



MRS. WIGGS is surely the empress of the dramatic world. Advice to the "News" from New York state that the proprietors of "The Cabbage Patch" in the last several months have had three companies scattered over the globe, all doing record breaking business. Madge Carr Cook plays the title role in England, Miss Blanche Chapman in America and Miss Ada Dwyer in Australia. Miss Dwyer, by the way, has ended her tour in the antipodes and will soon be on the ocean enroute homeward. Friends in Salt Lake sent her some Christmas packages which they estimate will reach her before the holidays, at the Fiji Islands. Her company has been booked for a night's performance in Honolulu on the 21st, and then comes on straight to Vancouver where it will play up and down the coast for a few weeks. Whether or not a performance can be arranged in Salt Lake is as yet undecided, but Manager Pyper is extremely hopeful that it may be. With the Salt Lake actress in the title role, Mrs. Wiggs would undoubtedly take a new lease on life.

Next week will be a notable one at the Salt Lake Theater, opening as it does with the ray "Honeymooners" and closing with "Ben Hur." The "Honeymooners" comes with a New York endorsement, as it has run all summer at \$2 prices at the New Am-

sterdam Theater, New York. It is written by the only George M. Cohan and in the cast are such well known people as Willie Dunlay, Walter Chester, Daniel Sullivan, Annie Wheaton, Gertrude Bennett, Rose Glidea, and Alvin Pillard.

The "Honeymooners," like all others of Mr. Cohan's creations will be crammed with scenery, girls, songs, dances, and with more of a plot than is usual in such aggregations. The opening occurs Tuesday and runs Wednesday afternoon and evening.

The third visit of "Ben Hur" to Salt Lake bids fair to be as successful as its predecessors. Already there is a big inquiry at the box office, especially from out-of-town points. Messrs. Klaw & Erlanger, heads of the famous theatrical syndicate, still retain control of the play which has made a fortune for themselves and the estate of Gen. Lew Wallace. There has never been but

one "Ben Hur" company organized since its inception, as Klaw & Erlanger are not believers in number two concerns for the road. They claim that they always want to give the public the best, or none at all.

As most people know, "Ben Hur" is a dramatization of the famous novel by the same name. It was brought out by the great New York firm, who engaged Mr. William Young to prepare it for the stage, while Prof. Edgar Stillman Kelly, one of the greatest living authorities of ancient and oriental music, was engaged to provide a musical accompaniment of a great and uplifting character that might almost be called an oratorio in style.

The great spectacle opens at the theater Thursday and will run out the week with a Saturday matinee. Included in the interpreting cast this season are Conway Tearle, Chas. M. Harris, Anthony Andre, Frank Weston, John M. Troughton, Charles R. O'Donnell, Charles Campbell, Daniel E. Hanlon, Alice Haynes, Florence St. Leonard, Loyola O'Connor, Zaidée Appleton and Maude Ream Stover.

Tonight sees the wind-up of the successful "Fantasia" engagement at the Colonial. Manager Grant announces as his next attraction the big military drama, entitled "On Parole," a play brought out by Henry Miller, and owned by him; the present company is touring the west by his permission. The management announces that the production will be complete in all details, especially as regards costumes and scenery.

The usual matinees will be given Wednesday and Saturday.

The Walter Armin company, which has been presenting a round of plays at the Grand for the past several weeks, is to say farewell to the present with next week's bill. The first half of the week will see the presentation of one of Hal Reid's thrilling and emotional plays entitled "Roanoke," a tale of the Virginia hills. "Roanoke" will run the first half of the week with a matinee Wednesday, and will be succeeded Thursday night by the big eastern "thriller" entitled, "The Avenger." This will run out the week with a matinee on Saturday.

For the holiday, at least, the management of the New Lyric theater will reduce the price of admission to see and hear the omerophone to 10 cents, and this announcement is made at the same time that Grace Cameron, one of the brightest stars in the theatrical firmament, make her initial bow here. She sings the celebrated "Dolly Dimple" song from "Piff Paff, Puff," and shows her versatility further by depicting an Italian woman in a character song, "Good-by Antonio."

THEATER GOSSIP

E. H. Sothern began a tour of the south yesterday. He will go to New Orleans and thence west to San Francisco, returning to New York in the



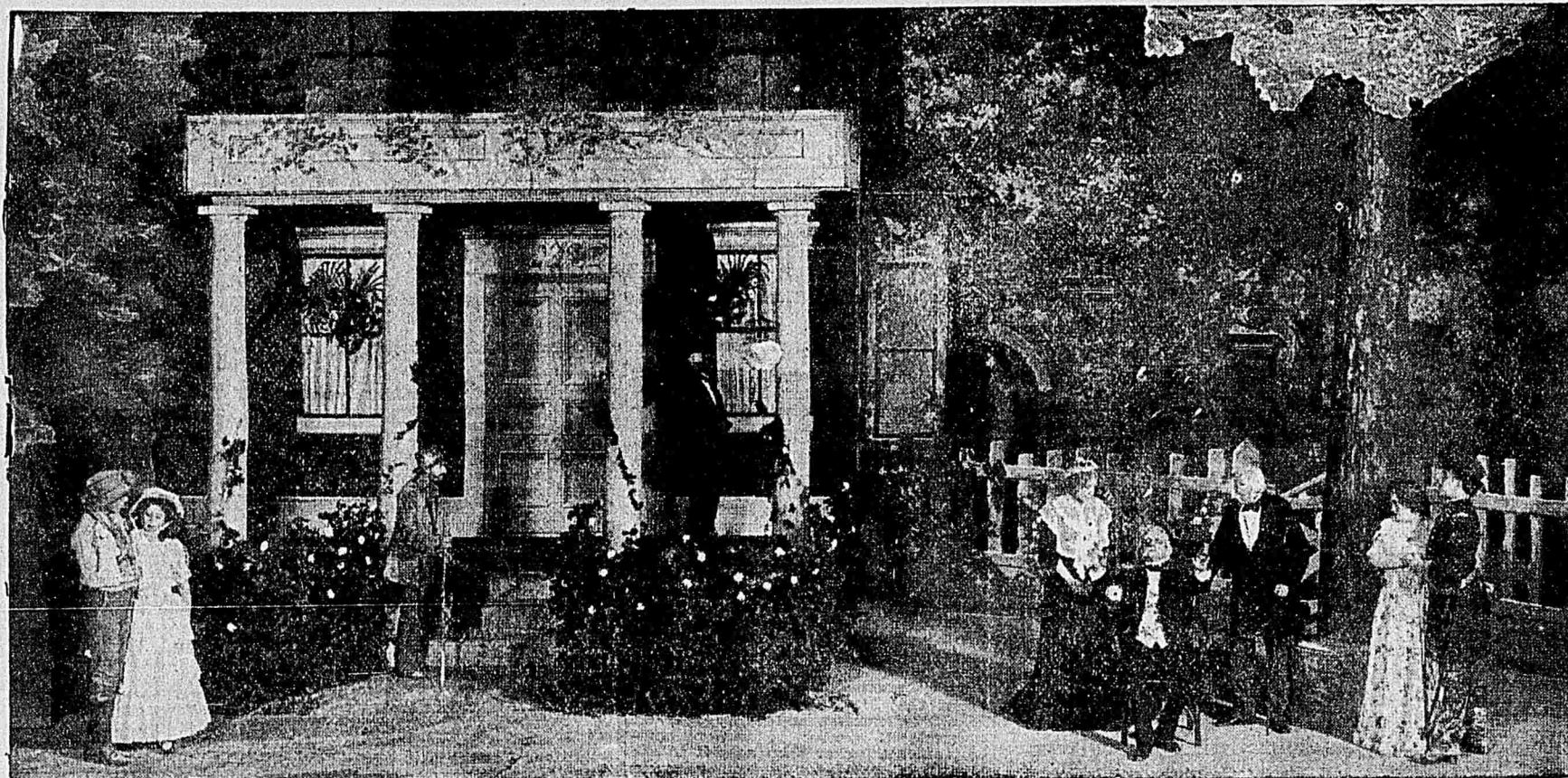
SCENE FROM BEN HUR.

Amrah informs Ben Hur of the Wonderful Cures of the Nazarene.

with the staging of his present play, "The Patriot." He wrote most of the play, chose the scenery, the properties, hired many of the actors, and then rehearsed them night and day. And as a stage director, Mr. Collier is just as humorous, though unconsciously so,

power and fertility has not been paralleled since the making of the Greek tragedies.

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



SCENE FROM THE 4TH ACT OF "ON PAROLE."

Showing Pickney Place, Near Richmond, Va., During War Times, at the Colonial, Starting Next Week, With Matinees Wednesday and Saturday.

sterdam Theater, New York. It is written by the only George M. Cohan and in the cast are such well known people as Willie Dunlay, Walter Chester, Daniel Sullivan, Annie Wheaton, Gertrude Bennett, Rose Glidea, and Alvin Pillard.

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belle Adams has been called. She offers to lovers of good music a treat, as she is a talented artist with a reputation.

Burlesque strong men have been more or less popular, and the men who originated this form of entertainment are like Morris and Roddy Morris, the team who appear here next week.

A lecture from the theater platform must be good to be booked on the Orpheum circuit. Mlle. Toona, a renowned traveler, writer and lecturer, will offer an illustrated, descriptive lecture on the "Great Southwest."

Two colored performers, Black and Jones, comedians and eccentric dancers come next. They have been, during the last few years, touring the amusement centers of Europe.

A couple of subjects on the Kinodrome and selections, march and overtures by the Orpheum orchestra, will complete the program.

spring for his annual engagement at the Lyric theater.

William Gillette has completed the manuscript of a new Civil War drama. He does not expect to appear in it himself.

Wilton Lackaye says that if Nat Goodwin was a woman, his left hand by this time would look like a set of brass knuckles.

Mary Johnston, author of "The Goddess of Reason," is attending rehearsals of the play at the Herald Square theater, New York.

Eleanor Robson has announced her intention of retiring from the stage in eight years and devoting herself to stage producing; that is, to the staging and producing of plays.

William Collier had everything to do

as he is when acting. His weapon for obtaining results and hard work is sarcasm and irony.

Paris and the lightning-minded Parisians, ever crying "Le Roi est mort, vive le Roi." In every department of life, are already speculating upon the logical successor of Victorien Sardou. Sardou himself, however, rather settled the question before his death. It is said that he looked to Henri Bernstein to crystallize into compressed and chaste dramatic form the sentiments, ideas and passions of the modern world—which he himself, though well aware of, too often ignored for the more lucrative pseudo-historical drama. At any rate, the author of "Samson," "The Thief" and "Israel," like Sardou, possesses a prodigious fund of dramatic energy. Like Sardou, too, Bernstein is imbued to the full with the very genius of the stage; but his dramatic

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What Competition is Doing For Home Composers

MR. GATTI-CASAZZA, of the Metropolitan, has played a trump card by proposing to the board of directors a plan for the encouragement of American composers. As is known, the Metropolitan will produce Frederick S. Converse's opera, "The Pipe of Desire," in English this season.

Mr. Gatti-Casazza's plan is to offer a prize for the best grand opera written by a composer born in this country, the amount of the prize to be determined later, the successful composition to be performed at the Metropolitan Opera House; the composer, of course, to receive a royalty for each performance. The prize is to be awarded by a jury composed of eminent musical and literary authorities to be selected by the Board of Directors.

In this connection I may say that Mr. Gatti-Casazza has been doing his work in a quiet and unostentatious way. After his arrival in this country he kept in the background, evidently sought no press notoriety, and so has won the good opinion of all. Mr. Hammerstein may claim, however, that he is ahead of Mr. Gatti-Casazza in this kindly effort to encourage American composers, for Mr. Hammerstein has already contracted with Victor Herbert for a grand opera in

English which is nearing completion, and the libretto for which is being written by a New York lawyer.

Personally, I hope that Mr. Herbert's opera may prove a tremendous success. My only fear is that the lighter work which he has been doing for some time, in such productions as "Mile. Modiste" and "Others," will scarcely prepare him for such a very serious matter as a grand opera, by which, of course, his reputation must either stand or fall.

Grand opera means hard work and time, and with the multifarious duties which Mr. Herbert performs, as orchestra leader, concert-giver, as composer, and the large interests he attends to in the musical field, it will be a pretty difficult task for him to secure the leisure and freedom from care which should be his to let us hear him at his best.—Musical America.

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