

ILLUMINATION OF WORLD'S FAIR TO BE AN INNOVATION

Electrical Effects Planned for
Panama-Pacific Exposition
Will Eclipse All Previous Efforts in This Line.

San Francisco, April 12.—Marvelous advances in illuminating materials and methods will enable San Francisco to illuminate the buildings of the Panama exposition, inside and out, in a way that would have been physically impossible five or six years ago. The skilled illuminating engineer is today enabled to produce light effects undreamed of at any of the former world's expositions.

The lighting of the exposition will mark an epoch in the new and fascinating science of illumination. The entire plan of illumination is in charge of W. D. Ryan, director of illumination, who supervised the illumination of the Hudson-Fulton celebration, of Niagara Falls, and who is directing the illumination of the Panama canal throughout its length to the high seas on either side. In the exposition there will not be a single article of lighting equipment that was ever used before. More than \$50,000 have been expended in a single line of experimentation—the development of the new materials to be known as "jewels" for use at the exposition. Most of these have been made in Germany and the results produced through their reflected light will be among the superb lighting effects.

Light Will Be Like Day.
The most striking phase of the illumination plan lies in the fact that there will be no dark shadows. At night the exposition palaces with the details of their facades and statuary will be seen as clearly as if by day. Great paintings upon the walls, and most of the colonnades of the court, will appear in the true color values, as if in daylight, but with their contrasts enhanced and intensified. Perfect reflections of whole buildings will be reproduced in the lagoons upon the exposition grounds. In the harbor before the grounds batteries of colored searchlights will throw their rays against the towers and minarets, reflecting jewels, which will reflect and radiate shafts of colored light through the exposition city. The zone of general illumination will extend twice the height of the tallest exhibit palaces.

Both direct and indirect or reflected lighting will be employed at the exposition. Mr. Ryan is working in accordance with Jules Guerin, director of color, an artist whose work is as popular in Europe as in America. Most expositions appear too bright and often the sunlight goes away with the third eyes. Mr. Guerin has conceived a marvelous color scheme through which there will be no dead white upon the exposition grounds. Mr. Ryan has planned that there will be no glare and no dark places or black shadows at night.

Outline Lighting Discarded.
Outline lighting will not be adopted. Although the contours of the buildings are brought out by this method much of the architecture and most of the finer details would be lost through dark shadows. The architectural splendor of the exposition will be brought out to the best possible advantage in both form and color and maintaining the daylight perspective. By the use of the exposition in all its details will be a magnificent picture. All Guerin's colors, the burnt orange, vermilion, cerulean blue and gold of the courts, the gold and blue of the recesses of the towers, the rose, red, yellow and blue, the red tiles of the roofs, the golden domes and the copper-green minarets will be seen at night enhanced and glorified.

Four Sources of Light.
There will be four principal sources of light of the exposition: the harbor, some six hundred yards off the exposition grounds, will be great batteries of searchlights mounted upon pontoons; masked batteries of searchlights will be located upon the roofs of the exhibit palaces, behind the columns of the colonnades that encircle the courts and in recesses of towers, domes and minarets; indirect or reflected light will be employed. The thousands of lamps used in the reflected lighting will not be seen, but their lights will be cast upon the statuary, mural decorations and facades of the buildings. In the courts and throughout the grounds will be radiant groups of statuary.

The interior of the buildings will be lighted with flame arcs and luminous arcs and at night the great windows will shine out with their illuminations. The direct lighting will be the light upon the facades of the buildings. The light behind the columns will be a warm yellow in the lower sections, while the upper sections will be a bluish purple producing an artificial shadow in the light.

The walls behind the colonnades in the grand court of honor, the Court of Sun and Stars, and in the great east and west courts, will be decorated with mural paintings which will be illuminated by electric globes placed in recesses in the back of the columns; the lamps will not be visible from the floors of the colonnades or from the courts. These will be set in the columns at heights of ten, twenty and thirty feet. The illumination of the paintings will be absolutely controlled by changing the size of the light units and the curvature of the mirrors that will reflect the lights against the walls. Kaleidoscope effects will be obtained by introducing colored lenses. A special type of tubular lamp has been developed for fluted columns, the lamp and reflector being small enough to go into the flute of each column.

FRECKLE-FACE

Sun and Wind Bring Out Ugly Spots,
How to Remove Easily.

Here's a chance, Miss Freckle-face, to try a new remedy for freckles with the guarantee of a reliable dealer that it will not cost you a penny unless it removes the freckles; while if it does give you a clear complexion the expense is trifling.

Simply get an ounce of ointment—double strength from Woodard, Clarke & Co., and a few applications should show you how easy it is to rid yourself of the pesky freckles and get a beautiful complexion. There is more than one ounce needed for the worst case.

Be sure to ask the druggist for the double strength ointment as this is the prescription sold under guarantee of money back if it fails to remove freckles.

PLAY AT JEFFERSON HIGH



Miss Fay Wentz and Harry Kerman, principals in the Lincoln high school play.

Jefferson high school young people are very busy preparing a little play which is being put on by the boys and girls' glee clubs, April 25. The name of the play is "The Nautical Knot." The scene is laid in a seaport town, and the story introduces romance and humor.

HEARD IN THE GREENROOM

By Herbert Corey

New York, April 12.—It's almost the last run of show in New York theatres. This week "The Geisha" and "Divorçons" were revived. That means there is no new show left in the managerial lockers. When revivals begin, wise actors furnish up their buckskin shoes and send last season's whites to the cleaner. Persons owning summer homes become aware of the affectionate interest of their friends. Those who have worked with fair regularity during the season are to be found in the lobbies of ornate hotels reading motorboat catalogues. Managers of summer stock companies afar in the sage are welcomed to Broadway. One by one the electric lights go out over the lesser theatres. One does not even hear that this show or that has closed.

"It's rather a pity 'The Geisha' was not revived weeks ago. It may be that the book is not a masterpiece of comedy, but then, various musical pieces have been produced this winter that smelled of crepe and the storehouse, even on the first night. Its humor is refined, its lyrics excellent, and its melodies simply charming. The Shuberts and Arthur Hammerstein, who produced it, offered a nine-star cast. And, in spite of the handicap that oversteering usually hangs on a production, it promises to be one of the real successes of the end of the season. Lina Abarranell scored easily and well. She was especially pleasant in the high coiffure of the geisha girl. Miss Alice Zeppilli sang 'Mimosa San' better than any of her predecessors, according to one critic, and the fact that no one understood a word of the 'Jewel of Asia' really made no difference. She added grand opera cadences and things to her singing upon the opening night was interrupted while some one lugged in a floral horseshoe. Jimmy Powers was always funny, and Carl Gantvoort sang well, even if his acting will never win him fame, and Miss George Caine and Edwin Stiles, who offered a nine-star cast, did their part in bringing success.

Some one commented that the various playwrights who labored diligently all winter long to produce a suitable vehicle for Miss Grace George—and failed—are deserving of thanks for failing. For the role of Cyprienne in "Divorçons" has long been esteemed Miss George's best role. "Physically and temperamentally she is suited to it," one critic remarked. "Under its influence every trait of her accomplishments is made more telling, and there is a brilliance in her speech and bearing as well as a charm and spontaneity which none of her other parts has ever revealed." In the way in which another phrased his admiration.

Miss George appeared in the Sardou comedy at her husband's theatre, the Playhouse, this week. Of the half dozen or more eminent actresses who have been Cyprienne, Miss George alone plays it nowadays. It is too good to lose. For the best of the rising generation of theatregoers she should be required to revive it occasionally. She was supported by an excellent cast, of which William Courtleigh, Frank Reicher, Howard Estabrook and Gail Kane deserve especial mention.

There must be a rattling in various graves. Wallace's theatre—about the only one left in town which owns a tradition—dropped out of the \$2 ranks this week. By offering its best seats for \$1 the management of time and the town were admitted. It is out of the theatre zone nowadays. That part of Broadway in which Wallace's is situated is almost dark by roosting time each night. One may stand in front of the old theatre and see the glare in the sky to the north where the theatre zone now dwells. Half a dozen plays of real excellence—witness "The New Sins"—were put on at Wallace's this winter, and won praise from press and public. Three weeks later they had frozen to death. People will not leave the broad and well lighted path to adventure down the narrow road to excellence.

It is to be feared that the opening venture at Wallace's was not quite happily chosen. Miss Nance O'Neil was good in the leading role of "Ann Boyd"—a play written by Miss Lucile La Verne from Will N. Harben's story of life in Georgia—but the comment was that the play was essentially an actor's play. Miss La Verne is an actress and an excellent one, and had a part in the play. She made full use of every dramatic and emotional opportunity—and forgot logic and probabilities. It was a hectic, tearful, myriads sort of a play. Now and then the audience gets the wrong cue. It giggles when it shouldn't.

Considerable doubt was expressed at the time the new Princess theatre opened with its program of brief plays as to the advisability of the undertaking. The management frankly stated that it planned to offer plays which could get a hearing nowhere else—not because of a lack of dramatic excellence, but for a certain surplussage in normal qualities—and on that account suggested that the "young person" stay at home. Because of this candor that acid bit of melodrama—"Any Night"—in which the bitter story is told, and the scene is laid in a Rainier law hotel, did

not receive the condemnation that otherwise might have fallen upon it. It is distinctly not a thing for "the young person" to see. Just as distinctly, it is worth seeing by her elders. It is worth noting that the "young person" has taken the advice of the management and has stayed at home. Almost without exception the 298 persons who fill the 298 seats in the Princess each night have a sprinkling of gray in their hair. The "young person"—that is, the distinctly "young" person, of the gum, chocolate and giggle age—is eminent by her absence. The audiences at the Princess are drawn from that stratum of intelligent society which fills the Little Theatre, if one may judge by casual scrutiny.

It is also rather odd to hear an elderly man break into nervous laughter during the progress of that horrible little gem of the dramatic art called "Pearl." It is further odd to note that the half dozen who thus betray the strain upon their nerves by this importation from the Grand Guignol, where horror was first capitalized, are always men. Woman is supposed to be the emotional sex. But it is Mister Man who cackles like a hen when the hair begins to rise upon him in sheer fright.

Is it possible that the press agents slipped something over on our police magistrates in re the dancing cases lately? First, Miss Alice Ella, who appears with a partner in "The Dance of Fortune" at Hammerstein's, was arrested. That dance might have been better labelled the "Dance of Misfortune," for the onlooker is convinced that hard luck has befallen Miss Ella of practically everything. A cruel police officer, blushing, led her to the station.

Whereupon La Napierkowska, who officiates in "The Dance of the Bee" at the new Palace, where \$2 vaudeville is being experimented with, likewise found herself in the unfeeling grasp of the law. The arresting officer explained that Miss Napierkowska pantomimically illustrated the agonized search of a young person into whose raiment a bee had flown. The officer thought the bee was stinging her. Also, it was evident that Miss Napierkowska believed herself to be alone. Both dancers were dismissed when they went to court, and reams of good publicity were won. Did the press agents put something over? And if they did, didn't they do it well?

PLAYS AND PLAYERS

"Fanny's Play" will remain in New York far into the summer.

Thomas L. Shea is to produce a play called "The Whirlpool," by Henry Irving Dodge.

William Faversham may play in London the role of Iago to Forbes Robertson's Othello.

David Blapham, the noted baritone, is to be the star of a piece entitled "The Jolly Peasant."

David Belasco has another promising pupil whom he is going to present in a leading role. Her name is Helen Freeman, and she has been an under-

study in various of the Belasco companies.

W. A. Brady has engaged Della Fox to play one of the roles in his forthcoming revival of "Rosedale."

Next season the two sisters, Mabel and Edith Talliaferro, are to star in a new play by Cleveland Moffat.

Rae Selwyn, the sister of Edgar Selwyn, will be a member of Grace George's company while in New York.

"A Gentleman of Leisure," in which John Barrymore is to star, has been renamed "A Thief in the Night."

Thomas Conkey, who plays the prince in "Sweethearts," was also the prince for two seasons in "The Spring Maid."

Next season Richard Carle and Miss Hattie Williams will again appear together under the management of Charles Frohman.

Two companies will be seen in "The Conspiracy" next season, the eastern one to open in Boston, and the western one in Chicago.

Miss Hajos, the noted Hungarian prima donna, is to star in a piece called "Her Little Highness," under the direction of Merba & Luescher.

Charlotte Walter, now touring in "The Trail of the Lonesome Pine," expects to appear in a new play next season, not to be written by her husband, Eugene Walter.

George M. Cohan says he has appeared for the last time on the New York stage and that after a short tour will retire to his farm near Providence, Rhode Island.

A novel performance is to be given in New York at the benefit for Jerome Eddy, when a scene from "Julius Caesar" will be acted by a cast made up of dramatic critics and newspaper men.

Legrand Howland, a grand opera composer, has written a play called "Deborah," in which the leading part will be played by Charlotte Nilsson, who made a hit in the star part of "The Three of Us."

Queen Mary has no use for suffrage.

London, April 12.—Although Queen Mary is generally believed to be sympathetic toward the votes-for-women movement she has no use for suffragettes.

It has just been learned that at the latest court, after the guests began to arrive, her majesty sent word to the front door that a certain woman—the wife of a commoner—who previously had been received and who was on the list to present a young relative, should not be admitted. At the eleventh hour the queen had been told that this woman had joined the Women's Social and Political union, and further had been heard to express her delight over the

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homb episode at Lloyd George's country house.

Her majesty has been greatly alarmed of late for fear the militants may succeed in their known intention of trying to kidnap the Prince of Wales, and she has had King George give orders that the bodyguards recently assigned to protect his royal highness be reinforced so as to preclude the slightest possibility of such a calamity.

Commuter Vents His Wrath.
New York, April 12.—Shortly after a crowded suburban train of the Long Island railroad had left Jamaica station the other afternoon, one of the passengers, a Boston broker, became so

exasperated by the fact that a number of women were compelled to stand because there were not enough seats, that he pulled the emergency cord as a protest, bringing the train to an abrupt stop and causing considerable excitement among the passengers. He was promptly arrested and stated he would willingly spend \$50,000 to fight his way through the courts.

The United Mine Workers of the Springfield, Ill., subdistrict have started a campaign with a view of preventing the proposed removal of the state headquarters of the United Mine Workers of America from Springfield to some other city.

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MADGE KENNEDY — WILLIAM MORRIS

EXCELLENT CAST—SPLENDID PRODUCTION

Evenings—Lower floor, \$1.50, \$1.00, Balcony, \$1.00, 75c, 50c. Popular Price Matinee Wednesday, \$1.00, 75c, 50c.

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THE Bachelor's Baby

HENRY BUCKLER as THE BACHELOR

POPULAR PRICES
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HEILIG SEAT SALE

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4 NIGHTS BEGINNING
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Souvenirs to All Ladies at Opening Performance to Celebrate
FIVE THOUSANDTH TIME IN AMERICA—ENORMOUS ALL-STAR REVIVAL

HENRY W. SAVAGE'S THE MERRY WIDOW

PRICES—Evenings: Lower floor, 14 rows, \$2.00; 8 rows, \$1.50, Balcony, \$1.00, 75c, 50c. Special prices matinee Wednesday, 14 rows, \$1.50; 8 rows, \$1.00, Balcony, \$1.00, 75c, 50c.

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Fourth and Stark Streets
THEATRE Fourth and Stark Streets

PORTLAND'S ONLY MUSICAL COMEDY PLAYHOUSE
CATERING ESPECIALLY TO LADIES AND CHILDREN.

Week Beginning Monday Matinee, April Fourteenth
Keating & Flood Present as
A SPECIAL ADDED ATTRACTION

MLLE. ATMORE GREY

The Famous English Classic Dancer in

SALOME

THE DANCE OF THE SEVEN VEILS
And the Popular Keating & Flood Company in

THE ACADEMY GIRLS

Merry Musical Melange of Popular Song Hits and Comedy
TUESDAY NIGHT—The Regular Athletic Contest
FRIDAY NIGHT—Rosebud Contest

THE FAMOUS ENGLISH BEN GRETT PLAYERS

Will appear TOMORROW, Monday, April 14,
AT
New Lincoln High School

"SHE STOOPS TO CONQUER"—Matinee 3 o'clock.
"THE COMEDY OF ERRORS"—Evening, 8:15.

Seven of the players accompanied Ben Greet on his first American tour.
PRICES—Matinee, 50c and 25c. Evenings, \$1, 75c and 50c.
Audience Portland Shakespeare Study Club.
Music furnished by High School Orchestra.

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The Girl I Left Behind Me

By David Belasco and Franklyn Fyles
A Play With an Unprecedented History of Success
Scenes in the Blackfoot Country of Montana in 1890
A story of love and romance, bravery and cowardice in the heat of action. Rich in comedy, thrilling climaxes, unsurpassed dramatic situations.
Stage Under Direction of William Bernard
Evening prices—25c, 35c and 50c. Matinees, 25c only. Monday Bargain night, all seats 25c. Matinees Sunday-Wednesday-Saturday.
Tuesday, Wednesday and Thursday Nights, Spanish War Veterans' Nights
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JULIA CULP

MEZZO-SOPRANO

Heilig Theatre

Saturday Evening, April 19

DIRECTION