



From the first night that the name of Wilton Lackaye in "The Pit" appeared in the list of the coming attractions at the Theatre, our amuse-ment lovers have been eagerly awaiting the event. Every reader of Amer-ican literature is familiar with the great novel, "The Pit." With that other strong work of the lamented Mor-ris, "The Octopus," it shares the dis-tinction of having been called one of the greatest American works of fiction written in the past decade. It was adapted to the stage two years ago at the suggestion of Wm. A. Brady, who

written in the period of '63, and tells of the conditions that existed in Wyoming at that time. The cowboy, the Indian, and the soldier all have prominent roles. A special group of scenery has been built for the production and one set depicts the ride of Colonel Kent, 70 miles from Ft. Russell to Ft. Riley through a country infested with In-dians, constructed much on the lines of the horse races in Saltburgers' "Col-umbia Fair." "Wyoming" will run the entire week at the Grand.

Two attractions booked for nearly production at the Grand are "Uncle Josh Perkins" following "Wyoming," and the pastoral comedy drama, "Sweet Cat," that Klaw & Erlanger are bring-ing over from London for this year's production at the New Amsterdam the-ater, New York.

of every opportunity afforded for the display of her emotional powers, and from her entrance to the drop of the curtain was given hearty applause. Robert Hillard, as the stranger, and Frank Keenan as the gambling sheriff, gave the star excellent support.

The will of the late Jacob Litt, the wealthy theatrical manager, disposed of an estate which is conservatively esti-mated at half a million dollars. It pro-vides that all of the Litt theatrical ventures shall be managed by A. W. Dingwall and Sol Litt, the latter being a nephew of the deceased manager. It provides that they shall carry on the Litt interests at their discretion or can dispose of them as they see fit. This means that there will be no change whatever in the affairs of the Litt the-atrical investments as they stand, for Manager Dingwall has long been the active manager of the various attrac-tions and theaters controlled by the Litts and himself, and will continue to direct their destinies. It is also stated that in addition to the large theatrical

holdings left by Litt, he carried life insurance policies of \$200,000.

The rather unexpected trip of Hall Caine to this country, at the request of his managers, is rather like sending for a trained nurse after the patient is dead, says the New York Sun. The fact that all classes of theater-goers who have seen Caine in his last play, "The Prodigal Son," is a turgid, lumbering and tire-some melodrama is not likely to en-dear the American theater-going public to Mr. Caine, but it is true none the less. Speaking of Mr. Caine reminds one somehow of other of Miss Marie Correll, Miss Correll, according to the latest re-ports, is dramatizing another of her covers and is herself to bring it to America for production. Miss Correll's next novel is likely to be a somewhat nautical affair, for she has been cruising this summer on Sir Thomas Lip-ton's yacht, the Erin, and both she and the Irish cup chaser were on several occasions the guests of Wilson Mar-shall on board the Atlantic.

boards were held by traveling com-panies.

Reading the narration of those 20 years' events will arouse the memory of many a forgotten pleasure, besides bringing into shape for presentation a small host of dates and events impor-tant in our theatrical history, which should not be forgotten. Mr. Lindsay's book is well gotten up, in paper covers, and being issued at the popular price of 50 cents, ought to be sold by the thousands throughout Utah and the west.

Presidential Election Will Make No Change.

No matter which candidate is elected, Foley's Honey and Tar will remain the people's favorite remedy for coughs, colds and indigestion. It cures colds quickly and prevents pneumonia. A. J. Nussbaum, Batesville, Ind., writes: "I suf-fered for three months with a severe cold. A druggist prepared me some medicine, and a physician prescribed for me, yet I did not improve. I then tried Foley's Honey and Tar and eight days cured me." Sold by F. J. Hill Drug Co.

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ROUND OF THE BUSY NEW YORK THEATERS.

Special Correspondence.

NEW YORK, Oct. 14.—This is the time of the year when the the-atrical checkbook in New York sees many quick shifts and unexpected moves, in order that the big successes of the new season may stay in New York and derive full

lash actress in New York, after an ab-sence of more than four years, prom-ises to attract much attention. Miss Netherole, whose tour under the direc-tion of Charles Dillingham opened in Washington, Oct. 21, with "A Case of Divorcé," is bringing with her the com-plete scenic equipment for her rep-ertoire, and she will probably revive some of her more notable successes during her stay in this country.

"Can you tell me where 'Human and Superhuman' is playing?" asked a vi-sitor of a New York policeman, who di-rected him to the Hudson theater to see "Man and Superman."

Miss Fritz Scheff has a new hobby. A week ago the prima donna was learn-ing to trim hats in preparation of her role of milliner in her new opera, "Mlle. Modiste." Now Miss Scheff devotes her spare time to auction sales, but with the same laudable ambition to gather real experience for use in her opera. While rehearsing "Mlle. Modiste," the prima donna came to a scene in which she mounts a chair at a bazaar for an impromptu auction sale for "sweet charity." Miss Scheff has been a won-derful ignoramus of auctioneering meth-ods. "Speak your lines in a sing-song manner," suggested Henry Blossom, the author. "Haven't you ever attend-ed an auction sale?" "No, I do not understand," said Miss Scheff. "I have never seen an auction sale."

"Then you have something new to learn," said Blossom. Miss Scheff at-tended her first auction sale last week, and she was so amused at what she saw that she went several afternoons, to pick up pointers for use in her own auction scene. Inasmuch as Miss Scheff is a kiss of her own at the charity bazaar, the bidding is likely to be so lively that she need not strictly observe the etiquette of the auction rooms.

De Wolf Hopper in "Happyland" is doing a capacity business at the Lyric. The piece is a legitimate comic opera, although its merriment is contagious and its melodies are whistleable. Mat-inees Wednesdays and Saturdays at popular prices.

Margaret Anglin continues to present "Zira" at the Princess. The performance is a strong one and is attract-ing large audiences. Matinees Sat-urdays.

"The Earl and the Girl" will be the initial attraction at the Casino. Its premiere in New York has been delayed by the inability of the builders to get the house ready for opening. The com-pany offering this English musical com-edy is headed by Eddie Foy.

The Shuberts are contemplating the production in London of their new pan-tomime, "Babes in the Wood." This piece is the work of two Englishmen, and it was being presented in the provinces when a representative of the American managers bought it for the Messrs. Shubert and John C. Fisher. This purchase included the foreign rights, and so the extravaganza has never been seen in the British metrop-olis. Since it has achieved its present great success over here, there has been serious consideration of the project of sending it to London. Such a project would seem a little like "carrying coals to New Castle," but if "Babes in the Wood" is as much better than the usual English pantomime as the Philadel-phia critics say it is, there might be profit in it abroad.

The combination of the Shuberts, Frank L. Perley and John C. Fisher, which is shortly to produce the new Biblical drama, "The Nazarene," re-cently announced the cast of characters for that performance. Roles and parts are in progress and the piece will be given its premier in about two weeks. The cast is as follows:

PROLOGUE.

Simon Hall Reid
Caiaphas Robert F. Lowe
Judas Iscariot Bigelow Cooper
Peter Wm. F. Valcott
Pontius Pilate Hardee Kirkland
Nicodemus Hardee Kirkland
Herodias Irene Hobson
Linneus Stanley Jessup

PLAY.

Caesar Charles Dalton
Galila Hall Reid
Tigellinus Bigelow Cooper
Peter Wm. F. Valcott
Demetrius Frederick Backus
Apollus William Elliott
Taurus Hardee Kirkland
Lucius Stanley Jessup
Faon Robert F. Lowe
Rubria Estelle Earl
Mugdella Jessie Izett
Plautus Stanley Jessup
Judith Bertha Belle Westbrook

In addition to these people the com-pany will include about 100 auxiliarys. The play is in a prologue and three acts. The first scene is at Golgotha, and the next three scenes at Rome.

THE MORMONS AND THE THEATER

A most entertaining book John S. Lindsay, the actor, has turned out in "The Mormons and the Theater." In his little work of 178 pages, now to be found on the counters of the Deseret News Book Store, he has done what many another old time actor has long been considering, written a history of the Salt Lake theater—for that his book really is, even more than the story of the "Mormons" and the The-ater. Mr. Lindsay writes in an easy and entertaining way, and while his chapters contain some repetitions—due to the fact that much of the matter originally appeared in the form of newspaper contributions, still it is all enchantingly interesting, and many of those who love to delve into literature dealing with the doings of the Pioneers,

will find themselves, as the writer did, unable to lay the book down until they have finished its perusal.

The opening chapter starts at the fountain head and tells the story of the theatricals and amusements in Nauvoo days, when Joseph Smith, himself, en-couraged the drama, and President Brigham Young then a very young man—lent countenance to the stage to the extent of appearing in a part in the play of "Pizarro." The birth of the drama among the Pioneers from the days of the Bowery, the Stock Hall and Bowring's theater; the circumstances that led to the building of the Salt Lake theater and the opening of that histo-ric temple of amusements, are all inter-estingly set forth. Then forward the book traces the engagement of nearly every actor or actress who visited the house from its opening in 1862, down to the days when the famous old stock company of the Mr. Lindsay was a member, went out of existence, and the



SCENES FROM "THE PIT" TO BE PRODUCED AT THE SALT LAKE THEATRE NEXT WEEK.

secured Wilton Lackaye for the role of Curtis Jadin. As everyone knows, Mr. Lackaye is the actor who created the role of Svengali, and a long string of other notable successes, and in the rugged part of Jadin his peculiar style is said to be especially well fitted. The part of the wife, a role equally ex-citing, will be in the hands of Miss Joan Oaker. By general request a performance of "Trilby" will be given for a Friday matinee.

Frank Norris, author of "The Pit," died in San Francisco Oct. 25, 1902. He was born in Chicago in 1850, and was barely 33 when he died. Snellcy perished at 30; Byron at 36; Mozart at 35; Raphael at 37, and Keats at 26. While it may be thought extreme to class Norris with such a list of immortals, he is certainly entitled to a place in the list of young Americans who have made their names famous. Norris, however, matured slowly, and his great achievements were performed in his closing years. He left Chicago for San Francisco when he was 16. At 15 he went to Paris to study art. Returning to San Francisco, he spent four years in the University of California, and later a year at Harvard, graduating in 1885. He then became assistant editor of the San Francisco Wave, but the Jameson raid in 1887 after attracted his adventurous spirit, and he went there as correspondent of the San Francisco Chronicle. He took the side of the Britons, which so roused the wrath of the Boss that they ordered him out of the country. He went, but not until he had contracted a fever which it is believed saved the seeds of his final illness. He served as a war correspondent in Cuba, and in the meantime was writing such of his less known works as "Mason of the Lady Letty," "McTeague," "Hills," and "The Man's Woman." His great work came forth in 1899 in "The Octopus," de-signed as the first of a trilogy which was to deal with first, the production, second, the distribution and third, the consumption of American wheat. "The Octopus" and "The Pit" were written and created a sensation, but before the last of the trilogy could be prepared, Norris died.

"The Ideal Burlesquer," announced as the coming attraction of the Lyric, should not be mistaken for a Revolu-tionary drama. It is the same old burlesque idea, presented by a new crowd of burlesque artists. The bill they will present is entitled "Every Day Life," full of burlesque, comedy, music, dancing, and musical effects. In addition to the names of girls, the com-pany includes four Livingstons, said to be wonderful dancers. Others in the company are Miss Kathryn Claire, Frye & Allen, Grisel & Gruet, and Frank O'Brien, with little Carrie Franklin in the subterfuge part.

Another new play is to be ushered in to existence in Salt Lake next week. "Wyoming" is its title, and it is called a sister play to "Arizona" or "The Vir-ginian," the atmospheres of the three being much the same, though the theme of "Wyoming" is said to be new and different from anything that has yet been written. The author is Mr. R. E. Martin, who is in Salt Lake to watch the presentation. The story is

THEATRE GOSSIP

Carlotta Nilsson will make her first appearance in this country in a comedy role when she opens with Henry E. Dixey in "The Man on the Box" at the Madison Square theater, New York.

White Whittlesley has invested in San Francisco real estate and will make that city his future home. He remains under the management of Belasco, Mayer & Price for at least four years more.

Lotta is endeavoring to establish her rights to about \$50,000 entrusted by her years ago to Edwin S. Frelwell, now deceased, and formerly president of the American Bank & Trust company of Marin county, Cal.

Charles Frohman has arranged with N. Goodwin to appear in Clyde Fitch and Villis Brodie's dramatization of Alfred Henry Lewis novel, "Voltaire." Mr. Goodwin will open his season in "Voltaire" in Philadelphia on Monday, Oct. 23.

Lloyd Bingham, under the manage-ment of Amelia Bingham, will begin his starring tour the middle of Octo-ber, when he will be seen in an Irish drama of historical nature entitled "Ireland—1798." The company will number 50 people.

Charlotte Walker, who has been play-ing a prominent role in "The Prodigal Son," has been engaged as leading lady for the widely known Haymarket The-ater company in London by Manager Frederick Harrison and will sail for England shortly to take up her new position.

Madame Rejane was injured slightly in an automobile accident which oc-curred Sept. 29 near Modena. The ac-cident in which she was endeavoring to avoid a collision with a dray and was much damaged. Madame Rejane, who suf-fered some bruises, continued her jour-ney by train.

Robert Vernon Harcourt is the author of "An Angel Unaware," with which Fanny Brough started her season at Terry's theater, London, recently, and a younger son of the late Sir William Harcourt. He is a youthful playwright, for he is only 27 years of age, being a year younger than Hubert Davis.

Lew Dockstader has signed a con-tract with Leo Dittichstein to produce the new play just completed by Mr. Dittichstein and called "Before and After Taking." Mr. Dittichstein will be a partner in the enterprise and will also assume the principal role in the play, which is a farce on the order of "Are You a Mason?"

Muske, Norfolk, Va., last week. It pre-sents a picture of conditions in the south during the reconstruction period, and the interest lies chiefly in the strange story of the Ku-Klux-Klan. One of the principal characters is mod-eled after Thaddeus Stevens, the lead-er of the radical Republicans in Con-gress during the period portrayed. It is meant to counteract the sentiment of "Uncle Tom's Cabin."

This early in the season a heavy blow has fallen on the poor long-suffering drama. This blow is the retirement of Bob Fitzsimmons from the histrionic arena. Fitz was out with his wife in a placed called "A Fight For Love." He says the real fight was for recognition and coin and that cruel fate landed a left on the jaw of his ambition and the solar plexus of his purse that put him down and out as far as his desire to keep on acting is concerned.

Mrs. Lily Langtry is to pay another visit to the United States, perhaps ear-ly next year. She is first to make a theatrical tour of South Africa, and then come to New York. She has, it is said, been offered a guarantee of \$1,500 a week by an American manager, come not mentioned. Miss Annie Rus-sell is to present Bernard Shaw's new play, "Major Barbara," at the Court theater in London in November. The play is devoted to a Salvation Army lassie, and was to have been presented by Eleanor Brown.

Next year Sir Henry Irving and Miss Ellen Terry will both celebrate their stage jubilee, for their first appearance before the footlights took place in the same year—1881. Sir Henry did not go upon the stage till he had almost at-tained manhood, being 18 when he made his debut as the Duc d'Orleans in "Troilus" at the Lyceum theater, Sunderland, while Miss Terry was a small child when she made her appear-ance as the boy Mamillius in "A Winter's Tale" at the Princess theater, London, under the management of Charles Keen.

Kathryn Kidder, who is connected with distinguished Virginia families, and has wealthy relatives in the north and who has long been a star in the dramatic stage, notably in M. Victorien Sardou's "Monsieur Geste," has given the members of her family and her friends a surprise. She has been quietly married to Louis Kan-sbacher, Ph. D. of Columbia universi-ty. The wedding is a surprise also to the groom's family and friends. The ceremony took place Wednesday of last week at the home of her brother, Pancoast Kidder, who was in the se-cret, in Fayetteville, near Syracuse, N. Y.

The Belasco theater in Pittsburgh was crowded to the doors last Tuesday night by a representative and appre-tiative audience to witness the first production of "The Girl of the Golden West." David Belasco's latest drama. The play is in four acts and deals with the people of early California. Much that is novel, with realism carried to the extreme, marks the drama through-out. Climaxes are vivid throughout, and as a whole the critics pronounce it play a success. Blanche Bates in the leading role, the Girl, availed herself