

Mrs. Carter Opens the Columbia Theatre in "Du Barry"

(By Jules Robert Goodman.)

"When history makes a drama," says M. Sardou, "she makes it well."

And so, after all the years, we have again the Du Barry; or let us be ceremonious and say the Countess Du Barry. We may even throw a pop to Corberus, and following that delicious genealogy connected for no less a personage than a king, expatriated upon her humble origin—a child of lowly peasant parents born at Voucoureau and "Zelle," Jeanne Guenard de Vauberniais. The story had best be passed over quickly or this little cardhouse of romance will topple at the first breath of fact and we shall be faced to face with plain Jeanne Becu, "natural daughter of Anne Becu, born August 19, 1748."

The discussion is not a particularly pleasant one, and so perhaps it were well to gloss the whole question and apostrophe with the Count du Barry, over whose gambling-house she presided, Mile. L'ange. A very brave and daring man Count Jean must have been; and yes, he put the prod to his manners while his wit must have stumbled upon its hind legs.

The spectacle presented by the last years of the reign of Louis XV is as pathetic as it is tragic. It shows a civilization on one hand gone to seed, and on the other not yet begun—a civilization grown too fine and a civilization which had forgotten, but one stroke away—gagging an aristocracy honeycombed with dissolution and a peasantry groveling on the ground almost literally like animals. In all classes discontent and corruption were undermining the stability of the empire, urged in one case by ennu and political operation, in the other by sheer desperation soon to break forth into a display of brutality such as to stagger the world.

The history of the Du Barry is, in the light of the awful retribution which overtook France, anything but pleasant reading. It is brutal almost repulsive. Even her "Memoirs," meant evidently in justification, show a woman heartless and tricky, a fit accomplice for the Count Du Barry. Once read, one does not soon forget those words which she scribbles how she and the count planned to reach the king. Take, for example, her first impression of the aged monarch:

"Louis XV, king of France, was one of those sentimental egotists who believed he loved the whole world, his subjects and his family, whilst in reality the sole engrossing object was self. Gifted with many personal and intellectual endowments which might have disputed the palm with the most lively and engaging personages of the court, he was yet devoured by ennu and of this he was well aware, but such was his mind to meet this ennu as one of the necessary accompaniments of royalty. Devoid of taste in literary matters, he despised all connected with letters."

And so has Du Barry passed into history as the successor of Mme. de Pompadour, a woman, in an age when women wielded the most powerful influence, practically ruling a country. And your preacher may use her career to point out causes working up into results; but of all her beauty and her charm and her adornments there remains as if by magic a sarcasm of fate, only her powder-puff. "This world is an amusing theatre," she said. "I see no reason why a pretty woman should not play a principal part in it."

"An amusing theatre" it proved to be the Du Barry, and she held the center of the stage enough to please the vastest actress. She forced her way into court. She compelled the first women of the empire to recognize her. She squandered and had squandered upon her



MRS. LESLIE CARTER AS THE DU BARRY.

CAST OF CHARACTERS.

Table listing cast members and roles for the play 'Du Barry'. Roles include King of France, Count Jean Du Barry, Comte Guillaume, Duc de Brissac, Cossa Brissac, The Papal Nuncio, Duc de Richelieu, Marquis de Maupenn, Marquis de Terray, Duc d'Angoulême, Denis, porter, Lebel, valet to his majesty, M. Labille, proprietor of the milliner shop, Vaubermier, father of Jeanette, Sealo, "La Du Barry's" Nubian servant, Zamora, Flute player, Valory, D'Altairé, De Courcennes, La Garde, Fontenelle, Renard, one of the "Hundred Swiss", Citizen Griève, of the committee of public safety, Marquis de Chauvignac, Denicot, judge of the Revolutionary court, Tavernier, clerk of the court, Gomard, Horstene, Sophie, Marquis de Langers, Comtesse De Marsen, Picard, a maid, Rosalie, Cerisette, Jaquette Vaubernier, afterwards "La Du Barry", Charles A. Stevenson, Campbell Gollan, William Shay, Herbert Millward, Charles A. Millward, H. R. Roberts, William Raymond, William Shay, Leonard Cooper, Claude Gillingwater, Charles Pyke, Gilmore Scott, E. James, W. D. Jones, Master Sams, Louis Myll, W. L. James, Bertha Roberts, William Raymond, Theodore Cooper, D. F. Dawley, Gilbert Melville, E. James, H. G. Carlton, H. P. Crawford, W. I. Munro, Florence St. Leonard, Ethel Wynne, Laura Osborne, Annette Huntington, Isbel De Jez, Susan Knight, Juliette, Cora Adams, Harriet Donar, Laura Osborne, Caroline Strelitz, Bertha Carlisle, Ruth Dennis, Miss Leonard, Miss Adams, Miss Huntington, Miss Van Cott, Dorothy Barnes, Miss Robertson, Julia Lindsey, Mrs. Leslie Carter.

so. He has shown Mme. Du Barry in her extravagance, her petty foibles, her thousand and one tricks. He has painted one side to her nature admirably. But Mr. Belasco is a dramatist, not a historian; and so he has whitewashed the character here and there, thus subtly and cleverly winning sympathy for his heroine. He has, in a word, made out the best case possible for her.

For Mr. Belasco is a genius in his way. There is no other dramatist in America who knows as he does the technique of his craft. No matter how old or trite the theme, once touched by his master hand it becomes new and vivid. "Du Barry" is not, in the strict meaning of the term, a great play; but it is an intensely interesting, powerful play of great acting quality.

It is this acting quality which is the secret of the success of the actress. Mrs. Carter, and multiply these by that wonderful presentation of "Zaza," and the problem of writing for her play is not simple. The list might be extended but at best it will not prove long. The amount of really great acting upon the stage today is small. Yet to Mrs. Carter belongs a share of it. Whoever has seen a share of her famous performance between these two limits she runs the whole gamut of emotions, now all nuance and grace, now infuriated with passion and anger, now writhing with grief and finally broken a loser in the game of life, trying to warm herself for the last time at the snuffed candle of romance. Mrs. Carter's work last night was full of brilliance and power.

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Of the remainder of the company, Mrs. Campbell Gollan deserves especial mention for a very clever presentation of the scoundrel, Jean Du Barry. Mr. Stevenson was, as always, satisfactory and more, and Mr. Claude Gillingwater as the faithful servant, Denis, gave a portrayal full of restraint and poetic appeal. For the rest, the company was large and adequate and the entire production was noteworthy for its smoothness and worthiness.

A word remains to be said about the theatre. The Columbia is a very pretty playhouse, cool, airy and refreshing. Its color scheme—blue, gold and old red—was just the color scheme to have character and yet not garish nor cheap. The hangings are simple, rich and in good taste. Mayor Williams in a graceful speech formally declared the theatre open, while the orchestra played "Columbia." The audience was large and showed a keen appreciation of the acting, applauding Mrs. Carter generously.

Taken all in all, Mrs. Walsh should be congratulated upon the inception of his undertaking which should prove of distinct value to the drama and drama lovers of Portland.

Recent Purchasers of Underwood Typewriters. The Oregon Daily Journal, Ladd Metals company, two, Order of Washington, Carnegie Steel company, three, Charles F. Beebe & Co., James L. Innes & Co., S. Morton Cohn, Pacific Mutual Life Insurance company, Oregon Furniture Manufacturing company, U. S. Lighthouse engineer, Many other prominent Portland people.

MEETING OF TELEGRAPHERS. (Journal Special Service.) St. Paul, Minn., July 19.—The Commercial Telegraphers' Union of America, which is an amalgamation of the two organizations of commercial telegraphers in existence a year ago, began its national convention in St. Paul today.

FOR ADVANCE OF EQUAL SUFFRAGE. At a meeting of the Oregon State Equal Suffrage association, held last night in the office of the Lewis and Clark state headquarters, officers were elected, as follows:

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AT THE THEATRES. "DIABLO UP TO DATE." It is seldom that a sequence of extravaganzas allows the members of the company to show any histrionic ability aside from the ordinary stage cleverness, and the latest production at Shields' park is interesting because it gives several of the cast opportunity to do serious work.

STAR'S CLEVER BILL. There is very little that can be said of first class vaudeville than cannot be said of the Star theatre, for its program includes some really clever performers. The Star has reached a high state of popularity since its opening and if one followed the crowd it would certainly find him at that playhouse.

COMEDY AT THE BAKER. This is the time of year when the public taste turns to the lighter forms of amusement rather than to those heavy plays to which they naturally aspire in the regular theatrical season.

DOG SHOW AT ARCADE. In Bailey's dog circus, at the Arcade this week, are to be seen a number of wonderfully well trained animals. A black shepherd, which mounts the double ladder, seems to have attained the limit of canine intelligence and dexterity.

GOOD MUSIC AT BILLOU. At the Billou theatre the troupe of the week in "The Wolf" has been given at this playhouse. To the Clipping Comedy company, consisting of a male quartet, is given the palm for the greatest amount of real amusement offered.