

MAUD ALLAN AS A BUSINESS WOMAN

Symphonic Dancer Now Manages Her Own Transcontinental Tour and Is the Impresario for Other Artists

Musical America

OCT 14 1916

SEVERAL of the leading impresarios of the world claim that Maud Allan, the symphonic dancer, is the keenest business woman in the artistic world. That she has a superabundance of the woman's instinct for business is proved by her successful management of her own dancing career. This season—her second transcontinental tour of the United States and Canada—even every small phase of printing and publicity and scene painting has come under her exacting and personal supervision.

When Maud Allan first gave the public her interpretation of the lost art of Greek expression dancing most every theatrical manager to whom she appealed took coldly to the idea. They turned her adrift, and, unfortunately, she fell into the hands of men of limited standing, many of them unscrupulous and underhanded. Once launched, however, her success was instantaneous. She was correct in her estimate of the public. The people not only understood her but

admired her.

It was during her first tour of France that Maud Allan decided to become her own manager. She was dancing in the principal towns of the provinces prior to her Paris debut. Serenely happy with financial success assured and implicitly trusting all associated with her, she was dumfounded one morning when she learned that her manager had decamped with all her money and had left her practically stranded.

It was not her first experience with scheming managers; so, then and there, Maud Allan resolved to be personally responsible for her own affairs. With remarkable sagacity she has not only successfully conducted her dancing tours through almost every country in the world, but she has amassed a comfortable fortune. She has also shown a remarkable intuition in her real estate and other investments in which she has placed her earnings.

This year Maud Allan has broadened her scope as an impresario. Her own tour is booked solid until next May 1, with a few dates yet to be filled. Disappointed by the orchestra she hoped would accompany her on this tour, Miss Allan was not disturbed in the slightest, but immediately began the organization of the Maud Allan Symphony Orchestra. This was a stupendous task, as Maud

Allan was not content with a makeshift orchestra, but demanded recognized orchestral players under a conductor of the first rank.

The result of her work has been the assembling of an orchestra comprising several performers of note. Alberto Bachmann, the concertmeister, is a French-Swiss violinist of renown, who has appeared as soloist in the leading capitals of Europe and whose American debut took place in a recital at Æolian Hall last season. The eminent Dutch 'cellist, Michael Peñha, who has played in Europe and recently made a highly successful concert tour of South America, and whose New York debut takes place at Æolian Hall next Thursday, Oct. 12, will also appear with her orchestra. And in order that her orchestra should be directed by a man in full sympathy with her work and ideals, Miss Allan personally journeyed to Geneva last June for the purpose of engaging the famous Swiss conductor, Ernest Bloch, whose grand opera, "Macbeth," at the Opéra Comique, Paris, was the last real musical sensation of France before the outbreak of the war.

Four special Pullmans, including Miss Allan's private car, have been chartered for this tour. The minutest details of train schedules and other matters of transportation were not settled until they received her final "OK."

Besides her own tour Maud Allan is booking through her offices the American appearances of the Russian Trio—Leo, Jan and Mischel Cherniavsky, who are not only soloists of renown, but are famous for their chamber music. This is their first season in the United States. Miss Allan has undertaken also the exclusive management of Isolde Menges, the girl violinist, who has been a London sensation for two seasons, and whose American debut will take place at Æolian Hall on the evening of Oct. 21.

Other negotiations are under way for musical and artistic attractions to appear in America under Maud Allan's management. She has already laid the foundation for the establishment of a conservatory of dancing and music in New York City—a conservatory where the twin arts, lost to each other until Maud Allan reunited them through her Greek expression dancing, will have a permanent home to which all students may come for the benefit of her personal guidance.

Maud Allan's personal staff is made up as follows:

Charles E. Macmillen is her manager. He is the brother of the American violinist, Francis Macmillen.

Harry W. Bell is Maud Allan's business manager and booking representative. He has had a long career in the concert world. Few men in America are more capable in "routing a show," to use the parlance of the Thespian.

The director of Maud Allan's publicity is Robert Mackay, for many years one of the best known magazine editors in New York. This is Mr. Mackay's first publicity work.

MAUD ALLAN TO RESUME TOUR

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After Short But Triumphant Vaudeville Engagement, Dancer Will Appear Again Under Her Own Management

Maud Allan, the world famous symphonic dancer, last Sunday night closed a two weeks' engagement at the Palace Theatre, New York—an engagement highly successful artistically and financially, the New York critics declaring that Miss Allan's dances were more wonderful than ever, and the management of the Palace Theatre testifying that no other artist ever has brought so many patrons to the shrine of vaudeville. It is a fact that not since Bernhardt's engagement at the Palace have such fashionable audiences been seen at this theatre.

For two years the Palace Theatre had been trying to secure Maud Allan, but the dancer had refused the flattering offers. However, the Palace wanted her and an accident to Miss Allan's foot, while appearing on her regular tour, necessitated her return to New York for treatment, and the time needed for the readjustment of her schedule gave the Palace the opportunity to make her a tremendous offer for a two weeks' engagement. During Miss Allan's stay at the Palace she presented "Nair, the Slave" with her own company, and a number of her solo dances including "The Vision of Salome," "The Beautiful Blue Danube" and "Anitra's Dance" from the "Peer Gynt" suite. She was assisted musically by Robert Braine, a young pianist; Alberto Bachmann, the violin virtuoso, and Alfred Kastner, the harpist. Mr. Kastner played a solo between Miss Allan's dances, and the manner in which each audience received his work showed how this beautiful instrument is appreciated when played by a master. Mr. Kastner made one of the decided hits of Miss Allan's engagement.

Maud Allan will resume her road tour immediately after Christmas, playing as far west as the Pacific Coast, and returning through the Southwest and South to New York. It is her intention now to make her big production of Debussy's "Khamma" in New York next spring. The designs for the "Khamma" posters and scenery by Edmund Dulac, the French artist, were recently exhibited in this city by Martin Birnbaum, at the galleries of Scott and Fowles, and attracted a great deal of attention.

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News of Coming Attractions
Contributed by the
Managers.

LYCEUM THEATER.

Post-Express
At a certain private concert several years ago, Leo Cherniavsky, the violinist of the Cherniavsky Trio of Russian Musicians, had just finished playing a Beethoven sonata when an over-ambitious young novelist turned to him and asked the meaning of the piece. "This it what it means."



MAUDE ALLAN. X

said the young violinist as he turned to the piano and repeated the music. This little incident furnishes a very good illustration of the work of Maud Allan, the symphonic dancer, who endeavors to tell what music means by the use of the movements of dancing.

Maud Allan's dancing is interpretation rather than transcription. Her impulses are given far greater prominence than any passion which the composer she interprets may have tried to express. By movement and gesture and simple attitude she portrays the contents of the music as it affects her rather than the composer.

Gabriel d'Annunzio wrote of "the Duse of the beautiful hands," Sardou of "the Bernhardt of the golden voice," and William Winter of "the Ada Rehan of the matchless presence." And as it is no indication of a lack of sense of proportion to name her with such incomparable artists, such a composer as Debussy or Greig might call Maud Allan "the woman with the speaking body." Her face with its changes from open, full-eyed wonder to plaintive melancholy; her winding, insinuating arms; her little half-articulated sobs and sighs make one speak of her as Diant spoke of Lucie in "La Gioconda"—"Simply an instrument of art."

As one critic has said: "If there is a spark of the love of beauty in your soul, if you would understand the larger sphere of the artistic, in short, if art means anything to you, go and see Maud Allan for she has a message you will never forget."

Maud Allan will appear in Rochester at the Lyceum on Monday night. She will be accompanied by the Maud Allan Symphony orchestra of forty musicians under the direction of Ernest Bloch, the eminent Swiss conductor and the composer of the grand opera "Macbeth." OCT 7 1916