

### San Francisco's Fete



Finishing the float to represent the driving of the last spike in the Union Pacific railroad. Miss Virginia Bogue, queen of Portola week, and Don Nicholas Covarubias, who represents Gaspar de Portola.

San Francisco, Oct. 16.—Portola week will mark an epoch in the Golden Gate city. Its object is to celebrate the rebuilding of the city after the earthquake and its educational feature deals with the development of the west.

Every great movement will be pictured in the pageant. It will bear to the west what the Hudson-Fulton celebration, so recently celebrated, did to the east.

It was decided that the discoverer of San Francisco should be the patron. This was Gaspar de Portola, a Spanish captain of dragoons, who, in the reign of Charles III, was sent on an expedition which resulted in the finding of San Francisco bay, and later the beginning of a Spanish mission under Father Junipero Serra, the head of the Franciscans in the colony.

The program begins on October 15 with the first of the three great historical pageants—the entrance of Gaspar de Portola with his company of 150 dragoons (the pick of six-foot California manhood) mounted on coat black chargers and followed by the picturesque hordes of Indians and early Spanish settlers.

He will be escorted to Marshall square, where the old city hall stood. There he will meet his queen, the fairest girl in California, and the royal couple from that moment will rule the festivities.

Great Britain, France, Holland, Italy, China, Japan and other nations will be represented by their warships in the armada.

There will be international balloon races, aeroplane flights, championship athletic games, marathons, polo, lacrosse, football, baseball, tennis and golf.

The streets will be festooned in Portola's red and yellow, and the decorations and illuminations will be of a radiance never before approached. It will be an old Spanish fiesta on a gigantic scale.

Three centuries of history will be wheeled through the streets of San Francisco in the great historical pageant, which will be held on the night of Saturday, October 23, and will be one of the crowning features of the big celebration. From the primitive life of the aborigines to the shipman's progress will be depicted in a series of brilliant moving tableaux.

The stirring events in California history will be graphically portrayed by actors carefully drilled amid surroundings that are an exact reproduction of the famous scenes of the long ago. A vista of nearly 200 years of epoch-making events will be opened for the vast throngs that will line the route of the pageant.

The first of the tableaux will show the life of the Indians hunting and feasting and fighting, before the adventurous Spaniard, seeking gold and new realms of conquest, pushed his way to California. Real Indians will people these floats and portray the life of their ancestors.

Then will come Don Gaspar de Portola with his soldiers and Franciscan friars. The advent of the padres and the building of an early Spanish mission will be depicted. The care-free life of the early Spaniards with their bull fights and fiestas will be shown on floats.

The second division will portray the discovery of gold, which turned the tide of affairs in California and the west. A tableau showing the interior of an early gambling hall will typify the wild times that followed the finding of gold and the rush of the argonauts.

An old historic stage coach with one of the old-time drivers will ramble along, much as it used to when it crossed the plains and mountains. A pony express rider will be seen dashing along with his precious burden, as he did in the days before the railroad.

The coming of the railroad, which marked another epoch in the history of California, will be shown by a reproduction of the famous scene of the driving of the last spike uniting the Central and Union Pacific railroads.

There will be allegorical tableaux budding with pretty girls. One of the picturesque features will be "The Fal-

### THE CARNIVAL KING



NICHOLAS COVARUBIA.

San Francisco, Oct. 16.—The Portola celebration, which is to be held in San Francisco next week in honor of Captain Gaspar de Portola, who discovered San Francisco bay, and who became the first governor of California, promises to be the biggest affair of the kind ever held in the far west.

Great Britain, France, Germany, Italy and Japan have already signified their intention of sending warships of their respective nations to San Francisco to participate in the festivities, which are being planned on such a scale that they bid fair to outrival the famous Mardi Gras celebration at New Orleans.

A carnival king has been chosen, and will represent Portola himself. The king will be Nicholas Covarubias of Santa Barbara, who has gained widespread fame in California as a carnival king. His daring feats of horsemanship date back to the days when the Spanish still outnumbered the Americans in many sections of the golden state.



WHERE INTERNATIONAL BALL WILL TAKE PLACE DURING PORTOLA CELEBRATION AT SAN FRANCISCO.

then will be the largest ever built. There will be seven immense stationary floats, each 40 feet long and weighing more than 60 tons.

They will be mounted on float cars and placed at intervals along Market street. Each will be resplendent with more than 10,000 incandescent lights, and cascades of real water illuminated by search lights will be a picturesque feature of these floats. Bands will play on them all night for the dancing of the merry makers.

Like the dream city of Joan Bonnyan, the English timber, San Francisco will glow at night during the week with a radiance unapproachable by wind or rain. The festival decorations and illuminations will surpass anything ever before attempted in the west, \$200,000 having been spent on these features by the Portola committee and the merchants of the city.

More than 1,000,000 lights with a combined brilliancy of over 20,000,000 candle power will be used in the illuminations. About 100,000 horsepower will be required to supply the necessary current, and the capacity of the power plants in the vicinity of the city has been the only limit to the scope of the illuminations.

A score of miles of streets will blaze with light. Across all of the principal thoroughfares strings of incandescent lights will be stretched at intervals of 25 feet from building line. Ten miles of streets will be illuminated in this manner, and a quarter of a million lamps used.

An immense bell in the center of the city suspended 125 feet in the air will be one of the most spectacular features of the illuminations. The bell will be 82 feet high and 106 1/2 feet in diameter. Twenty-five thousand colored incandescent lights will be used to form the bell, and a score of flashing arc lights, each of 10,000 candle power, will form the clapper. Engineers estimate that this display will be seen for 50 miles.

When night falls during the festival a wave of incandescent glory will sweep over the city. The streets will be transformed into lanes of glowing light. All of the big buildings will be outlined in fire as though etched by some master hand. On the top of all of the warships will be illuminated and their searchlights will dance along the clouds.

By day San Francisco will be a mass of red and yellow. The colors of old Spain have been chosen as the official ones of the festival. Flagpoles will appear every street intersection. Buildings will be draped in bunting, and the entire city will be gay with millions of pennants and streamers.

All of the decorations and illuminations for which San Francisco was famous before the fire will be suppressed for the Portola festival. They will set a new mark for other celebrations to aim at.

### A Western Passion Play



Scenes from the great passion play. At top—Julius after the betrayal of Judas upon Christ's execution. Below—Pilate (in center) delivers the sign.

San Francisco, Oct. 14.—The 42,000 feet of lumber shipped into the mammoth triple stage, the six stereopticon, the 12 spot lights and 12 flood lights in position; the 3,000 incandescent lights in place; the 8,000 yards of canvas fashioned into scenes; the 6,000 frame pieces and 60 hanging pieces fitted together into representations of temples and trees; the 400 members of the cast rehearsed carefully, and the grand trained chorus of 200 voices bursting forth with the opening notes, all these combined for the greatest passion play the world has ever witnessed, which the Franciscan fathers presented as a solemn missionary movement at the Coliseum, a complete performance of four nights each, beginning October 11; \$24,000 had been expended in preparing this magnificent drama.

The peasants of Oberammergau have produced their world famous play every 10 years. Their production has been almost as large as that to be given by the Franciscan fathers at the Coliseum. In the open air, they have had almost as large a cast and nearly as great a chorus. But nothing like the lighting effects, the scenic splendor, the quality of the classical music or the richness of costuming has ever before been attempted.

Father Joseph Kraus, working in the parochial residence of the Franciscan fathers attached to St. Basil's church, had at first to present the spectacle in St. Bonifacio's auditorium, which seats 1,500 persons. But when business men of the city saw the grandeur of the 12-hour production and realized how impressive were the lines written by the priest and how awe inspiring the effect of the sacred tableaux would be, they persuaded Father Joseph to present the passion play to the Coliseum and allow it to attain its full proportions.

Since the first passion play was given no production has equaled the performance San Franciscans witnessed this week. Were the passion play at Oberammergau as magnificent its praises would draw many times the number that usually attend.

The 12-hour performance was completed in four nights. The spectacle ran three hours each evening, early tickets for a complete four nights performance were sold, and the price varied from \$1 to \$10.

Following is the program of the four nights' production, with scenes shown on each of the three stages:

**First Night**  
ARRANGEMENT.  
Prologue: Left stage—Adam and Eve expelled from Paradise. Center stage—Salvary, dawn to sunrise. Right stage—Sacrifice of Isaac.  
Act I: Left stage—King Solomon's entrance into Jerusalem. Center stage—Christ's entrance into Jerusalem. Right stage—City.  
Act II: Center stage—Dining hall of Solomon. Right stage—Return of prodigal son.  
Act III: Left stage—Tobias taking leave of his mother. Center stage—Bethany near Mount of Olives. Right stage—Jerusalem weeping over Jerusalem.  
Act IV: Left stage—Joseph sold by his brothers. Center stage—Sanhedrin.

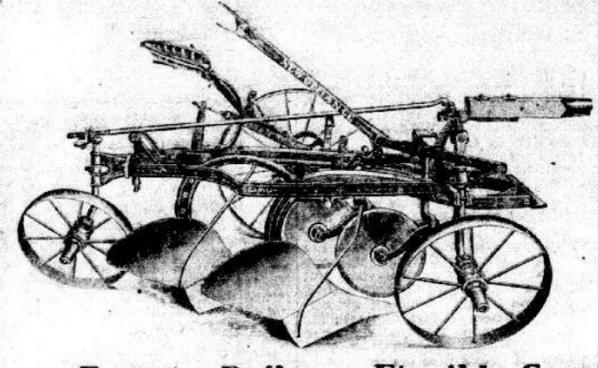
**Second Night**  
Act V: Center stage—Mount of Olives and Gethsemane. Right stage—Adam carries his bread by the sweat of his brow.  
Act VI: Same as act V.  
Act VII: Left stage—Stoning of Naboth. Center stage—Christ stage before Caiaphas.  
Act VIII: Center stage—Palace of Caiaphas. Right stage—Joh insulted by his friends.  
**Third Night**  
Act IX: Center stage—Christ before Pilate. Right stage—Daniel before Balthazar.  
Act X: Same as act X.  
Act XI: Center stage—Courtyard outside of Pilate's palace. Right stage—Sacrifice of Isaac.  
Act XII: Left stage—Joseph in Egypt honored by the king. Center stage—Christ again before Pilate.  
Act XIII: Center stage—Outside of Jerusalem.  
Act XIV: Center stage—Christ on Golgotha.

**Fourth Night**  
Act XV: Left stage—Brazen serpent upon pole. Center stage—Christ on the cross.  
Act XVI: Center stage—At the tomb. Right stage—Jehon in the pit.  
Act XVII: Center stage—The resurrection.  
Act XVIII: Center stage—The resurrection.  
Act XIX: Center stage—On the right hand of God the Father.

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