

6 NOV 1913  
THE DAILY CHRON

MISS MAUD ALLAN  
INTERVIEWED.

STORY OF HER INDIA  
OFFICE VISITS.

Miss Maud Allan sailed for India a week ago. She left quietly, and her letter, published in "The Daily Chronicle" yesterday, was issued from her home in Regent's Park on her cabled instructions from Brindisi.

Before she left London she gave to a "Daily Chronicle" representative—for delayed publication—details of interviews with officials at the India Office concerning her tour.

"Yes, I am going to dance in India after all," she said, "in spite of irresponsible cables from Bombay and Calcutta policemen, and funny little letters from 'Constant Readers.'

"Why was I silent when those scare cables were being fished for from India and landed over here? Because I did not think I was answerable to irresponsibility. I was sorely tempted at one time to reply to 'A British Consul' who had not the 'Britishness' to disclose his name, but I bit down my disgust instead, and waited and hoped he was proud of his act of British manhood in, as it were, attacking a woman from a darkened doorway.

"The last poor flicker of distress was a cablegram from Bombay, published in certain English newspapers, to the effect that the police there would certainly not permit the performance of the Salome dance. I suppose the fact is of little consequence to my enemies, now that they have had their little excitement at my expense over my proposed visit to India, to learn that it was never for a moment my intention to perform the Salome dance there. However, that is the case.

"One thing I was determined upon, whether I went to India or not, and that was the removal of the stigma cast on me and my art by the almost indecently clumsy fashion in which this campaign against me was engineered. This, I thought, was intolerable, and the officials at the India Office thought so too. For that at least they have my gratitude. . . . They were sympathetic enough in theory, but in practice their attitude was far from helpful.

OFFER TO ABANDON THE TOUR.

"I offered not to go to India if they, officially, would ask me not to do so. But they could say nothing. While agreeing that I had been shamefully treated by Bombay policemen, 'Constant Readers,' and mysterious 'British Consuls,' they were quite content to let these outside folk do their work for them.

"The interviews at the India Office, which extended over two or three weeks, promised at first to result in a happy compromise. We had almost arranged that my dances should be given in a more or less private way, like the more intellectual and thoughtful dramatic works in England—that is, in the Stage Society manner known as 'by subscription.' We talked of special theatres and institutes and 'selected' audiences, and other conditions in which I might, with safety to the Indian Empire, perform such furious orgies of moral corruption as Mendelssohn's 'Spring Song,' Rubinstein's 'Valse Caprice,' Anitra's Dance' from Grieg's 'Peer Gynt' suite, and so on.

"But in the end they preferred to be ruled in the matter, as the fashion is to-day, by country clergymen and anonymous letter-writers; and here I am, going out to fight my own battle in my own way and to face the consequences like a woman!

NO FEAR OF HER CRITICS.

"Before I go, I would like to read to you some English newspaper descriptions, written only three or four years ago, of the performances that are going to shame the white woman in the eyes of the natives of India and entirely wreck her prestige among them." Knowing, as you probably do, something of the English and American entertainments that are enjoyed by mixed audiences at the Bombay and Calcutta theatres, you will be amused. I am represented here (reading from her 'cuttings'), as:

expressing all the noblest arts, the music of the masters, the rhythm of imaginary poems, the triumphs of Greek sculpture and of Botticelli's brush.

"And here a third—though it is typical of a hundred:

One is moved by the essential youthfulness and innocence of her interpretations, just as one is moved by the dainty sweet seriousness of children dancing.

"I have read those little extracts to you only to show you what the English women in India are alleged to be afraid of. . . . Do I hope to emerge safely from my experiment in India? Frankly, I do. I have no fear even of the lady president of a branch of the Young Women's Christian Association, in a remote Indian village, who has petitioned the Viceroy to pack me off home again as soon as I arrive! That sort of opposition I have never found difficult to deal with.

"I'm afraid you will think me very cynical; but how can I help being so? In Africa there was much the same fuss made over my performances—before they were seen. But when the sweet Christian women out there, who had been petitioning authorities of all kinds and colours to have a fellow creature condemned without a hearing, learned that I had weathered the storm and was being patronised by intellectual people, they flocked round me—for free seats and 'benefit matinees' for the objects in which they were interested! I say again, I know my world too well—and I sometimes wish I didn't!"

RECORD BOOKINGS IN BOMBAY.

(From Our Special Correspondent.)

BOMBAY, Nov. 5.

Bookings for the performances of Miss Maud Allan opened here to-day. An immense crowd of Europeans and Indians besieged the office, overturning the counter. The bookings far exceed all records.

MISS MAUD ALLAN'S VISIT TO  
INDIA.

The Times

Nov 5 P

REPLY TO CRITICISMS. 1913

Miss Maud Allan has issued the following statement:—

"On the eve of my departure from this country on an extensive tour in India and the East, I should like to lay before the British public the reasons which have induced me to persist in my determination, despite the criticisms—urged, I am sure, in good faith, though not always remarkable for their knowledge—which my project has aroused.

"I hope I may appeal in the first place to the generous appreciation with which my art of dancing has been received since the time when I first appeared. All sections of society, Royalties, statesmen, great artists, clergy, have acknowledged that my work has been done under the inspiration of a high ideal, while the Press, in terms far too complimentary for me to repeat, has laid great stress on the purity and beauty of an art which is as void of offence as it is full of dignity and charm. Of course I do not deny that there has been and probably always will be a section which misunderstands my aims and is intolerant of my methods. But I believe it to be a minority.

"At the time when I arranged my tour, it certainly had not occurred to me, nor had it been suggested by my friends, that any valid objections could be urged to my appearing in India. As soon as criticisms were made by correspondents in the English and Indian newspapers I was quite prepared to reconsider my intention, if I found on inquiry that there was any real ground, either social or political, for reasonable hesitation.

"Now, what did I find? After close consideration of the matter it became clear to me (1) that the agitation was based on an entire misconception of my methods; (2) that the majority of my critics had never seen my performances; and (3) that the Indian Government had not in the past prohibited dancing by white women in India, and apparently had no intention of prohibiting such dancing in the future. I may add that I do not propose to give 'The Vision of Salome' in India.

"From consideration of this kind I came, to the conclusion that if I abandoned my tour in deference to the wishes of some Anglo-Indians my motives would very probably be misconstrued, and that the impression left on the public mind would be that Maud Allan, and Maud Allan alone, was banned from exercising her art in India. In circumstances like these it is hardly surprising that it is due to my reputation, and, indeed, to my self-respect, that I should carry out my programme as originally designed."

Letters to  
The Times  
1913

**QUEEN'S HALL - SALOME DANCE**

*The Referee* AND PICTURES. *March 31 1909*

The last nights are announced of the Salome Dance by Miss Freda Cuthbert at Queen's Hall. The picture programme for this week includes several fine dramatic studies, such as "Lord Feather-top," "The Little Image-seller," "A Tragedy of the Snows," "Pensions for Working Men." The scenic pictures embrace a view of the training ship Bretagne and life on board, "Bear Hunting in America," and "Hungary." The comic films embrace "The Taxigram Restaurant," "Algy Earns his Living," "The Toy Soldier," and "Weary Willie at the Carnival." "The Fairies' Present" is a good colored film.

Matinees will be given to-day and Saturday. *March 31 1909.*

*The Referee Sydney March 10*

**QUEEN'S HALL - SALOME DANCE AND PICTURES.**

The Queen's Hall was packed on Saturday, when the great Salome dance, which created such a stir in Europe, was introduced by Miss Freda Cuthbert, a shapely young woman. The lady relied largely for her effects upon a pretty stage setting of mirrors, which reflected her movements from mirror to mirror, a novel effect being produced. The story of the beautiful Jewess dancing before Herod for a guerdon of the head of John the Baptist is illustrated in the Salome dance. Standing at the back of the stage in a costume (said to be historically correct) of beaded shield, vest and gauze draperies, which allow the limbs free play, Miss Cuthbert commenced with a series of poses, then danced a little and introduced some high-kicking. A request for the reward of the head is made. The dance is resumed, and the head appears. At the sight of this the dancer is overcome with a feeling of aversion, but this is succeeded by the elation of triumph, as, seizing the trophy, the girl whirls it round and collapses on the floor. In addition there is an excellent picture programme and the latest figures.

Three performances daily, with the exception of Saturday, are given.



*I can furnish the "original" scenery better than this.*

**MISS FREDA CUTHBERT,**  
Who is performing the Salome dance at the Queen's Hall, Sydney.

—Taima Photo.

*Ad, on some papers reads  
The Australian Maud Allan  
The Graces of Europe.  
Such enthusiasm never before seen  
in Sydney.*