

## With the First Nighters.

### LACKAYE AND "THE PIT."

Channing Pollock says that there is only one way to dramatize a novel—that is to read it through once and then forget it. It is the plot he wants, and like many another playwright his claim is based on the idea that no matter how successful the book may have been, the success of its dramatization rests with the playwright just as much as does the production of anything that has ever been in book form.

Mr. Pollock has evidently lived up to his ideas, and while he missed many an opportunity in the reconstruction of the Norris novel, he is responsible for a new style of melodrama sufficiently entertaining for some purposes.

There have been innumerable audiences that have looked and listened through the scenes which bear a slight resemblance to many latter-day novels, and then tried to forget the experience, but thankfully it can be said that nearly everyone who sees "The Pit" with Wilton Lackaye as Curtis Jadwin is satisfied with Lackaye if not with the play.

And if there is anyone else in America so capable of portraying a common type of the American business man—so absorbed in the rush for wealth that he unwittingly neglects everything else, even to hold the love of his wife, his name is not familiar.

This new role fits Lackaye's capabilities as nothing has since his marvelous creation of Svengali, which, of course, was character work. No one but an American could play the part, and the aggressive dominating Lackaye is just the right American. This is brought out more forcibly in the scene in the pit than anywhere else, where, in that struggling mass of excited men—the usual Brady mob scene by the way—the interest centers in Jadwin, and never once is it diverted through all the tumult incident to the climax.

Jane Oaker improved as the play progressed, but left plenty of room for greater improvement. She was a very silly Laura Dearborn in the earlier acts, but made a fair impression in the serious work which followed. It seemed that all of the ladies in the cast were chosen in a hurry from rather a queer assortment.

Walter Pennington as Sheldon Corthell was rather an inanimate young man with an eskimo temperament, but as a whole the company was acceptable.

The theater face could not complain for want of variety in the play. There was grand opera, and farce comedy and tragedy, and much could be omitted. The first act is unnecessary, nearly all of the second could be spared, and certainly in its present shape all of the latter act could go, for by the blunder at its closing what could be a very dramatic scene is utterly ruined. When the villain rushes to the house of the unfortunate Cressler, and in reply to Jadwin's questioning says he has come for an answer to his message, a shot rings out. Instinctively you know that Cressler has killed himself, and Jadwin, turning to the house, says "there is your answer." That is the end, and, oh, please mister, a speedy curtain.

But no. There is a weird scream from a woman, the wife of Cressler, and a servant rushes out to state that his master has killed himself.

The effect is gone, the throb has left your heart, and so far as your love for the dramatic is concerned, you are disgusted at the bungle they have made.

The play pulses with a part of life that is a real factor in America, and that is probably the only reason why you should go to see "The Pit."

### "THE GIRL FROM KAY'S."

The Miller-Kilpatrick company will present "The Girl From Kay's" at the Salt Lake Theatre next Tuesday, Wednesday and Thursday, with Thursday matinee. To those who keep in touch with things in the theatrical world, the history of this English musical comedy is an old story. In London it glittered resplendently, becoming the thing which the visitor was told he "must see." No less bright was its meed of favor in New York. In London, Willie Edouin, by a fine piece of characterization, added to his reputation in the comedy; in this country Bobby North bounded out of the class of "mere comedians" and obtained recognition as an actor with a nice artistic touch and a keen sense of the humorous by a more than equally fine piece of work in the same part. The young man of sporting proclivities will tell you in his vernacular that "from her pedigree 'The Girl From Kay's' looks good to him." Unless history fails to repeat itself, the comedy is certain to look good to a great many people in this city. There are lots of things one expects to find in a musical comedy, sane wit that is clean and lines delivered by people clever enough to interpret their meanings, scores of pretty girls stylishly gowned, and containing music you feel you must try to remember. The promise is made that all of these things will be found in "The Girl From Kay's." Owen Hall furnished the libretto to this musical comedy, and his work is said to be so good that even without the music it would make a very entertaining play.

Buster Brown and Tige with a life sized musical comedy company will be seen at the theatre soon, and from advance recommendations, the production may be very entertaining. Buster is the famous Outcault creation, and like some other cartoon successes, it must have an inning in the lime light.

The Symphony Orchestra will begin rehearsals tomorrow, and the first concert of the winter will be given on the evening of December 4.

There will be a series of three concerts in all, and from the general interest manifested by the music lovers of the city, a complete success for the winter season is predicted for this splendid organization.

If arrangements are completed, Lansing Rowan will appear at the Salt Lake Theatre a week from today in "Camille."

Poor old "Camille." At the hands of every actress who has ever won the slightest degree of prominence, the well worn lady gets a new lease of life, or receives another death blow, and rarely

a season passes but she darts above the surface for a moment.

There is one nice thing about her, though. Every time she is played, we see an original performance, for no two actresses have ever treated her the same.

Enter Miss Rowan—we'll all be there.

"Wyoming," a realistic western drama by E. Allin Martin, has been the attraction at the New Grand Theater during the week.

The Ideal Extravaganza has pleased large audiences at the Lyric for a week.

Since Mrs. Clarence Mackay became school commissioner of Roslyn, she wished to make a birthday present to one of the children, a little girl. "I'll give you a doll," she said. "Thank you." "And what kind of a doll?" "Twins, please." Twins it was.

Northern man (inquisitively)—What is the effect of liquor drinking in this region, colonel?

Colonel Corkright (courteously)—We get drunk, suh.—Puck.

"I notice they've got some insurance men on the stand in New York."

"Looks more like they've got 'em on the run."  
—New Orleans Times-Democrat.

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