The twenty-fourth and final performance of the Grau company in Salt Lake secures at the Grand this evening; the season has been the most remarkable one in the annals of recent amusements in this city, and re-establishes the truth, which many people thought had been demolished, that Salt Lake is good for indefinite runs of popular, up-to-date attractions at the popular grade of prices. The receipts of the three weeks can not be less than $[illegible] to $1,600, and though Mr. Grau's expenses are heavy, he no doubt carries away with him sufficient to make it an inducement to come again. He will always be welcome. His organization, despite its occasional weak spots, has struck the popular fancy, and Mr. Felch, a never failing fount of merriment, Mr. Davies, a tuneful though overworked tenor, and Miss Farrington, whose grace, sweetness and sprightliness won her a head place from the start, have established for themselves a permanent place in the list of Salt Lake's favorites. Mr. Broderick, who, by the way, is not the William Broderick of the Emma Abbott company, but his brother, has come in on the home stretch, though to make an impressive start. Miss Carrington's vocal gifts have won her strong favor in several operas, and Miss Myers is a vivacious actress and useful member, whose method of tone production forms her one fault. Mr. Langlois is an artistic singer, not much else can be said for him. Mr. Dan Young's excellent stage management should not pass unnoticed, it has been a feature throughout, while the leader of the orchestra and his men have contributed in no small way to the general enjoyment.

* * *

Mr. Grau's genius for interpolation was again strikingly illustrated last night. The Brigands was the opera, and in its native form would have proved very empty and unsatisfying to the Grau patrons. By using his ever ready musical repository, however, Mr. Grau injected into the out of date French work such gems as the finale to El Capitan, the Welsh solo for the tenor, several topical songs for Felch, the kiss coin, Let Me Live for Broderick, etc., etc., and the Brigands came forth rejuvenated, scintillating and triumphant. Its author would have stand aghast to have seen it. Miss Farrington looked charming, but did not exert herself vocally. Mr. Felch was again half the entire show. Mr. Davies won a hearty recall for his Welsh selection, and was rendered a handsome floral offering. Though he was plainly very tired, Mr. Broderick's song was very well received. Mr. Langlois and Miss Myers both looked charming, but both showed to improve most in their finale selections. Miss Carrington's Spanish numbers were excellently done and loudly encored.

* * *

The Theater was well filled last evening by an enthusiastic audience made up mostly of friends of the students of All Hallows College, who celebrated St. Patrick's Day by the condition of an Irish play called, "More Abused Against Than Blessing." The proceeds went to the benefit of St. Ann's Orphanage, which probably realized a substantial sum. Everywhere in the audience and on the stage Ireland's patriotic color, green, predominated. The play was well presented by the young men of the college, under the direction of Prof. P. J. Murrick and a special mention should be said for the orchestral work rendered by a body of young musicians under Prof. Pederson.

* * *

The company rendering The Sign of the Cross in Salt Lake is direct from London; it does not contain a player who is not a British born, the organization having been brought over to this country entire by Charles Frohman. Charles Dalton is the leading man, Irene Rooke, the leading woman, and Barbara Huntley, another member, is a daughter of the famous English actor, Charles Keene.

The Sign of the Cross is by Wilson Barrett, and is said to be doing more than any other play now on the stage, to show that a strong moral and religious lesson may be taught across the footlights of a theater. It is a graphic picture of the wonderful power of the Christian faith in the days when not only men, but weak women and young children, suffered and died gladly rather than renounce the cause of the Redeemer. The purifying influence of a good woman, who leads her pagan lover out of the darkness of unbelief and into the light of religious truth is, it is said, the central idea around which the story is told, and this with such convincing force that it appeals to the hearts of the spectators much as does the eloquence of the preacher or revivalist. The play has everywhere received the endorsement of the clergy and of the class of people known as "non-theatregoers." In Boston the religious press almost unanimously commended Mr. Barrett's daring experiment. Sermons were preached on the subject and religious people flocked to see the play. Instead of a dire failure, as had been predicted, the piece was a tremendous success and run to crowded houses for over two years at the Lyric Theater. There are said to be ten companies playing The Sign of the Cross in Great Britain, at the present time, and its popularity is as great as ever.

* * *

Manager Pyper relates that one of the most interesting adventures he ever experienced was in the effort to witness The Sign of the Cross at Pittsburg two years ago. A special Saturday matinee at fifty cents had been advertised and he decided to go. The doors were not yet opened and the crowd of ladies extended to the street car track. Somewhat a man was to be seen. In—of five minutes the crowd became so great that the doors were opened. Company B and his companion were in the center of the crowd, and to save the ladies fought like so many tigresses to get first places. It was the hottest "scrap" he had ever seen. Numerous hats were crushed and laces were destroyed, but there was the utmost good humor, and strange to say many of the ladies seemed to enjoy it.

Godowsky, the great Polish pianist, [illegible] is not let critics the equal, and by some the superior of Paderewski, will give a grand piano recital on his own piano, in the Provo Tabernacle, on Saturday, April 1st. His superb program will form the second concert in the series of Music Festivals which Provo has so loyally supported to the music lovers of Utah county. The most prominent teachers here are now diligently working up an interest in the affair, among them being Mrs. Gretta Plassden, Professors Weihe, McClellan, Sylvester, Carlson, Cannon, Cook, Whitmer and Goddard. Several will be accompanied by nearly all their pupils to Provo, for it is evident to every teacher that it will be earth several months of instruction to every piano student to hear this eminent master of the piano. A "special" train will be run for the recital, full particulars of which will shortly be published in the "News." Godowsky will positively not appear in Salt Lake, as the Provo contract forbids his doing so. D. G. Calder has the affair in charge here and will give any information desired. Of Godowsky—who is only 28 years old—the Chicago Times says: "A year ago Chicago went wild over Paderewski. A week ago it shifted its allegiance to Godowsky."

* * *

Not since the days of Booth and Barrett has there been an organization formed equal to the triple-star alliance, Louis James-Kathryn Kidder Production, which will be seen at the Grand in different productions of classic plays during conference week at the Salt Lake Theater. The three stars have surrounded themselves with an unexcelled company of thirty-six players, among whom are: The rotund Harry Langdon, of Miss Marlowe's Cyril Cullin Lounger, of Daly's London and New York theaters; Mrs. Vanbrugh, of Sir Henry Irving's company; Norman Hackett, of Shea's company; Harry Johnstone, of Louis James Co.; Charles H. Clark, of Warde-James Co.; Nina Lorraine Wells, of the Proctors Forces. All scenery is carried by the combination and is from the hand of H. Dead Ackerman of the Empire theater, New York. This will be the theatrical event of the year. The repertory includes the School for Scandal, Othello, Hamlet, Julius Caesar and Macbeth.

* * *

Mr. Mulvey's house will take a well earned rest the beginning of next week and leave the field clear to the Theater at the same time. On Thursday, Lincoln J. Carter, who lives in a high tokened sphere with a spy glass searching for up-to-date themes for dramas, pulls forth his very latest inspiration, "Remember the Maine." Of course the intrigue begins in Havana, where the Spanish plot to blow up the Maine is disclosed. Prominent in the scheme is Weyler and a Spanish naval officer named Rupaneto. Figuring in the act are also General Lee and his ward, a Miss Walters, with whom a young officer of the British navy is in love. There are several Spanish conspirators, a Chinese sea cook, a Cuban patriot, a spurned woman, and these manage to mix up in an intrigue in which jealousy, revenge, patriotism and love are successfully brought into play. The object of the entertainment, however, is to bring upon the scene the incidents of the war, such as the arrival of the Maine in Havana, and the blowing up of that vessel. Then the scene shifts to Matilla and all the persons, except Weyler, manage to get there in time to see the battle of Matilla. This is a realistic scene, in which the American and Spanish vessels fire vigorously upon one another.

* * *

The impending demolition of the old Wallack's theater, at Thirteenth street and Broadway, New York, now known as the Star, which was announced in the dispatches recently, will remove one of the famous theatrical landmarks in the city. When the entire theater disappears and another building springs up in its place, it will seem as if an old familiar friend had passed away. The theater was opened in 1861 with a play called "The New President," Lester Wallack, Mrs. Hoff, Madeline Henriques and Charles Fisher being in the cast. John Brougham was a member of the company later, and his salary amounted to what was then considered a princely sum, $75 a week. J. H. Hoffand, father of the gifted Holland boys of today, received $40 a week for his services. John Gilbert earned $35. Wallack's was the first home of Rosedale, which was brought out in 1863 and ran 135 nights, something almost unprecedented, to average receipts of $150—figures then thought astonishing. In the seventies Boucicault brought out the Shaughraun at Wallack's, and it also had a memorable run, with himself, Ada Dyas and Harry Montague in the cast. The Shaughraun had 142 performances, with total receipts of $[illegible]. The evening performances averaged $1,017, the matinees $1,200. The last night of the operas starring Lester Wallack's far behind, the Wallack company transferred itself to a new theater on Thirtieth street years ago, which also took the name of Wallack's, but the old Thirtieth street temple, the Star, is the house around which the most interesting dramatic memories will linger.

THEATER GOSSIP.

Frankie's Washington season opens April 3rd. John E. Kelleri will be the leading man.

Minnie Maddern Fiske will produce a dramatization of Vanity Fair this spring under the title of Becky Sharp.

Henry Miller will take a stock company to San Francisco this summer to produce all the plays of his repertoire.

Joseph Jefferson will rejoin his company April 2, for a tour of five weeks, a week of which will be spent in New York.

It is likely that Rosenthal, the noted pianist, will be heard in Salt Lake in the near future. He is said to be Paderewski's greatest rival today.

Last week's Mirror contains four charming pictures of Jennie Kennark on the title page. Everything is dramatic about the pictures except the name, which is given as "Jane."

The Original Castle Square Opera company, 80 strong, goes to the New Grand in San Francisco for a six months' engagement. They will form a hard opposition to the Tivoli.

Manager Pyper has secured contracts for the appearance of Stuart Robson, Marie Burroughs, Herbert Kelcey, Effie Shannon and Roland Reed, all of whom will be seen during the coming spring.

Danielle Bateo's hit as Mimili, with James O'Neil, according to the Dispatches, is an emphatic one. Bateo is a girl whom all the Dalys in the universe could not permanently keep buried.

Ned Hoyt and his wife are now resting in New York after a very busy vaudeville season. Ned is evidently employing his spare time studying his literary role, as a humorous dramatic sketch entitled, "Bob," recently appeared over his signature in the Chicago Inquirer.

The inevitable has occurred. It was generally prophesied that Frank Perry would not long remain the manager of the Bostonians, after having organized for Alice Nielsen's opera company, and transferred Eugene Cowles to its place. Notice of Mr. Perry's resignation from the Bostonians has just been received.

The latest story of a theatrical device is the tale of an Uncle Tom manager, who sought to encourage general dinner by skinning out, using all scenery. Members of the company put the boarding houses on his trail. They caught up with him and he stole the dogs and started another show.

It seems that the Bostonians wisely decided not to open in San Francisco against the Modjeska company, and they filled in last Monday night somewhere else. The task of opening Boston was given Blanche Walsh and McDowall, who naturally suffered. The Mellen Audience was the greatest ever seen in Frisco, and the remodeled opera house scored a triumph.

Here are a few interesting facts for the consideration of the young men who affect extreme, and the old boys who can not touch themselves of hanging about stage doors and writing mash notes: Lillian Russell's daughter is now about to Camille d'Arville has a son in uniform, and the younger of Pauline Hall's two children is 2 years old. Jane Hading once played Juliet when her own daughter took the part of the aged nurse. Dorothy Donnelly, last season at the Imperial, in St. Louis, is very proud of her son, though he does not travel with her, and May Irwin is figuring on a business career for her big boy.

LITERARY NOTES.

Advance notice is given out by the Dominion Publishing company, Chicago, of the publication of a history of the late war with Spain by Murat Halstead. Mr. Halstead's qualifications for the undertaking are certainly of the highest and have been added to by personal contact with the peoples of our new possessions. He has been with Admiral Dewey, Generals Merritt and Otis and the other naval and army heroes at Manila, spent considerable time in Honolulu and some months in Cuba during the days of Cuspon and Weyler. Nothing has escaped him. He has had free access to the official documents at Washington bearing on the struggle and has wisely selected such as most prove of positive interest and enlightening importance.

The pictures in the series of the "Most Interesting Homes of the World" in The Gentlewoman for March are the most striking pictures ever taken of the from views of the Cornelius Vanderbilt palace on Fifth avenue, New York, to the home of Professor Blackie, Edinburgh's famous sub. A new serial written shortly before her death by Mrs. Lynn Linton begins in this issue, which contains the concluding chapters of Julian Hawthorne's latest romance, "Forgive Us Our Debts." A new department, "The Comedy Corner," reviews the accessions of stock comedy departments as those connected with "The Kindergarten," which are of interest to American mothers. Gentlewoman Publishing Co., German Herald building, New York.

Gunton's Magazine for March has several articles on timely topics. "The era of Trusts" "Labor Laws in the United States;" "Municipal Socialism;" "The Ethics of Ticket Scalping" are some of them, indicative of the line of thought presented in this number. In the department headed Institute Work will be found a class lecture on "Common Sense on Money." The frontispiece is an artistically executed portrait of John Baptiste Say.—Gunton Company, Union Square, New York.

The Sanitarian for March treats, as usually, on a number of subjects of interest both to the medical profession and to the general public. It opens with a paper on the "Prevention of Consumption."—The American News Company, New York.

Table Talk claims to be the "American Authority upon Culinary and Household Topics," and the March number of this magazine is equal to its usual standard.—Table Talk Publishing Co., Philadelphia, Pa.

Trained Motherhood presents in an attractive form much information of special value to young wives and mothers. The March number contains much practical advice.—Motherhood Company, New York.

A new photograph of "The Spanish-American Peace Commission," taken by a special arrangement during the closing session at Paris, is an interesting feature of Collier's Weekly for March 11, which has for its front page an illustration showing how solemn honors were paid to the buried dead of the battleship Maine on February 15th. There are other pictures treating of the same subject and among them is shown the Maine's fighting top.

A pamphlet containing the proceedings of the first Sunday school convention of the Church of Jesus Christ of Latter-day Saints held in the Assembly Hall, Salt Lake City, last November, and reported by Arthur Winter and Leo Hoesmer, has now been published by the Deseret Sunday School Union. The convention was of deep interest to all the members of the Church, because all are interested in our Sunday schools and the presentation in pamphlet form of the instructions given on that occasion will be much appreciated by the public. The price being only 10 cents, the pamphlet is within the reach of everybody.—Deseret Sunday School Union, Templeton building, Salt Lake City.

IAN MACLAREN ON KIPLING.

From the New York Journal.

Ian Maclaren exclaimed yesterday: "Kipling is after. I am glad." He was walking quickly from the telephone through the corridor of the Everett House back to his work. He had the black coat and waistcoat, the white neckties, the serious feature of the severest Scotch clergyman.

He had the youthfulness of a student at play. His lips were not grave, for his smile distended them. His eyes were not serious, for they radiated happiness. He was the man of his novels, an intensely descriptive of Scotland's familiar, intimate life in its most captivating phases.

* * *

"My view of Kipling" Ian Maclaren said. "He is our greatest man of letters. Yes, the greatest. He is the real poet-laureate of England today. His work has enthusiasm, mastery, dignity, humor, pathos. It is sincere, poetic, rational, human. He has exhausted all the epithets of praise.

"We could not lose him without the deepest grief. We could not replace him. Who is there at work now who expresses as he does the heart of our race? There is no one. There is nothing more majestic in literature than his Recessional, and nothing more characteristically typical than his ballads. The strength of all that he has done is amazing.

"Yes, they are works produced by incidents, circumstances, items of news. Well, those are the only works that are designed to be lasting. The wisdom of Goethe's advice to Eckermann not to refrain from writing short poems under the pretext of waiting to write an epic is more than evident.

"Mr. Kipling's collected works form an epic. He is a young man—he is only 34 years of age. He has much, and the experience of ages is concentrated in him. He is reserved for the greater achievements of the race. He knows the processes that will make them immortal.

* * *

"Then George Meredith's saying that Kipling is 'the poet of the hour' and the idol of the public that knows nothing has not disturbed you?" he was asked.

Ian Maclaren stretched his shoulders. "That poem on the hour is admirable. Yes, I know Meredith's criticism. It is a pity. Kipling's work is written in it. Oh, no, Kipling's popularity is not an ephemeral thing, a caprice. Men of learning and the intellectual have joined in admiration of his work. I doubt if it may prove extremely the artistical, even in the moments when they are brought back to nature's simplicity.

"What refinement of form do the writers for the limited number expect of a natural poet? A bridge is well built enough to resist a torrent. Would it be improved if it were inlaid with rubies, emeralds and amethysts? That is a real question. Force is not to be raised against Kipling anyhow. In what he has written the thought and the expression are one. They are inseparable. His individuality is the most captivating of our epoch."

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IN OLD SALT LAKE.

OFFICE OF UTAH'S FIRST GOVERNOR.

(From an old photo by Carter.)

THE well familiar buildings shown above have undergone but very little change since 1850-51, when they were first erected. The picture is specially interesting as showing the building used as an office by Brigham Young during most of the time that he acted as Governor of Utah Territory. The Beehive building, on the right of the picture, was built in 1852, the Lion House, the one on the left, about one or three years later; when this photograph was taken the latter was still unplastered, and the stone wall was in process of construction. The business of the Governor's office was transacted in the little cottage between the two, the one adjoining the Beehive on the left, where President Snow's home office is at the present time. In the old photograph the sign "Governor's Office" is barely legible. The General Tithing Office of the Church stood for a long time alongside the Governor's office. President Young was appointed Governor of Utah by President Millard Fillmore in 1850, the official appointment being dated September 20th, 1850, and signed by Daniel Webster, Secretary of State, as well as by the President. It was in gratitude to President Fillmore for his appointment of a resident as first Governor of Utah, that his name was given to Fillmore, the first capital of the Territory, and its surname, Millard, to the county in which that town is situated. It is interesting to know that though the appointment was made in September the news of it did not reach Utah until January following. Even then it did not come directly or officially, but having been printed in the Eastern papers and carried by the mails to California, it came to the ears of "Mormons" who were then on the coast and they brought the tidings to Salt Lake. The first man to reach the city with the news was Henry H. Gibson, who gave the first to the Deseret News. President Young was absent from the city at that time in the north, but on his return he was met in Davis county by General D. H. Wells, who informed him of his appointment as Governor of Utah. This was on the 20th of January, 1851. A company of cavalry, a brass band and a procession escorted the new Governor into the city, while the firing of cannon and other demonstrations of rejoicing." Governor Young's first term expired in 1854, when he was re-appointed for a second term of four years. He only served, however, until 1857, when his successor, Governor Cumming, was appointed by President Buchanan, owing to the misrepresentations of the Federal ring, which brought about the "Utah War."

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