

DRAMATIC NEWS

Adeline Genee Next Attraction at Grand.

Then Comes George Sidney as "Busy Izzy."

COUNTESS COQUETTE NEXT

A French Musical Vaudeville Show for Feb. 4.

Zara Carmen's Troupe at the Novelty.

At the Grand. January 23, Adeline Genee. February 1, George Sidney. February 4, Countess Coquette. February 8, Billy the Kid. February 10, The Million. February 15, The Enchantress. February 17, Aborn English Opera Company in "The Bohemian Girl." February 20, 21, 22, Lyman H. Howe.

The theatrical event of next week—in fact, one of the most important of the year—is the concert to be given by Adeline Genee, the fifth number on the Parkhurst series. Genee stands alone in her art, unapproached, unexcelled. She has never been in Topeka before, but her fame has spread over the continent. One of the most convincing of her press notices is taken from the Fall Mill Gazette: "She is never still. Surely she must dance to the theater twice daily; it is impossible to imagine her walking—or, most horrible thought of all, sitting still in a taxi-cab. Then her dance walk down the stage, with the quaint, perky swish of the short skirt like the clipped tail of some bird of paradise. "When it was all over the curtain came down in a storm of applause in that huge theatrically-cold building.



Miss Genee, the Dainty and Celebrated Danseuse, Who Will Appear at the Grand in Matinee Next Tuesday.

where a hundred handclaps are but a single cheer on the field of Waterloo. "Up again, and Genee courtesies her way to the footlights with that perky, tail-swirling walk, forever dancing. A bower of roses is seen coming over the horizon at the back of the hall carried by the first of the procession of attendants with floral offerings—chiefly roses encased in the quaintly cut paper holders of the period. "Down falls the curtain again, cutting off the long queue of flowers in its very growth. Up again, and Genee again bows; the queue of flowers continues again and the applause never falters for a moment. Another curtain cuts off more flowers; and then reveals a bank of blooms—three bowler-like baskets and some twenty bouquets—but at first no Genee; she is hidden in flowers. "At the final fall of the curtain timidly appears through the opening the face of a stage hand, fearful that there may be more flowers clamouring for admission."

George Sidney, Carrie Webber and



Gypsy Camp Scene in the Aborn Opera Company's Revival of the "Bohemian Girl."

A large chorus come to the Grand February 1 in a musical comedy entitled, "Busy Izzy." The play is reported to have a carload of scenic grandeur, pretty girls and all sorts of costumes. "The Countess Coquette," which comes to the Grand February 4, is a rollicking French musical vaudeville by Marcel Janvier, of Paris, where it has been running for the past two years. The lyrics are by Melville Alexander, and the music by Anatol Friedland. The latter compares favorably to anything by Lehar or Strauss.

vocally difficult musical numbers, the chorus has been recruited for singing ability as well as good looks. A personal letter from A. G. Delamater, who manages the "Countess Coquette," to Mr. Crawford, reads in part as follows: "I positively guarantee the play to be the equal, if not the superior, of any similar attraction that has ever played your city. If the audience does not pronounce it so after the first act, you are at liberty to keep the gross receipts. The "Countess Coquette" plays one night stands only between Denver and Kansas City. Topeka is seeing it after Paris, but before either Chicago or New York.

Miss Kitty Gordon, the beautiful prima donna who comes to the Grand February 15 in the "Enchantress," was educated to be a pianist and studied at the conservatory in Dresden.

While there she had the honor of playing before the king of Saxony a number of times, and began her professional career under the most auspicious circumstances. But the concert stage in England is over-supplied with pianists and Miss Gordon found herself barely able to make both ends meet. During one of the few concerts she played her first season, nine years ago, she received a flattering offer from George Edwards to take a small part at the Gaiety in London, and so immediate was her success that she has followed her adopted profession ever since.

The program which Lyman Howe will show for three days at the Grand contains many comparisons which are striking, especially for Americans who, living in an environment that is modern to the last degree, can appreciate all the more the strange scenes of foreign lands that are not as progressive as our own. Such reproductions cultivate the power of observation. This in turn awakens new thoughts, for the more one sees the more accurately one thinks.

The four vaudeville acts, billed for the Majestic next week, promise to be exceedingly good. For the first half of the week Johnson and Hendricks, late principals of the Madame Sherry company, will present "Variety de Luxe," and Douglass and Douglass will endeavor to make people laugh. The last half of the feature act comes direct from the Garden theater in Kansas City—H. S. Whitney's operatic dolls. The picture program, including dramas and comedies from well known companies, is one of the best in the city.

Two acts from the Garden theater will be headliners for next week's bill at the Novelty. The special feature is Zara Carmen's troupe of hoop-rollers and jugglers, and Shaw and Wilson in a vaudeville sketch. Frank and Dorr, billed as "Those Entertaining Boys," are said to be excellent musicians with harp and violin. Bert Jordan is an eccentric dancing comedian. An added feature will be Mr. and Mrs. Arthur Young in a spectacular sketch called "Early Days—East and West." The entertainment closes with an especially good Eganay film.

Mrs. Leslie Carter will make her first New York performances of the season during the week of January 27 at the West End theater.

The most important opening of the current week will be the New York premiere of Franz Lehar's latest operetta, "The Man With Three Wives," under the management of the Messrs. Shubert, at Weber & Fields' new theater in West Forty-fourth street.

The one hundredth performance of Miss Emma Trentini in "The Firefly," took place at the Casino theater Jan-

uary 20. Instead of giving the customary souvenirs the management arranged to celebrate the occasion by having Mr. Orville Harrold, the famous grand opera tenor, appear in the third act and sing two duets with Miss Trentini.

The trained flock of geese, or two of them, furnished most of the comedy element in the performance of "Koenigslander" at the Metropolitan opera house.

When it came time for them to exit so that Carl Jörn, the king's son, could make love to Miss Farrar, the goose-



Shaw and Wilson in "Back to Missouri" at Novelty Next Week.

girl, her charges refused to make a quiet getaway. The two most unruly ones led Miss Farrar a chase around the stage. "Wo liefst du her?" sang Miss Farrar as she made a dive for a big gray goose, and she got it by the wings and started after its mate. She finally captured the errant goose by the neck and took it cackling off the stage. Meanwhile the music waited for her return to go on with the opera.—Chicago Record-Herald.

This week's Dramatic Mirror has a charming cover design of Maude Adams, who comes to Topeka this season, probably in "Peter Pan."

"Fine Feathers," the play that was rumored coming to Topeka, has opened at the New York Astor theater, but, according to the "Mirror," "owes its life and being to an excellent cast and a pistol shot in the dark."

Billy Burke, who would have been a house furnisher and interior decorator had she not become an actress, has banished breast from her new home, Berkeley Crest, at Hastings-on-the-Hudson.

"They are the ugliest pieces of fur-

niture ever made," is her reason. "With a dressing table and a big wardrobe in a bed chamber there is no need of them. They have no use and are mere disfigurements."—From the Matinee Girl.

Ford's theater, in Washington, scene of the assassination of Abraham Lincoln, is soon to be torn down. The house in which the president died, directly opposite, is used as a public museum of Lincoln relics.

The Dramatic Mirror, in its decidedly interesting number for January 15, declares that 1912 made the season's record for productions. There were eighty-eight new dramatic and musical plays up to January 1, 1912.

At a conference between Maude Adams and Charles Frohman, held on Tuesday, Jan. 8, it was decided to organize a stock company, to be headed by Miss Adams, for the purpose of presenting a complete cycle of J. M. Barrie's plays. The nucleus of this company is to be selected from the present Peter Pan company, and this to be gradually augmented from other sources, the organization shall be sufficient for the whole cycle.—From the Dramatic Mirror.

A WEEK OF FEATURES.

Cozy and Best Theaters to Show All Three Reel Pictures.

Next week the Cozy and Best theaters will have unusual offerings for the patrons of these motion picture houses. Each house will have three-reel feature films during the entire week. Each title will be a complete program in itself, and all will be of a high class.

The Best theater will show "Tracked by Wireless" on Monday and Tuesday. This is a detective story produced by the makers of the famous "Zigomar" series. Wednesday and Thursday "The Redemption," a much talked about European film by the Eclair company, will be shown. On Friday and Saturday a big Western feature film will be the offering, the title being "The Peril of the Prairie."

At the Cozy "The Star of Bethlehem" is to be shown Monday and Tuesday.

GRAND TUESDAY 4th FEBRUARY

THE METROPOLIS OPERA CO. (Inc.) Presents

A Musical Comedy from the French of Marcel Janvier

Lyrics by Melville Alexander Music by Anatol Friedland

THE COUNTESS COQUETTE

An All Star Cast With KNOX WILSON VERA ALLEN, TEMPLAR SAXE, MAUD WILLIAMS, HARRY PAULI, EMILE LA CROIX

A CHIC CHORUS STUNNINGLY GOWNED "THE PERSIAN FLIP," A DANCING NOVELTY

Boxes, \$2.00; Floor, \$1.50; Balcony, \$1.00, 75c, 50; Gallery 25c Mail Orders Now

3 REELS 3 2 ACTS 2 3 REELS 3 MOVING PICTURES WITH VAUDEVILLE AT THE MAJESTIC "IT'S A DIME" AT THE MAJESTIC MOVING PICTURES WITH VAUDEVILLE

ELBERT HUBBARD WILL LECTURE AT THE GRAND OPERA HOUSE Monday Evening, January 27 Subject: "The Romance of Business" Admission Fifty Cents and No More

NOVELTY WHERE THEY ALL GO HIGH TONE VAUDEVILLE COM. MON. MAT. JAN. 27 SPECIAL FEATURE Direct From Garden Theater, Kansas City ZARA CARMEN TROUPE Hoop Rollers and Jugglers. FIRST TIME HERE SHAW AND WILSON The Street Fakir and His Pal Those Entertaining Boys FRANK AND DORR Violin and Harp BERT JORDAN Eccentric Dancing Comedian MR. & MRS. ARTHUR YOUNG in the Spectacular Sketch EARLY DAYS EAST AND WEST 3—SHOWS DAILY—3 3:00—7:45—9:15 p. m. 10c—20c—30c DAILY MATINEES 10c COME EARLY



Knox Wilson and Chorus in the "Countess Coquette" at the Grand Thursday, February 1.

This picture is considered a wonderful achievement in motion pictures, being really an illustrated Bible story. Mrs. Bradden's story, "Aurora Floyd," will be shown Wednesday and Thursday. On Friday and Saturday a film portraying a famous Civil war event will be the attraction. The title of this picture can not be announced until later as the film has not yet been released for exhibition, and Lew Nathanson has managed to get it for one of the first showings.

DINNER STORIES.

The sign in front of a Harlem restaurant attracted the eye of a farmer and he went in. He had a raw, a fry, a stew, a pan roast, a broil and a steam on toast. When he got through he laid a quarter on the cashier's desk, only to be told that he was shy, a dollar and a quarter. "No, by jing," said the farmer. "A quarter's right. Doesn't you see, 'Oysters in every style for 25 cents'?"

Miss Rosy Nohall had just returned from a finishing school, and had evidently fulfilled all that was required of her in the scholastic line. She and her father were sitting in the dining room.

"That air," remarked her relative, "is vulgar, dear. You should say, 'that there,' or, preferably just 'that.'"

"Well, this air—" commenced her father; but he was cut off again.



"No father, smirked the dutiful daughter. 'That's just as vulgar. You must avoid such expressions as 'this ere'—"

Father became irate. "Look here, my girl," said he, "I'm going to say what I mean. That air is bad for this ear of mine, and I'm going to shut the window!" And after that Rosy said no more.

kind one day called upon Moliere and said to him: "I have heard, Moliere, that you have a physician. What is he doing to you?" "Sire," answered the author of the "Malade Imaginaire," "we chat together, he writes prescriptions for me, I don't take them and I am cured!"

Young Riebleigh's father allowed him to take a trip to Europe last summer. Before starting, the youth made up a cable



code of his own for possible use while abroad, and handed a copy to his father, who locked it up in his desk without looking at it.

A month later Riebleigh received a cable consisting of one word, "Laugh." He laughed. It seemed to be something quite pleasant. His code was at the house. He went up there in the best of humor. He got out the code and read: "Laugh—Send me five hundred dollars."

A London story illuminates the career of Horace Hamfat, an actor. Rich today, he was poor and a failure up to the age of forty. His life, up to that age passed in the provinces on two or three quid a week. One Saturday in Manchester Horace Hamfat's show went up, the manager fled and Horace for three days lived on bread and dripping. Then a letter came to him from a London admirer enclosing £10. The admirer forwarded also an item from a theatrical page that Horace himself had written in Manchester enclosing £10. The admirer had made this item read, truly enough: "Horace Hamfat is staying in Manchester!"

Lord Rocksavage, who leads the Duke of Westminster's set, is handsome, a fine rider, a superb shot, and very, very smart in dress. He was strolling one warm and sunny winter morning on the terrace at Monte Carlo. From the out of his gray flannels, a pickpocket realized Lord Rocksavage's opulence and attempted to steal his sovereign purse. But the young nobleman seized in his strong brown hand the pickpocket's grimy paw and, looking at it disgustfully, he said, as he flung it from him: "How dare you put your hand in a gentleman's pocket without washing it first?"