THIS WEEK AT THE THEATRES

Salt Lake Theatre.—Monday, Tuesday and Wednesday evenings and Wednesday matinee, "Mrs. Temple's Telegram;" Thursday, Friday and Saturday evenings and Saturday matinee, John Drew in "My Wife."

ORPHEUM. — Tomorrow evening and all week, matinees every day except Monday, vaudeville.

GRAND.—This evening and all week, matinees Wednesday and Saturday.

GRAND.—First half of week, ginning tonight, matinee Wednesday, "Sapho;" last half of week, "East Lynne."

By far the most important musical event given by local artists this year will take place Thursday evening next, when the quaint song cycle, "In a Persian Garden," will be sung at the First Congregational church. This is the greatest musical composition for four voices ever written, and makes demands which only artistic singers could cope with.

The words are excerpts from the "Rubaiyat of Omar Khayyam." The cycle opens with the quartette,

"Wake, for the sun has scattered into flight
The stars before him in a field of night."

Then follows incidental solos, set solos and quartettes. Ample opportunity is given to each soloist, but probably the two best known of the solos are "Myself When Young," for the baritone, and "Ah, Moon of My Delight," for the tenor. The piano score is equally as beautiful as the vocal.

This cycle has not been sung in Salt Lake in several years, and only once before has it been given here. With so much musical rubbish afloat, a first-class performance of this sort will be appreciated by all musical people. The program follows:

PART I.

"I Mind the Day" ..... Willeby
Mr. Brines.
(a) "Verborgenheit" ..... Hugo Wolf
(b) "Thro' the Piazzetta" ..... Jensen
Miss Cohn.
(a) "Toccata" ..... Chaminade
(b) Humoresque ..... Dvorak
Miss Evans.
Aria of Salome, "Herodiade" ..... Massenet
Mrs. Price.
"Brown Eyes" ..... Grieg
"Song of the Minstrel" ..... Grieg
Mr. Dougall.

PART II.

"In a Persian Garden" song cycle for four solo voices. Words from the "Rubaiyat," Mrs. Price, Miss Cohn, Mr. Dougall, Mr. Brines. Miss Evans at the piano.

PROMISE OF THE THEATRES.

Mrs. Temple's Telegram.

"Mrs. Temple's Telegram," which made such an emphatic hit at the Salt Lake theatre last September, will play a return engagement, starting tomorrow evening. There will be four performances, including a popular priced matinee on Wednesday afternoon.

"Mrs. Temple's Telegram" is filled with clean, wholesome fun, generously supplied with abundant cause for laughter, and yet not wanting in that cleverness which appeals to the intelligence and taste of the auditor.

The story is that of a married man who, having been caught high in the Ferris wheel, the machinery of which has broken, he endeavors to placate his wife by telling her the truth, but she does not believe him; so he resorts to a lie. It is this apparently innocent subterfuge that involves the husband, wife and friends in all sorts of complications, which keeps the audience in continual laughter. W. L. Hubbard, dramatic critic of the Chicago Tribune, said: "Power's theatre has in 'Mrs. Temple's Telegram' an attraction worthy of it and its position as Chicago's foremost playhouse. It is most admirably presented by an excellent company."

The company presenting the farce on this occasion is in many respects changed as when last seen here, but is every bit as clever, if not more so. Messrs. Stockwell and MacGregor have made many changes with a view of strengthening the organization. The part of Mrs. Temple will be played by Miss Margaret Snow, an exceptionally clever comedienne, who, until the close of the company in Chicago, was playing the widow in "The College Widow." William Bernard will be seen as Frank Fuller; Joseph Dailey still retains the part of Wigson, the butler, and Norval MacGregor is cast for Jack Temple. The other characters are assumed by Louis Thompson, L. Victor Gillard, Lonna Nelson, May Roberts and Frances Field.

John Drew.

Charles Frohman will present John Drew at the Salt Lake theatre on Thursday evening, April 30, in a new four-act comedy entitled "My Wife." The play ran at the Empire theatre in New York City for four months, and comes here with the original cast. The comedy is from the French of Gavault and Charnay, in which it is known as "Mademoiselle Josette, Ma Femme," and the present adaptation has been made by Michael Morton. In Paris it has had a nine-months' run at the Gymnase theatre, and in London, where it is playing at the Haymarket, it is now in its second season. The comedy is of a lighter and brighter order than the Pinero play, "His House in Order," in which Mr. Drew appeared last season. Indeed, it is said that "My Wife" has restored the favorite comedian to the vein and style of work with which his fame is more closely allied and in which his admirers like best to see him. He will have for his leading lady Miss Billie Burke, who comes here from the Vaudeville theatre, London, where she has just made two successes in straight comedy after five or six years of conspicuous success in the musical comedy stage. Ferdinand Gottschalk, who was last seen here as a member of Mr. Drew's company during the run of "The Duke of Killicrankie," will have a quaintly comic role exactly suited to his style of characterization. Miss Dorothy Tennant will complete the quartette of comedians who will, it is expected, be supplied with several highly amusing scenes similar to those in which the famous "Duke of Killicrankie" quartette figured. Other members of Mr. Drew's organization are Walter Soderling, Morton Selten, Albert Roccardi, Mario Majeroni, Axel Brunn, Herbert Budd, Rex McDougall, E. Soldene Powell, Frank Goldsmith, L. C. Howard, Ida Greely Smith, Hope Latham, Mrs. Kate Pattison Selten and Mary Lorriene. Following is a brief outline of the story of "My Wife:"

Beatrice Dupre, the ward of Gerald Eversleigh, who is 42 years old, is ordered by her parents to marry a man she detests, her affections being given to a certain youthful Rene Falandres, whom M. Dupre looks upon with unfriendly eyes. As "Trixie's" inheritance of a large fortune depends on her marrying before she is 18—which will be in two months—matters tre urgent; especially as Falandres is suddenly called away to Morocco. So she proposes to Gerald that he shall contract with her a "marriage only in name." After a convenient time they can obtain a divorce, when she will be at liberty to marry Falandres. With great reluctance Eversleigh consents, and in the second act we find the happy pair staying at a Swiss hotel. A French lady-killer, called M. Valboure, makes love to Trixie in the romantic Gallic vein, but she gives him no encouragement. A certain Baroness Cranclos finds a letter from Rene to Mrs. Eversleigh full of the most ardent protestations. Emboldened by the discovery, Valboure attempts to embrace her, but is repulsed with indignation. Eversleigh enters, and the result is a duel, in which he is wounded slightly. At this juncture Monsieur and Mme. Dupre arrive unexpectedly from England, and, learning that "the relations between their daughter and son-in-law are strained, and finding Trixie in tears, they express their displeasure warmly. Exasperated by the "impossible" situation in which he finds himself, Eversleigh returns to London with the idea of resuming his old bachelor life; but Trixie, who has grown fond of him, and is cooling towards the absent Falandres, arrives and embraces him with endearments, which, bound by his agreement, he cannot honorably accept. The difficulty is removed by the arrival of Falandres, who has married while in Morocco. The play ends with Trixie becoming Everleigh's wife in fact as well as in appearance.

MISS BILLIE BURKE, JOHN DREW,
Who will appear in "My Wife" at the Theatre this week.

ARMSTRONG & VERNE,
Headliners who will be seen at the Orpheum this week.

MISS MARGUERITE SNOW,
Who appears in "Mrs. Temple's Telegram" at the Salt Lake Theatre.

Orpheum.

The Orpheum management is again out with a flattering program for this week's entertainment. On the bill are Clayton White and Marie Stuart, Mignonette Kokin, George B. Snyder and Harry Buckley, Loney Haskell, Armstrong and Verne and Galetti's monkeys.

The headline act is White and Stuart, in a diverting comedy entitled, "Cherrie." The two stars are supported by Miss Spryng Byington and Stuart Holmes. This playlet is said to be a bright, witty sketch, and the performers are all skillful and polished actors. There is more good, clean comedy stuff in this sketch which furnishes amusement, than is usually found in the dimensions of an ordinary three-act comedy. It is said that Mr. White's use of slang is a real delight to hear, while Miss Stuart's bit of French impersonation is exceedingly clever and highly artistic.

Mignonette Kokin, who gives impressions from the English music halls, is well remembered from her performance here last season. She is chic and clever in her music hall types; especially is she good in her Dutch dances and other national steps.

Snyder and Buckley are a pair of able musicians who present a little skit called the "Street Musician," in which they introduce some very superior musical selections.

Loney Haskell has been called "that rascal," just why it is not known, unless it is because of the distress he has caused among a multitude of people by making them laugh until their sides fairly ached. His work in story-telling and singing parodies is said to be so mirth-provoking that a wooden Indian would burst into laughter.

Armstrong and Verne are a quaint comedy team, who do a novel and unique vaudeville turn that is in every sense amusing and entertaining. They introduce a number of novelties that have more than made good all along the line, in singing and comedy work.

Galetti's monkeys are said to represent the height of Simian intelligence. The act is entirely out of the ordinary, and the monkeys perform a number of very amusing feats, one of which is an imitation of a barber shop where one monkey lathers another one and begins to shave him, when a row is started and both monkeys throw off their coats and proceed to have a real rough house.

These features, together with the kinodrome and Orpheum orchestra, make up the bill.

Robert Mantell.

The Salt Lake theatre will have an attraction of unusual interest the week of May 11, when Mr. Mantell plays an engagement under the direction of William A. Brady in an impressive repertoire of Shakespearean plays, the like of which is seldom seen nowadays. Mr. Mantell stands pre-eminent today as the one tragedian of the English-speaking, who is devoting himself exclusively to the Shakespearean drama, in which he has won such eminent distinction.

William Winter, Shakespearean scholar and poet, and dean of American dramatic critics, the close friend of Edwin Booth, Sir Henry Irving, Richard Mansfield and other famous actors, recently referred to Mr. Mantell as "the authentic head of the American stage."

The repertoire for the week will be as follows: Monday night, "King Lear;" Tuesday night, "Macbeth," which will be repeated at the Saturday matinee; Wednesday matinee, "Hamlet;" Wednesday night, "The Merchant of Venice;" Thursday night, "Richelieu;" Friday night, "Othello;" Saturday night, "King Richard III."

The selections for the Wednesday and Saturday matinees have been made with special regard to the teachers and students, and those plays will be presented that are in most general use as studies in the local colleges and schools.

"Sapho" and "East Lynne."

"Sapho" and "East Lynne" are to be the bills at the Grand this week. The Lorch company, headed by Theodore Lorch and Miss Grace Bainbridge, will present them.

"Sapho" is to be presented the first half of the week, the engagement opening Sunday night and continuing through until Wednesday night, with a special matinee Wednesday afternoon. Miss Grace Bainbridge is to be seen in the role of Fannie Le Grand, Sapho, and much may be expected of the talented young actress in the emotional character. The role is one of the strongest of its kind the stage has ever known. The presentation at the Grand Sunday night and for the ensuing three nights is promised to be a clean, wholesome production, devoid of the incidents that have in the past aroused so much adverse criticism. It will only be sought to bring out the great lesson of love the story teaches.

From "Sapho" to "East Lynne" is a long jump, but Mr. Lorch and Miss Bainbridge will be seen the latter half of the week in the famous old play for the first time here. "East Lynne" has lived a long life on the stage of this country, and succeeding years seem but to increase its popularity. Playgoers never tire of hearing the story of Lady Isabel's happiness and sorrow told and retold, and with Miss Bainbridge in this character and Mr. Lorch as the Sir Francis Levison of the piece, its production should prove a signal success for the star.

Both "Sapho" and "East Lynne" will be sumptuously staged, and a number of new faces will be seen in the Lorch company during the week. Saturday afternoon there will be a special bargain matinee of "East Lynne."

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Thursday, April 30
THREE NIGHTS—MATINEE SATURDAY.
Charles Frohman Presents John Drew
In his Brilliant Comedy Success "MY WIFE"
Four crowded months at Empire Theatre, New York City. Original cast and production.
Prices—50c to $2.00. Matinee 25c to $1.50.

GRAND THEATRE
Direction Pelton & Smutzer, Management A. M. Cox.
MATINEES WEDNESDAY & SATURDAY.
4 Nights and WEDNESDAY Matinee, starting TONIGHT
THE THEODORE LORCH COMPANY In a Lavish Production of the Famous Play, SAPHO
3 Nights and Saturday Matinee, Starting Thursday, April 30th.
Great Revival of the Emotional Drama EAST LYNNE
Nights: 25, 35, 50 and 75 cents. Matinees: 15 and 25 cents.
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In the Diverting Comedy, "CHERRIE."
MIGNONETTE KOKIN
Impressions from English Music Halls.
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Presenting "The Street Musician."
LONEY HASKELL
"That Rascal."
ARMSTRONG & VERNE
That Quaint Comedy Duo.
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The Height of Simian Intelligence.
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"In a Persian Garden"
Song Cycle
Words from the "Rubaiyat."
Mrs. Stanley Price, soprano; M. J. Brines, tenor; Miss Edna Cohn, contralto; Hugh W. Dougall, baritone; Miss Judith Evans, accompanist.
Congregational Church, Thursday, April 30 at 8:15.
Admission 50c.

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