

# The STAGE



Scene in "Camille" Baker Attraction

BY LEONE CASE BARR.  
SANTY is sending all the good little girls and had little boys—and good little boys and had little girls—a big beautiful dolly, the regulation Christmas kind, with pink cheeks and blue eyes and golden curls. Only this dolly has a string to it. We can have her only a week, and we have to pay to take a peep at her.

Lillian Russell, loveliest woman of the stage, will be at the Orpheum for one week, making her bow this afternoon at a matinee. Some authorities will have it that the personal and public relations of Lillian Russell is only the loveliest blonde—and that Maxine Elliott is an equally beautiful queen of brunettes. Be that as it may, to quote George Monroe, it seems quite a praiseworthy position, and an enviable one, and a notable one, to be queen of brunettes.

Miss Russell has been hailed as queen of comic opera and, on her appearance here in vaudeville, will revive some of her best-known old songs—and give us some new ones as well. Everywhere reviewers say that she is as beautiful as ever, and that she retains all the charms of personality that have made her world-famous.

There is always a heated discussion every time Lillian Russell's name is mentioned, concerning the woman's age. Since her return to the stage, gossip has maintained that she is over 40 years of age, and one ancient vaudeville agent declares that she made her debut about the time Lee Surrogate died at Appomattox. This is manifestly unfair to Lillian, who looks like the early 30s both on and off the stage, as a matter of fact she was born in Clinton, Ia., in December, 1841.

Figure it out for yourself and you will see that she is 64 years old. Her maiden name was Leonard, her father being editor of a country weekly and her mother a noted woman's rights advocate. Her first stage appearance was in 1873 in Rice's comic company. She was a chorus girl for two months and then she contracted the marrying habit and retired to private life. Soon, however, she returned to the stage, singing ballads at Tony Pastor's.

She made her first big success in the McCall opera company, coming to the leading role in a piece called the "Stakes Charmer." Since then she has been a person of international importance. Her love affairs, her theatrical engagements and her doings in general interest the American people from coast to coast. As Mrs. Alexander P. Moore of Pittsburg, who is a happily married woman, who, however, now and then feels the call of the footlights and consents to a special contract such as she has at present for a few weeks in vaudeville.

It will be interesting news to men who have met Miss Russell's husband, Alexander P. Moore, to learn that he will join her in Portland to make up the rest of the trip with her. Mr. Moore is a splendid chap on his own account, a distinguished citizen of Pittsburg, the owner of the Pittsburg Leader, who had made a name of importance for himself before he became the husband of the most famous beauty of the stage.

Gadski tomorrow night at the Heilig and the Orpheum theaters, this afternoon promise excellent entertainment. At the Baker Theater the emotional drama believed of all nation readers, Alexander Dumas' "Camille," goes on the boards. Margaret McHenry will play the title role, Edward C. Woodruff will appear as Armand, and the other roles have been carefully placed.

Portland has not seen "Camille," the play once called an unrequited explanation of youthful action in a storm of passions and tears, in many years. It promises entertainment, however, quite as fascinating as some of the latter-day pieces of stage literature.

There are two headline acts at the Empress. One of them is a study in mental telepathy, presented by Prescott and his assistant, C. E. Fraser. The other act is Les Diodattis' living models, in which a quintet of pretty models appear in plastic cases. The better opera company tops Pantages' bill in grand moments from grand opera, Lucie Orloway, the psychic English comedienne, on the bill, and so is Alice Teddy, the skating bear.

Opening Christmas day for a week's run, afterwards, and nights, will be the spectacular play, "The Battle Cry of Peace" at the Heilig Theater. Like "The Birth of a Nation," this play is built on a large scale and it deals with the lack of preparedness on the part of the United States. The film includes scenes showing the sinking of a fleet, the working of the guns at a fort, the destruction of buildings by shell fire and a pitched battle between Americans and an opposing force, Captain Jack Crawford, the most vocal, delivers an address during the intermission and reads some of his own poetry.

"CAMILLE" IS REMARKABLE  
Baker Offers Great Play That Made Stage History.  
The production of "Camille" by the Baker Players makes the remarkable history of this extraordinary drama



Mildred Grover (circle) and Lena Pantzer, Empress Bill.



Ray Collins, With Dillon and King, of the Lyric. Davies Photo.



Lillian Russell, Orpheum Offering



Laurie Ordway, Comedienne, Pantages.

worthy of passing notice. As a dramatic first appeared at the Vaudeville Theater, Paris, February 2, 1852, under the title of "Les Diodattis Camille." It was the first play of a young man scarcely more than 20 years of age, whose name was announced from the stage that evening by Charles Focher, the original Armand Duval of the play. In the phrase by which he has ever since been known—Alexander Dumas, fils.

It was the work of but eight days, and was read by his distinguished father and pronounced a masterpiece, its success was instantaneous, and it is now regarded as the prototype of what is known as the problem play, and it was immediately followed by others written along the same line, but none of which ever approached it in power or success.

Truth is ever said to be stranger than fiction, and it is generally known that "Camille" was founded upon an experience in the life of the author and written around the career of one Marie Duplessis, a notorious woman of Paris, then recently dead.

The original Margaret Gautier or "Camille" was Madame Doche, and the original in the United States was Jean Margaret Davenport-Under, in October, 1854, because the most widely known and conspicuous representative of the role in this country. In her production, E. K. Soliers (the elder) was Armand. It was the young man's first opportunity, and although he received several curtain calls, the critics were dividing as to his portrayal of the role.

The part of Camille has been a favorite with emotional actresses ever since Matilda Heron's success in it. Her most noted, follower, and most direct heir to her tradition was Clara Morris, who first appeared in it at the Lyceum, New York, March 24, 1874.

Other stars of the first magnitude who portrayed the role were Charlotte Thompson, Mrs. D. P. Bowers, Jean Homer, Signora Maleroni, Madame Storch, Mary Coomb, Lucille Western, Ada Gray, Mrs. Rousby, Louise Pomeroy, Agnes Ethel, Fanny Davenport, Rose Coglian, Mademoiselle Rheba, Marie Wainwright, Olga Netherland, Nancy O'Neill, Margaret Anglin and others, as well as hundreds of leading stock and repertoire actresses from the highest down to the barnstorming variety. "Camille" has indeed made more theatrical history than any other drama on the boards today.

TWO HEADLINES AT EMPRESS  
Living Models and Mental Reader Declared High Grade.

Beginning this afternoon another excellent vaudeville bill will be presented at the Empress Theater, including seven new acts, with two distinct headliners, Prescott, the mental telepathist, and Les Diodattis' Living Models. Prescott, who is assisted by Selman Fraser in his work, astonishes his audience with his feats of mental transmission. Many so-called mind-reading acts have been staged in the past, but it is said that none of them has ever injected the comedy and the

serious finesse that accompany Prescott's work, which is unusually clever and intensely interesting.

Five perfectly formed young women, known as the Les Diodattis Models are seen in different art productions and reproduce in living marble the great works of the famous French and Italian sculptors. It is said that for sheer grace and beauty "Les Diodattis" stand without an equal upon the vaudeville stage. One of their most praiseworthy reproductions is "Dianna, the Huntress." Those who have admired this famous work in the art galleries will admire the perfection of detail of these models.

Billy Link and Blossom Robinson will present a comedy skit entitled "Custer's Last Fight Outcome," in which Link has an opportunity of putting over some rare blackface comedy. Mildred Grover and Dick Richards will offer a pleasing singing, patter and piano act. Miss Grover is said to be one of the few singing comedienne who can "put over" a monologue with the necessary punch.

The Pantier Duo, young man and a handsome young woman, will introduce an unusually novel and amusing contortion specialty. They perform some remarkable feats, and the young woman captivates with her charming and unaffected mannerism.

The Misses Marie Dale and Nan Hyland are just a goodly pair of girls who can sing, dance and talk a whole lot. One of them dons a man's attire and makes a cute-looking boy.

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## CAMILLE

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Greatest emotional love drama ever written. A play in which all the  
 world-famous emotional stars have achieved their greatest triumphs.  
 Superb cast and production by the Baker Players.  
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Matinees—All seats, except box and loge, 25c only.  
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Matinees, Sunday, Wednesday, Saturday.  
 Monday Bargain Night, matinee prices, 25c.

NEXT WEEK  
 Hoyt's "A Temperance Town"  
 Portland's Farewell to Demon Rum.

self in form. It spoils all your good time, because just when the fun is beginning you have to go home. You are always dodging something that is going to interfere with your voice.

"I have had to cut out some perfectly wonderful parties on account of my engagements to sing in vaudeville. This is irksome after you have been singing as long as I have. Opera is easier than vaudeville for if your first numbers don't get over, you can try, try again, until the final curtain, but in the two-day you have to win out from the first note or 'die on your feet,' as the saying goes."

Remaining acts with the Lillian Russell show are: Comfort and King, in "Coon Town Divorcens"; Earle Reynolds and Nellie Donegan, internationally famous decorative dancing akaters; Bayons Whipple and Walter Huston in "Spooks"; George Austin Moore and Cordelia Haager from Texas and Kentucky in songs and stories; Jean

Challon, "That Girl o' Mine"; Max Le Hoen and Mademoiselle Dupreec in a pretty novelty, and the Orpheum Travel Weekly.

**PANTAGES POPULARIZES OPERA**  
 Mme. Doree, Former Star of Stage, Is to Appear Tomorrow.

Christmas week at Pantages will not soon be forgotten by show choppers for the celebrated Doree Opera Company, with the noted soloist, Madame Doree, will be the feature for the week commencing with the matinee tomorrow.

Madame Doree has been heard with the leading opera companies at New York, Boston, Chicago and Philadelphia. She has been a star on the concert stage and now she has gathered a company of capable vocalists about her.

(Continued on Page 4, Column 2.)

smile your sweetest welcoming smile and make your prettiest bow. Lillian Russell, the beautiful, everlasting flower of the American stage, is in your midst. The older generation of playgoers will wish to renew acquaintance with "The Queen of Comic Opera"; the women no doubt, will flock to see the woman whose radiating beauty has been the cause of many columns of newspaper space as well as the marvel of all who have beheld her for a generation, and the younger folk will be desirous of seeing the woman whose name has been a byword from their babyhood.

"Health is the first aid to beauty," Miss Russell has been a healthy woman all her life and she declares she never felt better than she does today. Her voice is charmingly youthful and her gowns are exquisite. The programme she has arranged for vaudeville includes several new and old songs.

"Of one thing all who behold Lillian

Russell at the Orpheum will be agreed upon: There is only one Lillian Russell and there never will be another to compare with her."

Miss Russell likes vaudeville although at times, she has found two shows a day to be a task.

"My voice is in better condition today than it ever has been before," said Miss Russell. "It is really much easier to act than to sing. Singing means hard work because you have to observe a rigid regime to keep your-

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**TOMORROW NIGHT**

## GADSKI

**HEILIG THEATER**  
 8:15  
 Seats Selling  
 PRICES:

Floor: \$2.50, \$2.00.  
 Balcony: \$2.50, \$1.50, \$1.00.  
 Gal. Res. \$1.00; Gal. Adm. 75c

**EMPRESS** 10c  
 15c  
 20c

Today, Matinee 2:30—Tonight, First Show 6 o'Clock

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