

The Romance of the Pink Pajama Girl

Pauline Chase, Nine Times Engaged to a Notable List of Admirers, at Last Marries a London Banker's Son

ENGAGED TO MARRY PAULINE CHASE:
 William Kibbey, Harvard student—when she was sixteen.
 Alexander Dow, printing press manufacturer—1901.
 Harold Vanderbilt—1902 (never formally announced).
 George C. Cannon, New York banker's son—1903.
 Hon. Arthur Wellesley, second son of the Duke of Wellington—1904.
 Walter Limpus, London soldier-publisher—1905.
 Nicholas Wood, English millionaire sportsman—1906.
 Claude Graham-White, English aviator—1910.
 Alexander V. Drummond, London banker's son—1914.



As London Saw Her For Six Years in "Peter Pan."

"SIGNED Polly." Meaning Pauline Chase. It was a London cable to Charles Frohman announcing the romantic apotheosis of the "Pink Pajama Girl." The cable said, in effect:

"Marrying this coming Saturday (October 24). He is Alexander Drummond, London."

The glad news proved authentic. The Sunday morning cables to the New York newspapers contained the bare fact that "Polly" was married the day before to Alexander Drummond at St. Martin's, London, in the presence of many stage notables, while "large crowds assembled in the church and outside."

Nine times and out! Eight times previously the engagement of Pauline Chase had been announced. Eight young men, all of them rich and most of them distinguished, had entered for the "Pink Pajama" stakes. All of the octette had run strong, but each of them had failed to come under the wire.

Now there seems no room for doubt that "Polly's" voluminous and iridescent romance has reached its climax. Alexander V. Drummond, also rich and a distinguished member of the British Yeomanry, becomes doubly distinguished. For of all American fair stage favorites, Pauline Chase's romance, both of love and of the stage, quite tops that of any of her stage sisters. Even Edna May, the "Salvation Lassie" so long idolized by New York and London, takes second place.

Alexander V. Drummond is a son of George Drummond, head of the solid, long-established Drummond's Bank of London. "Polly's" cabled announcement of the imminence of her marriage to him brought his name to the attention of her stage associates in New York for the first time. Naturally, they are eagerly awaiting details of the courtship.

In a little less than eight years, from a member of the chorus of a travelling musical show in this country, Pauline Chase's stage romance carried her to the Summit of London footlight popularity. Here she was acclaimed the best of all interpretations of the boy hero who "wouldn't grow up" in James Barrie's fairy comedy, "Peter Pan." She played the part almost continuously in London and other important English cities for six years.

"Polly" Chase's last appearance in this country was when she came over in 1910 as the star of "Our Miss Gibbs." Since then she has remained in London, save for an engagement or two in Paris. Her portrait, in different characters and costumes, has appeared oftener in the London illustrated magazines and newspapers than that of any other actress, English or American. In this country Pauline Chase is

still best known, and probably will continue to be, as the "Pink Pajama Girl." This was an inspiration of the stage manager of a musical comedy called "Liberty Bells." Very young, very dainty and smiling, and very blonde, those pink pajamas lifted "Polly" right into the lime light and kept her there.

She was born in Washington, D. C., in 1885, the daughter of Dr. and Mrs. E. B. Bliss. At sixteen, straight from a convent in New York, she fitted into her first musical comedy chorus. Cupid lost no time in making a storm centre of her blonde and sprightly charms. Her first appearance in Boston, though she was half buried in the chorus, singled her out for the enthusiastic attentions of Harvard students.

These smitten youths in bunches bought railway tickets and lined themselves to the show that contained "Polly" Chase while it toured New England towns. It was about this time that "Polly" collected the first of her respectable list of fiancés. This was a Harvard boy named William Kibbey. Having plenty of money and no troublesome yearning for learning, this youth stuck to the show until it reached New York. Here "Polly" decided that the engagement was off. Young Kibbey took it rather hard. After a night of strenuous efforts to drown his sorrow, he appeared next morning before a magistrate in a set of bright red whiskers—and was rustled back to Harvard.

Her "Pink Pajama" vogue, at its very start, brought her a marriage opportunity that hardly any young stage favorite would think of refusing. Alexander Dow, the rich manufacturer of printing machinery, saw her and found her irresistible. He hardly missed a performance after that. Soon he obtained an introduction, and thereafter regularly haunted the stage door. He was a handsome, dignified man of thirty-two, his dark hair slightly streaked with premature white. "Polly" accepted him, and their engagement was formally announced.

A few months later both of them signed the following public announcement:

"Mr. Alexander Dow and Miss Pauline Chase announce that their engagement to marry is dissolved by mutual consent."

Mr. Dow said: "Miss Chase prefers to continue her life behind the footlights for a few years longer, and I do not propose to stand in the way of her artistic development."

"Oh, dear," sighed "Polly"—for publication—"I wouldn't marry the President of the United States. But Mr. Dow is such a dear friend."

This was in 1901. A few months



Pauline Chase as Violetta with Edna May in "The Schoolgirl."

later it was common talk in New York theatrical circles that Harold Vanderbilt had contracted the interesting habit of visiting the Chase National Bank, of New York. Young Cannon was one of "that bunch of Harvard Romeos." The celebrity of Pink

Pajamas brought him back to Polly soon after the graceful exit of Mr. Dow. He was an adept at getting up choice little suppers at which Polly and her mother were the honored guests. On every such occasion he proposed marriage. Polly

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As the "Pink Pajama Girl," Which Launched Her Stage and Love Romance.

was rather willing, but her mother had set her heart on an English alliance.

One evening when Polly was otherwise chaperoned, young Cannon obtained the coveted "yes." Determined to take no chance with mamma, he bundled Polly and a few friends into an automobile and proceeded to break speed regulations in search of a minister. At 1 A. M. they succeeded in routing out the Rev. Francis J. Schneider from his bed into his sitting room. He looked the young couple over sleepily, yawned, and addressed the expectant bridegroom:

"Wollen sie dieses Maedchen haben?"

"Yes," said Cannon.

"Wait, wait!" commanded Polly. "Getting married is not a joke. Tell him to speak up in the English language."

Alas! the Rev. Schneider spoke only German. The marriage was off. Mamma made a scene when she heard about it. The engagement was broken off just before Polly and her pink pajamas sailed away for a London engagement.

In London those pink pajamas with Pauline Chase in them lured the Johnnies no less potently than Edna May as the Salvation Lassie had lured them. But very soon the Hon. Arthur Wellesley, second son of the Duke of Wellington, had cut them all out. Naturally, this was a match of which Mrs. Chase thoroughly approved. In theatrical circles the engagement was accepted as a fact. It does not appear to have been announced by the Hon. Arthur's family, and there was no formal announcement that it was broken off.

That Polly was not to become a prospective duchess became plain, however, when Walter Limpus, a London publisher, who had been both sailor and soldier, loomed so large in her train that all other admirers appeared as mere satellites. After Mr. Limpus had engineered a popularity contest in the London Pelican Magazine, in which the ballots were overwhelmingly in favor of Pauline Chase, their engagement was announced. But Polly did not resign her part in "Liberty Bells." And she was still the "Pink Pajama Girl" when Limpus disappeared from

the scene and Nicholas Wood became her very shadow.

About this time Polly got her great chance—in "Peter Pan." She became a sort of protegee of both the author and his wife. Then came the sudden separation in the Barrie family, followed by divorce. The report got around that Polly was to marry Barrie, but this was due to an odd circumstance in the courtship of Nicholas Wood, a millionaire and a famous English patron of sports. One day he said to Polly in mock seriousness:

"I'm sorry, Pauline, but I can't marry you. You've never been baptised."

Realizing the fact, Polly couldn't see the joke. Tearfully she went to Mr. Barrie about it. He promptly volunteered to remedy that defect. It was a great occasion when Barrie acting as godfather and Ellen Terry as godmother, Polly was regularly christened. The joke was on "Nicky" Wood, after all, for Polly seemed to lose all interest in him with Barrie as really a foster father to her.

Along in 1910, when the exploits of aviators had become the chief society fad, Pauline Chase became more and more often pictured in the London illustrated papers with Claude Graham-White, one of the handsomest and richest as well as most expert of the British airmen. Their engagement was frequently rumored, but it was not actually announced until Polly arrived in this country as the star in "Our Miss Gibbs." White was over here, too, competing with other fliers at the aviation grounds on Long Island. Polly made several flights with him. Their engagement was announced at the Knickerbocker Theatre after a performance of "Our Miss Gibbs." Both, however, laughingly refused to say when the marriage would be. Both went back to England within the year. Gradually, as the marriage failed to occur, the engagement was assumed to be cancelled.

Since that time, four years ago, Polly's enthusiasm for engagements seemed to subside as her stage position became more and more assured. The announcement of her marriage to Alexander Drummond was a complete surprise in New York.

Why Poisons Seldom Act the Same on Different People

THE same drugs have a very different effect on different human beings. Some drugs, such as morphine compounds, will produce fatal poisoning when given in small quantities, but will only cause vomiting when given in large quantities. The dose of caffeine taken by the average man daily in his coffee will prove fatal to a healthy dog.

Very often a drug will be four times as effective when injected into the blood as when taken into the mouth. The drug onabain, which is used to check the paroxysms of whooping cough, is a virulent poison when injected into the blood, but does little harm when taken into the stomach.

These peculiarities of drugs have been made the subject of an exhaustive series of experiments on animals by Drs. Robert A. Hatcher and Cary Eggleston, at the Laboratory of Pharmacology of Cornell University Medical College.

They have found that the dose of morphine given by mouth which produces perceptible depression in a dog must be ten times that given by injection under the skin. In cats the mouth dose of morphine required to produce restlessness is the same as the intravenous dose, and atropin requires twenty-five times the intravenous dose when given by the mouth.

A dose of 150 milligrams of caffeine to a kilogram of weight (about a hundred and fiftieth of a grain to the pound) is a fatal dose for cats when given by the mouth or injected subcutaneously. When injected into the

cat's veins a dose of five milligrams to the kilogram sometimes prove fatal. This last is about the proportion of caffeine absorbed by the average man daily in his coffee.

An injection of morphine of 0.5 milligrams to the kilogram produces restlessness in a cat, while a dose of 0.075 milligrams produces analgesia, or insensibility to pain. This means that a tiny dose of morphine produces insensibility, while a dose six times as large causes restlessness.

The white rat and the guinea pig resist almost completely the absorption from the stomach of a drug which is quite soluble in water, while one which is quite insoluble may be absorbed readily. Thus the convulsant dose by mouth of the readily soluble strychnine sulphate is 133 times that by vein in the guinea pig, while only thirty-seven times as much of the insoluble digitoxin is required by mouth as by vein to kill this animal. This indicates that the influence of a poison on a man will depend on his capacity for absorbing water which varies very much in different persons. This would explain why the same dose of poison will kill one man and not another.

White rats do not appear to absorb even traces of the soluble drug onabain from the alimentary canal.

The experiments show that most substances in watery solution are absorbed most effectively from the muscular tissues, next from the subcutaneous and least from the rat-intestinal tract.