

**BIBLE SOCIETIES SHOULD "PUT BRAKES" ON OUR CABARET DANCES, MAUD ALLAN SAYS**



Drawn by A. Henderson

Gracile Exponent of Terpsichore as Greeks View the Muse Raps One-Stepping of Waddling Old Men With Flappers—Classical Devotee Is Curvilinear in Loveliness, But Has Straight Up and Down Opinions on Moral Side of Art

By M'LISS

**Maud Allan's Attitudes On Art and Audience**

**E**ASTERN audiences are atrocious. American cabaret dancing is demoralizing. European artists come here for money, chiefly. Love affairs are not necessary for the successful rounding out of a great career.

her body is a marvelous symphony of curves and undulations. On the stage she looks about 26, but says frankly, though reservedly, that she is a little older.

"Thirteen years ago," she told me, playing with the orchid-colored crepe ribbon on her dark blue robe, "I excited the world with a new kind of dancing." Miss Allan's attitude of mind toward her own achievements cannot exactly be labeled conceited. Her manner is rather that of one person expressing a nice appreciation of the attainments of another.

"I had studied music in Berlin. I was taken there when I was quite young and at the age of fourteen was one of seven out of seventy-seven to be admitted to the Royal Academy of Music at Berlin. I was a pianist. At that academy one got in on merit. The fees were only nominal. My health broke down, though, and a year later I was taken to Italy. There I became interested in dancing. The ancient Greek dances with their true dramatic force had not been given. I decided to give them. I had ancient books translated for me. I studied the dance as it was actually danced in the early Greek days. I was the first to give them."

"And Miss Duncan?" I put in, just to be mean.

Allan rose to the bait nobly.

"I have great admiration for Miss Duncan's extraordinary ability," she pronounced slowly, "but I feel she has not taken the care of herself that a great dancer should."

"You mean she has had too many children?"

The retort was quick. "Miss Duncan has become fat. She has not cared for herself as she should have."

"Whom do you consider the great woman dancers of today?"

Miss Allan's hesitation reminded me of the story about De Pachmann. A reporter asked him whom he considered the great musicians. After much hemming and hawing he said "De Pachmann" and then stopped. Three times he said "De Pachmann" and then said no more. But Miss Allan did not go that far.

"I'll exclude myself," she said, "I admire Miss Duncan, but, of course, she does not inject the dramatic into her work as I do. Genné is the greatest ballet dancer

and Pavlova is admirable—if you like acrobatics. I do when Pavlova does them.

**RAPS AUDIENCES IN EAST**  
"Some day your eastern audiences who imagine that the culture of the country is centered in them are going to wake up and take lessons from the West on how to behave at performances."

"I do not mean to say that there is no culture. But your man in the street would not spend his money to see a great opera or dancer. No, he is too busy making money. Out West and abroad it is different. In California the audiences are wonderful. The people live healthy outdoor lives. They do not sit in offices from early morn until night grinding for money. Their minds, consequently, are healthier. Your opera audiences are atrocious. Your women jiggle their jewels and talk when Caruso is singing. They do not come because they like to hear good music. They come to see each other's faces and because it is fashionable. Some day you'll wake up and stop thinking so much about money."

"But isn't it true," I asked, a little peeved, as a reporter should never be, "that the stars who come over from abroad like me money very much?"

"Of course," she replied nonchalantly; "why not? But we like to play before the European audiences; we'd almost rather play to them for nothing."

Here I held my peace. Miss Allan told me further that she enjoyed a social prestige in England that is unique for a dancer, but that she does not care for society. Her home is in London, where she has dogs and cats and a garden. No lovers. She does not hold with so many artists that love affairs are necessary to the successful rounding out of a great career.

"If I love and am loved I shall marry and have children," she said. "If not, I think my career will progress just the same."



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Some Americans think Maud Allan's type of dancing demoralizing; Maud Allan thinks some Americans' type of dancing demoralizing. It's the point of view, you know; everything is in the point of view. But, of course, if you're in the last seat, last row and haven't brought your spy-glasses, you don't think Maud demoralizing, no matter what kind of a dancing American you are, because your point of view is blunted by the distance.

If Miss Allan had her way our cabaret dancing would be different. Maybe it wouldn't be at all, but if it were we'd all invest in a few yards of flesh-colored chiffon, leave our shoes and stockings "to home" and just dance according to our natures, as the pagan Greeks did.

When Miss Allan first "interpreted" Greek dancing for America, not quite a decade ago, we were shocked. We hadn't thought that of the Greeks. But we liked it. To use our own words, she "created a furore." Others, like Lady Constance Stewart Richardson, took a couple of yards of chiffon and did the same thing. Presently there were so many barefoot, blue-draped dancers that we quite forgot who was stealing whose thunder, but those gifted with the kind of sight that looks back accurately say that Maud Allan in London and Isadora Duncan in Paris were the first to "take off" the Greeks and other things.

**CRITICIZES OUR DANCES**

Miss Allan talked to me about the frightful turn that dancing has taken in America. "You have gone mad over round dancing. You use no discrimination in your dance music and this frightful self-dancing that one sees in the cabarets is hideous. Why don't the Bible societies turn their attention to cabaret dancing? In New York—I don't know whether this is also true in Philadelphia—an artist is prohibited from giving concerts or classical dances in a theater on Sunday, but a waddling, fat old man can take a little flapper to a cabaret and, hugging her body to his as close as possible, walk around the room to the strains of low music. You call that dancing here. It is frightful, demoralizing. It will have a bad effect on the morals of your country."

Miss Allan speaks of our country in a detached sort of way, although she herself was born in California—of Canadian parents. She is very, very English in her viewpoint and tastes—she admits it—and very Greek in appearance.

She has the most beautiful neck I have ever seen. It's columnar and her head sets on it gracefully, as though it were resting on some lovely Grecian pillar. She has a classic countenance, a fine, straight nose, limpid blue-gray eyes very wide apart, and the low, broad forehead characteristic of the Grecian maid. Her legs are not ugly, as are those of most dancers, and

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**SUFFRAGIST AFTER SPEEDERS**  
Mrs. James D. Winsor Has Several Two Drivers Reported

Mrs. James D. Winsor, prominent suffragist and philanthropist, whose home is at Haverford, does not travel in automo-

**German Manufacturers Get Together**  
AMSTERDAM, Oct. 27.—The Central Association of German Manufacturers and

lives. The Winsor stable has six horses and carriages. One day last week Mrs. Winsor was riding in Mill Creek road, near Ardmore, when an automobile approached driving recklessly and the car narrowly missed striking the carriage.

**laws on Mill Creek road. As a result, seventy-two motorists will be required to appear before local magistrates and explain why they should not pay fines.**

Mrs. Winsor complained to the Lower Merion authorities, and yesterday a policeman took note of violations of the speed

the Manufacturers' Union, says the *Centraal Gasette*, have decided to join forces, forming an industrial council composed of 250 members, with an additional four members representing the union, for protecting their local interests. Emperor William, adds the newspaper, was informed by telegraph of this happy event, which is highly important to German economic life.

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115.00 Hudson Seal (40-inch with Collar and Border of Skunk or Black Lynx)	97.75	300.00 Scotch Moleskin (Flare Model with Wide Border—Collar of Skunk or Fox)	270.00
120.00 Hudson Seal (Flare Model—Selected Skins)	102.00	325.00 Scotch Moleskin (6-in. Border and Collar of Skunk)	276.25
		475.00 Natural Mink (Finished with Sable, Mink Tails)	403.75
		35.00 Raccoon	29.75
		39.00 Skunk	33.10
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