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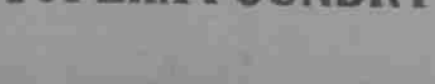
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THEATRICAL NEWS

Only One Open Date at Crawford Next Week.

Several Old Favorites Will Return to Topeka.

BOSTONIANS TONIGHT.

Famous Comic Opera Organization to Sing "The Viceroy."

Things of Interest About Plays and Players.

AT THE CRAWFORD.

Tonight, The Bostonians, in "The Viceroy."

Hoyt's "A Stranger in New York."

Herrmann the Magician, January 3.

Walker Whiteside, January 10.

"My Friend from India," January 11.

"O'Hooligan's Wedding," January 12.

The new comic opera, "The Viceroy," to be presented by The Bostonians, at the Crawford tonight, enlists the entire strength of the company in its presentation.

Chief among the figures is that beautiful young soprano, Hilda Clark, who will be heard here after a season's study abroad in the role of Tivoli, a dashing young corsair chief-tain.

As the action of the opera is laid in the fifteenth century, on the Sicilian coast, admirable opportunities have

and his conversational patter while performing his feats of magic is not less diverting feature of his entertainment.

The present Herrmann's tricks are old and new; some of them original with him, others familiar to those who saw his famous uncle. He mystifies his audience just like his predecessor did.

He fools their vision by sleight-of-hand work and unseen and unimagined agencies, and in the same proportion that they are illusioned they are pleased.

This Herrmann like his great uncle, reveals what he conceals and conceals what he reveals, so cleverly that all the admiration and enthusiasm accorded the founder of the black and mystic art of the family goes out to him, as though the dead had risen and was behind the footlights again.

"STRANGER IN NEW YORK" Hoyt's "A Stranger in New York" comes to the Crawford Monday night.

This farce is claimed to be one of the brightest efforts of the late Charles Hoyt, and the claim has apparently been substantiated for it is certainly one of the most popular of all comedies.

This season's production is said to be up to the mark set by the author and a complete new scenic environment is used to add to the pretty picture and as an effective setting for the handsome costumes called for throughout the action of the play.

Particularly the second and third acts, which introduce the French Ball scene. The story, which is stranger to theater-goers, is that of a stranger in our largest city, who by accident finds a letter addressed to a well-known member of the smart set of New York City.

The stranger delivers the letter, not knowing its contents, which introduces a Chicago man of prominence who has come to New York for a good time and who lost the letter.

The natural inference of the recipient is that the bearer is the one mentioned in the letter, and without allowing the stranger to explain, he is immediately introduced into the set and started into a round of gazettes for which New York is famous, winding up with a night at the French ball at Madison Square Garden. It is easy to see what an oppor-

in Topeka from a theatrical standpoint.

Of course the most important feature of the week was Mrs. Maudie's performance in "Becky Sharp."

One can not help admiring this dainty little American actress who has displayed such wonderful talents. Standing as she does in the very front rank of her profession, she has refused to surrender her art to the dictates of a powerful, but another star were gathered in, but Mrs. Fiske stamped her pretty foot, snatched her finger in their faces and told them to let her alone.

They didn't do it and have since made things rather uncomfortable for her, but she continues on the even tenor of her way uncomplainingly. Her manager asked for a date in Kansas City this season.

It was refused because the Kansas City managers were afraid of the syndicate and so Mrs. Fiske went around Kansas City that is why Topeka got her and Kansas City didn't.

What a finished piece of work is her "Becky Sharp." Could anyone portray Thackeray's famous heroine more well? Mrs. Fiske is always womanly.

She never oversteps the boundaries and each inch in her the living embodiment of Becky Sharp and her cunning. It is as if the book had become endowed with life and, as the pages are turned before our eyes, there appear the moving beings of whom we have before only been granted brief mental pictures.

Then there was Robert Downing, who is growing fat as he grows older. He still wears the same bland like expression, has the same mellifluous voice which argues that he is a comedian in light opera. He always has seemed a trifle out of place as a tragedian.

The transition from tragedy to comedy, the transition from tragedy to modern comedy is not great and perhaps Mr. Downing will be a success, but those who are used to his playing of the part of a comedian in light opera will find it a little hard to see him in a part like this.

Mr. Downing still has the same hope for Mr. Downing—still the leap will not be such a long one. Mr. Downing was not so good in his part in Topeka this season because the Grand Opera House where he appeared was so crowded that the people were wondering continually whether he would not be frozen into an icicle at any moment.

His leading lady, Miss Alberta Converse, gives promise of a brilliant future. If some one will take her by the hand and drag her out of the so-called "romantic drama" she may be heard in the city here and show a keen conception of her lines.

The second appearance of Eugene Blair in Topeka in "A Lady of Quality" was not the success it should have been.

The other attractions received the lion's share but, nevertheless, Miss Blair is a success. Her Clara, Wilshire is an excellent piece of work and to those who did not see Julia Arthur in the part Miss Blair is an excellent substitute.

"The Christian" came to Topeka for the first time last night. To be sure Miss Viola Allen was not here—not even Effie Ellsler, but some effort was expended in securing the cast and the production was as a whole satisfactory.

The company in "The Christian" has been here this season and had it not been for the fact that the play was booked for the same night as Mrs. Fiske the audience would have been large.

STRAUSS ORCHESTRA COMING.

Will Be at the Grand Opera House on January 16.

The Strauss orchestra has been secured for one night, January 16, at the Grand Opera house.

This is the second tour in America of Eduard Strauss, as having visited the country in 1890, when he gave sixty-one grand concerts in all the large cities, and was received by immense crowds with acclamation and delight.

On the present tour he will perform in over one hundred cities in the United States, Mexico and Canada.

Eduard Strauss is the youngest of the three Strauss brothers (Johann, Josef and Eduard), sons of the great Johann Strauss, the founder of the famous Strauss orchestra in 1825.

The Emperor of Austria has long been the patron and admirer of the Strauss family, and he has distinguished them with the hereditary title of imperial and royal music directors of Austria-Hungary.

Eduard Strauss having held that exalted position since 1872. He has been a hard worker in the art of music for nearly forty years, and has traveled all over the world. Without counting the thousands of concerts he has given in Vienna, Holland and Scandinavia, he has been three times in London, twice in St. Petersburg, sixteen times in Berlin, sixteen in Munich and seventeen in Cologne. His great orchestra has per-

formed at fourteen international exhibitions and at all the great courts of Europe. In the last twenty-two years he has visited over eight hundred cities in two hemispheres. He is commander, officer, or knight of twelve orders of knighthood, and has received valuable presents from thirty-two different monarchs. His personal musical compositions aggregate three hundred popular pieces, and over two hundred arrangements of opera and concert pieces. Such immense work speaks for itself.

The four members of the Strauss family have, since 1823, given to the world of music more than 1,500 works, all of which have become famous and popular. The Strauss waltzes are the classic of the dance. The band is composed of fifty of the specially selected orchestral instruments, many of which were worked under his baton for many years, and their grand work has made them famous all over the face of the globe.

IT IS A DRAW. Stage Contest of Pugilists Fitzsimmons and Jeffries.

A New York Telegraph sporting editor has given pen to the following dramatic scene in the "New York Herald" recently had an opportunity to compare the histrionic abilities of two of our great boxers, James J. Fitzsimmons and Robert Fitzsimmons, in the "Honest Blacksmith" Fitzsimmons has shown natural talent and an earnestness of purpose very commendable. At times he rises to the dramatic heights and positively thrills his auditors. This is quite noticeable in the scene wherein he tosses

a 190-pound villain through a window, carrying away sash and glass (paper mache). In the lighter scenes, notably that in which he shoes a horse, Fitzsimmons developed a vein of bubbling comedy that was decidedly refreshing.

On the whole, Fitzsimmons' performance is a crushing refutation of the theory that a fighter knows only enough to fight.

On the other hand, Jeffries, while lacking the vivacity and humorous elasticity of his rival, depicts himself with a respect that is most admirable. Although able to vanquish all his foes, yet he restrains himself and overwhelms them by his majestic mien. He is somewhat handicapped by being compelled by the author to save the worst actor in the play. However Jeffries bears up well and emerges triumphantly at the window.

After a dispassionate survey of the points scored by both men I feel constrained to declare the bout a draw.

HAIR TURNED GREEN. New York Soubrette Has an Unpleasant Experience.

New York, Jan. 3.—Lillie Verona, a soubrette of No. 232 East Seventeenth street, a few months ago decided that her personal appearance would be improved if she could get rid of her golden hair and turn it into a brilliant green.

Miss Verona a week ago yesterday decided to try it again, and at the drug store of John Kiehl, Third avenue and Thirtieth street, purchased some powdered henna leaves. That evening she applied the compound in solution to her hair, and three nights in an effort to wash the green tint out, but all efforts proved unavailing.

Serious headaches experienced with strands of the green hair, and she was sorry for Miss Verona. Expert chemists told her the only thing she could do was to have it dyed jet black. Then Miss Verona got angry and went down to see her lawyer, M. Strassman, of No. 83 Broadway, who brought suit against Mr. Kiehl for \$3,000 damages.

Mr. Kiehl told a reporter yesterday that Miss Verona purchased the powdered henna leaves without telling him for what she had bought them.

"She had beautiful golden hair," said Mr. Kiehl, "but when she came in next day it was as green as parsley. We had to wash her hair out with kerosene and it is now as green as ever. In ordinary circumstances it would impart a reddish hue to yellow hair, but this case seems to have turned it green. Had the young woman told me what she intended doing with it I would have advised her against using it, since it has powerful astringent properties and its peculiar qualities are not really understood by the best of chemists."

MISS GLASER'S JEWEL. It Came From a Nobleman Under Peculiar Circumstances.

Lulu Glaser is the possessor of a jewel, the history of which makes a good story. The week before Christmas was an idle week with him, and he spent it in New York in search of a new play.

Bronson Howard's "Shenandoah" is at last to be given to the English stage, but it is to be adapted and dressed to the circumstances of the case and called "Ladysmith." Mr. Howard may have a right to say about this.

The announcement comes from Chicago that Julia Arthur is done with the stage, but she had hoped to see the young actress climb to a famous position in the drama. She had been told that the announcement in a heartless way, and seemed glad of it.

Although "Herald" is still drawing crowded houses at Her Majesty's Theater in London, Mr. Her Majesty's Theater, preparing season, possible sudden emergency has put "Twelfth Night" into rehearsal. The play is a comedy in five acts, and is a large piece of work. He has secured Lionel Brough for Toby, Hilda Clark for Portia, and the other parts by Sir Arthur Agnew and Robert Taylor for Orlando. He himself, of course, will be the Malvolio.

Mrs. Langtry has secured the English rights of the dramatization of "The Faith Comedies" which the author, Egerton Castle, has made, with the aid of David Belasco. She will produce the piece in the Imperial Theater after the run of her Mary Antoinette play.

In a London Christmas spectacle the fairy coach of Cinderella is made out of cut glass lenses, illuminated by hundreds of electric lights. Such a spectacle ought to be brilliant enough to excite the jealousy of Titania herself.

The London Mail says: "From inquiries made by a representative, it can now be definitely stated that George Fleming's version of 'The Light of the Fairies' has been authorized by Mr. Kipling, and that he is, as a matter of fact, a party to the contract. It has been made, the 'George Fleming' originally wrote her version for Miss Olga Katharine, but Mr. Hartley now holds all the acting rights of the play."

J. M. Barrie, encouraged by the success of "A Wedding Guest," is now busy at work on two new plays.

Sheila Knowles' old comedy, "The Love Chase," is not quite dead. It has just been presented in a London suburban theater by Miss Dolores Drummond.

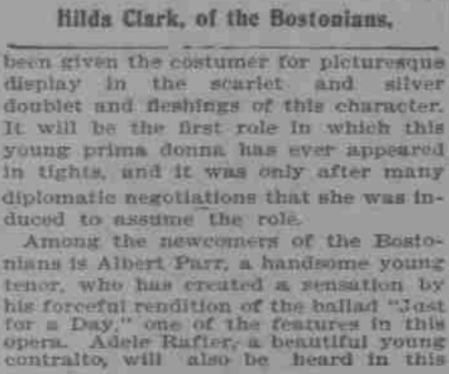
Henry Hamilton is making a play out of Stanley Wayman's "The Castle Inn." A production of this piece in New York next season is promised.

The "Surgically Romantic of Mars" will come to New York. It is now being written by Mr. Maclyn Arbuckle's brief acquaintance as a star. It is said that another attempt will be made to tempt the New York public as soon as a theater can be secured. The people in the metropolis went to this amusing play evidently expecting to get real French wit and realistic situations, and when they found one clean wit and clever dialogue they went home disappointed—and told their friends.

Edna Wallace-Hopper's Great Scene in the Second Act of the New Comic Opera "Florodora" Is a Rippling Hit.

New Yorkers are as determined as Londoners to shower sequins upon the fortunate managers of "Florodora," the new comic opera which, after a year in the British capital, is drawing crowded houses at the Casino in Gotham.

Hilda Clark, of the Bostonians.



Walker Whiteside.



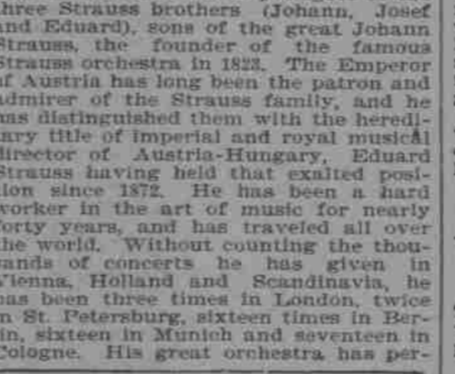
Herrmann, the Magician.



Samuel Marion, Hoyt's "A Stranger in New York."



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