



Tonight brings out the old and rings in the new at the Grand. With the fall of the curtain on "Human Hearts" this evening, Mr. Mulvey's connection with the popular priced house draws to an end, and it will be handed over to the Ralph Cummings Stock company, who under an arrangement made with the owners of the property, the Salt Lake Amusement company, assume the destinies of the place for an indefinite term. Mr. Mulvey will henceforth devote his attention to his other business enterprises. Mr. Carruthers, his treasurer, leaves with him, and the box office will in future be presided over by Mr. Jay Rogers, assisted by Ives Coab.

The new brooms will make a clean sweep at least in front of the house. The ushers will be mostly new, and Mr. Kallman announces that they are to be clad in military suits. Mr. Coleman retires from the head of the orchestra, and Mr. W. C. Clive takes his place. Back of the scenes there will be few changes, at least for the present. The old force of hands which has done its work so capably in the past, is to be retained, but it is announced that new settings will be provided for each performance, and that a scene painter will be kept constantly employed. Mr. Cummings and his players are now all on the ground, pushing the preparations for the performance of "The Gilded Fool," Nat Goodwin's fine comedy, which will form the opening bill. Public expectation is at a high notch, and theater goers generally are waiting with interest to see how the new company will compare with the stock organizations which have preceded them under the same roof in the past.

Mr. Mulvey's connection with the Grand began Sept. 27, 1897. He was the actual manager of the house, though H. F. McGarvey was in charge. At the end of that season, Mr. Mulvey dispensed with Mr. McGarvey's services, and commencing with the season of 1898 he conducted it alone, and has continued up to the present time. Aided by his treasurer, Mr. Carruthers, he has kept the reputation of the house up to a high grade from the popular price standard, and there will be general regret to have them retire from the amusement arena. The "News" wishes both gentlemen well, whatever walk of life they decide to follow.

The Theater celebrates the end of the old century and the beginning of the new by announcing Herman, the conjurer, and his big vaudeville company. Three performances will be given Monday, Tuesday afternoon and Tuesday night. Thursday and Friday, Broadhurst's laughable comedy, "Why Smith Left Home," will be rendered by a company, headed by a dozen well known players, among whom are Douglas Flint, Lizzie May, Elmer, Frederic Roberts, Rose Hubbard, and others. The comedy has been seen here before and left a very pleasant impression.

"Everything comes to him who waits," as the saying goes, and by waiting over the holiday, Mr. Brigham secured an audience worthy of his lecture. Last night the Theater was handsomely filled in the parquette and first circle, nearly all the teachers of the city turning out to do him honor. He repeated his lecture on the "Grand Canyons of the Arizona," throwing his magnificent color views upon a huge piece of canvas stretched in front of the curtain. The lecture has been fully reviewed and it is only necessary to repeat that it is a rare piece of word painting that stamps its arranger, not only as a master of English, but as the possessor of a highly cultured and poetic mind. Mr. Brigham was frequently interrupted with hearty applause and given a half dozen big rounds at the close. Accompanied by Mr. McClellan he then sang two of his tenderest ballads, "Bend-me-re's Stream" and "Buddy." After the lecture he was entertained at the Kenyon by the local Sons of the American Revolution.

Following is the complete program to be rendered at the Grand next Wednesday evening, by the complete orchestra and the assisting artists. It is pleasant to note that a goodly number of tickets have been purchased in advance, so that the success of the event would be to be assured.

1. Overture "Semiramide"Rossini Orchestra.
2. "Since Thou Art Mine"....Couches (With full orchestral accompaniment).
3. "Il Misere" (duo from "Il Trovatore")Verdi Messrs. W. R. Smith and C. Mollerup.
4. "Gypsy Love Song"....Vincent Messrs. H. S. Goddard and J. Smith.
5. Selection from "Singing Girl"Herbert Orchestra.
6. "Concerto in E" for piano and orchestraMozart Messrs. H. S. Goddard and J. Smith.
7. "This Very Hour"....Max Spicker Mr. H. S. Goddard.
8. A March "Trot"....Walter Coleman b. "Serenade"Titt Solos for French Horn and Flute, Messrs. Chris Jespersen and J. Smith.
9. "My Dreams"Tosti Misses Harrington.
10. "Lohengrin" SelectionWagner Orchestra.

THEATER GOSSIP

Lisle Leleh is playing the leading role in "The Banker's Daughter," in a Cincinnati theater.

Henry Miller opens in "Richard Savage" Monday night in Rochester, N. Y. He is said to have entirely recovered the use of his voice.

Minnie Madden Fiske opens her Denver season on Jan. 7th, playing there a week, and then coming to this city. The Cummings company will appear in Oden during her engagement here.

The biggest thing Manager Pyper has booked in the immediate future is "Way Down East," which puts in a full week at the Theater. It is doing an immense business in Chicago, which will no doubt be duplicated here.

The Stock Growers' convention will attend the performance of Louis James and Kathryn Kidder at the Theater in a body. Nearly 500 seats have been reserved for Manager Pyper for the occasion.

Sir Henry Irving has just had an extraordinarily successful season in Glasgow.

January bookings in continuous performance. This is in order that Mr. Royle may devote himself serenely and assiduously to completing a play called "The Triumph of Love." It is a drama, and is a remodeling of "One Plus One," a comedy which he wrote three years ago, and which was produced at a special matinee at the Garrick theater with Ida Conquest and Mr. Royle in the cast. Faults in its construction were then pointed out, but these were not deemed radical, and much was said in praise of the work.

Royle profited largely through his piece called "Friends," and later evolved "Capt. Impudence."

MUSIC NOTES.

Sousa's band will be at the Tabernacle during February.

Emma Nevada is not to sing in New Orleans during the coming winter, but will travel through Italy, where she will appear in concert.

Strauss and his celebrated Vienna orchestra jumped from New York to California where they are now playing. Easily enough, we hear nothing of any effort to have them call at Salt Lake.

Prof. Beezley's Christmas carol rendered by the Tabernacle choir for the first time last Sunday, is now being prepared by a number of choirs.

Sarah Bernhardt was announced. By many it was thought that the advent of the great French actress would end the success of the young American girl. No such thing happened. The part of L'Aiglon, as seen by the American actress, has drawn greater crowds than ever, and the praise poured out justly by the critics upon Miss Bernhardt has only increased the desire of Miss Adams following to see HER in the part.

In connection with Miss Adams' extraordinary success, it is only fair to think Mr. Charles Frohman, under whose direction her success has been achieved.

When this writer had seen Bernhardt play L'Aiglon in Paris last spring, and then heard that Miss Adams was to undertake the part, sympathy prompted the sending of this message to Charles Frohman:

"Don't think of letting Miss Adams try L'Aiglon. You might as well let her try to play the part of Snow White. L'Aiglon will crush her. She can no more play the part as does Bernhardt, than play the part of a Kansas cyclone."

If theatrical managers who wonder why they fail, if critics who criticize so glibly will study Mr. Frohman's course with L'Aiglon, they may learn something and incidentally learn why Mr.

Frohman has made the success that so annoys them.

Reading the play, Mr. Frohman saw that the power of sympathy in THE AUDIENCE could be made as effective as Bernhardt's marvelous power of appealing to other elements in the human make-up.

Mr. Frohman said to himself: "Roiland had written a play that to succeed must have a Bernhardt to tear it to pieces. OR some one to extract from it all the sympathetic element. In Maude Adams I have a girl who already possesses the sympathies of the American public. I'll do this play in another way, and with a frail girl I'll fill a theater as full as ever Bernhardt filled it. The play as interpreted by Mr. Frohman and acted by Miss Adams justified Mr. Frohman's view, and, casually, has probably made him a good deal richer—as is should.

If you American girls want to succeed on the stage try to develop especially the GOODNESS that is within you. Try to be like yourselves and not like some thing in red or pink that you have read about.

Try also to get Mr. Frohman or some one else guilty of the crime of great success to show you how you can make in your own way, a success as great as any woman ever made.

THE DUKE ON HIS MARRIAGE.

Manchester Favors American Girls and Therefore Married One.

You ask me why foreign noblemen marry American girls and what I think of American girls generally. The best answer I can give to that question is that I married one. Doesn't that sum it all up? Is there anything else that can be said?

But, of course, that great American public is anxious to have all the reasons and details. That is rather an embarrassing task, but I will do my best to give them, as I have a reputation as a popular and good-natured duke to sustain.

American girls are the most beautiful and fascinating in the world. They have all the qualities of all the other girls put together. English and French girls are very charming, too. Don't misunderstand me as disparaging them. But Americans have a wider range of charms.

They are beautiful, witty, graceful, high-bred, original, innocent, audacious, intellectual and practical.

You can tell an American girl anywhere in the world. You can tell her in Paris or London a mile away. It is her dress and her carriage, and other indefinable qualities. The type is most distinct.

I am not an authority on women's dress. You credit me with too much learning. I hardly know "bengaline" from "crimson." Still, American girls are no doubt the best dressed in the world. It is no use comparing them with the French because they are so very different. You make a mistake, however, in thinking that French women are always the best dressed or that no English women show good taste in dress.

I am pleased to see that American girls have adopted the best features of English girls' dress for outdoor and country life. They certainly have, the tailor-made things out beautifully—the neatest, snuggest, trimmest and most sportswomanlike I ever saw.

I've heard those old stories from old Englishmen that American girls were very pretty, but that they were unhealthy and had bad complexions and walked badly. Those old stories are all nonsense, especially about the walking. The American girls have the best carriage in the world. They're simply magnificent. They walk like Greek goddesses, their feet scarcely touching the ground. Vera (my own pet) is a perfect beauty. Their complexions are all right, too. As a rule they don't have so much color as English women, but they need not worry about that. A rosy complexion is a very nice thing, but too much redness is worse than none. Undoubtedly some English women have too much color.

American girls are going in for sport in a very thorough-going way. I've seen some of the hunting around here, and I must say I don't like any of the natives of mine to go in for it. I never saw anything so dangerous in England or Ireland. The fact that over here they ride after the scent of a red herring instead of a fox makes no difference in this respect.

I suppose the most striking characteristic of American girls is that they are a little bit of women hunters. I don't believe they were made to be rolled on by horses. That is not my idea of the mission which nature intended for the gentler sex. Perhaps I am mistaken, but that's how it seems to me.

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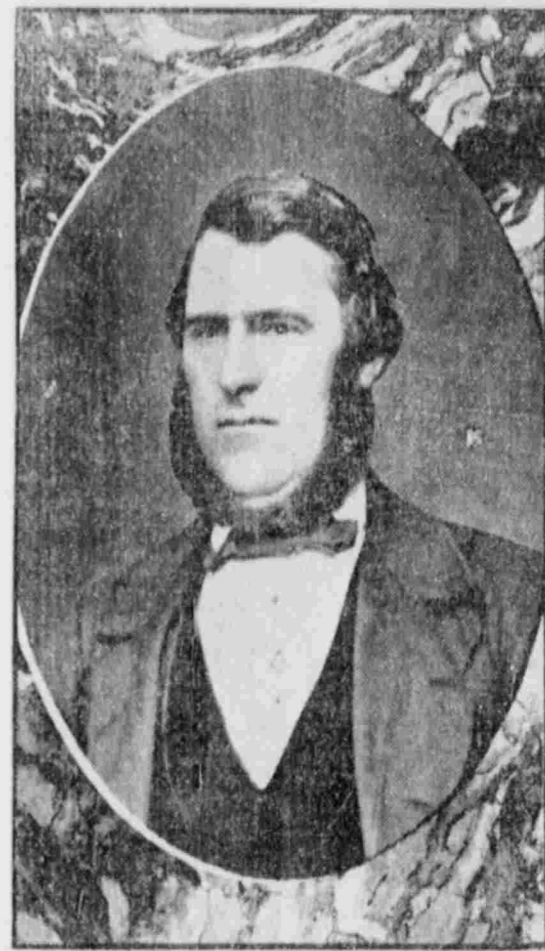
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OLD SALT LAKERS.



NATHANIEL V. JONES.

Nathaniel Vary Jones (son of Samuel Jones and Lucinda Kingsley), one of the noted "Mormon" Battalion, was born October 13th, 1822, at Brighton (Rochester), Monroe county, New York. He was baptized into the Church of Jesus Christ of Latter-day Saints near Galena, Ill., by Elder William O. Clark, and went to the city of Nauvoo, where, on the 18th of March, 1846, he was united in marriage with Rebecca M. Burton by the late Heber C. Kimball. Elder Jones left Nauvoo with his wife at the time of the exodus from that place, and in July, 1846, at Council Bluffs, Iowa, enlisted in the "Mormon" Battalion, served as first sergeant through to California, and was there selected, in company with a few others out of the Battalion, to go back with General Kearney, commanding, and escort John C. Fremont, who was then under arrest, to Ft. Leavenworth, Kan. He came with his family to the Salt Lake valley in the autumn of 1849. He was the first settler from the Second municipal ward in this city; was a pioneer in the manufacture of lead and iron in the Territory of Utah; served as a colonel in the Echo canyon war in 1857, immediately prior to the coming in of the Johnston army, and died at Salt Lake City February 15th, 1883. He had filled important missions in India, England and the United States; was always a zealous and devoted advocate of the principles of the Gospel as revealed through the Prophet Joseph Smith, and a man of sterling integrity. He left surviving him at his decease three wives and eleven children.

Gozman, twenty-five years before I was born. There was one set of adventures which makes us think of the Homeric combats, and of the episodes worthy of Lazarillo de Tormes and Don Quixote. General Hugo, arrived, for instance, in a Spanish village, which had just refused drink to his soldiers—the peasants having broken their leather bottles rather than give fresh water to Frenchmen—had the alcalde brought before him and held this little discourse with him: "Seigneur Alcalde, there is not a drop of water to be had here; therefore my soldiers will be forced to quench their thirst at the stream which flows at the base of the mountain. But as the water is salty, go you, at the instant, and pour into it all the sugar of the candy and chocolate factory which make the place famous. In this way the water of the river will become not only drinkable, but agreeable. Go and do this, Seigneur Alcalde!"

And the grandeur of General Hugo drank raily to the health of the general, proposing as a toast this immense glass of "eau sucrée"—the river which flowed through the village. On another occasion there was a still more amusing adventure: The vanguard of General Hugo came to a sudden halt, and hastily formed a battle line on seeing toward the horizon a formidable cloud of dust rise and increase on the white road. From the size of the cloud it was thought that a whole army corps was advancing to the destruction of the French detachment. Preparations were made for battle, and attempts made to estimate the number of the English or Spanish enemy. The soldiers hastily got their arms in readiness, their teeth black with powder from biting cartridges. Then all of a sudden, when the volunteers arrived to strengthen the advance guard, General Hugo burst out into a loud laugh. It was a rencontre a la Don Quixote. This redoubtable army corps, which seemed so numerous on the horizon, proved to be a flock of sheep, an immense flock of merinos, bound for France.—Brooklyn Eagle.

DON'T FAIL TO GET

THE NEW YEAR'S "NEWS" TUESDAY NEXT.

It will contain the full report of the Tabernacle new century meeting, including President Snow's greeting to the world; an article on the old century and the new, written specially for the "News" by Captain Geo. L. Kilmer; a beautiful half tone art illustration, "The Twentieth Century," and the complete story of the famous French drama, now published for the first time—"L'Aiglon."

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RUSH ORDERS

SARAH BERNHARDT AND MAUDE ADAMS

It is rare that a big New York paper gives a lengthened editorial to a theatrical attraction. The Journal, however, under the above heading—with this parenthetical sub-head: "Also, do not forget Charles Frohman, S. V. P."—recently had the following editorial in specially displayed type:

It is pleasant to watch an American victory. It is delightful to witness the success of an American girl.

New York this week has witnessed the very great success of a very promising and very good American girl. In neighboring theaters Sarah Bernhardt, greatest actress in the world, and Maude Adams have played the same role.

Of course, there could be no idea of comparing the two actresses. As well compare Niagara and the falls of Minnehaha.

The two women are as different as a striped tigers and a white gazelle with big eyes.

The victory of the young American girl consists in the fact that she has

packed her theater every night, despite the opposition in the same role of the greatest actress living.

In this success of Miss Maude Adams there is hope, and a lesson for EVERY American girl. For that reason Miss Adams' achievement is noticed here.

The stage is often disgraced; American women are too often disgraced by actresses who think that to succeed they must at least pretend to be immoral.

In Miss Adams you see the greatest actress the American stage has had at the same time you see a young woman who always presents human nature in its best light, who always plays such parts as any woman might be proud to play.

It is desirable that young women of talent should turn toward the stage. Good actresses are needed and are but too few. Miss Adams' great success, never as great as today, must encourage every good girl who thinks of a stage career.

After Miss Adams' first success in the part of L'Aiglon, the coming of

Maude Adams was announced. By many it was thought that the advent of the great French actress would end the success of the young American girl.

No such thing happened. The part of L'Aiglon, as seen by the American actress, has drawn greater crowds than ever, and the praise poured out justly by the critics upon Miss Bernhardt has only increased the desire of Miss Adams following to see HER in the part.

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