

At The Play Houses.

AT THE DAUPHINE.

Mrs. Leslie Carter will appear at the Dauphine, Monday, Dec. 4, in "Two Women," a play by Rupert Hughes, based on an idea in the Italian drama, "The Statue of Flesh." The story concerns principally episodes in the lives of Count Remy de Margy and Jeannine Bartet. The Count, who has wasted two fortunes in dissipation, takes up art as a profession and marries a seamstress of lowly birth, named Jeannette Moreau. He makes a brave effort to relieve the poverty that oppresses them and just when fortune smiles upon them, she dies. Her half-finished portrait and the remembrance of her lovely spirit remain with him. Then he meets the other woman, Jeannine. She is a heartless, beautiful, sought-after and utterly selfish. He employs her to sit as a model for Jeannette's picture, in the little home where Jeannette had lived with him. The atmosphere of

the place and the man's beautiful devotion to the wife's memory effect a complete change in the life of Jeannine. The story is a really beautiful one, and the play is of course in line with those other strong dramas of the "Du Barry" and "Zaza" type, with which Mrs. Carter has for so many years been identified. "Two Women" has been produced by John Cort, under whose management Mrs. Carter is starring in as sumptuous a manner as possible. Several scenes are magnificent. Mrs. Carter will be supported by an unusually fine company.

THE POULTRY SHOW.

Competition hot enough to suit the most enthusiastic sportsman is promised among the various breeds of fine poultry, to be exhibited at the coming poultry show, which opens Wednesday, Nov. 29, in the old Lehman building, on Canal street.

With 1,500 birds entered, these coming from practically every state east of the Rocky Mountains, and all graduated from a course of preparation likened to that of a prize-fighter, the results of the judging here will be watched with greatest interest all over the country.

The New Orleans show last year won the reputation of being a "quality show," and the high entry fees and limit placed on number of entries this year has kept out all but the first quality of birds, the aristocrats of the feathered tribe.

When the doors of the poultry show are opened to the public, the latter will be welcomed by the 1500 birds themselves, after the manner of the feathered tribe. The formal opening to the public will take place at 6 p. m., Thursday, as the judging will take place during the day, and all of the awards will have been made before the opening.

The man on whom falls the burden of the work at the show is Mr. Parkinson, superintendent of the show itself. Mr. Parkinson's duties will consist of arranging the birds as they come in, so that there will be no confusion in the property of the various owners and so that each bird will go directly back to the owner after the show is over.

Naturally, he is responsible for every bird in the show; also his duties will be that of answering approximately 200,000 questions a day and making no mistake. Needless to say the superintendent is something of an important man in the show, and Mr. Parkinson, too, is filling this position for the second year in succession.

TULANE.

"Seven Days," a week with enough laughter in it for a year, will be at the Tulane Theatre for one week beginning Sunday. Wagenhals and Kemper will present this comedy success with their notable New York Astor Theatre cast and production. "Seven Days," the work of Mary Roberts Rinehart and Avery Hopwood, holds the record for plays whose object is laughter. Persons are drawn to it time and time again, and always with heightened enjoyment. It contains so much wit, brightness, novelty, comic situations, amusing personality and all else of delightful merriment, that it always fur-

Boston, and for a long time in Philadelphia, growing in favor each day and "turning 'em away," to use the apt expression, an unprecedented number of times. The "standing room only" sign and "orchestra under the stage" are the rule with "Seven Days," so get in line early and secure seats for the laughing wonder when it comes here with the exceptional Astor Theatre cast and production.

"THE COUNTRY BOY."

Henry B. Harris will present "The Country Boy," Edgar Selwyn's great

to be the same dining room in the Cafe Churchill, when complications fairly tumble over each other throughout the act. The head waiter steers the whole into greater and greater turmoil, the climaxes are postponed, heightened, the laughs come like discharges from gatling guns, and the end of the act, which comes in a perfect turmoil of comedy, finds the audience almost exhausted from laughing and gasping for breath.

It would be bad to describe the last act, which, in many ways, is the funniest of the three, and as the Boston Globe said, "There isn't a slow moment in the entire performance."

"THE WHITE SQUAW."

The attraction at the Crescent for the week of Dec. 10, beginning Sunday night, will be "The White Squaw." This is one of the most stirring plays seen here in a long time. It is a melodrama with a grip, and is filled with heart interest. Della Clarke will be seen in the leading role, and the entire company is very talented. There will be a complete scenic production.

SEA MONSTER IN METHUSELAH'S CLASS;

Said to Be More Than One Hundred and Fifty Years Old.

If Methuselah were alive today he might feel something in common with the sea cow which is at present being exhibited at 610-612 Canal street. On account of the thickness of its skin the animal is estimated to be between 150 and 200 years old. It was brought to the city Monday from Shreveport, where it had been on exhibition at the state fair.

The creature is eleven feet and four inches long, and weighs 1310 pounds, and despite its years, is enjoying the best of health.

This species of the sea cow, also known as the Sirenian or Manatee, was captured in July off the coast of Point Isabel, near Brownsville, Texas. The fishermen of this region noticed for some time a peculiar looking animal in the waters thereabout, and a number of seines belonging to the seafaring men were ruined through coming in contact with this monster.

After several attempts to land the animal on the beach, the fishermen finally succeeded in capturing him, thirty-two seines and ninety-two men being needed to accomplish the feat.

The creature destroyed the first two tanuks which were provided for him after he had been kidnaped from his briny home, and for thirty-three days lived entirely on water, refusing to eat any of the solids put before him. He is perfectly tame now and eats between sixty and seventy pounds of vegetables daily. In diet the animal is strictly a vegetarian, lettuce being his favorite dish.

Zoologists connected with the Smithsonian Institution at Washington have seen the animal, and there is some likelihood that "Grandfather" will become the property of the national government, it is said. The type of sea cow which the animal represents was thought by scientists to have been extinct since 1784, the haunts of this kind being given as the waters of the West Indies and the south coast of Africa. Another species of the sea cow, much smaller, however, and not as long-lived as the first-mentioned one, is found still in the Manatee river



RUBY HUFFMAN.

In Wagenhals & Kemper's production of the laughing success "Seven Days," will be seen at the Tulane Theatre.

lishes fresh laughter and new pleasure. It is impossible to take it all in the first time. It is a heartier laugh each time it is seen. This very quality of sustained merriment is what stretched "Seven Days" into a third year in New York. People went to see it again and again, and liked it better each time. That is why at the Astor Theatre in New York, it made the record of the American stage, running into a third year. Out of town people shouted over it when it came to their homes, and they made all their friends go to the biggest laughing hit of the generation. So it ran six months in Chicago, four in

comedy success, at the Tulane for the week of Dec. 10. The play concerns a young man who goes to New York City to make "his success in life." He experiences several disillusionments, goes through some pretty tough times, and although he jumps with both feet into the gayest of the gay lives along "The Great White Way," he finally comes to believe that the only way out of it is by way of the gas route. But he doesn't succeed in committing suicide, and it all turns out all right in the end, making as sweet and wholesome and withal, as realistic a story of every-day life as was ever staged.

"THE GIRL IN THE TAXI."

The greatest event in of the present theatrical season will be marked in this city by the return appearance of the widely-heralded play, adapted from the French, entitled "The Girl in the Taxi," which is scheduled for appearance at the Crescent Theatre for one week, beginning next Sunday evening.

a month spending money—and objecting strenuously to the penalty thus forced upon him. Indeed, he has been making absent-treatment love to a contortionist lady in the flat upstairs and pawing his father's clothes to buy flowers for her. Then Percy and Mary Peters appear upon the scene. Percy is looking for "the girl in the taxi," who proves to be Mrs. Smith,

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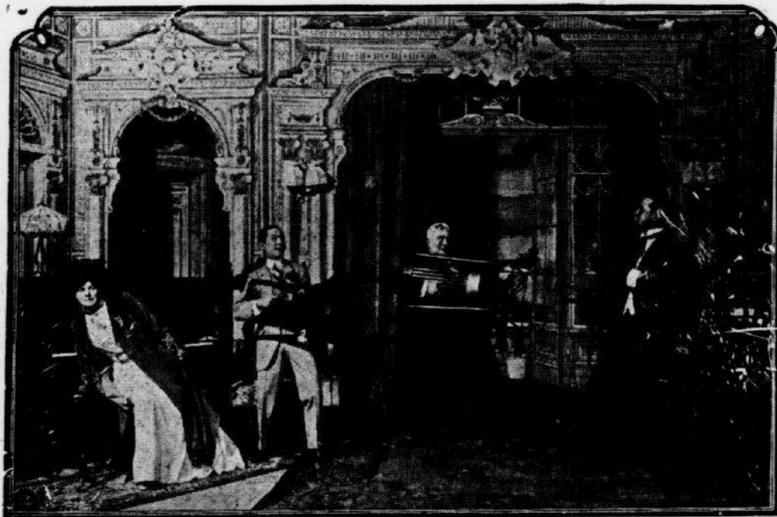
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SCENE FROM "THE GIRL IN THE TAXI."

It is said to be one big scream from curtain to curtain, judging by those who witnessed the performance last season.

The mix-ups start at the flat of John Stewart, on Riverside drive, New York. Mr. Stewart's family is a wife and one son, the wife very much on the hen-with-one-chick order, the son just arriving at tennis-flannels and \$5

the wife of a perfume manufacturer who comes to pay a visit to the Stewarts on the eventful evening which starts the play on its rapid-fire, speed-defying journey of joys and jealousies. The senior Stewart slides out of the house late at night, followed by Percy and later, by young Bertie, the destination of each being unknown to the other. The destination of each proves

in Florida and in the Amazon river of South America.

The sea cow bears no resemblance to the "moo cow," except that the shape of its nose is somewhat similar. Its skin is covered with short hairs, and is blue-brown in color. In shape the animal has the appearance of a flounder, having two huge paddles as a means of locomotion.

Tulane Beginning Sunday, DEC. 3

Every Night at 8:15, and Wednesday and Saturday Matinees at 2.

"SEVEN DAYS"

Week of December 10—"THE COUNTRY BOY."

CRESCENT BEGINNING SUNDAY, DEC. 3

Every Night, and Tuesday, Thursday and Saturday Matinee.

"THE GIRL IN THE TAXI"

Week of December 10—"THE WHITE SQUAW."

Orpheum THEATER Advanced Vaudeville

Performance every afternoon at 2:15. Every evening at 8:15.

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