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

(By Jules Eckert Goodman.)
"When history makes a drama," says M. Sardou, "she makes it well."

"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 sop to Cerberus, and, following that delicious genealogy concocted for no less a personage than a king, expatiate upon her humble origin—a child of lowly peasant parentage born at Vaucouleurs and called Jeanne Gomard de Vaubernier. 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 face to face with plain Jeanne Becu, born August 18, 1742." 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 Harry, over whose gambling-house she presided. Mile. I'Ange. A very brave and daring man Count Jean must have been; and yet one cannot but feel that in this case 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 begu—a civilization grown too fine and a civilization which had taken but one step from saysagery—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

the ground almost literally like animals. In all classes discontent and corruption were undermining the stability of the empire, urged in one case by ennul and political operation, in the other by sheer desperation soon to break forth into a display of brutality such as to stagger the world. Meanwhile spon the throne sat a king, nearly 60 years of age, once called the well-beloved, now enthrailed in enfeebled passion by a woman who was frankly of her profession.

The history of the Du Barry is, in the light of the awful retribution which overtook France, anything but pleasant reading. It is brutat, 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 in which she describes 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

"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 paim with the most lively and engaging personages of the court, he was yet devoured by ennul and of this he was well aware, but made up his mind to meet this ennul as one of the necessary accompaniments of royalty. Devoid of taste in literary matters he despised all connected with belies lettres. M de Voltaire ranked him beneath the lowest country squire; and the very mention of a man of letters was terrifying to his imagination from its disturbing the current of his own ideas. He disliked any appearance of opposition to his will; not that he particularly resented the opposition itself, but he knew his own weakness and feased lest he should be compelled to make a show of firmness he was conscious of not possessing. For the clergy he entertained the most superstitious veneration; and he feared God because he had a still greater awe and dread of the devil. He greatly dreaded pamphlets, satires, epigrams and the opinion of posterity, and jet his conand dread of the devil. He greatly ireaded pamphlets, satires, epigrams and the opinion of posterity, and jet his conduct was that of a man who scoffs at the world's judgment."

the world's judgment."

These words are as much a connotation upon the Du Barry as upon the king, for they show the deliberateness, the cold-bloodedness of the whole proceedings. I cannot forbear giving one more short quotation from the "Memoirs." It was written the day after her first meeting with the king:

there (Paris) arcely had I arrived an hour than I received from his ma-jesty a magnificent diamond agraffe, worth at least 60,000 francs, and bank notes to the amount of 200,000 livres. Compte Jean and myself were well nigh stunefied with astonishment at the sight stupefied with astonishment at the sight of such treasures. . My brother-in-law (i. e., Count Jean) divided them in two equal portions, one of which he put into his pocket, the other into my escretoire. . Upon how many follies did we then debate which but a few-days after we found practicable. The different ministers passed in review before my some determined upon refore us; some we determined upon re-taining, whilst others were dismissed, and already I began in idea to act with sovereign power over these illustrious personages, amongst whom I anticipated shortly playing so important a part. 'After all,' said I, 'the world is but an amusing theatre and I see no reason why a pretty woman should not play a principal part in it.'"



MRS. LESLIE CARTER AS THE DU BARRY.

enough money to have made happy half, perhaps all the starving peasants of France. She made and unmade ministers. She fought parliament and she enslaved a momarch and brought his throne into such disgrace that upon his death the cortege, shrinking through his death the cortege, shrinking through the darkness, was greeted with huzzas. Louis, the well beloved, became Louis, the too much beloved. No wonder he is reported to have cried out, "After me, the deluge!" Perhaps it was the memory of the king's deathbed as he lay racked by smallpox and almost deserted, that caused, years later, such terror in the bosom of Madame Du serted, that caused, years later, such terror in the bosom of Madame Du Barry when she was dragged to the guillottne. For the last view which we have of her is that of a coward, piteously begging for life, not even ennobled by the near presence of death. And so the Du Barry has 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 paint a moral, or your historian to point out causes working up into reto paint a moral, or your historian to point out causes working up into results; but of all her beauty and her charm and her adornments there remains, as it were by 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." The prophecy has been curiously fulfilled—almost to the letter.

Such a career and such a character.

almost to the letter.

Such a career and such a character are by their very nature great theatrical material. The life of Mme. Du Barry is essentially theatrical. All the ingredients for a play are found in the bare facts of her experience. Romance, intrigue, passion, tragedy and pathos—all are here cast upon a background of scenic effect in itself theatrical. A mine of material is practically at the writer's hand.

With such a fund upon which to draw

With such a fund upon which to draw After all, said I, 'the world is but an amusing theatre and I see no reason why a pretty woman should not play a principal part in it.'"

"An amusing theatre" it proved to the Du Barry, and she held the center of the stage enough to please the valuest actress. Bhe forced her way into court. She compelled the first women of the empire to recognize her. She squandered and had squandered upon her with the such a fund upon which to draw there are two courses open to the dram atist—the realistic method of a Zola, wherein as upon a dissecting table the emotions are analyzed; or the romantic method, somewhat allied to that used by Dumas in "Camille," wherein the motiving theme is ennobled and idealized while veracity is obtained by realism in details. Mr. Belasco has, of course, chosen the second method—and wisely

Gomard W. I. Munro
Hortense Florence St. Leonard
Sophie Irma Perry
Lalotte Ethel Wynn
Manon Laura Osborne Marquise De Crenay Ruth Dennis
Duchess D'A.guillon Miss Leonard
Princess Alixe Miss Adams
Duchess De Choisy Miss Osborne
Marquise De Langers Miss Huntington

CAST OF CHARACTERS.

AT THE THEATRES

"DIAVOLO UP TO DATE." It is seldom that burlesque or extravaganza allows the members of the company to show any histronic 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, an opportunity that the performers work, an opportunity that the performers made the most of at the initial performance of the piece "Diavolo Up to Date." The play is a modernising of "Fra Diavolo" and the element of seriousness is larger than in any of the preceding Zinn productions. The women of the company took the leading parts and secured generous applause. Frances Venita Grey as Diavolo, was popular, as she always is, and Elaine Forrest did a bit of fine work in the second act that reminded one of when "Zaza," "Mile. Fin" and "Sapho" were in their prime. The humor of the play was not forgotten and was left in the hands of Errol and Fitchett, who provided all the laughs that any audience had a right to expect.

That the company is able to swing from the buriesque to a play requiring an entirely different kind of ability, is a new proof of the excellence of the troupe that Manager Shields has gathered to amuse the patrons of his open air theatre.

GOOD MUNIC AT BIJOU.

At the Bijou theatre the bill for the week is one of the best which has been given at this piayhouse. To the Clipper Comedy company, consisting of a male quartet, is given the palm for the greatest amount of real amusement offered. Each member of the quartet has a good voice and they sing together exceeding well, their voices blending to perfect harmony in old plantation mel-

odies. Bence and Ailen, a song and dance duo, come in for a large share of the applause during the performance. They are clever and their jokes original. J. E. Smith, the juggler, handles clubs. balls, plates, stove-pipe hats and any-thing else on which he can get his hands with great dexterity. Little Edna Foley sings several illustrated songs sweetly.

Trask and Murray, another musical duo, share in the fun-making of the evening.

The lady of the due has a superb deep

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

land him at that playhouse.

Dervin does a clever stunt that keeps The team of Robinson and Robinson also does good work and retains an enviable place in the estimation of the audience, Jennie Bentley, known as the only woman foot juggler on the stage, sur-prises by her dexterity- and does her nimble work as well as the masculine members of this light footed profession. Charles Edwin Insiee and Miss Paula Herbert present "Lunatics" and force the most careworn to smile. Della Rose,

DOG SHOW AT ARCADE.

In Balley's dos 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.

swing in "coon" songs. As comedy FOR ADVANCE OF

Johnny Williams evokes considerable laughter as a Dutch comedian. Kate Coyle retains her popularity in pictured ballads. New and amusing scenes are shown on the bioscope.

At the Lyric enthusiastic audiences continue to fill the house and a series of playlets and specialties crowd a long bill that begins at 7:30 and runs until 11 o'clock. The opening is a rather somber sketch by Graham and Gilberts depicted some phases of the social prob lem of the sexes, a young bachelor un-dertaking successfully to change the to an actress and divorced from her on grounds of her infidelity. A wonderful grounds of her infidelity. A wonderful horizontal bar turn is done by Busch, perhaps the youngest successful acrobat in this line in the country. "The Furniture Man," a sketch by Athon, Clark and Wilson, is the funniest thing on the bill, and in it Mr. Athon demonstrates a very superior ability in low comedy. Dave Barton does a black-face act that pleases the audience. The moving pictures are new and decidedly novel.

COMEDY AT THE BAXES.

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. Hence the engagement of the new Baker company has been made up chiefly of comedies. "Betsy" has been received with enthusiasm and will continue this week with the Saiurday matinee. It is an unusually clever comedy. "Little Lord Fauntieroy" is announced for next week.

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:

Honorary president, Abigail Scott Duniway; president, Mrs. Henry Waldo Coe; first vice-president, Dr. Jeffreys-Myers; second vice-president, Mrs. C. M. Cartwright, Multnomah county; third vice-president, Miss Ida Maxwell, Linn county; fourth vice-president, Mrs. Emma Galloway, Yamhill county; fifth vice-president, Mrs. Ewe Emery Dye, Clackamas county; sixth vice-president, Mrs. Clara Waldo, Marion county; seventh vice-president, Mrs. Minerva B. Eaton, Union county; corresponding secretary, Mrs. Nellie Lambson; recording secretary, Mrs. Abbie French; auditors, Mrs. A. H. Breyman, Mrs. Eunice Athey, Mrs. J. C. Pritchard.

The following resolutions were passed: Whereas, The National Equal Suffrage Association of America will hold its annual meeting in June, 1905, in the city of Portland, Or.; be it

Resolved, That we, the members of the Oregon Equal Suffrage association, extend to them a most hearty greeting; and, be it further

Resolved, That we invite all the women of our state to at once enroll their names on our list of membership,

comen of our state to at once enroll neir names on our list of membership that our visitors may receive at their first annual meeting on the Pacific coast a most patriotic and enthusiastic greet

week with the Saturday matines. It is in unusually clever comedy. "Little Lyric. The reason is they get the best. Lyric. The reason is they get the best. It's the way of the Lyric management to give the people the best. Never better one week than another. See Dave Barton, the king of black-face comeditans, this week.

so. He has shown Mme. Du Barry in her extravagances, her petty foldles, her thousand and one tricks. He has painther extravagances, her petty foliples, 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. Above all, he has filled his stage with pictures of beauty and rich spiendor. He has used all his art and all his skill, and as a result he has written a play of great intensity and appeal.

For Mr. Belasco is a genius in his way. There is no other dramatist in America who knows as he 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 keynote to the drama. Given an actress

great acting quality.

It is this acting quality which is the keynote to the drama. Given an actress of the potentiality and power of Mrs. Carter, and multiply these by that wonderful presentation of "Zaza," and the problem of writing for her a play is not simple. To say that Mr. Belasco has succeeded in solving it is to give him high praise indeed. Mrs. Carter again has opportunity for intense emotional acting, combined with delightful humor, the one following so closely upon the other that the tears still glisten in the eye while the laugh trembles upon the lips.

other that the tears still glisten in the eye while the laugh trembles upon the lips.

Mrs. Carter is indeed wonderful. To think back to "Heart of Maryland," then to "Zaza." and now "Du Barry"—the progress is wonderful. There are bits of acting which once seen are never forgotten, such as Ellen Terry in the trial scene of "The Merchant of Venice." Bernhardt, in "L'Algion," where she stands on the battlefield of Wagram; Mrs. Fiske in the murder scene of "Tess." 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. Whosever has seen her in that famous act of "Zaza." where she parts from Dufrene, knows how remarkable this woman is. It was great acting, acting which is next door to inspiration. So, too, in "Du Barry," scene after scene, she exhibits her splendid art. An actress of great virtuosity, she can toy gracefully with humor and yet sound the deepest notes of pathos and tragedy. Thus, the first act of last night's play shows her full of sparkle, gay, buoyant, a creature like the butterfly she describes herself. The last act finds the poor pitiable butterfly broken upon the wheel of fate, a shred of her past glory. Between these two limits she runs the whole gamut of emotions, now all nuance and grace, now infuriated with passion and anger, now wrung with grief, and finally beaten, a loser in the tween these two limits she runs the whole gamut of emotions, now all nusnce and grace, now infuriated with passion and anger, now wrung with grief, and finally beaten, 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, work of the calibre designated great. It suggested and yet did not suggest Bernhardt, for Bernhardt is electric, Mrs. Carter magnetic. The lithe suppleness of her movements, the abandon, the nervous artistle personality—that wonder glory of hair worthy of brush of Titian—all combined and perfectly used with rare skill of a consummate actress, made her acting splendid. I have seen Mrs. Carter a dozen or more times but never seen her more brilliant and compelling than last night.

Of the remainder of the company, Mr. 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, Denys, 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 ivory—are intense enough to have character.

Its color scheme—blue, gold and old ivory—are intense enough 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 theater 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, Mr. Welch should be congratulated upon the inception of his undertaking which should prove of distinct value to the drama and drama lovers of Portland. ers of Portland.

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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. Several hundred delegates are in attendance from various parts of the United States and Canada.

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