

# Extraordinary Sale of High-Class Tables

Two carloads of Dining Tables—200 totally different patterns—purchased from the famous Lentz Table Company of Nashville, Michigan, on exceptionally favorable terms will be sold at sensational prices. These excellent cuts illustrate the beauty of three models, and there are many more equally as good. If you need a new dining table, now is the time and Gevurtz is the place to buy. High-class dining tables at less than Eastern prices. Come "to look" even if not ready to buy. On sale Monday morning.

## This Massive Dining Table

Just Like the Cut—in Golden Oak and Early English Finish

Every piece of this magnificent dining-room piece is made of solid quarter-sawn golden oak. A most beautiful specimen of the wood worker's art. A gem fit for the finest mansion. We have sold many of this model for \$65.00, and only by driving an especially good bargain with the manufacturers are we able now to offer this value at this low price \$49.50



Gevurtz Special \$49.50

Quarter - Sawn Oak Wax-Filled Polish Finish

NO. 660. Has 54-inch top, extra leaves permit its extension to 8 feet; made of best kiln-dried Eastern oak; one of the newest models of the year; shaped exactly like the illustration, which was made from photo; note the beautiful effect from the quarter-sawing of the wood, which is of the finest selected oak stock. Credit if desired. Easy terms.



\$25 Table

Easy Terms

Solid Oak Special Price \$19

Here is a solid oak Dining Table at the price of common maple. It is a Lentz table, which is a guarantee of its perfect construction and the quality of material. There are no inferior Lentz tables made—all are up to standard. An attractive table in genuine oak. No imitation either in wood or finish.

\$45 Value, Special at \$19

NO. 668 1/2. Another pleasing model and as great a value in its class; has 44-inch top, fitted with the patent Doustley lock that permits its extension to 8 feet; made of selected Eastern oak, beautifully quarter-sawn; in the golden wax, golden oak polish, or the early English finish; you have a choice of these three finishes.



\$29.50

Quarter-Sawn Oak Wax or Polish Finish

Easy Terms of Payment

Quartered Oak, Just Like the Cut

No. 668—This Table at \$12.00 has never been equaled in Portland. Top is 42 inches diameter and extends to 6 feet; top and pedestal are shaped exactly like the cut; the claw feet shown here are just like the original, so a fair idea may be obtained of the appearance of this Table; it's guaranteed all oak—no imitation whatever. See this great value.

# GEVURTZ & SONS

FIRST and YAMHILL

SECOND and YAMHILL

80c Printed Linoleum Special Per Yard 39c

Best printed Linoleum, 6 feet wide, made of pure cork; guaranteed to be of the regular 80c quality; two patterns only in a special purchase that enables us to offer it, not laid, at this low price—cheaper than common floor oilcloth. Now on sale at, per yard..... 39c

## DAINTY BILLIE BURKE TELLS HOW AN ACTRESS MUST DRESS FOR HER PART

Clothing, She Says, Is Next in Importance to Securing an Engagement—Essential That a Woman Know How to Wear Costumes Becomingly.

"THE eternal feminine question, 'What shall I wear?' which probably dates back to Eve's decision about the choice of leaves in the Garden of Eden, broods over all things theatrical today," says Billie Burke. "It taxis time, anxiety and money. Some idea of the importance of clothes in the career of an actress is afforded by the statement that the two most serious problems that confront the actress looking for an engagement are: First, to get the engagement to act; second, to have the clothes in which to play the part. The second problem causes as many heartaches as the first, for it is oftener easier to get an engagement than to get gowns. One of the questions that some managers ask is: 'Can you furnish the clothes?' Many women have been unable to accept engagements because they had scant wardrobes. 'I know of more than one instance where actresses have accepted engagements at a sacrifice. By this I mean that they have utilized nearly all their salary, save that required for their bare living expenses, to keep their wardrobes up to date. At the end of the season they have often owed money. But the advantage of having appeared in a big production or with a well-known star in a successful Broadway play is an investment that will probably yield large returns the next season. 'Clothes impress the manager, too, and for this reason most actresses wear their best bibs and tuckers when they go to the managers to talk about an engagement. Some even appear in borrowed plumage. 'Most people do not stop to realize how the elaborateness of stage clothes has developed in recent years and especially in the United States. I have heard more than one manager say that the clothes problem was one of the curses of the business, and this applies to the legitimate as well as to musical pieces. The plays that our mothers acted in or went to see were not gorgeously mounted. In them depended upon ability, and that is as it should be. Today ability, or the lack of it, is aided by splendid or stunning clothes. And while fine clothes cannot make an actress great or completely win success for her, there is no doubt that they can help a great deal. I would be deluged to the best tradition of my sex if I did not render proper homage to clothes with a big C. 'It is true, too, that most actresses can do better work when they have on good clothes than when they are not so well dressed. For example, when one plays the part of a modish young wife or a smart debutante one is unconsciously affected by the quality of the fetching costume. Sometimes it is like a tonic. 'Yet my own personal ambition lies in another direction. Although by reason of the nature of the various parts I have been called on to play for several seasons, I have had to wear smart gowns, I really long for a part in which I can wear simple costumes. 'In fact, my whole philosophy of clothes, if such a shifting thing as dress has a philosophy, might be



BILLIE BURKE, NOTED AS ONE OF THE BEST DRESSED WOMEN ON THE STAGE.

summed up in the one word 'simplicity.' I am sure that not all women will agree with me and most men won't. But, frankly—and I don't think all women are frank about their clothes—I hate to see dresses, especially the shoulders, all fussed up with trimmings. The line from the seam on the shoulder to the bosom is the loveliest line in a woman and should not be broken. American women like to build out their shoulders, while French women try to make them look small. Nature intended women to have small shoulders and to be dainty rather than heroic. 'The first thing I have in mind when I order a gown is its appropriateness for the occasion for which it is required. Suitability should be woman's watchword in buying clothes, both on and off the stage. After that the color is the most important detail. I think a girl or a very young woman ought to wear pale

shades. They throw the youthful coloring into relief. The colors she wears ought to be governed by the color of her eyes, rather than by the color of her hair. My London dressmaker taught me that. My favorite color is mauve. Most women don't stop to think that a red-haired girl can wear almost any color except a dull shade of brown. The trouble is that red-haired women are afraid to try effects in color. A woman with gray eyes ought never to wear gray, because it makes her look stony and cold. Black adds years to a woman's age and no woman wants any first or last aids to age. 'But that is all a little beside the subject I started out to discuss. The fact that many people go to the theater rather to see the clothes than the acting. The people on the stage catch this feeling and the result is that the two particular objects that most actresses have in mind are to act their very best

all the time and to make the best impression with their clothes. There have been instances where actresses of mediocre ability held their positions just because they were known as 'fine dressers.' 'Hence there is a close connection between the stage and fashion. The fashion writers may say all they please about Paris setting the fashion for all things to wear feminine, but I don't think I am wrong when I say that fashion radiates from the stage. At all the big 'first nights' of modern plays in New York scattered all through the audience. They are there mainly to get hints for costumes. They will know, if the play is a success or the star is very popular, that it won't be many days before patrons will be coming in and saying: 'I want a morning dress like the one Miss Blank wears in the first act of 'So and So.' And at smart luncheons and teas and dinners for weeks afterward one will hear the guests talking about the costumes the women wore in the play and saying 'I mean to have one just like it.' 'And the managers know all this and so the actresses he engages must dress their parts right and, in modern plays at least, they must pay as a rule for their dresses, too. That means, if an actress has anything like a good part, that she must have at least three dresses and sometimes more. There must be a morning or walking dress, an afternoon frock and an evening gown. To this must be added furs, coats and hats. It is safe to say that the average wardrobe in a modern play represents a cost of from \$1500 to \$2000. 'The real hardship comes when an actress buys an elaborate outfit for a play that falls and is taken off in a week or two. I know of one case where a woman invested \$1800 in a wardrobe for a play that ran exactly three weeks. 'The amount of money expended on stage costumes in the United States each year is tremendous. A very conservative estimate would make the most of costumes of each modern play, not a musical piece, \$800. Since there are approximately 800 such plays presented, this represents an investment of \$640,000. The costumes for the musical plays cost at least another \$500,000, so that the total cost of costumes is a full \$1,140,000. 'Yet when all is said and done, just as the real measure of a play is its vitality and moving power, irrespective of elaborate accessories, so does the real measure of the actress lie in her ability, restlessness of handsome gowns. Art and charm win out in the end where expensive clothes fail. Fine feathers may make a bird beautiful, but they don't make it sing. So with clothes and the actress."

### LAYS JUDGE ON HIS BACK

Female Wrestler Shows Skill With Terrifying Effect.

PARIS, Oct. 30.—(Special.)—A young woman was caught some days ago stealing lace in a large shop in the Boulevard Voltaire. When arrested she fought furiously, but was eventually taken to the police station. When questioned there she said that her name was Mignonette and that she was a wrestler by profession. 'A wrestler,' exclaimed the police official, M. Truy, incredulously. 'Yes,' replied the young woman. 'Do you want me to show you how?' and, seizing M. Truy round the waist, she lifted him off his feet and deposited him on his back on the floor. In response to the shouts of the terrified official, policemen rushed into the office. After a desperate struggle the athletic Mignonette was overpowered and led off to the cells.

## PORTOLA IS PERMANENT FIXTURE; SAN FRANCISCO MAKES MONEY

Thousands of Merry-makers Spend Millions in Bay City—Hilarious Crowds Fill Town to Overflowing—Through Refuses to Sleep—Cafes For ed to Turn Away Hundreds.

BY HARRY B. SMITH.  
SAN FRANCISCO, Cal., Oct. 20.—(Special.)—San Francisco bulled better than it knew when it planned the Portola Festival. A month before the festival was planned to take place there a dubious shaking of heads on the part of the merchants and the residents would prove a failure. Frankly, it was as much a scheme to advertise the new San Francisco to the world as anything else, but the way strangers flocked into the city, there was no questioning their desire to be here. From start to finish it was one hilarious crowd. The advertising feature had been well-handled. Every paper in the state and all along the Pacific Coast had given liberally of its space and when the time came for the actual celebration, it was simply a case of whether the people could be handled.

### Hurray Not Delayed.

The opening of the festival, marked by the crowning of the queen and the parade of the Japanese marines from Uncle Sam's Navy, as well as from five foreign nations, showed what the attendance was to be, and until things were wound up on Saturday night there was no delay in the hurrah. The opening-day parade was not long, perhaps, as you count that sort of thing, but it was unique. The marines of the Japanese cruiser, led with those from the Calabria, of Italy, the smartly attired Britishers and the Hollanders from the Nordbrant, and they were cheered from start to finish. Then came the Thursday civic parade, declared by excellent judges to have been one of the biggest parades ever attempted in the United States. All the regular features were on hand, the Native Sons and Daughters, the various fraternal orders and the floats typical of California.

### Oriental Make Hit.

The traveling men, several hundred strong, with the float that showed all manner of transportation, from the ox-team through to the aeroplane, attracted a world of attention, but the Chinese and Japanese did themselves proud with their floats and the number in line. On Friday was held the big field day on Saturday in Golden Gate Park and on Saturday the 29-mile automobile race on the boulevards of Alameda County, that attracted a crowd conservatively estimated at 250,000 people. But Saturday night was the crowning feature. There was an electric parade, to be sure, but the sight was that vast throng of people that was jammed the whole length of Market street, from the yards far out past Van Ness avenue, and overflowed into the side streets. More than a million people, so it is reported, were on hand that closing night, many of them in makers' gear; college youths out for a good time and women with their babies in carriages and out of them. Urchins Climb Poles. Not a window facing on Market street but had its quota of spectators, and every telegraph pole was adorned with urchins bent on seeing all there was to see. And when the parade had finally passed Third and Market streets, the throng

would not be denied and swept into the vast vacant area of street until it was a veritable sea, always moving and never quiet for an instant. Those on upper Market street, not contented with their positions, were forcing their way down town and but for the side streets to take care of the people, there might have been many a nasty jam. It was after the parade, however, that the don't-care carnival spirit was manifested best of all. Nobody wanted to go home and the crowd just walked up and down the streets looking for something to do. Every cafe was obliged to look out early in the night because of the people who would not be denied. The tenderloin district was spotted with people who wanted to hear the music and have a small bottle and it was a case of 'drive dull care away' that wanted to spend its money. Thousands Forget Sleep. One might naturally get the idea that the crowd would go home early after a week of jostling around. At 8 o'clock in the morning the restaurant keepers had to bar their doors simply because they couldn't handle the crowds and at 9 o'clock in the morning, there were still 50,000 people on Market street who hadn't gone to bed and who looked as if they didn't care much about sleep. 'Drive dull care away' was the motto and the crowd certainly lived up to it. Getting down to the financial side, the affair, designed to attract visitors was all that could be desired. On the first day, it is said there were 400,000 visitors here. On the second day it dwindled to a paltry 300,000; on Thursday and Friday to about 250,000 each day and on Saturday more than half a million strangers were here. A statistician has estimated that if the crowd spend on the Average \$5 a day that something like five millions of dollars came in to the people in business. It was so successful, in fact, that the committee of business men that started the scheme has decided to make the Portola festival a permanent proposition and to go ahead with the scheme every year. Certainly with the booming the present exhibition received, San Francisco will well afford to continue the proposition.

### Politicians Again Busy.

This last week before the election has been a busy one for the various candidates. Chief among them of course, have been three candidates for the majority and for the district attorneyship. McCarthy is still held a 10 to 8 favorite over Crocker and Leland, with even money offered that Crocker will run ahead of Leland. There seems to be no way of figuring

### LAST'S BITTERS

KIDNEY & LIVER CURES DYSPEPSIA

## Talks on Teeth

BY THE REX DENTAL CO. THE ENDLESS CHAIN

If we depended alone on these talks on teeth to advertise the wonders of the Alveolar method of dentistry, we would not be able to pay our running expenses. Each patient in the beginning of an endless chain; he is our live wire (walking) advertisement. The Alveolar work is so far ahead of anything ever dreamed of before in dentistry that each patient when finished becomes an enthusiast; his enthusiasm becomes contagion; he is so pleased and so mystified by the marvels wrought in his mouth that he unconsciously or otherwise passes the good tidings along to his or her friend; that friend hath a friend, etc., until the number is lifted from our candle. In brief, the Alveolar story is this: If you have two or more teeth left on either side in either jaw, without resorting to plates, partial plates or bridgework, we can restore all your missing teeth with Alveolar teeth that will be more durable, more comfortable and decidedly more beautiful than the best set of natural teeth, and we will defy any one, dentist or layman, to tell them from nature's teeth—they look, act and feel like they grew there. Alveolar Teeth Where Bridgework is Impossible. If only your front teeth are left, say 2 or 4 or more, we can replace all those that have been lost on both sides clear back with perfect Alveolar teeth, whilst bridgework would be impossible even if you had 8 or 10 front teeth to tie to. If you have only two back teeth on each side, say, molars, we can supply all the front teeth that are missing with beautiful, serviceable, lifelike Alveolar teeth. This could not possibly be done by the bridge route. Suppose you have lost your last (back) teeth, two or more upper or lower on either side. We can replace them with Alveolar teeth. The bridge specialist would have to advise a partial plate, which would encumber the mouth as well as to help destroy your front teeth. Suppose you have lost your last (back) teeth, two or more upper or lower on either side. We can replace them with Alveolar teeth. The bridge specialist would have to advise a partial plate, which would encumber the mouth as well as to help destroy your front teeth. Suppose you have lost your last (back) teeth, two or more upper or lower on either side. We can replace them with Alveolar teeth. The bridge specialist would have to advise a partial plate, which would encumber the mouth as well as to help destroy your front teeth.

THE REX DENTAL CO., DENTISTS, 311 to 314 Abington Bldg., 196 1/2 3d St.