

CHAPTER FIVE ATTEMPTS AT HUMOUR.

Humour does not usually improve with keeping.

"From the ~~Archdeacon~~ Dancer to the Archdeacon -12 lines rhymed. From The Sporting Times her 'costume is certainly very suitable for warm evenings, during the recent hot weather she is one of the few who manage to keep cool".

" I must say that I never expected to get a postcard from you, dear, - still, 'Salome in her bathing dress' is very sweet; but why is she not wearing it in the picture?" (Source???)

"Miss Maud Allan regards as absurd the excuse given by F.E.Smith last week that he could not appear at certain proceedings because his clothes had perished in a fire". (Punch)

Miss Marie George wears an invisible green and dark red tartan skirt - so does Miss Maud Allan".

"Miss Maud Allan's book is out - we are surprised it has a cover".

"When Miss Maud Allan reappears at the Palace it is rumoured that she is to be seen through an entirely new set of beads".(Source?)

From John Bull "Miss Allan wore a soft tunic of draped music
Humorous references to her appearance before Royalty: /

Reynolds Newspaper: "it is semis officially denied that Miss Maud
Allan has been made a peeress in her own right".

The Sporting Times printed a poem, as did many other papers:

(2 verses, 8 lines each)

She found it did not pay to dance

In shoes and silken stockings..... Quite good - see p. 4

Re: Manchester: "There has been considerable annoyance in high diplo=
matic circles at the maladroitness of Manchester in plunging the country
into a fever of excitement over Miss Maud Allan's Music Hall engagement
at the moment when the Monarchs of Great Britain and Russia are
meeting at Reval". Dated during Reval mtg.)

The Daily Express, July 2 1908 published a poem;

"There's a girl who can dance in a way
That astonishes people they say....

Also from 'another paper': "Arms and the Woman"

Re: Bournemouth: "One of the town councillors was andignant at being
called a Saint because he opposed the performance
etc etc.

CHAPTER VII FASHIONS AND BURLESQUES.

Statuettes of Maud in her most striking poses to be used as flower pots were the latest novelty in Bond Street shops.

Women went about their work bare legged and bare footed

It became fashionable to wear sandals in the ball room

Dresses were modelled on Egyptian lines; the garments of the time an country of Salome became the rage.

The smart dress was skin tight, the lining forming a divided skirt, the only petticoat permissible, and in front hung a large square tab of embroidery.

Each frock had a sash, often tied in Egyptian fashion.

Jewellery: A string of large beads worked into a shaped design and adorned with three immense jewel covered bosses, two of which were worn as breast plates, became fashionable. The third corner of the V shaped ornament hung down the back and a string of pearls from under the two front bosses completed the effect.

Peter Robinson of Oxford St. reported that the Salome ornament had found much favour as a Xmas gift - cost 2 Pounds only

The craze for sequins faded, and in all branches in this kind of decoration bead fringes and trimmings caught on. The bugle trimming - an Egyptian shaped long bead, lighter and more effective than the sequin, appeared to have come to stay.

Burlesques and imitations: At the Alhambra Theatre

First house of Alhambra there was a Salome

Second house at the same theatre was Sal - oh - Sal - oh - my (Not very effective, since 'Maud's personality was too natural.... Her faults, if they were faults, were too apparent to need exaggeration.

N.B. The Baptist's head was used to ill effect[?] at the above performance. The action opened on the offices of the enterprising Music Hall manager - at his wits' end to obtain an attraction - An idea came at last with the introduction of an enormous mummy FROM WHICH EMERGED AN Egyptian Mummy revived for the occasion. The scene changed and there was a rather amusing imitation of Maud's Spring Song."

Finally, in a scene closely modelled on that to be seen at the Palace Theatre in La Belle Leonora there appeared Naught Sal! in a counterfeit imitation of Maud's Salome by an unknown dancer.

May 19 1908 Maud and Palace Theatre obtained a court order against Miss Odette Valer and Moss Emires dancing Salome in any shape or form. The same were forbidden to attempt Mendelssohn's Spring Song,

Maud Dennis and Birmingham Hippodrome restrained from performing Salome dance.

Nottingham Watch Committee forbade use of the Baptist's head in a dance by Miss Odette Valery given till her performance last night (date)

In New York, after Gertrude Hoffman's imitation proved such a success, New York went wild over Salome"

~~xxx~~ Eve Tanguay, the idol of the "sparty boys[?] of New York, asking #400 a week to go to London. La Sylphe appeared as Salome in New York, fresh from the Alhambra.[?]

Note also Signora Perina from Canonbury

Julian Eltyng, the female impersonator, whose Salome was described as a ' choice morsel in the programmes of the Honeyboy Minstrels presently in New York (1908 or 9)

The Follies in November 1908 in London appeared at the Apollo and in their pantomime version of Faust M. Pelissier introduced a new dance ~~xxx~~ titled "Tiddiley Pan";

"The Divine Amylla" at the Holborn theatre was an exponent of the new art (i.e. Maud's approach) of dancing which, as the Sporting Times remarked 'would be puzzled if called on to execute a few real steps".

The Times in writing of Artemis Colonna at the Hippodrome in 1908 was kind to this latest of barefooted dancers'. Her "Maiden and Death" was not a success..

"Almost every week some new Continental artist arrived in London bent on a ~~xxxxxxxx~~ sensation, the small seaside music hall had its little dance in butter muslin and bare feet and the result was not always startling or beautiful, and in the case of the provincial houses, often rather pathetic.

Lady Constan Richardson made her debut at the Palace in January 1910 at 300 Pounds a week.

CHAPTER VIII THE BUSINESS SIDE.

All box office records were broken. One Saturday night, there were 81 applications for boxes.

Well dressed women, who at matinees made up 85% of the audience, stood four deep in the lounge after every seat had been occupied.

There had never been such a success in the whole history of the Variety Theatre; never before had seats been booked up to such an extent at the libraries [?]

"Charley's Aunt and The Private Secretary were in categories in themselves, triumphant rather than personalities.

In 1898, Lottie Collins, Albert Chevalier [Maurice?)
 Anna Held Gus Elen provided 20%
 Marie Lloyd 'The biograph' dividend for Palace

In 1899 Harry Paulton Arthur Roberts provided
 Ada Reeve Harrigan 25% dividend
 Lockart's elephants

In 1900 Beerbohm Tree, playing "The Absent Minded Beggar"
 (during Boer War) provided 25%
 dividend

Maud's first success shared with Marie Dressler
 Evie Greene
 Yvette Guilbert

Alfred Butt quoted:

It is all a question of judgement and discrimination.
One artist is cheap at #200 a week, another is dear at 10

Maud started off at the Palace with a very small 'screw' but soon was drawing #250 a week - for seven dances at the matinees and often performing with a splinter in her foot.

Some figures:

On July 26, 1908 the profits for the year totalled #43,000
- after deducting mortgage interest rates, this totalled #40,000

"This allowed the directors to write off the sum expended on carrying out the County Council's requirements, amounting to about #5000, and with 15,250 pounds sterling brought forward the balance came to %50,250

An intertim dividend was then paid of 10% - and another 10% later on - making 20% for the year with the substantial balance of %32,250 carried forward.

This dividend was the best since 1901-CHECK ON FIGURES FOR THIS YEAR, IF POSSIBLE -

The previous year - 1907 - profit was #21,352, with dividend of 12%

The Palace had been known, until 1892, as The Royal English Opera House - and had been a failure.

Within four years capital had been halved, amount issued #90,000

Following this, were successful years, dividends up to 25%

Examined from every viewpoint, the Palace balance sheet was without rival amongst music halls.

Gross earnings were in excess of #100,000

With a handsome balance in hand, the total amount at disposal of the Directors was #50,000+

CREDIT GIVEN TO: MAUD BUTT ERNEST POLDEN.
(Manager) (Chairman)

Some incomes referred to: Harry Lauder 3-400 Pounds sterling
(considered stupendous)
maud raised receipts from Palace from 78,985 pounds sterling to
103,305 sterling. Her salary was just

Other Music Halls of the Day

Alhambra - app. annual dividend was 10% - Site was owned by shareholders
(from 1893-1908)

Empire: average dividend was 45%

Maud's drawing power; upon spraining her ankle:

No more Miss Maud Allan's in

Dainty poses balancing;

In vain at the Palace for her shall you seek.

But the pain that most rankles

Is not in her ankles

But the thought she's losing three hundred a week..

When she fell out of the bill in January 1908 commonly assumed there had been a row with the Palace management.

No so. Additionally, Palace theatre had insurance policy to cover this Accident Insurance Company of Perth paid #3,700 to Palace
Maud returned to performance in February 1909

Quoting Daily Mail of June 9 1908: Mr. Butt of the Palace Theatre - who will arrange Miss Allan's tour when the time comes to leave London, wishes it to be made known that the only arrangements for Miss Allan have been the matinee at Birmingham and seven appearances in London at private houses, as well as three that are fixed for a few days ahead. It is understood that for each of these engagements Miss Allan will be paid a fee of over #200

When asked who was responsible for Maud's boom, the Chairman of the Theatre said the whole Board took the credit.

This led BUTT wrote to the papers, claiming full credit LOCATE

From John Bull: Mr. J.L.Graydon [?] weighed in support the chairman's view. While they are about it, why don't the Palace people tell the truth, the whole truth, and nothing but the truth? Was not Miss Allan literally pushed on to the Palace by the pertinacity of a shrewd agent, after the Palace authorities had 3 times seen her show whilst they all stood shivering on the brink, uncertain whether to take the plunge? Was not Miss Allan put on for a single night and was her fate decided by the Press, not any Board? I don't now; but I have heard things".

Patrons included: Prince and Princess of Wales (George V)
 Princess Victoria Queen Victoria's daughter
 Princess Francis of Teck
 Lords Westbury, Colebrook, Lady Hamilton, Mrs. Balfour.
 Also the Dewan of Nepal - did they meet in India?)

May 22, 1908 - attended dinner and small dance given by
 Count and Countess Dudley - with Maud as performer.
 (Her name was printed as an after dinner entertainment).

Similarly, Maud appeared at Lord and Lady Dudley's
 Dinner and Dance to meet the King and Queen
 at the Dudley's new residence in Carlton Gardens.

Guests included:

Duchess of Westminster
 Lord and Lady Salisbury
 Georgina Lady Dudley [?]
 Lord and Lady de Grey
 Lord Roseberry
 French Ambassador & Miss Jean Reid
 Lady Wolverton
 Lord and Lady Essle
 Lord Morley of Blackburn
 Mr. Arthur Balfour

After dinner, Miss Allan, 'whose costumes were only lightly less
 elementary than when she dances in public, danced
 four of her wonderful illustrative dances which were
 the very poetry of music"

The Queen was so delighted that she interviewed Maud later.
 Refer also to Lady Constance Richardson's imitation and daring.
 "Sir, I crave the head of Sir Ernest Cassel on a charger".
 King very annoyed indeed.

MAUD AND THE ASQUITHS.

Lunched with P.M. and Austrian Ambassador on other side.

Some of Mr. Asquith's associates, the Nonconformists especially,
 resented Mrs. A's interference in Cabinet affairs or in the world of dance.

Miss Allan, they said, ~~ex~~ received more ~~ex~~ attention at
 political parties than the wives of Parliamentary leaders.
 This probably amused Mrs. A, but embarrassed the P.M.

"It was said" that 2 or 3 of the ambassadors of Great
 Powers, when they went to the Asquiths' garden party and found Miss
 Allan the centre of the gathering, felt their official dignity were
 hurt and so complained to the Foreign Secretary. She was not ~~ex~~ of
 importance at such gatherings.

At reception for the King's birthday at the Foreign
 Office in honour of the King's birthday, it was asked sarcastically
 why she was not helping Mrs. A. receive guests

CHAPTER X CHARITABLE ENTERTAINMENTS,

Performing at Mrs. Potter Palmer's dinner for the Khdeive, with the Grand Duke Michael and Countess Torby, and the U.S. Ambassador as guests.

Judging at the Children's Salon Annual Competition at Caxton Hall

The Fund for the Olympic athletes, 20000 of whom were to be entertained at Strawberry Hill by Lord and Lady Michelham Various generous donations mentioned (including £250 from Lord Strathcona) - but one of the largest was the special matinee Maud and Miss Margaret Cooper gave at the Palace= (-just before July 11 1908) Contributions from that event - £ 300 plus.

Veterans' Fete at Royal Hospital, Chelsea

"The long shady avenues were spanned by arches of flags and Chinese lanterns suspended from the fine old trees, and on all sides were entertainments to suit all tastes. Showmen, cowboys, clowns and columbines [?] lured the passerby with the beating of drums and recitals of the wonder to be seen within. Mrs Cecil Raleigh was Queen of the Gypsies and Miss Maud Allan gave classical dances in a sylvan glade. "Society flocked to Miss Allan's enclosure. Tickets at five shillings to half a guinea sold like hot cakes, and other side shows filled the draft", wrote one paper.

Empire Day May 24 1908 - there was an early instance of a flag day, now alas only too numerous, and Miss Allan sold copies of The Flag at 1/- a piece at the People's Bargain Sale.

On July 15, there was a matinee at the Lyceum, attended by the Queen (alexandra) Princess Victoria, the Duke and Duchess of Spawta for the fund for the removal of King's College Hospital to Camberwell.

Mrs. Tree recited

Marie Tempest and Graham Brown acted in "The Impertinence of the Creature".

Maud danced a Mazurka, a Chopin Valse and the Spring Song - adding £1000 to the fund.

Lady Londesborough gave a large garden fete at St. Dunstan's in Regent's Par, for the NSPCC (Cruelty to children) with Maud Princess Pless [?] and Mr. Maurice Farkeoa

Special Matinee at the Playhouse, in aid of the Daily Mail fund for the cripple girl Adelaide Witson Seats cost up to

5 guineas; performers included: Cyril Maude Madge Titheradge

Matheson Lang George Robey

Yvette Guilbert Constance Collier

MAUD ALLAN Margaret Cooper

1909 Year of "international courtesies"

Russian Squadron at Portsmouth, 162 officers and men came to London for the day - and saw Maude perform at the Palace.

French Cruiser Gambetta and destroyers - crews came to London and after lunch attended Maud's special Matinee.

"No reception of foreigners, either great dignitaries or sailors, seems to have been complete without a visit to the Palace".

RAC banquet at Covent Garden featuring Wilkie Bard, Harry Lauder MAUD

In 1919 Maud had to deny her friendship with Mrs. A. was cause of a 'judicial separation'. Maud declared, according to an American newspaper, that she was never on terms of intimacy with either of them. "They were" she was reported to have said "exceedingly nice to me. I met them often at luncheon and garden parties, and they did everything to make things nice for me. Mrs. A. is one of the nicest woman I have had the pleasure of knowing. She is brilliant, witty, handsome and accomplished in every way - an ideal P.M.'s wife except for one thing: she is not as formal and stiff as some have been"..... In numerous interviews with Miss Allan, most of which probably never occurred, she was supposed to protest against the decision of Manchester because she had danced before Mr. Balfour or lunched with Mr. Asquith. But the Manchester protest was hardly against Miss Allan as it was against Salome and neither Mr. Asquith nor Mr. Balfour had sought any friendship with so doubtful a character

~~It~~ To know Miss Allan personally was to know a friend of many Cabinet Ministers, of Mr. Churchill, Admiral Fisher, Mr. McKenna[?] Lord Alverston, Mr. Balfour, Sir Evelyn Wood, the Duke and Duchess of Somerset..

Her social engagements included'
 Signing souvenirs at Claridges at a Children's fete for the RSPCA, where Elizabeth Asquith appeared as "A Fairy Godmother" in "Three Wishes" and Miss Viola Tree sold programs.
 Dinner and party at the Ritz with Sir Albert Seymour, Lord Northland etc.

It became the fashion for stars to come to parties both as guests and as an attraction i.e. the presence of Terazzini
 Mme. Kirby Lunn[?]
 Maud

Many known stars were to be found as frequently in London Drawing rooms as performing on the stage.

Society of American Women at Hotel Cecil in March 1909= chief guests being the U.S. Ambassador, and Mrs Whitelwa Reid Mrs. Morgan Richards and Maud.

Prior to her departure for a tour of the Provincial cities, Mr. Mostyn Piggott gave a lunch at the Cafe Royal at which Mr. Sidney Dark [?] congratulated her

Her host's invitation included;

If thou by some most lucky chance
 Should e'er mis;ay John Baptosts head,
 Accept the offer I advance
 Decapitate me quick and dance to mine instead.

Re: her comments on her 'art'. the principles are so simple yet so far reaching that there is little to be said. You either enjoy natural spontaneous dancing expressing the feelings of the dancer, or you enjoy the difficult contortions of the Schools of Ballet. To all dancing, practice and technique were necessary, but they must be subordinated to expression.