

EX-ACTRESS SNUBS DUCHESSES WHO MAKE ATTEMPT TO PATRONIZE HER

Marchioness of Headfort Not Afraid of Lady Aberdeen and Other Titled Women—Mrs. Howard Payson Terhune Passes Eightieth Birthday—January to Be Eventful in Gotham Society.



HORTENSE HOWLAND SYLVIA PANKHURST MARCHIONESS OF HEADFORT MRS. HOWARD PAYSON TERHUNE MRS. FRED TERRY



NEW YORK, Dec. 31.—(Special).—The Marchioness of Headfort, who was Rosine, Bessie of the Gaiety Theatre, London, recently appeared as Lady Terhune in the "School for Scandal," which was given for charity a number of times in Ireland. The productions were arranged by the Marchioness and were very successful. She is greatly loved by the Irish people and is a remarkably well read woman. She is of humble origin, but has yet to make a social blunder since she married the Marquis. She is not a bit afraid of Lady Aberdeen, the wife of the Viceroy of Ireland, and has snubbed a number of Duchesses who have tried to patronize her.

This photograph of Mrs. Howard Payson Terhune was made on her 80th birthday, December 31. Mrs. Terhune began to write for the press when 14 years old and she has been a contributor to magazines for many years. She married the Rev. Mr. Terhune in 1856. On her birth-

day she was the recipient of telegrams from all over the world, boxes of roses and numberless parcels containing gifts. She is best known by her cook-books which she began to write in middle age.

Mrs. Elinore Pankhurst's three jewels are her hard hitting daughters, Christabel, Adela and Sylvia. They have struck many a blow for freedom. The best known is the oldest who is Christabel. She is a lawyer and a good speaker. Her two sisters are not so well known, but they have had a great deal of experience conducting suffrage meetings. Sylvia is coming over in a few days.

Mr. and Mrs. Fred Terry sailed last week on the Teutonic for their home in England. They have been appearing in New York at the Knickerbocker Theatre in the "Scarlet Empress" and other plays. Mr. Terry is the youngest of the Terry family. He has been on the stage since he was 15 years old. His wife, Julia Nelson, has been on the stage since 1888. As Rosalind in "As You Like It" she played the longest run on record in a London theater. Both Terry and wife were born in London, and have played in all the big cities in Great Britain and the United States.

January promises to be a brilliant month in New York society. There will be dances and social events for almost every day of the month. Among the young society girls to be married in January is Miss Hortense Howland. She will wed Cortland P. Dixon II, in St. Bartholomew's Church on January 23, 1911.

Miss Mamie Corlette is a young woman of Alliance, O. She was the secretary of Rev. Lexi Lupton. The latter recently confessed that Miss Corlette was his affinity and he was very promptly deposed from the leadership of the "Pentecostal" Church at Alliance, O. Lupton was the leader of the "Tongues" movement or "Pentecostal or Apostolic faith people." Lupton's downfall is all the more remarkable because of the strong addresses he has made against affluence and immorality. Lupton has been married for some years.

MRS. PATRICK CAMPBELL'S NEW PLAY SHOWS HER WIDE DRAMATIC POWER

Though Cast in French Mold, "The Foolish Virgin" Presents No Limitations for Great Actress—Warfield's New Role Has Mystical Side—Otis Skinner in Strange Quandary.

BY EMILIE FRANCES BAUER.
NEW YORK, Dec. 31.—(Special).—The week before Christmas every effort must be put forth to keep up the interest. At the present time there are several attractions that even the holidays cannot affect. Among these are Sarah Bernhardt and William Gillette, both in repertory, "The Concert," at the Belasco, and "Naughty Marietta," at the New York. There is a long list of plays running successfully and many new ones will be added.

Much interest was manifested Monday night in the return of Mrs. Patrick Campbell, who is always sure of a warm welcome in America. She has as medium a new play by Henri Bataille called "The Foolish Virgin."

Mrs. Campbell is heard again in a role which emphasizes the charm of her manner and gives her opportunities for a range of dramatic powers which are always as interesting as they are individual.

Story Essentially French.
The play is essentially French and it is not unlikely that actors of the French school would fit better into the atmosphere and style of the story than do those of a different temperament. Mrs. Campbell herself is, of course, not included among these, because her art is wide and it is the sort of art which adapts itself to all countries. Robert Drouet, Campbell's Gollan and Ethel Morrey were in the cast. Mr. Drouet in the part of the husband, Mr. Gollan as the family father confessor and Ethel Morrey as the transgressor, deceitful maid.

as they are preparing to elope. She is appealing to her husband and telling him of unwavering loyalty to him, the girl's brother appears, filled with suspicion.

Actress' Skill Shown.
Here follows a capriciously devised scene, which Mrs. Campbell played with great skill and power. She puts off the brother with jests and banter, and then, in order to leave the girl's reputation and to show her husband that she trusts him implicitly, she gives him the key of the room in which the girl is locked and bids him send her home.

Then follow moments of intense suspense as the wife waits for her husband's return. As they pass, the woman's agony and her efforts to conceal it make a telling situation. Finally the puffing of an automobile is heard, and knowing she has been deserted, she gives away to wild grief.

The next scene is in England, to which country the couple have fled. They are followed by the girl's father and mother, who seek vengeance. Armory has refused to fight a duel, and the duke demands that the wife, who has gone to England to do, and in an impassioned scene denounces the father and son for thinking only of their own family honor when she herself is the greatest sufferer. In the end, the girl, realizing the wife's loyalty and continued devotion to the erring husband, shoots herself.

"Old Heidelberg," which was one of the late Richard Mansfield's delightful plays, was revived at the new theater in the general public is not to be found here. It is true that on the subscription nights the audience is as brilliant and as well dressed, in a way, as it is at the opera, but it is open to the pub-

lic, and this public gets the same service, the same attention and the same entertainment as the regular subscribers.

New Theater Attracts.
The New Theater is attracting more of the transient theatergoers this season than heretofore, and all are enchanted with the beauty, the architecture and the general elegance of this home of drama, which should in time have an influence.

The old play is given with every modern touch. The play has as its basis the aversion of a young German Prince for the formal and insincere life of the court. In the famous university town the Prince meets his fellow students on equal terms and leads a jolly life, such as he never dreamed of.

But his happiness is rudely interrupted by a call to assume the regency, which ends in his becoming the reigning Prince. Two years later, just before the date for his marriage, he suddenly determines on a hurried trip to Heidelberg, in the expectation of reviving the delightful memories, but his changed station has caused, to his disgust, even his old comrades to become formal. Just as he is leaving for home he meets his old sweetheart, Katie, the tavern barmaid, to whom he had promised to return, and she, alone of all, to his inexpressible joy, is unchanged.

Frank Gilmore played the Prince charmingly. Miss Jessie Busley, as sweetheart of the Prince, was captivating. Louis Calvert appeared as Dr. Juttner, the Prince's tutor, and Ferdinand Gottschalk, as Luitz, the consequential valet de chambre, and Albert Bruning, as Kellerman, the awkward but honest old servant, furnished much of the comedy.

Warfield to Have New Role.
Deep interest is manifested in the new role which David Warfield is to assume, opening in Boston January 2. There has been a good deal of mystery concerning the new play and from present develop-

ments it would seem as though there would be more mystery now that it has been disclosed. Mr. Warfield is to appear in a spirit role, in a play written for him by Mr. Belasco upon an idea given to him by Cecil De Mille, entitled "The Return of Peter Grimm." The main idea in the play is that of life after death. The return means a return from the spirit world to the material. With this in view David Belasco has spent much time in the study of psychics and occultism and he says that he has derived much help and encouragement in his study of works by the late Professor Hyslop. Mr. Warfield will play Peter Grimm and the members of his company will include Marie Bates, Janet Duniway, Marie Beloch, John Sinspols and others.

Otis Skinner announced to his company the offer of a liberal reward to them, or anybody, for 15 pounds of good solid flesh. Mr. Skinner became enthusiastic as he made the offer and finally ended by declaring that the person who showed him how to acquire enough bodily weight to play his present part best might name his own figure as his reward.

Skinner confessed himself in the most extraordinary predicament that he has ever heard of as an actor. The character that Mr. Skinner is acting in every other one of his lines speaks of him as a man at least 15 pounds heavier than Otis Skinner happens to be. The character is Denis Roulette in Henri Lavedan's romantic drama, "Sire," which was first produced at the Comedie Francaise on November 23, 1909, and had its first performance in America at the Broad Street Theatre, Philadelphia, Monday, December 26. The chief character, Denis Roulette, is a huge hulk of a human being, imaginative, adventurous, low in pocket, but high in expectations and with enough flesh on his bones to satisfy two men. Fifteen pounds would do Mr. Skinner nicely. All known devices have been tried by the actor-patentee of various high recommendations, but all have failed. Mr. Skinner grows thinner with industry instead of taking on the necessary proportions. He is just doing the best he can.

Two Roles Vary Widely.

To Otis Skinner's mind the irony of it all is that the play is written by Henri Lavedan, who also wrote "The Duke" in which Mr. Skinner acted Abbe Daniel. Now the proper stage portrait of Abbe Daniel made it just as necessary that Mr. Skinner should be of monastic leanings, if possible, of even transparent thinness, as a real picture of Denis Roulette, the supposed lost Dauphin, strolling actor and general adventurer, makes it insistent that Mr. Skinner shall be of thoroughly portly proportions. It is easy enough for Henri Lavedan to write a lean hero one year and a fat one the next, but it is another matter for one actor to be lean or fat, as the playwright's whim happens to be.

Skinner's mind is set upon looking very image of Denis Roulette. Mr. Skinner offers himself to experts on getting fat quick as a perfectly docile subject. His only stipulation is that the feat be accomplished at once.

The premier of "The Girl of the Golden West," Puccini's grand opera based on David Belasco's famous drama of the same name, was given at the Metropolitan Opera-House recently and scored an artistic, dramatic and popular triumph. Seidom, if ever, in New York's operatic history was such a scene of interest witnessed on an opening performance as that manifested throughout the three acts of Puccini's masterpiece, and the consensus of critical opinion and music lovers alike, is that the famous Italian composer has fairly outdone his earlier compositions as exemplified in "La Tosca," "La Boheme" and "Madame Butterfly."

The rights to the English version of the new opera are owned by Henry W. Savage, who is planning to produce it in the near future, which event will mark his re-entry into the field of grand opera. Mr. Savage's memorable productions of "Parsifal" and "Madame Butterfly," a few seasons ago, attained him distinction and prominence in the realm of grand opera. It is Mr. Savage's intention to duplicate the vast and massive scenic equipment employed in the Metropolitan production and assemble a cast of artists in keeping with the rank, dignity and artistic requirements of Belasco's drama and Puccini's score.

The dramatic values of "The Girl of the Golden West" are familiar to nearly every theatergoer throughout the land. So great was the demand to witness the opening performance of the Puccini opera at the Metropolitan that every seat in the vast auditorium was sold at double the regular schedule of prices on the first day of the sale, and at the second performance, given a week later, the same schedule of advanced prices was maintained, with the same results.

FRENCH TO FIGHT ALCOHOL

Government Is Alarmed at Size of National Drink Bill.

PARIS, Dec. 31.—(Special).—"The Government," said M. Briand in the Senate this week, "is determined to combat alcoholism." How serious is the view which the Premier, in common with most other thinking men in France, takes of the increase in the national drink bill, was amply shown by his contribution to the debate on the proposed law for the regulation of the liquor trade.

After describing the situation as "terrible," he added: "This is a question of national interest; the very life of the nation is at stake. In a few days an interpretation by M. Calvert would allow the Senate to consider the problem of alcoholism in all its aspects, and the Government would then enumerate the measures which it considered necessary in order to combat the 'scourge'."

For the moment, M. Briand would only say that the Cabinet agreed with its predecessors in desiring a solution. He entirely agreed with the words of M. Goujon, a previous speaker, that the nation had a right to legitimate defense which its representatives must undertake on its behalf, and the Government must accordingly take the responsibility of action. It remained to be seen whether the proposal now brought forward would prove as effective as was hoped, but if it had any prospect of doing good the Government earnestly desired that the Senate should pass to the discussion of the clauses of the bill, and in that case to accept and support all measures which were calculated to safeguard the country from the perils of alcoholism, to enforce the law against drunkenness and to protect all societies which promoted the anti-alcohol propaganda.

ACT GETS SHORT SHRIFT

London Manager Rings Curtain Down on American Players.

LONDON, Dec. 31.—(Special).—Never before in the history of vaudeville entertainment in the west end of London has a London manager seen fit to adopt the amazing course of ringing down his curtain in the middle of the first performance of a foreign act. It remained, however, for Alfred Butt, of the Palace Theatre, to take this step a few nights ago and the sufferers were two Americans, James F. Pollock and Larry Verrier, who were presenting for the first time in England a sketch entitled, "The High-Toned Burglar."

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logue and rather pointless fooling, the audience (usually the most patient in all England) began to manifest signs of unrest, whereupon Butt without more ado hurried back and gave orders to have the curtain lowered. This was done just as Dolan was warming up to his work. That was the first and only appearance of Dolan and Lohrman on the Palace stage. Whether there will be litigation nothing has been settled, but taking the full facts into consideration, there can be no shadow of doubt that, whatever their shortcomings, sympathy will be extended to the artists who were fairly and squarely engaged to play out a contract. The reply that a sketch is booked without being seen, and entirely upon the recommendation of a third person, is an admission of bad policy and that is all.