

may go, but "Robin Hood" and "The Serenade" hid fair to go on forever. The ever welcome Bostonians, an organization now over 20 years old, bring to us both these favorite works next week, and will produce besides the new opera, given for the first time a few weeks ago, entitled "The Queen of Laughter." All the oldfilmers, including Barnabee, the dean of comic opera, McDonald, and Fotheringham, are still with the company. The lady singers the organization presents this year are new to us, but they are, of course, of high standard or they would not be with the Bostonians. They include Adele Rofter and Delia Donald. The advance sale begins Monday, and Mr. Pyper looks for one of the old-time crushes.

D. S. Spencer, of the Oregon Short Line, made a valuable contribution to the "News" dramatic scrap book dur-ing the week. It consists of three programs, the first being the original cast and chorus of "Patience," produced at the Theater in 1885 with Nettie Thatch. er, Mrs. Jac Leviberg, J. D. Spencer, J. T. White, and G. D. Pyper in the cast Second, is a program of the original performance of "The Mikado" Nov. 2, when Messes, Spencer, Pyper Young, Neitle Thatcher, Louie Wels, and Mrs. L. McEwan took part. The last is the Salt Lake theater program of Aug. 4, 1887, containing the cast of the original presentation here of "Held by the Enemey," well remembered by old timers as one of the finest prewas the hero, James Neill, the Confederate spy, Melbourne McDowell, the surgeon, Wm. Gillette, (the author of the play) the Thomas Henry Bean, Leslie Allen, the old darkey, Miss Viola Allen, the Back Miss Viola Dillores and Miss Miss Viola Confederation of the Back Miss Viola Confederation of the Confederation Allen, the Rachel, Miss Louise Dillon, the Susan, and Kate Denin Wilson, the Mrs. McCreery. That was a cast that today would create a furore, but in those golden days of the drama, it was so much of a common thing that it did not create unusual comment, and only the ordinary prices were charged for the engagement.

"Sandy Bottom," the play to be presented at the Grand Monday night is one of the old time "sunny south" dramas, dealing with darkies, planta-An occasional moon-shiner is thrown in by way of variety, and the scenic effect, showing the Ozark mountains is said to be a very pretty bit of work. 'Sandy Bottom" runs three nights and a Wednesday matinee.

The last half of next week at the Grand will be filled by the play "Circumstantial Evidence," from the pen of Jos. Martin, author of "The Harvest Moon," "Greater New York," "In Dixie Land," and other popular plays, The production is owned by Messre. Sun & Fowler, two managers who should know what our public desires, As its name implies, the drama deals with circumstantial evidence over murder, and the main interest is the escape of the hero from the gallows at a critical moment. The play is full of excitement and sensation, and has besides a strong comedy vein.

For 22 years "The Devil's Auction" has been before the public, and Monday night brings it back once more. Manager Yale claims that not one feature remains of the old production, the dancers and vaudeville features, as well as the scenery, costumes, and mechanical effects being entirely new The part of Toby, the transformed donkey, is this year in the hands of Mr. Mackie, for a number of years the principal comedian with the Hoyt farces, and the star in "Grimes' Cel-"The Devil's Auction" never knew what it was to play to poor busines in Salt Lake, and the rule is not apt to be broken Monday night.

THEATRE GOSSIP.

Blanche Walsh, in the famous play f "Resurrection," comes to the Salt Lake Theater week after next.

Florence Roberts is contemplating a long rest, owing to severe nervous strain, and it is probable that she will not play at all during the coming sum-

Ida Conquest, who recently appeared here in "The Girl With the Green Eyes," is playing the leading woman's part in Richard Mansfield's production of Tvan, the Terrible,

An interesting event at the Grand will be the production of Willard's old time success, "The Middleman," which will be presented by W. J. Holmes on

The four greatest dramatic authors of the world, in Charles Frohman's opinion, are J. M. Barrie, the Scott A. W. Pinero, the Englishman; Augustus Thomas, the American, and Capt. Robert Marshall—who wrote "The Second in Command"-the witty Irish-

In the star cast of "The Two Or-phans" the name of E. M. Holland was not mentioned except incidentally. That he will play the part of Picard is well known to many besides the manngers of the undertaking

One of the London newspapers has discovered that David Belasco is a descendant of the old Portuguese-English family of the name, of which a celebrated pugilist was a member. Mr. Belasco is something of a fighter.

Edmond Restand, the rising French dramatist, is said to be adding the fin-ishing touches to his new Joan of Arc play, which bids fair to be an ever greater sensation than was his "Cyraor "L'Aiglon." Incidentally might be well to warn the public to look out for a rush of "Joan of Are" plays if this one should prove as hig a suecess at Rostand's former plays,

After an illness of nearly a month Clara Bloodgood returned to the east of "The Girl With the Green Eyes" last week, and is now the star of that ofering. During Miss Bloodgood's ill-ness her part was acceptably played by Ida Conquest, who traveled through the

ERAS may come and operas a competent manager for her future tours. Aftre her present engagements Miss O'Neill will be managed by John R. Schoeffel, the Boston theatrical magnate, who will have a number of hand-some productions made for the plays in her extensive repertoire in which she has wen the greatest praise.

> Mr. Sydney Brooks in Harper's Weeky draws a dismal picture of the concribing the aisles and exists in a way that makes it appear certain that there vould be a terrible loss of life in case "Yet," he says, "there is no getting away from the fact that London theaters are the safest in the in not a single one of them has a death been caused by fire for nearly fifty years." To most minds this would seem more like a miracle han like any evidence of the safety of the houses he describes.

> Henry E. Dixey has offered the only ogical excuse for the failure of J. M. Barrie's "Little Mary" in this country that has yet crept into public print. "Little Mary" has been one of the unqualified hits of the London season, and Charles Prohman counted on it to rnake a big hit in this country. It lasted just three weeks at the Empire Theater in New York, and after a brief coad trial was finally taken off. Dixey who was in the cast, was recently asked if he could explain why "Little Mary had falled so sadly in America. The reply was:

That's easy to answer. It was an English comedy, written by a Scotch-man, played by Americans before an audience that had other limitations."

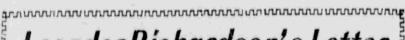
Owing to the fact that the municipal authorities have compelled them to abandon the galleries in most of the Chleago theaters, the Windy City managers have materially raised the scale of prices for the other sections of their houses, and in a measure have been able to equalize the loss from this alteration of conditions. For instance, management of Kohl and Castle that were recently reopened, have all raised their prices from 50 cents to \$1 and 75 cents for the choice seats. Reports from Chicago say that under the new scale business has been as big as ever, nd that the vaudeville theaters are doing better than some of the other

The threatened war between the Burjority of the attractions that play in their houses was settled at the meeting i opera at popular prices.

of he two interests in Washington last It is said that by securing a week. number of new theaters which will be added to the big burlesque circuit the house managers have been able now to present the traveling managers with an unbroken route of 40 weeks over their extensive circuit, and by booking them continuously through the wheel system which has proved a success as far as the burlesque business is concerned, they have been able to get around all com plaints of the show managers, and everything is now settled amicably as far as the immediate future is con-

Signor Tomasso Salvini was to have come to America in April to make a tour with Miss Eleanor Robson as his Miss Robson, however, has co-star. Miss Robson, however, has made such a success in Israel Zang-will's comedy "Merely Mury Ann" that it has been decided that it would be inadvisable to break her season in the play, even to appear with so great an ctor as Signor Salvini. In consequence of this Signer Salvini's coming to America has been postponed for the present season at least, and Miss Robson will continue to play "Merely Mary Ann" at the Criterion theater, New York City, until the warm weather compels the closing of that house. Miss Robson is to go to London in September to pre-sent "Merely Mary Ann" for a few months, after which she will return to America, to take the play on tour through the principal cities of the coun-

There has recently been formed in Italy a theatrical syndicate for the pur-pose of undertaking general theatrical enterprises similar to the work of the American theatrical syndicate. The capital of the company at present fully subscribed amounts to two hundred thousand dollars, divided into shares of forty dollars each, the syndicate being backed by some of the greatest names in Italian finance. It is the intention of the society to rent a large number of important theaters for a number of years-at least five-in which there will be annually produced large lyrical spectacles, some works being given successively with the same artists in all of the theaters, while in other cases the works will be given only once or twice and in particular centers. The principal office of the society will be in Rome, but in every city where a theater is operated there will be a repre-sentative. Where it is possible it is the intention of the society to rent two lesque Managers' association and the traveling managers who control the ma- which the prices charged will be high. and the other for the performance of



Leander Richardson's Letter

EW YORK, Feb. 29.—The closing up of a New York theater—or rather, the refusal of the authorities to allow the house to reopen -is not an unmixed grief to Weber & Fields, Inasmuch as it has relieved them of a very considerable and continuous expenditure. At the beginning of the season these gentlemen took over the greater part of the winter term at the Bijou theater upon a sharing contract, which contained a clause guaranteeing Henry B. Sire, the owner of the property, that his portion of the receipts should amount to at least \$1,-900 a week. The failure of William Collier's first two plays caused his manigers to shut the doors of the Bijou but they were presently reopened by Alice Fischer under the management of Henry B. Harris, who assumed the Weber & Field's agreement weeks, Mr. Sire, however, still holding he original tenants and not releasing Miss Fischer, too, proved the very reverse of a popular success, and the establishment was again shut up ight. After a while Weber & Fleids offered Mr. Sire \$5,000 in a lump sum let them out of the remainder of their undertaking, but he declined the proposition. They then submitted two attractions, which they proposed to place in the Bijou, but he would not accept either of these. Then came Sydney Rosenfeld with his Century players undertaking to reopen the ouse, at which time the authorities entered upon the scene flatly forbidding the carrying out of any such plan. The Weber & Fields now take the ground that they cannot be held to the payment of any further sums for the use of a playhouse which the municipal government has stamped an unlawful resort. There will probably be some vigorous litigation over this state of offairs, for Mr. Sire is quite as much a belligerent as his opponents, who seem, however, at the present stage of the proceedings to have something of an

advantage over him. There are rumors of a secret pact between the leading vaudeville managers of the country and the Klaw & Erlan-ger-Stair & Havlin alliance, the idea beig' to close even the variety theaters the large cities against the independ Coincidently with this port comes the publication of an inerview with David Belasco which has een the real sensation of the week in he theater world. In the course of his series of remarks, which were ouched in the vigorous terms customry to Mr. Belasco, he tosses defiance ranch, beginning with the proposition that, although he was to have been within ninety days, the time is up and he is still able to take nourishment and notice things. Mr. Belasco goes on to say that the time of all his attractions is solidly booked for next year and that he will not be compelled to play in tents and churches, although he would do so rather than give up the fight. Mrs. Carter, he give up the fight. Mrs. Carter, he states, is to be at the Belasco theater ill next season; Miss Bates will August for four months; and Henrietta Crosman, David Warfield, in a new play, and Brandon Tynan, in an Irish drama bearing the Belasco hall mark, with satisfactory routes throughout

and when we were the second se Metropolitan Opera House, where it has been the sole feature to give satisfaction to the public. In addition, Henry W. Savage will make a great presentation of the music drama in English, employing his already organized English Grand Opera company as the nucleus of the singing forces. In a pictorial sense, no less than in the massiveness of the musical interpretation, this is to be quite the most ambitious undertaking of Mr. Savage's managerial career, will have the advantage over the Conreld production that moved to all the large cities where there are theaters with commodious quarters behind the curtain. opolitan "Parsifal" cannot be taken out of its present surroundings without practical destruction. Finally, Mr Mansfield is to give us his dramatic version of "Parsifal," which will at least be an interesting undertaking, although how it will "pan out" is a good deal of a problem to everybody but Mansfield himself.

This actor, by the by, seems to be turning more and more toward the gloomy and morbid type of play. His "Ivan the Terrible," presented this week at the New Amsterdam theater, is dark, gruesome and harrowing beyond expression. The only ember in the heap is an occasional touch of sardonic and sinister humor in the role played by the star, and even this doesn't flash out brightly enough to make any considerable contrast. The play is powerful and is finely staged and acted, bu its engagements will doubtless be brief for the reason that while it enchains the attention it sends the auditor home with a sense of strangulation and

Eleanor Robson in "Merely Mary Ann,' will reach her one hundredth performance in New York at the Criterion theater on Saturday March 26. The following Monday night commemorative souvenirs will be pre sented to members of the audier thus celebrating the 101st repetition of the play, instead of the one hundredth as is customary. Undoubtedly Miss Robson is one of the genuine hits of the season and will remain here unti not weather.

More souvenirs, Kyrle Bellew will reach his 154th representation of "The Savoy theater, when copies of the book of sketches upon which this interesting drama is founded, will be giver away as mementoes. Each volume to bear Mr. Bellew's autograph. He is to close his season early for a yachting cruise in British waters, returning to in California at the beginning of Aug-

The town is full of successes just now addition to the established plays which have been running since tude are "The Pit," with Wilton Lack-ave, at the Lyric theater; "The Yankee Consul," with Raymond Hitche at the Proadway theater: "The Tender foot," with Richard Carle of the with Richard Carle, at the New York theater and the Elizabethan re-vival of "Twelfth Night," which is to be removed on Monday evening from the Knickerhocker to Daly's theater in order to accommodate the crowds of people anxious to see Shakespeare as originally given. These favorably received entertainments have imparted frosh impetus to the older ones, by setting people back again into the

theater-going habit.



W. H. MACDONALD

One of the Founders of "The Bostonians," and still the principal baritone of the famous organization.

end of the amusement term. Rural plays have always been received with great favor in the Massachusetts metropolis and this fact is regarded as an omen favorable to "Mrs. Wiggs."

A week hence, at the Garrick theater, Katherine Kennedy will make het stage debut, appearing in a new play by Elwyn A. Barron, called "The Rul-ing Power." The aspiring young woman is from Chicago, and intimate friends say she is a Christian Scientist, whose reliance upon this faith has inspired her with the profound belief that she is a great actress. Her manager, Harry Somers, takes a practical view of the situation by surrounding his star with a remarkably strong cast, including Orrin Johnson. Vincent Serrano, Eugene Jepson, Rosa Rand, Maude White and others of repute, and placing the staging of the play in the skilled hands of William Seymour. Thus Mis Kennedy needn't be an entirely effulgent luminary in the stage firmament to ensure a satisfactory general per-

Charles Frohman is to bring Henry Miller to the Hudson theater a week hence in "Man Proposes," by Ernest

to remain in this playhouse until the | Donay. Star and play have been well John Kendrick Bangs is to write the

next comedy for Ezra Kendall, who

will shelve "The Vinegar Buyer" after this season. Kendall isn't an easy comedian to fit, but Mr. Bangs is confident he has the actor correctly measured. Christopher Bruno, who has been engaged for the leading part in the new Ade-Luders musical piece, "The Sho-Gun," is a son of Gus Bruno, a well known eccentric comedian. The young man has made a fine reputation for himself in the vaudevilles, where Man-

ager Savage "sized him up" very carefully before engaging him for cuts important task. "The Sho-Gun" will be rehearsed in Chicago and produced in Ada Rehan and Otis Skinner, who drew immense receipts last week at the Harlem Opera House, are at present in Newark. Next Monday night they

are to begin a fortnight's engagement at the enormous Boston theater, where their season's record for receipts will LEANDER RICHARDSON.

A PLAY AMERICANS WILL LIKE

Henri Brieux's "Arm of the Law," a Hit in Paris, Berlin And London, Should Commend Itself to Theater-Goers in This Country.

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ONDON, Feb. 24.-Now that Henri Brieux's play "La Robe Rouge"done into English as 'The Arm of the Law"-has captured London,

just as it captured Paris and Berlin. its production in the United States probably is only a matter of weeks-or months, at most. When first this uncommonly successful piece was given in Paris it was intensely purposeful. "La Robe Rouge," (The Red Robe) re. ferred to that worn by judges in France and the author's object was to show to what lengths Galile law empowered a magistrate to go in bultying a prisone in order to make him contess. Hence the play was rather full of technicall. For use in Germany, the drams was merely translated, but it having been represented to M. Brieux that Anglo-Saxon audiences would greatly interested in the portions of his work which were almost purely lega the playwright consented to recast it play's original four acts have been re

duced to three; these being concerned only with the powerful story which "The Arm of the Law" has to tell. Mouzon, the examining magistrate of a little French town, is the central figure of the play. Unscrupulous and desirous only for promotion, we find him, at the beginning of the first act, impatient over the comparatively small number of convictions which he has been able to gain during the past year Suddenly news comes of the murder of an elderly man in the neighborhood, and immediately the magistrate is possessed of but one desire-to bring some one to the guilotine for the crime by fair means or foul. He arrests a peas ant, Pierre Etchepare, the husband of a woman named Yanetta, and, one having got them into court he endeav ors by tricks, by threats, and by cajol. eries to draw confession from one and condemnatory evidence from the other, He does not succeed in this, but he does succeed in ruining the couple's happi-ness. For he manages to draw from Madame Etchepare the story of an epi-sode in her "past" which her husband never has known. It seems that, as a girl of 16, Yanetta was betrayed by a man and forced by him to receive mon ey which he had stolen, for which offense she was imprisoned for a month Years after, to her came Pierre Eiche, pare with his love. For months she refused to marry him, being unwilling to tell him her story, but finally con-sented, going to the altar, however with sealed lips. Their wedded life has been happy and they have children. After hearing this tale extorted from his wife by Mouzon in the public court, however, Etchepare spurns her. He is acquitted of the charge of murder, but refuses to have anything to do with his wife, declaring that he will take their children away with him to America.

his efforts in bringing another murder. er to justice. Yanetta picks up th weapon, kills the magistrate with it, and the curtain falls. The French authe law of his country, does not even think it necessary to tell us whether At the Garrick theater Arthur Bourchier, whose fortunes, of been rather on the wane, has made really striking success as Mouzon, and

The Billposters' association, a power.

ful organization, which controls most of

brilliant a one as Yanetta.

the outdoor advertising spaces in Lon. don and throughout the country, just constituted itself a censor and preserver of public morals. Instigated thereto by complaints, mainly lergymen, that sensational theatrical osters operate as incentives to crime nd encourage depravity in the young. this grandmotherly body has issued dlet that hereafter furld Ilthographs pleting the gory triumphs of stage villainy, or outraged innocence takin and made such liberal cuts that the the law into its own hands, with pisto and poinard, will no longer he passed up by members of its association to arouse the bloodthirsty instincts of a weak and erring British public, lainy may be depicted a proy to the pangs of remorse, and innocence on bended knee appealing to heaven for succor, but they must not be shown abandoning themselves to the primitive instincts of fallen human nature. In other words the Billposters' association has put its foot down hard on pictorial displays of what gallery patrons regard as "hot stuff." It has appointed a com-mittee to examine theatrical posters deemed to be of an immoral tendency and empowered this committee to order the removal of effensive details and in. sist on such alterations as may be necessary to render them innocuous, under penalty of refusing to stick them up. From designs submitted to them these ensors have already blotted out many blood-dripping daggers and revolvers, and glasses of wine and packs of cards are likely to be as harsh, ly dealt with. All this is agreeable enough to the purveyors of drawingroom comedies and physiological plays but it has aroused the wrath of theatrical proprietors who go in for melo-drama, "If I didu't have sensational posters," said one of these, the other day, "I should lose half my audiences. As to saying they are incentives to crime that is simply 'tommy rot.' " To which a member of the censor commit. ce of the Billposters' association re-"We do not assert that these obctionable pictures are an actual inentive to crime, but we do say that they may become so and they cannot have an edifying effect on the behold. The public has yet to be heard from on the subject.

Death Rate in New York and Chicago

west with the company and duplicated the country.

It looks very much as though the coverywhere in the part.

Nance O'Neill, who has scored such a big hit in Boston, where she has been playing special matinec engagements for the past several weeks, has not only and content of the country.

Toward the end of the last act we see Yaneta, alone and broken-hearted, in an ante-room of the court. Mouzon enters, radiant. He has falled to get the state of the last act we see Yaneta, alone and broken-hearted, in an ante-room of the court. Mouzon enters, radiant. He has falled to get the state of the last act we see Yaneta, alone and broken-hearted, in an ante-room of the court. Mouzon enters, radiant. He has falled to get the state of the last act we see Yaneta, alone and broken-hearted, in an ante-room of the court. Mouzon enters, radiant. He has falled to get the state of the last act we see Yaneta, alone and broken-hearted, in an ante-room of the court. Mouzon enters, radiant. He has falled to get the state of the last act we see Yaneta, alone and broken-hearted, in an ante-room of the court. Mouzon enters, radiant. He has falled to get the set we way of eath special matine control of the last act we see Yaneta, alone and broken-hearted, in an ante-room of the court. He has falled to get the state would remain "Parsifal" is at last to have an opportunity to show what it can accomplish in the work. As everyone knows by this time. Wheater, going habit.

Toward the end of the last act we see Yaneta, alone and broken-hearted, in an ante-room of the court. He has falled to get the state would remain "Parsifal" is at last to have an opportunity to show what it ean accomplish in the work and Chicago were from pneumonia. Foley's sate that he has earned promotion, one fifth of the deaths in an ante-room of the court. The comedy will so the state work and the mouteness of the cabbase particle."

It looks very much as though the the deaths in an ante-room of the court. Would not the part to set with the tradient work in the last

BLIND ACTORS PLAY "AS YOU LIKE IT."

· HE beautiful new assembly hall at | kept the house in a perpetual furore blind at South Boston was crowded to the doors by an enthusiastic audience recently when "As You Like it"

was most ably given by the pupils of the boys' department of the institution. "As You Like It" is a favorite with amateurs, and has been given time and again on college stages, but it is safe to say that the performance of yester-

all. The play was given in strict Elizabethan style, without division into acts or scenes, and with no scenery save a few rude benches. Against this primitive background the costumes of the actors stood out in rich relief.

day was far and away ahead of them

No one would imagine for a moment that the actors were sightless. They moved with perfect grace and assur-ance, made their exits and their entrances without awkwardness or hestration, had no difficulty in making their way to the benches or one other, and in addressing their fellow actors or the spectators managed their eyes so perfectly that they appeared to be looking directly at the persons to whom they were speaking. It was hard, also, not to believe that

Orlando could actually see the love letter which he appeared to be reading, especially as he turned the sheet at exactly the right moment to read what was written upon the opposite page. Throughout, Barnard Leim, who carried this part, did wonderful work, while Everett Davison, as Touchstone,

and lightness which the roles require.
Others who covered themselves with
glory were Charles Amadon, as the
duke; Frederick Walsh, as Adam;
William Robinson, as Charles, and
Frank Nilson, as Silvius.
The play was heralded by trumpeters
in good old Elizabeth fashion, while
at the rising of the curtain two guards in good old Elizabeth fashion, while at the rising of the curtain two glards in armor, spear in hand, mounted the proscenium steps and stationed them, selves at the extreme ends of the stage,

of laughter and applause,

of laughter and applause.

The wrestling scene was capital the wo young contestants springing at two young contestants springing at each other from opposite sides of the stage with an agility and a sureness might envy.

Frederick Carney, Joseph Bartlett, Edward Ryan, and Alfred Homans, although doubly handicapped from lack of sight and from their feminine apparel, made up astonishingly well put and lightness which the roles require.

Others who covered themselves with glory were Charles.

selves at the extreme ends of the stage, before the curtain.

Singing in the choruses were four teachers of the school: Mr. Diwin Harvey, Principal O. A. Caswell, Musical Director Gardiner and Mr. Falkner, instructor in science, As the play would have been some what long to sit through without a break, there was a short intermission at the end of the second act, when M.

Anagnos gave a short address in which he eulogized the stage as a cultur-agent in the life of men and nations. The programs, which were most artistically gotten up, were in the raise

The play will be repeated by the association on April 13.

WHY THE CHINAMAN WEARS HIS QUEUE.

ANCHURIA has been a fateful | possession for China, and the move of Russia toward its acquirement is likely to be fateful for that power, too. Even if China should be deprived of it and the tembs of the Manchu emperors should pass to a foreign sovereignty, the Manchus are likely to continue to bear sway in Chi-

The queue that every Chinaman wears is the badge of his servitude to the Manchus, for they, in the conquest of Peking and the replacement of the dynasty of the Mings with their own princely house, imposed their own national headdress on the people of all China.

Bound up with this conquest is one of the finest and fiercest love stories ever told. This story is related in ex-Consul-General Rounseville Wildman's book, "China's Open Door."

A TIME OF REBELLION.

It all happened in the years 1643 and 1644. The Ming emperor, Chwang Lich Ti, had two rebellions on his hands then —not a very unusual condition in China.
One of the rebel chiefs, Li, had pro-claimed himself emperor and was marching victoriously on Peking. At his approach the emperor went out and hanged himself on a tree in his gar-Everything seemed propitious for Li's triumph and his assumption of the imperial crown.

But in the north there was a power which was greater than that of Li. was that of Wu Sankwei, a mighty hinese general, who commanded the fortress of Ning-Quen, and who had long held at bay the Manchu tribes in that quarter. Wu Sankwel, with an army of veterans, was on his way to the capital to fight for the lawful authority when he received a letter from

his father, Wu, urging him to submit It is every Chinaman's duty to obey his father at whatever cost; and Wu

Sankwei would certainly have obeyed in this case, and kept a Chinese dynasty on the throne, if a stronger love than the filial had not dominated his heart. Sankwei was on the point of tendering his allegiance to Li when he heard that a beautiful slave girl, belonging to him, to whom he was wholly devoted, had been seized and presented to one Li's officers. Then his fury against the victorious rebel chieftain rose, and knew no bounds.

SANKWEI'S MIGHTY PASSION.

In his love for this girl, says the historian, Wu Sankwei forgot filial obedi-ence, his own future, the safety of his 'amily and every consideration of patri-He was possessed only by a mighty passion of grief and abger. wrote one letter to his father, upbraid-ing him for not protecting the girl, and another to Dorgun, the prince regent of the Manchus, inviting him to join him Sankwel) in the subjugation of the em-

The Manchus did not hesitate a moment. They pushed their army forward by forced marches to a junction with Sankwel. Li, astonished at the turn of affairs and determined to crush the man who dared dispute his title, advanced apidly with 200,000 picked infantry and 20,000 cavalry. In the front line he marched Wu, the aged father of Sankwel, who, by all the decrees of Confucius, Sankwel was bound to obey, even to the sacrifice of his own life and honor. FATHER'S PLEA IN VAIN.

The father not only ordered him, but I

pleaded with him, to submit; but the vision of the outraged girl steeled the heart of his son, and he stood helpless while the father was being murdered before his eyes.

The battle that followed was one of the most fiercely contested as well as one of the most noted in history. Sank, well was outmatched and outnumbered but not outgeneraled. He fought with his troops like the very spirit of the fearful storm that raged during the batfearful storm that raged during the bat-tle, but in spite of his terrific charges he would have been compelled to con-fess defeat had not the Manchu ad-vance guard of 20,000 veteran cavalry thrown themselves into the breach with a rush that was irresistible

FIGHT ENDED IN SLAUGHTER.

The fight, which commenced as a duel, ended in a slaughter. For 14 miles Sankwel pursued the usurper's disc. ganized forces and butchered them by the hundreds. Li stayed in Pekin long enough to strip the palace of its tress, ures and mercilessly to execute all the family of Wu and set fire to the gov-ernment buildings.

Sankwel, however, was close on his heels. He left the empire to the Man-chus, the sacking of the city to the troops, and the bodies of his family unburied; but he swept on, tireless, reeless, bent solely on revenge. Nu mistress was dead, his father murdered, his family obliterated, but Li still lived Battle succeeded battle. Li, deserted by his followers, hunted like a made: with all doors shut to him, and - a the necessities of life becoming impe-sible, was killed by the rustics when he was plundering for food, and Sankwel arrived only to claim the corps of the rebel and murderer who for a

few hours had dared to sit on the sacred dragon throne. THE MANCHUS IN POWER.

Leaving Sankwei to avenge the death of his mistress, Dorgun entered Pekia in January, 1644. He proclaimed his youthful charge, nephew, emperor, and formally transferred the Manchu capital from Mukden to Pekin. The young prince, who adopted the title of Shunchih, arrived in October, and with his advent the Manchu or Tsing dynasty, which still bears sway in China, came into being.

Thus the queue that every Chinaman wears today may justly be claimed as a badge of mourning for the beautiful slave girl of the general Wu Sankwel who in his grief and anger scaled the fate of the Chinese nationality. But for her, the Manchus would have fetribes on China's frontier.

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