

ARIZONA

TONY

MON & TUES NIGHT NOV. 6-7

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BONITA

MON & TUES NIGHT NOV. 6-7

BAKER THEATRE

LILLIAN ALLEN IN "TIGER LILIES"

YOUR LOVE I SHALL HOLD IN MY HEART OF HEARTS FOREVER
SCENE FROM "A HUMAN SLAVE"

ARIZONA

CRABBY RANCHER

EDWARD J. FARRELL AS 'LIEUT. DENTON' IN 'ARIZONA' AT THE MARQUAM GRAND MON & TUES NIGHTS 6-7.

BELASCO

SCENE FROM "A HUMAN SLAVE"

ALICE JOHNSON IN 'THE MARRIAGE OF KITTY' AT MARQUAM GRAND WED. & THURSDAY 8-9.

THIS WEEK AT THE THEATRE.

Marquam Grand—Monday and Tuesday nights, "Arizona"; Wednesday and Thursday nights, "The Marriage of Kitty"; Friday and Saturday nights, "The Tiger Lilies"; "When Knighthood Was in Flower."

Belasco—White Whittlesey and Belasco stock company in "The Lady of Lyons," all week.

Empire—The Tiger Lilies, burlesque, all week.

Lyric—Melodrama.

Grand—Vandeville.

Liber—Vandeville.

Star—Vandeville.

Island, where live his wife and boy. Freepport being something of an art center, where the mighty and talented are recognized, they made the tenor-comedian a member of the local fire department. Full many a time he has been jerked out of bed by the cruel signal of distress and on different occasions has distinguished himself for valor and hard labor—nothing so hard, however, as his dances in the George Ad show. Eventually Mr. Deagon learned to love fire-fighting and force of habit has driven him to mount his wheel and fly, no matter where he is, when the gong clangs from his vest, a big copper confronting him with a charge of breaking the speed limit, the fire engine was some blocks away.

WHITE WHITTLESEY IN 'THE LADY OF LYONS' AT THE BELASCO THEATRE

SMALL TALK OF STAGE PEOPLE.

F. J. McLean and Marjorie Mack are about to sever their connection with the Lyric stock company. They have proven immensely popular here. Miss Mack as the leading woman and Mr. McLean as leading man and author. Most of the plays produced at the Lyric, during the past 12 weeks were from his pen and their quality indicates that McLean is to become one of the most noted authors of melodrama.

Kyrle Bellew and E. M. Holland have begun another season with "Raffles." Lillian Russell has gone into vaudeville at a salary said to be enormous. "The Prodigal Son" proved a failure and has been rubbed off the Broadway slate.

Maude Fealy is playing a new comedy by Mrs. Martha Morton called "The Truth-Tellers." Margaret Anglin is credited with a great success in "Zira." The New York critics refer to her as the modern Clara Morris.

ALTHOUGH business has been what the management terms "satisfactory" at the Belasco theatre from the date of its opening, Portland's playgoers appear to have underestimated the beauty and importance of the magnificent productions which are being witnessed there at the present time. It is an indisputable fact that we have never had a dramatic treat, at the same prices, which could be favorably compared with White Whittlesey's engagement as a stock star in the list of plays he has given.

Portland, as a rule, takes kindly to stock, at least a good percentage of lay-shoppers give that class of theatrical entertainment due consideration, and if the rest of them knew what they were missing in allowing such productions as "The Manxman" and "Fortunes of the King" to slip by unnoticed, there probably would be considerable of a wall of regret.

David Warfield's "The Music Master" has recently scored its 350th performance in New York without a sign of its popularity diminishing.

Sara Bernhardt's engagement in New York will begin November 19 and will be limited to two weeks—the shortest engagement she has ever played in the metropolis.

Paris has discovered a new Bernhardt—Mademoiselle Ventura, who captured first prize for tragedy and second prize for comedy in the national contest. Reports state that she bears a wonderful resemblance to the honored madame and that in methods and styles the actresses are identical.

Christal Hearns, daughter of the late James A. Hearne, is appearing at the Garrick in New York in "John Bull's Other Island."

Arthur Deagon came out of the east one day and married Grace Sawin, a Portland girl. A modern Lochinvar, he approached the scene of his matrimonial triumph on a bicycle. Crossing a ditch on the way, dreaming a dream of fame, his front wheel came in bitter contact with the slippery edge of the bridge and when they found Arthur he was a sublime picture of distress.

In the week's attractions there was a distinct surprise. The record of "The Sultan of Sulu" last season led playgoers to believe that it would be the gem for which they had been looking, whereas "Peggy From Paris," the quality of which has always been a matter of doubt, was a show so infinitely superior that we marvel how they can both be controlled by the same man, Madison Corey having purchased both works from Colonel Savage. The success of "Peggy," however, lay almost exclusively in the excellence of its principals. For the first time this season we heard real vocalists in light opera. If Mr. Corey does no worse he will stand redeemed as a theatrical caterer.

The coming week is not unimpressive. The Marquam has three attractions billed—"The Marriage of Kitty," "When Knighthood Was in Flower" and the old favorite, "Arizona," while Mr. Whittlesey and the Belasco company turn from "The Manxman" after tonight to the fine old "Lady of Lyons."

Belasco's "The Lady of Lyons" for production this week the Belasco theatre management has not only varied its policy of offering distinctly new plays, but has given White Whittlesey one of his favorite roles and one of the greatest dramatic vehicles ever written.

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It seems that Mr. Deagon owns some hundreds of acres at Freepport, on Long

Island, where live his wife and boy. Freepport being something of an art center, where the mighty and talented are recognized, they made the tenor-comedian a member of the local fire department.

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Reffling

231 WASHINGTON ST. PORTLAND OREGON.

MAKER OF MENS CLOTHES