

LILLIAN RUSSELL TELLS HER OWN SECRET OF REMAINING YOUNG AND BEAUTIFUL

Exercise, Fresh Air and Cool Water, With Some Attention to Dieting, Are Few Simple Rules Observed by Perennially Young Stage Beauty.

TO MENTION Lillian Russell's name means to develop the inevitable inquiry as to how this wonderful woman manages to retain her youth and physical charms so effectively. Perhaps the potent reason is that Miss Russell personally takes very little account of the matter herself. Other than living a regular life or as near one as it is possible for a star traveling about the country as she does, her daily routine is entirely normal and she does not follow any rigid rule that differs at all from the average existence of a healthy and well-poised woman.

In discussing the matter of personal appearance the famous beauty speaks in general terms, for her own looks have been made a matter of such widespread interest that she is liable to be misunderstood if she were to answer a tithe of the direct questions that are shot at her almost constantly. First of all, her scheme of life is condensed into the splendid but none too frequently heeded philosophy "Do not worry."

This is her slogan and she puts it into continual practice. The prima donna's prerogative of fretting and being continually disturbed by trifles is not in her lexicon. To rest at the physical side of the question it is best perhaps to take into account the average day she lives. Three things she is a stickler for, namely, any mild exercise that is calculated to keep her circulation in a normal condition, plenty of cool water, and a trip under all circumstances to the open country. In the matter of eating she is neither a vegetarian nor crank. Sweetmeats are indulged in and foods of a starchy nature of rich confections calculated to make flesh, much as she loves them, are sparingly partaken of. Not long ago Miss Russell was entertaining some friends at an after-the-theater luncheon and when time for the sweet course she naively asked the butler what he had done with the candy.



LILLIAN RUSSELL, FAMOUS ACTRESS, WHO IS GOING TO VISIT PORTLAND.

successful manner in which she manages to keep her weight down. These things are all calculated to stir the circulation from the long night's rest. It is followed by a bath. Miss Russell starts in with tepid water and tapers it down until it is as cold as possible. A vigorous rub-down completes the work of stimulating after whatever is necessary in the way of correspondence or her home duties when she is not on the road or goes out for a walk, a carriage ride or a canter on horseback, Miss Russell rides well and this is her favorite outdoor exercise.

After looking after whatever is necessary in the way of correspondence or her home duties when she is not on the road or goes out for a walk, a carriage ride or a canter on horseback, Miss Russell rides well and this is her favorite outdoor exercise. She says that girls who work and cannot afford these luxuries should nevertheless make it a point to get into the open country at all hazards. In any event let them jump upon a trolley-car and get in close touch with nature if only for the brief space of the interval between cars. Of course in this direction a developed inclination in this direction and an appreciation of the silent beauties of the open country or the trip is utterly useless. By this time Miss Russell is ready for her visits, or her shopping or her work as the occasion may demand. Her mental equilibrium is maintained by a deep study of the Stoic philosophers. Marcus Aurelius is her constant companion and the simple but potent truths outlined in the meditations of the old Roman Emperor are her inspiration and watchword. She is not exactly a mental scientist in the general acceptance of the term, but she knows her niche in this busy world and she lives up to the ideals inculcated by a closer acquaintance with those grand old thoughts. The combination is a happy one and it explains her poise and the wonderful manner she has of spreading happiness all around her when she will instantly reply, "Don't worry," but you have to know her life intimately to understand how effectively she puts that precept to its resultant use.

MYSTICISM OF BALZAC, INSPIRATION OF "THE CONFLICT," DRAWS WESTERNERS

Although Produced Under Great Handicap, Play Written by Maurice Samuels Has Gripping Interest—Metropolitan Season Financial Failure, but Ambitious Plans Being Made.

NEW YORK, April 5.—Special correspondence.)—The principal item of this week in which interest was centered for Westerners, at least, was the production at the Garden Theater of "The Conflict," by Maurice V. Samuels, formerly of San Francisco. The work is based upon and has as inspiration Balzac's "Peau de Chagrin." It is a great play, and not reckless details which make or kill, for which reason so many excellent plays "make good on the road" and fail utterly in New York. "The Conflict" came into the theatrical circle with the worst possible handicaps, and notwithstanding this, it has been able to convince lovers of the higher class drama that the writer is capable of understanding his subject and the handling of it.

measure by their desires according to the life that is in them. This is thy life. With each wish I must shrink even as thy own days." Much of Balzac has been embodied in the play, more, perhaps, than the writer intended or realized; but Mr. Samuels shows the modern trend in rejecting evil thought, and here is where "the conflict" between Balzac and Samuels seems at its most serious. It might have been the playwright less open to criticism had he not kept the names and characters of Balzac's story and simply used the incidents around which he weaves his own story. When the dividing line would not have been so pronounced or so relentless, and worshippers of the immortal Frenchman would have had nothing with which to reproach the young writer, who must face criticism either because he does or does not write as well. In this particular, as his illustrious source of inspiration.

The elements of the play written by Mr. Samuels are big, the treatment is polished and intelligent; indeed, masterly. He is not only a literateur, but in psychology as a man need he handle such a subject with distinction and without presumption. It is for us to recognize the line between psychics and psychology. We may accept or we may reject, but we must recognize. The leading role is played by Robert Drouot, who is capable of excellent work. He is Raphael de Valentin, and there are not a few who believe

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amount to ask for a seat under these conditions. If America has forced Europe to pay better prices, it also makes her harder on us, because the artists demand more. We have also a financial pressure from South America, where they pay very large salaries. Of course right here in America there is competition to be reckoned with, and this will be stronger as time goes on. How to counteract this increased cost of giving opera is not easy to figure out, because it would cost a fortune, and does cost a fortune to be able to meet the conditions which occur constantly, conditions from which we have suffered much this season, such as the illness of Mr. Caruso and of other important artists. "But you are giving more performances next season instead of fewer." "Yes," answered Mr. Dippel. "That is one way of reducing general expenses for the more performances which can be given and the more artists who can be employed, the better it is and the more chances there are to make it pay. Next season we will give additional performances in the new theater. We have decided to call these 'Opera Lyrique' instead of 'Opera Comique' in order that no one shall misunderstand the nature of the performances. We shall produce a number of well-known German lighter operas, similar in type to 'The Bartered Bride,' which has been the most successful novelty of this season. We will give Louisina's 'Car and Zimmerman' and others like it, such as 'The Merry Wives of Windsor' and 'The Taming of the Shrew.'"

5-Concerts-5

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