Colonial, March 7th.

stories of Mrs. Rice has not been over heard, and all the children have been introduced into the scene with conspicuous juvenile mirth.

Sir Gilbert Parker's stirring drama, "The Right of Way," under the management of Klaw & Erlanger, with Guy Standing and Theodore Roberts, will play a visit to Salt Lake theater for four performances beginning on Thursday evening next. In the first act of "The Right of Way," Guy Standing as Charles Steele presents a study in acting which more completely displays the versatility of this actor than any work he has ever done on the stage. His work in this act is in sharp contrast to his work in the following three acts, in which the regeneration of Steele is shown after the attack on him at the Cote Dorian, which leads to his complete loss of memory of his own personality. Theodore Roberts as Joe Portugal, the Canadian riverman, presents a character which is so complete in its contrast that it is withstanding its strength, it does not in any way detract from the splendid work of Mr. Standing; even though it is generally accepted as a fact that a strong character part of a type which Mr. Portugal plays will usually overshadow all others in a cast, even though the play may be but a "bit." In this production, however, Mr. Roberts plays a role which is co-important with that of Mr. Standing and fully as conspicuous in the development of the story.

The new bill at the Orpheum for next week is headed by Edwin Holt and company. Holt, long identified with the American stage, has secured a clever George Ade comedy, "The Mayor and the Manicure." He is no stranger to Salt Lake as he has appeared here during recent years with the late Stuart Robson, Maude Adams, Nat C. Goodwin, and lately has been starring in "The Cardinal," the eastern company of "The College Widow," and other productions. "The Noblest Roman of Them All" is the title bestowed upon the offering of Fred Ray's players and

is ranked among the best burlesque offerings of vaudeville. A typical European act is that of the three Yacarys, who, dressed in street costume down to hats, gloves and overalls, perform some novel and striking stunts. The Imperial Male Quartet, consisting of Fred C. Graham, Thomas Ashworth, Victor Christoferson and Willard Squires, all well known here, make their first professional bow in the feature, "Kino," in the same applied to the mysterious act of Mr. and Mrs. Franklin Colby, his act is an exemplification of modern black art brought down to date and stripped of the mysticism which the old timers led to surround their work. Mankin, "The Frog Man," in a scenic romanticist act, is another feature in addition to the kinodrome and the Orpheum orchestra.

"Because She Loved Him So," William Gillette's success which Willard Mack and associate players will give at the Bungalow during the coming week, is bright and dainty with delightful comedy situations. An old couple very fond of their daughter and her husband are worried by the trouble their daughter's jealousy is making. They resolve to have a pretended quarrel themselves to show her that she makes herself ridiculous. They do so but the situation is complicated by their son's fiancée thinking the pretended difference serious and breaking the engagement rather than marry into such a quarrelsome family. Trouble also arises from the disclosure of some incidents in the old man's early life which makes the quarrel with his wife a serious one. It is all explained at the end, the daughter sees that she has been foolish, the son's fiancée returns to him and the old folks themselves make it up and are happiest of all.

Mary Hall, Mr. Mack's leading lady, will make her first appearance here when the company resumes in the Colonial after the coming week for a season with "The Rose of the Rancho," Delacoe's great scenic play dealing with the early history of California. During this season many improvements will be made in the Bungalow. Rows of logs will be placed on either side of the gallery which will be made less cumbersome; posts will be removed and five more rows of leather covered divans placed down stairs. Better ventilation will be given by the cutting of windows and exits on the south side of the building and many more things will be done to make the theater which has now been the place of the permanent home of stock alone easy and comfortable for its patrons.

After being dark for two weeks the Grand opera next week with the McEwan. During the last 10 years this performance has appeared in practically every large city in the world in which it is claimed to be a most remarkable exhibition of the plastic power of modern mind reading and magic. As a proof of his power as a hypnotist, McEwan offers a certificate signed by the surgeon of the Chicago, Burlington & Quincy Railroad company at Adams-on, South Dakota, which in effect states that an accident occurred at that place several months ago which needed an immediate surgical operation, in the absence of any anesthetic, McEwan, who was present, hypnotized the man, while his leg was amputated above the knee. When the patient came out of the hypnotic spell he declared that he had felt no pain and his leg was better amputated. McEwan also claims that he is able to read the human mind and as a last act offered to open a vault in one of the banks of this city, the only thing that he is able to do in this act is that he is hypnotized and that an officer of the bank who knows the combination stand by him and think of the combination, while he is trying to open the vault. McEwan promises to give a exhibition of his power as a hypnotist and mind reader at every performance and in addition promises a number of magic, sleight of hand and hand-out tricks that are entirely new in the theater goes of this city.

The weekly theatrical reviews and criticisms of the "News" appear regularly in the Tuesday issues.

THE ROSE OF THE RANCHO.

THEATER GOSSIP

Theodore Watts-Dunton is at work on a book discussing "Shakespeare's Adequacy to the Coming Century."

Mr. Valentine E. Kennedy, who for many years was manager for Mr. E. H. Seligman, has been appointed assistant manager of the Hudson Theater.

The late Catalina Mendes fought 14 duels, the last in which he nearly lost his life, growing out of a discussion over whether Hamlet should be portrayed as fat or thin.

The Romans have been celebrating the eightieth birthday of Octavian with revivals of some of his noted parts by his son and with the presentation of a gold medal to the tragedian himself at the capital.

Henry W. Savage has decided to postpone until next autumn the American production of "The Love Cure." This Viennese musical play has been adapted by the clever Olive Herford from a Libretto by Leo Stein of "Merry Widow" fame.

Miss Cecilia Loftus, who is now appearing in the music-halls of London, has added a new word to the vocabulary of vaudeville. Miss Loftus has begun "imitate" actors and actresses. She now "suggests" them, and among her new suggestions is one of Mr. Curcio in the full blood of song.

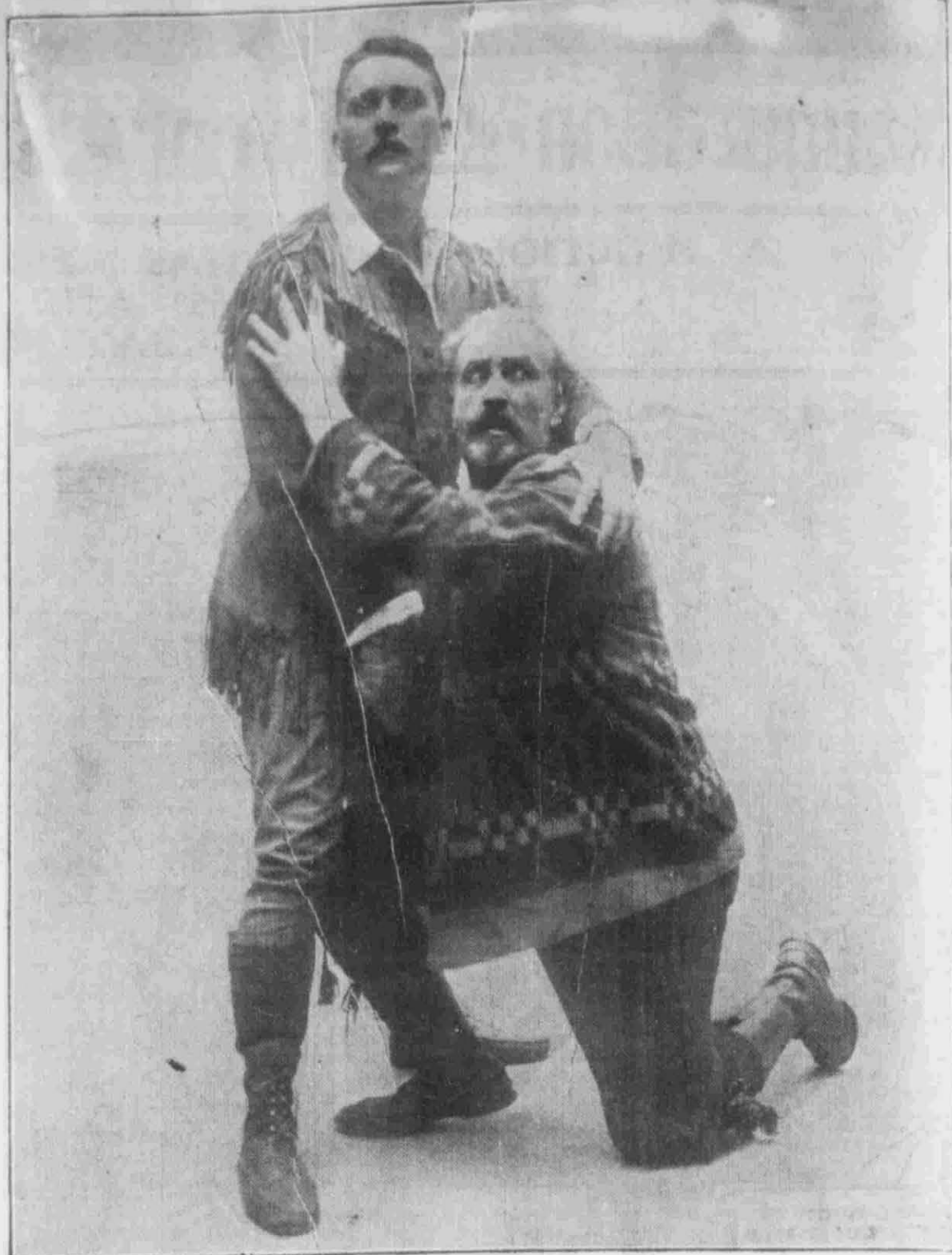
Edna Wallace Hopper and A. O. Brown, former head of the bankrupt brokerage house of A. O. Brown and company, were married on Nov. 23 last by Justice of the Peace James E. White at Freehold, N. J. The wedding was kept a secret until last Saturday, when the bride announced it in New Orleans.

Contracts have been signed between Henry B. Harris and Miss Helen Ware, who plays the role of Annie Jeffries in "The Third Degree," whereby Miss Ware will be under the management of Harris for five years and will be starred. Six years ago she was with Miss Maude Adams in "The Little Minister" with not a line to speak.

CHARLES KLEIN WAS ONCE GRUBSTAKED

The stories extant of how many of our millionaires of today were "grubstaked" and when fortune came a division was made with those who furnished the means, finds a parallel in the case of Charles Klein, the playwright, whose "The Lion and the Mouse," "The Music Master," and lately "The Third Degree," have made him the richest playwright in the world. It has not been so many years ago that existence with Mr. Klein was literally a hand-to-mouth affair. He wanted to write plays, and Charles Dickson, a comedian, suggested to him over another, a tailor, named Dobbin, that he "stake" Klein, that he give him something like \$10 or \$15 a week, just enough for himself and his family to live on, and take half of all Klein's prospective profits from what plays he might write.

That agreement was lived up to religiously by both Klein and Dobbin. The budding playwright drew on the tailor from time to time for expenses, and the tailor kept an eye out for the possible success of his "investment." In time the Klein plays began to be accepted, and before the five years, the end of the contract, expired David Warfield was playing Charles



GUY STANDING AND THEODORE ROBERTS.

In Klaw & Erlanger's Fine Production of Sir Gilbert Parker's Great Drama, "The Right of Way," at the Salt Lake Theater, Thursday, Friday and Saturday Next.

Klein's "Auctioneer," and the royalties fairly poured in. Altogether Dobbin drew for his share of the contract a sum approaching \$50,000.



LOTTIE ALTER.

As "Lovey Mary" in "Mrs. Wiggs of the Cabbage Patch," Salt Lake Theater, Beginning Monday Evening Next.

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State Street Between 2nd and 3rd South. Phone 333. Independent, 2nd.

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WILLARD MACK

And associate players present.

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Prices 75, 50, 25. Matinee Wed. and Sat. 1,000 seats at 25c.

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WILLARD MACK - - - MARY HALL

And associate players present David Belasco's Dramatic Triumph,

The Rose of the Rancho

At the Colonial Theatre

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Coming with Smiles for you All. The International Live-Forever success.

MRS. WIGGS of CABBAGE PATCH

A dramatization of Alice Hegan Rice's charming stories made by Anna Crawford Flexner. Management Lieber & Co. Prices 25c to \$1.50. Matinee, 25c to \$1.00.

NEXT ATTRACTION

Thursday, Friday and Saturday, March 4, 5, 6.

Matinee Saturday

SPECIAL! SPECIAL!

Klaw and Erlanger present their original New York Company and Production in Sir Gilbert Parker's Great Drama,

The RIGHT of WAY

WITH

Guy Standing & Theodore Roberts

In Their Famous Impersonations of

CHARLES STEELE and JOE PORTUGAIS

Seat Sale Tuesday. Prices \$1.50 to 25c. Matinee, 25c to \$1.00.

COLONIAL THEATRE

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115-People-115 10-Chorus-50 30-Orchestra-37

Four Nights and Two Matinees: Wednesday, Thursday, Friday and Saturday, March 3rd, 4th, 5th and 6th. MATINEES THURSDAY AND SATURDAY.

Repertoire

Wednesday Night, March 3 Lohengrin
Thursday Mat., March 4 Faust
Thursday Night, March 4 Il Traviatore
Friday Night, March 5 Carmen
Saturday Mat., March 6 Rigoletto
Saturday Night, March 6 Cavalleria Rusticana and Pagliacci

Prices:

Evenings, 75c to \$1.50; matinees, 50c to \$1.00. Seats now selling.

NEXT ATTRACTION: Willard Mack, supported by Miss Mary Hall and associate players in David Belasco's Dramatic Triumph, "THE ROSE OF THE RANCHO."



EDWIN HOLT.

In the "Mayor and the Manicure," at the Orpheum Theater.