

bought a large celadon bowl of the K'ang-hsi period and gave \$70 for it. Of course, it is worth a lot more than that. She also bought a collection of dwarf plants and ornaments for \$65 and a brilliant cobalt blue temple jar for \$225. James Steers became the "owner" of a large white hard paste bowl of the Ch'ien-lung period for \$160, another of porcelain of the Yung-Cheng period for \$110, and another of blue and white thick porcelain for \$80. Other purchasers were John Origen, R. Fulton Cutting, and K. Everett, who bought dishes, vases, carved woods, teak boxes, and the infinite variety of bric-a-brac associated with Chinese industry and art. Everything went cheaply, as though the warning of caveat emptor were visibly displayed in the sale room. It may be wondered what the courts of law would say to claims from the rightful Chinese owners of all this treasure and, of course, the identity of many of them is well known and indeed was advertised as "a guarantee of good faith."

Among the articles of unusual interest may be mentioned a bell from the Temple of Agriculture with symbolic characters in high relief, brass ornaments from the harness of a royal elephant, sacred bells from the pagodas, temple gongs, Buddhas of brass, bronze, pottery, and wood covered with lacquer, weapons of all kinds, swords, krisses, bows and arrows, flags, jewelry, costumes, and musical instruments. Every department of Chinese life was represented, from the palace of the emperor to the hovel of the rebel. The white brigands did their work impartially and the produce of their industry is now distributed throughout New York as perpetual reminders of the progress of Christianity and the fate that overwhelms the heathen when he fails to recognize "who's who."

Of course, there have been some protests, but they have been as voices crying in the wilderness. A few newspapers have expressed their indignation that a United States embassy should be used as a fence-shop, a sort of Fagin den, for the disposal of stolen goods, and that such goods should be put upon the market with an official government guaranty that they are actually what they profess to be, really and truly stolen. Then, too, there have been plenty of individual misgivings and shakings of the head over a proceeding that finds no apologists although plenty of acceptors as of a fait accompli. "What," it is asked, "should we think if the positions were reversed, if we had accepted foreign aid to suppress a domestic rebellion, if those who were supposed to help us had inaugurated a veritable reign of terror in our midst and had then advertised in their

own capitals a public auction sale of plunder from the capital and the White House not to speak of spoils from private citizens, rich and poor, and from the churches of the city?" Such a situation would be precisely analogous, and if we want more homely parallels we can find them in any police court where thieves and receivers of stolen property are awarded equal condemnation and equal punishment. But of course in this case the victims were Chinamen, and that makes all the difference. But what must the Chinaman himself think of it all and how does it conform with the "superiority" of which we are never tired of reminding him? What, too, must be the reflections of the department of state that extends its welcome to the new Chinese ambassador almost on the very day when the stolen property of the ambassador's imperial family is publicly sold by auction in the American metropolis? The ambassador is not likely to say anything awkwardly, but his reflections must be interesting.

FLANEUR.

(Continued from Page 9.)

Lew Wells has nerve enough to spring a few new ones and plays the saxophone in spite of the orchestra. The Evans company in "It's Up to You, William," has a clever farce. The women of the company are exceptionally capable and they are responsible for the success of the piece. Mankin, the frog man, has been seen here under about four other names. I'll back him against any snake Sells-Floto can bring out. His contortion act is the best yet for those who care for the human form divine done into a half hitch or a slip knot.

L. S. G.

## WEEK OF LOCAL TALENT.

The coming week at the Salt Lake theater will be given over to local talent. The Dramatic club of All Hallows will be seen Monday evening in "The Rogueries of Scapin," one of Moliere's famous farces. The music will be furnished by an enlarged orchestra and as the club numbers some very capable people the farce promises a mighty good evening's entertainment.

Tuesday evening the Clayton recital will be held at the Theater and following that on Thursday and Friday nights and Saturday afternoon a big crowd of local people will be seen in the "Crystal Slipper," a musical affair that has been in rehearsal for several weeks. It is to be given for the benefit of the Canyon Crest ranch and is under the direction of the U. C. T. The purpose is certainly worthy and the production itself is likely to be well worth while.

Any number of the younger crowd are "in it." Louise Osborne is to be Queen Vertreffe and that means that the queen will be unusually pretty. Miss Mary Moore, Miss Bess McMillan, Mrs. William McRea, Mrs. Windsor V. Rice and others have parts in the extravaganza. Some pretty costumes will be seen and special scenery has been constructed for the affair.

The New York Symphony Orchestra is due at the Theater before long, and Willie Collier comes May 28th, 29th and 30th in his new comedy, "Caught in the Rain." Henry Miller is due after that in "The Great Divide," and then Margaret Hington in the New York success, "The Thief." Truly a fine wind-up for the season.

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George Pyper is back from New York. He's back brim full of enthusiasm over his next season's bookings, too, and one can hardly blame him after a look at some of the headliners. He got the "Merry Widow" all right. It will be here early in the fall. If anyone out here ever prints what some of the New York papers said about that show you won't be able to get within a block of the Theater the night it opens. E. H. Sothern, Ethel Barrymore, Elsie Janis, English Grand Opera, "Just Out of College" and

Rose Stahl's "Chorus Lady" are among the other things Mr. Pyper booked.

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## ORPHEUM PROSPECT.

The orpheum winds up a mighty good week tonight. The bill has been well above the average. The acts for the coming week give promise of some excellent things. Lillian Apel is coming back with her clever pianologue stunt. She is a clever woman and the act is well worth seeing. With her on the bill will be the Dunedin troupe of acrobatic cyclists. The troupe is said to be a headliner.

Felix and Barry, including Emily Barry, will present the "Boy Next Door," a clever and entertaining sketch. Charles Bradshaw and company are to be seen in the one act skit, "Fix in a Fix." From press reports there are plenty of laughs in the sketch and Mr. Bradshaw is a clever comedian. The Murray sisters will be seen as American girls with American songs. Irving Jones in coon songs will complete the bill.

Altogether, the program looks like a winner.

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For the coming week at the Grand "Confessions of a Wife," is announced.

It ought to be good. A play with a title like that ought to draw if a bunch of barn-stormers were handling it. With the Earl Burgess company of players as the presenting company at the Grand the play ought to be doubly interesting, for this organization numbers some mighty clever and talented people headed by Mr. H. V. Noble and Miss Dorothy Marke.

"Confessions of a Wife" is said to be one of Al Woods' best thrillers. The engagement opens Sunday evening and the play runs through the week at the Grand.

\* \* \*

Amateur summer opera is to be launched at the Salt Lake theatre next month when "The Merry Grafters" will be presented by a company comprised of the majority of members of the Salt Lake Opera company.

The opera, which is composed by Mr. Harold Orlob, a young Salt Laker, who has been with the Shuberts in the east for some time, has been tried out in Detroit, where it was voted a scream. It is to be primed with local gags and hits and loaded to the muzzle. Among the principals who have signed up are Hugh Dougall, Fred C. Graham, Edna Evans, Mrs. Orlob, Claudia Holt, Lue Haslett and Messrs. Margetts and Clawson in the role of a couple of burlesque cops. The orchestra, under the direction of Mr. Orlob, is to be enlarged to seventeen pieces and a chorus of thirty-two, is already at work on rehearsals.

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George Bernard Shaw is finishing a new play on the subject of marriage. It is expected that it will be produced this spring by Vedrenne and Barker.

\* \* \*

Arthur Wing Pinero has completed a new play that is to be produced by George Alexander at the St. James theatre, London, this month. Its title is "The Thunder bolt."

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Maxine Elliott's tour has ended and she will soon sail for England to spend the summer. She is planning to open her season in New York early next fall with Myself—Betina.

Employer: Did you tell Mr. Boreham who called that I had gone to America?

New Office Boy: Yes, sir; I told him you had started this morning.

"Good. What did he say?"

"He wished to know when you'd return, sir, and I told him I did not think you would be back until after luncheon."—Tit-Bits.



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