

LILLIAN RUSSELL, QUEEN OF BEAUTY, WON LOVE AND HAPPINESS IN WANING DAYS OF VIVID LIFE

Iowa Girl, Who Leaped to World-Wide Fame With Rich Melodious Voice and Perfection of Face and Form, Had Career Full of Romance, Temperament and Litigation, but Ended it as a Social Arbitrator

EUROPEAN HUSBANDS BEST, SHE SAID, BEFORE SHE HAD MARRIED FOR FOURTH TIME

One-Time Coryphee Became Honorary Colonel of Marines and Messenger of President on Mission Abroad—Got Her Stage Start Under Tony Pastor. Once Balked at Tights

LILLIAN RUSSELL is dead, and today they bury her. Another player has passed, leaving behind no enduring monument, no imperishable work of art, as in the fate of players. But she has left countless memories—memories of her charm and beauty, of her fads and foibles, of the fascination of her personality, a fascination which theatre-goers of a generation ago were quick to acknowledge.

"Fired" in her early youth from a church choir because she cracked peanut shells while some long-forgotten tenor was singing, she went upon the stage and was at once acclaimed "a new beauty."

From success to success, from triumph to triumph, she made her way, the toast of her day and the envy and the despair of the women. She searched continually for happiness and for long years she found it not. Three times she married and three times came separation and divorce. Then the fourth marriage, in which she found the contentment she had sought so long.

Beautiful, with a soft splendid charm, she struggled to remain so—and successfully. A butterfly of the stage, she flattered from contract to contract without the formality of a release from previous legal bonds of the sort.

Touring the country in her later years as a lecturer upon beauty, she counseled to thousands of women her secrets, and told her audiences how to live to be a hundred. Then came the war, and she devoted her talents to herself, heart and soul, to the sale of Liberty Bonds, to enlistments in the marine corps—for which they made her an honorary colonel—and to the entertainment of homesick soldiers and sailors.

Had Recognized Place as a Social Leader

As Mrs. Alexander P. Moore, wife of the wealthy publisher, she held an honored place in the Pittsburgh society. Her solid common sense made her sought after by leaders of various women's movements, and her last public service was membership in a commission sent abroad by the United States Government to study the immigration problem. It was while returning from this mission that she was injured during a lurch of the ship, and steadily failed in health until she died at the age of sixty-one.

The very first press notice this queen of comic opera ever received follows: "Born to Mr. and Mrs. Charles E. Leonard, at their home, on Fourth avenue, on December 4, 1861, a bright baby girl, weighing nine and one-half pounds." The baby was named not Lillian, but Helen Louisa.

The notice, appearing on December 7, in the Clinton (Iowa) Weekly Herald, was penned by her father. It may have been unfortunate, but it is stated as a fact that Lillian Russell was born in an alley. The house, in Clinton, was in the rear of the office building of H. B. Horton, on Fourth street, and facing east on the alley running north and south between Third and Fourth avenues.

At that time the house was almost in the central portion of the business district, across the street from the Central Hotel, at that time the largest hotel in Iowa, and one of the finest west of Chicago.

Shortly after Lillian's birth the family moved to more respectable, pretentious houses in the town, in the rear of the Baptist Church. Lillian's name of person is said to have been inherited from her father, Charles E. Leonard, who was a man of fine appearance, always perfectly groomed.

Lillian Russell's Charm Heritage From Her Father

Lillian's mother has been described by Clinton people as an awkward, clumsy, ungainly woman, who took little care of her own personal appearance. She had a full, round face, thickly dotted with freckles, and her hair, which was kept closely cropped, came from Buffalo, N. Y.

Mr. and Mrs. Leonard, although they seemed to have little in common, were happily at Clinton. But later, when the child ended in divorce, before Lillian had been discovered, she was a voice of unusual qualities, and she was educated at the convent of the Sacred Heart, in Chicago, a thorough course in voice culture roundly given her general education. It was during this period that she joined the church choir, where peanuts proved her temporary undoing.



Lillian Russell in heyday of her popularity

once brought suit for divorce and won. Solomon's adventures in and out of jail in England kept the cables busy for some time. Then Solomon and the fair Lillian separated, and she went to California. The trouble with Scout Perugini, a singer, whose real name was John Chatterton. After four months she left him, and she divorced him in 1898.

Finally she married Mr. Moore, editor and publisher of the Pittsburgh Leader, in 1912.

"I thought out that name for her—Leonard," he said once, proudly. "I can't think of the name of the lady who came to me and said she knew a little girl with a lovely voice. The name was Leonard. I remember—I wonder if Lillian will mind my remembering the date?"

"Well, I saw her in the parlor of an old house on Ninth street, where she had lodgings, and she sang for me. 'Why, I even remember the song I liked best. It was 'The Clang of the Wooden Shoe.' When she had finished, I remember, I sat silent. I was under the spell of her voice, but she didn't think of it that way. She looked around with her scared blue eyes, and said, 'Oh, Mr. Pastor, don't you like my singing?' I let her know what I thought of it by engaging her on the spot."

So she appeared at the old Tony Pastor Theatre, then at 595 Broadway, singing "Twickendam Ferry," "The Kerry Dance" and similar ballads. "Pastor remarked that Lillian got her name of the lady who came to me and said she knew a little girl with a lovely voice, but I liked it best as it was then, the natural, sweet, clear voice of a beautiful child with a golden throat."

That was Lillian Russell in the long ago.

Musical Director Fell in Love With Pretty Girl

Harry Brahm became thoroughly infatuated with her. She did her two turns a night at Pastor's with the rest of the variety folk, and finally Brahm married her. Brahm used all his influence with Pastor to have him bring a short comic opera to finish off his variety performance.

Finally he succeeded, and Lillian's chance came. She made her debut as the heroine of a lyric comedy, with her husband and instructor wielding the baton before her. She made a smashing hit. New York went wild over her, her education was at last completed and her fortune on the way to be made.

Then she left Brahm, and at the same time broke with Tony Pastor, who had moved to his new theatre on Fourteenth street. She signed a contract with McCaull, manager of the Bijou Opera House. She had started at \$12 a week on the stage. Pastor had given her \$40. Now she commanded \$300 a week, and so rapidly did her popularity grow that she soon was receiving \$500 weekly, a whopping salary for those days.

Then in 1884 Lillian divorced Brahm and eloped with another man. That other man was Edward Solomon, whom she married quietly in Hoboken. Solomon had brought over from London his operas "Billie Taylor" and "Virginia" and Lillian Russell had been selected to sing the title roles. Solomon fell in love with her over the footlights.

Temperament Shown in Flight to Europe

She became the great feature at the Casino. The "dudes" gathered in swarms, filling the entire orchestra. The famous, anonymous "Black Prince," a Haitian of wealth, occupied a stage box every night and added his basket of Jacquemint roses to the other floral tributes that were showered upon Lillian.

She was beginning the last week of a two years' engagement with McCaull and had signed up to appear at the Boston Museum the next week. Then suddenly she packed her costumes and fled with Solomon to Liverpool, not even waiting to say good-by to her managers.

That was Lillian Russell after the first flush of success. Hard luck pursued the pair in their theatrical ventures in England. In 1894 Lillian divorced Solomon on the ground that he had a wife living in London. When Solomon's first wife, Lily Grey, a singer, found that she had married Lillian Russell, she at



As she was in 1889



In her dressing-room



Receiving commission from Secretary Davis to study immigration abroad



In costume as the Grand Duchess

privacy should be as intact as a wife as Solomon's adventures in and out of jail in England kept the cables busy for some time. Then Solomon and the fair Lillian separated, and she went to California. The trouble with Scout Perugini, a singer, whose real name was John Chatterton. After four months she left him, and she divorced him in 1898.

That was Lillian Russell in her later years. She remained a devoted wife to Mr. Moore to the end.

Courtroom Was Like Second Home to Her

During her professional career the public was constantly being diverted by the lawsuits and injunctions and legal squabbles in which she became involved. None was more entertaining, however, than the one over the wearing of tights.

In October, 1887, Lillian had contracted with a manager, James C. Duff, to play in his company for two years, appearing in the "Queen's Mate" among other operas. In that production she was to appear in the uniform of a cadet, with tights, for one short scene of not more than ten minutes.

She appeared in tights for three or four months, but when the company reached Philadelphia she declared she would appear in tights no more. Duff stormed, but Lillian was obdurate. Tights, she insisted, exposed her to the drafts of the stage, and gave her cold. When told to put something beneath them, she retorted that nature had been too generous with her for her to be able to fortify the scanty garments in any such manner. The truth of the matter was that she was becoming too—er—plump.

"People think I lead a butterfly life. Why, for every dollar I've ever made there have been people who needed two. I believe in exercise and hygiene, of course, but so do other women. I believe in using lots of cold cream to cleanse the pores of the face, and I believe in bathing every time I perspire. I bathe in lukewarm water and let the water run cold before I get out, but I think the temperature of the water is a matter of taste—only use water of some kind freely. I bathe sometimes four or five times a day in summer."

She Called Exercise Real "Key to Youth"

"Exercise is one of the two keys to youth. The other is expression. The woman who would keep young must remember that it is not only for her face and its lines that she must look out. She must pay attention to her figure and weight, and usually the woman who keeps one will keep the other."

"I think it is a mistake to say repose keeps a woman young. Enthusiasm will, I am sure, unless it is a fussy enthusiasm. The woman who is afraid to laugh for fear of lining her face is a ridiculous person. To keep one's beauty one does not have to make oneself miserable. Laugh in your mirror every day, it will do more than anything I can prescribe for you."

"In brief, all beauty is a gift from God, and it is given to all women. Look about you, and you will find that every woman, unless through neglect and laziness she has allowed herself to become ugly, has some fine physical attributes which, if cultivated, would make her noted as a beauty."

Apart from everything else, Lillian Russell was a real artist, a hard and sincere worker, and her head was not turned by the public adulation poured upon her. Her whimsical humor and strong common sense sprang her that career.

Mrs. Moore is survived by her husband, her daughter, Mrs. Dorothy Calbit, the child of Solomon; by her niece, Mrs. Mildred A. Martin, and two sisters, Mrs. Suzanne Westford Allen, of New York City, and Mrs. Harris Leonard Colburn, of Schenectady, N. Y.

This Is the Beauty Creed of Queen of Musical Comedy

"I BELIEVE that all beauty is a gift from God and that it is given to all women.

"I BELIEVE that every woman should be beautiful from the cradle to the grave.

"I BELIEVE that a beautiful physique must contain a broad mind and a spirit of charity.

"I BELIEVE that beauty of form and feature can be cultivated in every woman until she is made 'to blossom like unto the rose.'

"I BELIEVE in the sane, normal woman who realizes that to live life at its fullest she must be beautiful—physically, mentally and spiritually.

"I BELIEVE that the earnest, intelligent women of all ages subscribe to this creed, for as education and culture grow, into the heart of every woman must come a greater desire for the good, the true, the beautiful."