

# At The Play Houses.

## A Modern King-Beggar Maid Story

By ARTHUR W. BREWSTER  
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We are careful that our children shall read books in which noble deeds are rewarded and selfishness is abominated. Then when they reach an age to understand something about the world they are about to enter we tell them that these stories are mere romance, with nothing practical in them.

Such was the way I was brought up. When I was eighteen, the transition came. My mother a few years before had taken for a maid of all work—that is, small odds and ends such as a child could perform—a girl of fourteen. I understood that Ethel had been taken partly for charity and partly because my mother found such a helper convenient. My mother gave me all to understand that her principal reason was charity, though she really needed a young girl for certain duties. But I had not then reached an age where I was to be instructed that self sacrifice was simply romance.

I did not treat Ethel as a servant, and I was not required to so treat her. But my parents did consider that there was danger for my worldly interest in this demure little girl. It was not till I went to college that I realized that this danger existed. The morning I started I went to find Ethel to say goodby to her. I found her dusting the parlor.

"Ethel," I said gayly, "I have come to say goodby."  
She went on dusting without paying any attention to me, keeping her back toward me. Taking her by the arm, I turned her and discovered the cause of her keeping her face from me. There were tears in her eyes. Whether it was due to my parting or to a natural instinct I do not know—I may have been largely influenced by the romances of kings and princes marrying beggar maidens—but certain it is I kissed the tears away. Then, the carriage being ready for my departure, I left the little girl with a sweet taste on my lips and a tender emotion about the heart.

Whether my mother suspected that Ethel missed me or that she considered me quite old enough to understand that love affairs between kings and beggar maids was pure romance I don't know; but, though I often spoke of Ethel among others in my letters, my mother never referred to the little girl in one of hers. Instead she wrote me that now I was entering upon that stage of life where a young man's fancy turns to love I should be careful in my attentions to young women, not becoming involved with any that it would not be advantageous for me to marry. She had often when I was a child read me those king and beggar maid stories with evident delight to herself, and I was not yet old enough to understand the change. But I was old enough to begin to think for myself, and I resolved that I would act honorably toward any young woman with whom I might become involved.

But what a difference between the age of experience and the age of romance! And how singular that after experience comes romance remains! True, when older we simply dilly dally with it, sip it like delicious wine, but do not get intoxicated with it sufficiently to injure ourselves.

When I went home for my first vacation Ethel was not there. I asked my mother about her, and she said that the girl had concluded to learn some method of making her living more by her taste than being a servant, and, upon the winding up of her father's estate, having received some means, she had entered a business college. I knew that my mother had taken the girl from a family that had been well to do, and at a time when her father had just died insolvent.

I made no inquiries at home as to what college Ethel was attending, but learned it elsewhere. Then I went to see her. She had grown and filled out and improved in every way. She received me without any reference to the tender scene that had occurred at the time of my departure for college. It was evident from her manner that her servant days were over and that she stood on the American basis that is a woman in the new fields open to her in a social par with the generality of men and women. Not that she obtruded this change upon me; I simply was aware that it existed. I left her after a friendly meeting, having borne myself toward her as I would any other acquaintance with whom I had lived under the same roof, but I concealed my feelings.

I saw Ethel whenever I came from college for vacation, but said nothing at home about my calls. When I returned after being graduated I found Ethel staying in the house a young woman whom my mother had persuaded to visit her, doubtless hoping to make a match between her and me. At any rate, the girl was worth \$300,000 in her own right.

What a change from the king and beggar maid stories mother had read me!

"Poor mother! She was doomed to disappointment. I did not want a fortune ready made for me at the beginning of my life and in the keeping of another. What I did want was my own money. Mother was terribly shocked when I informed her that I was to marry Ethel, but she accepted the situation."

"It's all your fault, mother," I said. "I should not have read to me those king-beggar maid stories."

### TULANE.

The treat of the year is announced for the immediate future here when Klaw & Erlanger will present at their fashionable Tulane Theatre all next week, commencing Sunday night, with the usual Wednesday and Saturday matinees, that widely known and extremely popular musical comedy, "The Pink Lady."

This will give local playgoers an early opportunity of seeing the sensational hit of the decade as far as American musical comedy productions are concerned. It has just closed its phenomenal run of a year in New York, where it played to the greatest attendance ever known for a piece of its classification and during which time it is carefully estimated that over half a million people saw and were captivated by this happy combination of book and score.

C. M. S. McLellan wrote the libretto and lyrics for this newest comer into the field of popular entertainment. His original theme was adapted from the French farce, "Le Satyre," by Georges Berr and Marcel Guillemaud, which ran for a year in its initial form at the Palais Royal in Paris. The work has been described as the best book ever written for an American musical comedy.

Ivan Caryll, who has long been identified with the greatest successes at the Gaiety Theatre, London, composed the score, and instead of writing an accompaniment he worked out a legitimate essential which accelerates the progress of the story and made it an integral part of the whole. In the combination of these two essentials is where "The Pink Lady" becomes distinctive.

A notable cast and a company of 100 people will enliven the story here, and a further detail will be the presence in the orchestra pit of the famous Pink Lady musicians, who have interpreted Mr. Caryll's score since it was introduced to New York, and who bring out all the charm and fancy of his delightful orchestration.

### BLANCHE BATES.

Blanche Bates, David Belasco's popular star in "Nobody's Widow," by Avery Hopwood, the latest of her



OLGA DE BAUGH.

In "The Pink Lady," at the Tulane Theater Sunday Night.

through its three delightful acts, and the music is fitted to the play rather than used as incidental, as is customary with the average musical play. Prince of Tonight! are not a whit behind their star in the possession of good looks and all selected for their singing abilities. Mr. Woodruff will

### CRESCENT.

"The Top o' th' World," with Bailey and Austin, will be the Crescent attraction for the week of January 14, with usual matinees on Tuesday, Thursday and Saturday. This attraction is a spectacular musical extravaganza that ran for one solid year at the Casino and Majestic theaters in New York City and for five months at the Studebaker Theater in Chicago. It is the first time in the history of the attraction that the public have had an opportunity of witnessing the "Top o' th' World" at the popular prices which prevail at the Crescent Theater. The show has to deal with the "Beautiful Land of the Midnight Sun," and entails a huge amount of excellent comedy when Bailey and Austin, the erstwhile vaudeville headliners, are found at their best. A large beauty chorus and the "colle" ballet are a feature of the production.

### "BUSTER BROWN" COMING.

The attraction at the Crescent for the week of January 21 is the hilarious musical comedy, the new "Buster Brown." The prolific Brown family has no better known member than this self-same "Buster," the brain creation of that prince of caricaturists, R. F. Outcault. In giving Buster to the world, Mr. Outcault's pencil was actuated by the desire to present the joyous side of strenuous boyhood. How well he has succeeded is only evidenced by the fact that Buster and his ever attendant dog Tige is known wherever the modern daily with its prodigious Sunday edition penetrates. Buster's is a tuneful life, for those who exploit the youthful prodigy have surrounded him with comely young women, delightful stage settings and the most tuneful music and popular songs. This season Buster is played by Master Harold, thoroughly in rapport with the spirit of the part. Of the bright new features incorporated in the musical comedy, none is so fetching as the Campbell Kids number.



HENRY WOODRUFF AND CHORUS IN "THE PRINCE OF TONIGHT," AT THE DAUPHINE THEATER, WEEK OF JANUARY 14.

many successes, will be the offering at the Tulane for one week beginning January 22, with one matinee, on Saturday, only.

Miss Bates' success as Roana Clayton, "the Widow," has even surpassed her enormous hits in "Madame Butterfly," "The Darling of the Gods" and "The Girl of the Golden West," and inasmuch as "Nobody's Widow" is designated as a farcical romance, her triumph as a comedienne is all the more emphatic.

"Nobody's Widow" is a delightful comedy, as light and fascinating as thistle-down and as deliciously effervescent as a glass of champagne, with a novelty of motif and constructive quality that established it last season as one of New York's biggest successes.

Mr. Belasco retains her chief supporting players, Bruce McRae, Adelaide Prince, Rex McDougall, Edith Campbell, Dorothy Shoemaker, Minor S. Watson, Arthur Hyman and Manis Gross. The scenic investiture, embellishments and minute details that have made the name of Belasco famous are conspicuously in evidence. What better recommendation need be given to any star or attraction?

### DAUPHINE THEATRE.

Musical comedy gained much when Henry Woodruff gave up the dramatic for the musical field, and it is generally conceded that he, too, has been fortunate in securing as his initial vehicle "The Prince of Tonight," which, according to popular opinion, is the best effort of Hough, Adams and Howard, authors of most of the other musical comedy successes so capably exploited by Producer Mort H. Singer. "The Prince of Tonight" has a well-defined, fantastic romance woven

for the best of comic opera, while there is more than the average of popular youth who is spurred by an heiress, whistling airs. "It's a Dear Old World, After All," "You Won't Know Anybody There," "Follow the Rainbow Trail," "Tonight Will Never Come Again," "I Can't Be True So Far



HAZEL RICE.

With Bailey and Austin in "Top o' th' World," Crescent Theater, January 14.

away." "Her Eyes are Blue for Yale," "Can It Be Love?" and "The Best Thing a Waiter Does Is Wait" are among the song gems. The Mort H. Singer productions always excel in the chorus. Not only are young and pret-

### THE MANDOT-MORAN BOUT

Owen Moran, the British lightweight whose championship aspirations Ad Wolgast shattered six months ago, and who later knocked Battling Nelson cold in eleven rounds, has been matched to meet Joe Mandot, the French Market lightweight, in a 20-round bout by Promoter Tortorich of the Westside Athletic Club.

The Mandot-Moran bout has been set for February 18, a few days before the Carnival season, and considered the best and choicest date of the season.

Until Friday evening the promoters were unable to choose between Matty Baldwin and Moran for Mandot's opponent, the local boy expressing a preference to take on the British miller.

Moran, after defeating Nelson, sailed for England to meet Jim Driscoll, but the Liverpool authorities ordered the fight canceled because it was considered a violation of the law.

The Moran-Mandot bout is expected to draw the biggest crowd that ever attended a scrap at the Westside Athletic Club. The British fighter is well known locally, and is expected to prove the most formidable Mandot has ever met.

### ADAMS' HATS.

## Tulane Beginning Sunday, JAN. 14

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

### THE PINK LADY

WEEK OF JAN. 22.....BLANCHE BATES

## CRESCENT BEGINNING SUNDAY, JAN. 14

Every Night, and Tuesday, Thursday and Saturday Matinee.

### THE TOP O' TH' WORLD

WEEK OF JAN. 22.....BUSTER BROWN

## Orpheum THEATER

### Advanced Vaudeville

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

NIGHT PRICES, 10c, 25c, 50c, 75c. BOX, \$1.00  
MATINEES DAILY . . . . . 10c, 25c, 50c. Box Seats, 75c.  
Seats may be Reserved by Phone. Ticket Office Open Daily From 10 a. m. to 9 p. m.

## Alive The Sea Cow

OVER 200 YEARS OLD, ONLY ONE IN CAPTIVITY. INDORSED BY THE SMITHSONIAN INSTITUTE.

Eleven feet four inches long. Skin 1 1/2 inches thick. Eats from sixty to one hundred and twenty pounds of food per day.

Don't fail to see this great sea monster. An opportunity of a life time. Education for the children. On exhibition at

610-612 CANAL STREET.

## THE ATTELL-WHITE BOUT IS CANCELLED

The proposed 20-round bout between Abe Attell and Jack White for the featherweight championship of the world, scheduled for decision at the Westside Athletic Club January 14, has been declared off by Promoter Tortorich.

The reasons given for the cancellation of the match is due to Attell desiring to fight White under conditions that are not considered equal.

### A Schemer.

"Talk about Napoleon! That fellow Wombat is something of a strategist himself."

"As to how?"

"Got his salary raised six months ago, and his wife hasn't found it out yet."—Washington Herald.

### Right in the Swim.

Mrs. Newgold—My daughter has a chaperon now. Mrs. Shoddie—Dear me, that's too bad! Why, it's only last week that she had a boil on the back of her neck. She seems to have everything there is a-going.—London Telegraph.

### An Oyster Gormandizer.

"When should oysters be eaten?" Our question would have received a ready answer from a certain seventeenth century worthy. Henry Hastings, second son of the Earl of Huntingdon, was the man. An invitation to his parlor and the guest would have met an oyster table where his host ate oysters twice a day—wet or fine—from Jan. 1 onward to Dec. 31. In other respects he might be called "eccentric." His great hall, for instance, was strewn with marrowbones and full of hawks' perches, hounds, spaniels and terriers, and all his old hats—and here is a use for the old hats—were stuffed with pheasant eggs. When he died in 1650 he had missed his century by one year. Oysters three times a day and he might have achieved the distinction. He was a sportsman.—London Chronicle.

### Branding Criminals in England.

The branding of criminals was abolished in this country in 1778. Until then this punishment was inflicted in open court, generally in the presence of the judge, generally in the presence of the judge, the necessary implements—the iron brand, the chafing dish and the iron gripper for keeping the hand steady—being always in readiness. The usual brand was an "R" applied to the left shoulder. Child stealing, etc., however, were at one time punished by branding the offender with "R" on the shoulder (for rogue), "M" on the right hand (for manslayer), and "T" on the left hand (for thief).—Pall Mall Gazette.



## New Orleans Harbor on Steamer "Sidney"

THE NEW J. S. UNDER SAME MANAGEMENT.

Largest Excursion Steamer on Inland Waters. Capacity 2,000 Passengers. A Floating Palace. Daily Trips From Canal Street Dock. Lodges and Societies can arrange for excursions by applying aboard steamer.

Afternoon Trip—Leaves 3:00 p. m.; returns 5:00 p. m.  
Night Trip—Leaves 8:30 p. m.; returns 11:00 p. m.

FARE ONLY 50 CENTS.

### Thackeray in France.

France might reckon Thackeray, along with Edward, the king of sunny memories, as the most Parisian of Britons, for truly did Titmarsh know and love the life of the boulevards, ebbing and flowing between the Bastille and the Bois, the cafes and the theaters, himself most aptly described by his own lines:

His 'and was free, his means was easy. A finer, nobler gent than he  
Ner drove around the Shons Elysee  
Ner paced the Rue de Rivoli.

—Henry Watterson in Courier-Journal.

### Oxygen as a Cutting Tool.

A jet of burning oxygen from a blowpipe may be successfully employed to cut sheet iron, iron tubes and small bars. The cut made is almost as sharp and thin as that made by a saw. In earlier attempts difficulty was encountered in clearing the cut of liquid metal and in preventing the spread of the melting effect beyond the borders of the cut. In later processes two blowpipes were used. The first has an ordinary oxyhydrogen flame, which heats the iron to redness at the place where the cut is to be made. This is followed immediately by the second jet, composed of pure oxygen, which instantly burns the metal without melting. The liquidized iron is blown swiftly from the fissure, so that there is no serious spreading of the heat to surrounding parts.—St. Louis Republic.

### Healthful Advice.

Doctor—You're very run down indeed. You mustn't take any violent exercise of any sort. For instance, you mustn't—er—er—what are you? Patient—An anarchist. Doctor—Well, you mustn't—er—er—throw any bombs for a long time.—London Opinion.