

At The Play=Houses.

PRESSING THE QUESTION



Mr. Bambo—See here, Mr. Johnson, might I make so free as to ask you what you wab about when I saw you las' evenin'?

Mr. Johnson—Why—er—uh, I wab gittin' ready ter feed some er Pabson Williams' chickens.

Mr. Bambo—Dat reply is good fur as it goes. But would it strike you as a superflukeness on my part ef I wab ter ax you who wab countin' on feedin' 'em to?

TURNING THE TABLES



The fish are smaller than they were when father pulled the line with vigor.

Somehow our statements don't compare.

Our fish are smaller, stories bigger.

NOT BRAINY



Fred—The best capital a man can have is brains.

Florence—You can't be accused of making a vulgar display of your wealth.

UP-TO-DATE YOUTH



Dear Father—Willie, didn't you know it was wrong to steal?

Willie—Well, you was saying only yesterday dat you hoped I would grow up into a great man.

"A BLUE JAY"



TULANE.

"Naughty Marietta," a comic opera in two acts by Victor Herbert and Rida Johnson Young, is announced as the second attraction of the season at the fashionable Tulane theatre, commencing Sunday night, September 29th. It will be produced by Oscar Hammerstein, whose newest star, Florence Webber, heads a company of sixty. A special orchestra and a splendid pro-



FLORENCE WEBBER, FAMOUS PRIMA DONNA, WITH "NAUGHTY MARIETTA," AT THE TULANE, WEEK OF SEPT. 29.

duction are accessories to enhance the value of the attraction. "Naughty Marietta" is a genuine comic opera, for the story abounds in romance, adventure, heroics and tenderness. The play is located in New Orleans, in 1780, which, at that time, was the mecca of all—especially those of an adventurous nature. Several minor plots are deftly interwoven with the main theme making a play bristling with the events which go to make the best in fascinating theatricals. It is of genuine comic opera calibre and the music

of their respective army. "The Rose Maid" was the best liked of all operas in New York this summer and will be presented at the Tulane the week of October 6th, with the same elaborate production and extravagant detail that made it the vogue on Broadway during the past summer.

"The Rose Maid" is one example of the Viennese operetta without a prince for its central feature. Ever since the introduction of these imported musical entertainments princes have played the leading roles. A Viennese opera without a prince as the hero is something of a novelty, but "The Rose Maid" not only has no prince but the princess in the cast is not the heroine. That honor is reserved for the pathetic little rose girl who triumphs over all the court ladies and carries off the hero as her own sweetheart. Its romance, its music and its gay scenes all combined to make such a charming entertainment that it ran through the entire summer on Broadway, establishing a new record for light opera in New York.

most cosmopolitan city in the New World. All these, amid the picturesque Louisiana scenes, where chivalry and winsomeness reigned, permit a display of emotions such as are seldom conceived for a play. In the case of "Naughty Marietta"—not only are they conceived, but they are shown with a tonal accompaniment which beautifully displays their emotions, pleasures and pastimes. Truly, it is a classic, both book and music, and justly deserves the columns of commendation, of Wagenhals and Kemper's company in the Rinehart-Hoopwood comedy, "Seven Days," direct from the play's third year in New York and with the Broadway production, will be at the Crescent theatre all next week commencing Sunday night, September 29. Those who like to laugh at the theatre, and who does not, will be repaid many times over by "Seven Days." The Red Book Magazine said of this comedy:

CRESCENT THEATRE.

"It is one great plot of fun. It contains every element of uncommonly good entertainment." It seems superfluous to emphasize the good qualities of "Seven Days" whose great success and widespread fame must be known to everybody. If anyone doesn't know "Seven Days" is the biggest and best laughter maker on the American stage that person is a rare exception. This comedy ran for two entire years in New York and lately reached a third year there. For six months it shook Chicago with gay hysteria, and in long runs in Boston and Philadelphia it made these cities merrier than they had ever been before or have been since or are likely to be again. There has never been anything approaching it as a mirth producer and its delight never ceases. The oftener it is seen the funnier it is. It was written by Mary Robert Rinehart and Avery Hopwood, who first of all created a capital story. It is a real play and not the hodge-podge of meaningless nonsense of the general run of plays designed to get a laugh. As the New York Journal says: "The story is too funny to be told and vastly funny to behold."

COMING TO THE CRESCENT.

Following "Seven Days" at the Crescent theatre, a new and gripping drama by Halleck Reid, author of "Human Hearts," will be presented at that playhouse. It bears the title of "The Confession," and is considered one of the strongest plays ever shown on the stage. The keynote of the story points out the sacredness of confessional vows with the priests of the Catholic religion. The story, however has little to do with religion, but is a strong tale of heart interest that is never lost upon the auditor. "The Confession" is said to be the only drama ever produced which received an unqualified endorsement from Cardinal Gibbons, who has spoken highly of it in no uncertain terms. The same is true of numbers of other prominent Catholics throughout the country, and the play is certain to score a tremendous success during its engagement in this Catholic city.

GREENWALL.

"The Daughters of Allah," a lavish musical production, replete with the latest tuneful melodies from the newest light operatic successes, and catchy ragtime airs, will open the new bill at the Greenwall theatre, Sunday matinee. Besides the handsome costuming and spectacular stage effects, a number of surprises will be introduced in this part of the program. "The Arrival of Sullivan," a burlesque that promises to surpass even "The Trial of Madame X," in its mirth provoking situations and funny lines, will be the farcical offering. Toney Kennedy, Ted Evans, Brad Sutton and Eddie Flavelle, a team of capable funmakers, will handle the comedy, while Dale Wilson and Barry Melton will lead the chorus in the song successes. The returns of the world's championship series will be flashed from the Greenwall stage, on an automatic scoreboard, the first of its kind to be introduced here. This promises to be an enormous drawing card. Thursday night is the regular date for the chorus girls' contest.

ADAMS' HATS.

LYRIC THEATRE.

"Married Life," a comedy drama, dealing with a real human interest plot will be the attraction next week at the Lyric theatre, where the Peruchi-Gypzene Stock Company is meeting with much favor and attracting large audiences, setting a record for itself over previous years at the playhouse.

In telling the story the author introduces a newly married couple who are the victims of another couple, that seem to take special delight in causing them discomfort. The pathetic features are well drawn and the characters are everyday people.

But the comedy element which predominates works out a denouement in which the couple is shown its error in a practical yet amusing manner. The audience enjoys much hearty laughter and the curtain falls on a very happy home instead of a divided one.

This production is new to local theatre-goers and it should appeal strongly to the patrons of the popular playhouse. It is a gripping, convincing and plausible narrative and will be presented in a finished manner by the entire company.

Mabel Gypzene will have full sweep for her best work as the wife whose happiness is for the time being shattered by the scheming couple. Mr. Peruchi will likewise win new laurels as the husband who also becomes estranged in the same time. He will give the part a splendid portrayal.

Owen Coll and Dorothy Marke, two other members of the company that can always be depended upon for excellent work, will be well cast as the couple that "starts things." They will do their usual high-class work.

Stewart E. Wilson, Alice Delane, Charlotte M. Stanley, Billy Ford and other members of the company will be seen in parts that will meet with success.

SURPRISE PARTY.

A very pretty surprise party was given Sept. 21 by the Red, White and Blue Social Club at the residence of Mrs. S. D. McCoy, 2713 N. Rampart street, in honor of her niece, Miss Hazel Meagher, of Algiers. The occasion being her eighteenth birthday, in remembrance of which a band of friendship was presented her. The home was beautifully decorated in colors of the club of which Miss Meagher is a member. Refreshments were served and dancing was indulged in until a late hour. Those present were: Misses M. McCoy, J. McCoy, F. McCoy, A. McCoy, M. Lee, C. Parker, V. Parker, C. Cantault, L. Lukenbuhl, B. Ross, H. Volkner, M. Meagher, H. Meagher; Messrs. J. Reilly, J. Richards, J. Fitzpatrick, M. Bennett, W. Cantault, F. Meagher, L. Volkner, R. Alcantara and R. McCoy. The jolly crowd was chaperoned by Mrs. Lee and Mrs. S. D. McCoy.

MARTIN KONING DEFEATS JEFFRIES.

At Alexandria on last Monday night Martin Koning, our local middleweight pugilist, easily defeated Young Jeffries of California in a ten-round bout which was held at Alexandria before a large audience. The sport is becoming quite popular in the Central City and another bout is staged for next Tuesday, Oct. 1st, when Koning is scheduled to meet Battling Kraemer. Kraemer is now in training at Opelousas, while Koning is being trained at the race track. He will leave here Sunday night for the fight.

CONSTITUTIONAL AMENDMENTS REGULAR SESSION, 1912.

(Continued from page 6.)

therefor in the manner and to extend authorized under provisions of Articles 232 and 281 of the Constitution and the Statutes adopted to carry them into effect. Other taxes may be levied by the Police Juries for road and bridge purposes not to exceed five mills for five years on the property of the Parish, or any ward thereof, whether the rate of taxation and the purpose thereof shall have been submitted to the property tax payers of the said ward or parish entitled to vote under the election laws of the State, and a majority thereof in number and value of those voting at said election shall have voted in favor thereof. That this article shall be self-operative.

Section 2. Be it further resolved, etc. That this proposed amendment shall be submitted to qualified voters of this State for adoption or rejection at the congressional election to be held in November, 1912, and if adopted, the same shall take effect immediately thereafter.

Section 2. Be it further resolved, etc. That on the official ballots to be placed at said election there shall be issued the words "For the proposed amendment to Article Two Hundred and Ninety-One of the Constitution of Louisiana, and the words 'Against the proposed amendment to Article Two Hundred and Ninety-One of the Constitution of Louisiana,' and each elector shall indicate as provided in the general election laws of the State which of the propositions, "For" or "Against," he votes.

L. E. THOMAS, Speaker of the House of Representatives.

THOMAS C. BARRET, Lieutenant Governor and President of the Senate.

Approved: July 11th, 1912.

J. B. HALL, Governor of the State of Louisiana.

A true copy:

ALVIN E. HERBERT, Secretary of State.



SCENE FROM "SEVEN DAYS"—CRESCENT THEATRE, WEEK SEPT. 29

is admirably suited to the story of the opera. Pretentious solos are numerous, duets, trios and quartets, rich in harmony and with alluring tempos delight the critical music lover and big, powerful, inspiring and masterful ensembles of the magnificence and brilliance which made Victor Herbert famous are included, therefore it can readily be seen that it is far more than a mere musical show which Mr. Hammerstein is sending to us. The many characters include American soldiers, French nobility, Spanish senators, quadrons, Creoles and the lesser lights who made New Orleans the

comic opera success, "The Rose Maid," are said to have ignored old fashioned comic opera convention in their latest work. "The Rose Maid" is invested with an atmosphere of joyousness that starts at the very rise of the first curtain and continues right through the entire action of the piece. The action opens with a gay house party in Liberty Hall, the young Duke of Barchester's London house, and ends with a brilliant cavalcade in Ostend. In the latter scene the stage is filled with horsemen and horsewomen of all the principal nations of the world—each wearing in the gorgeous uniforms

CRESCENT THEATRE Beginning Sept. 29

Matinees—Tuesday, Thursday and Saturday

"SEVEN DAYS"

PRICES—Nights 15c, 25c and 50c. Matinees 15c, 25c and 35c.

WEEK OCT. 6th.....THE CONFESSION.

TULANE THEATRE Beginning September 29

Matinees—Wednesday and Saturday

"NAUGHTY MARIETTA"

PRICES—Nights 25c to \$1.50. Matinees 25c to \$1.00.

WEEK OCT. 6th.....THE ROSE MAID

Orpheum Theater

PHONE MAIN 333.

ADVANCED VAUDEVILLE

AFTERNOON PERFORMANCE AT 2:15 EVENING PERFORMANCE AT 8:15

PRICES (Night—10c, 25c, 50c, 75c. Box Seats \$1.00. Matinee—10c, 25c, 50c. Box Seats 75c.

Ticket Office Open Daily from 10 a.m. to 9 p.m.

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"MARRIED LIFE"

MATINEES—Sun., Mon., Fri. and Sat. PRICES, 10c., 20c., 30c., 50c. Beginning Sun. Mat. Sept 29

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ORPHEUM THEATRE.

The following is the program for the Orpheum Theatre next week. There will be the usual daily matinees.

Joseph Hart's "Dinkelspiel's Christmas" by George V. Hobart.

Caesar Rivoli, the man who changes his clothes quicker than a woman changes her mind.

Chris Richards, an eccentric English chap.

Cabaret Trio, three men, a piano and clever songs.

Mason and Dutiel, new entertainers.

The Schmetsans, the classic poses.

Three Hassans, novel wire gymnasts.

Motion views.

Symphony orchestra.

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