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Dear Lawrence,

Enclosed are my comments and answers to your queries re. the typescript of Did She Dance. I trust they are all clear; you can be thankful I have a typewriter! Because I have made some personal addenda to your queries, I have little more to say in this covering letter.

Carol Bishop's 'review' of The Salome Dancer is annoying - for its own inaccuracy and incompleteness. Possibly the Globe and Mail will publish the letter of protest I am writing them. I sent her a xerox of Did She Dance, and this is the thanks I get!!

July

NO!
BISHOP

Enclosed also are xeroxes from
Mavis Allan the art (London editor)
as samples of critical accolades
- running to seven papers!

This is for YOUR eyes only, as per
earlier request. Possibly add one of
these papers to Did She Dance? including

I want to discuss with you advisability of the "Appraisal"
I sent you. I am not keen to present myself as
Dance Critic/Historian & am not sure my comments are
responsibly critical. Wouldn't it be best to
omit? Please advise

re. PREFACE :

Revise opening to read:

Did She dance: Maud Allan in Performance, supplements The Salome Dancer: The Life and Career of Maud Allan. With The Salome Dancer providing a pre-requisite context, since an awareness of her private life is essential to appreciating the genesis of her peculiar art, ~~this~~ Did She Dance compendium offers primary source material with which to appraise more justly the course of Maud Allan's career, the nature of her art, her possible contribution to and place in early twentieth century Dance History.

NOTE ALSO: Please correct spelling of Lacey MacDearmon to LACY Throughout the text.

also, in ACKNOWLEDGMENTS, PLEASE NOTE THE FOLLOWING

REVISION:

Once again I thank, specifically, Lacy MacDearmon both for referring my initial article to the Editors of Dance Chronicle and for providing me with the complete Maud Allan file from The New York Public Library for the Performing Arts.

[This correction is as per a recent reorganization that MacDearmon advised me of last month.]

AND IN ACKNOWLEDGEMENTS REMOVE: "I am likewise much indebted to the Canada Council for support that allowed me to prepare the work for publication under no duress."

AND Remove: "Closer to home, I am much indebted to N. Parker Jervis who, ever since I undertook to explore the phenomenon of Maud Allan, has so generously given of his time discussing the project and, in its later stages, has so meticulously proof read and appraised my drafts."

Parker Jervis has nothing to do with the dance world and, being without a computer, will not have access to this compliment which I may reserve for "The Crime of a Century. So PLEASE REMOVE.

Page 1

Re. Consistent spelling: I suggest follow The Salome Dancer.

Page 2:

The SSHRC name must be corrected to SSHRCC of course.

Delete all reference to Canada Council (That was for The Salome Dancer.

Page 3.

Re. Busoni. ADD "the world famous piano virtuoso and pedagogue, and remove later definition, which I can't find.

"little else": Refers to money, of course. I think it speaks for itself, but if too vague, what do you suggest?

Page 4

Pemberton Billing MP. Let this stand. If readers have not read The Salome Dancer, or don't know what MP represents, they had best find out for themselves! I don't think being told MP = Member of Parliament reflects well on my view of the [American] readers' education!

"Accompanied at the piano by Etienne Amyot."

Page 5.

"...because it was unrealistic." Again, refers to The Salome Dancer. Besides, this is a biographical overview. No further elaboration necessary.

Page 6.

Re. Marcel Remy, ["a shadowy member of...] Perhaps "a peripheral member" might be better. Little is known of him and as is clear in The Salome Dancer, Busoni had little respect for him. I don't know how else to identify him so briefly.

Your Query re. "original sources no longer extant"

"Maud Allan and Her Art" is essentially an eulogy, as is mentioned in the Introduction.

"Original sources" refers to excerpts from [foreign] press in "Maud Allan and her Art," the complete originals of which are no longer extant. My point is that the complete reviews are unavailable - so don't blame me for omitting what may have been censorious comments from these reviews!

The point may be somewhat mesquin, and might best be avoided by removing the * reference altogether. I leave this to your judgement.

Page 7

"manager and mentor." Remy has already been identified as composer, and the biography identifies him as her manager and mentor. Again this is clarified by reading the biography. If you feel this point invalid, add and "composer of The Vision of Salome."

Page 10

Suggest remove asterisk.

Page 13.

"Difficult sentence"--- Is it difficult after reading the biography, its necessary context? I really can't judge because to me it is so essential to read the biography. If you agree, leave as is; if you disagree, remove. I see no reason why readers of this text should not be (indirectly) urged to read the biography. Perhaps what bothers you is "both a blessing and a curse," in which case remove this only.

"first performance" I think you correctly query whether this is necessary. Come to think of it, I don't think it is. - i.e., it is followed by "The date of the debut performance."

Page 17

"the mime Godlewsky" I assume of the Opera. This detail was added by George Dorris of Dance Chronicle.

Re. Mata Hari: I agree, return to text. NB: Spelling HARA? or HARI - check

Page 18

Vasarnapi Ujsag and Uj Idok and A Het are all Budapest publications, and it is best that this be so stated. Thanks for pointing this out.

The Herald date: June 30 1907 is from Augusta, Georgia [USA, not USSR!] I still think 'For further details, see The Salome Dancer,' would be most helpful, effective and appropriate.

I would suggest the reference to Dance Chronicle is in order, unless in your judgement this material is interesting enough to be added to this text. I enclose a xerox of this interview, in case you don't have it on hand. You are better judges of its relevance than I. Add it if you think it wise to do so.

Page 23

Deutsches Abendblatt is A PRAGUE paper quoted in "Maud Allan and her Art," with original no longer extant. Remove the *.

Page 24

Query re. FN: I can't find it, either, have forgotten what it was to be, so please eliminate.

So => §"~~If I live~~" is indeed crossed out in Maud's handwriting. She put a - through each letter. If you can reproduce this, please do so, but I would be surprised if you can..

✓ Page 26
see comment re. page 104.

Page 28

The (ii) and (iii) refer to a second and a third excerpt. My original typescript reads:

"All we Like Sheep," [16] in The Academy, May 2 1908: [Excerpts]."

✓ I don't question your revision for the sake of consistency, but note you have omitted "excerpts." The point is that this is a long (and at times vicious) article. That is why I think it necessary to emphasise "excerpts." But please follow whatever editorial policy you deem best. Would it best to read "Excerpts from a lengthy - and at times vicious - article?"

✓ Incidentally, I question the relevance of the FN for "All We Like Sheep." It smells of pedantry perhaps or academic one-upmanship. I rather feel that the less Fns. the better, unless they effectively contribute to the main content. I thought I had removed this FN, in fact. Please remove... (I think the reason I did not remove it was for fear of messing up the numbering sequence. On a computer I don't think this is a problem, is it? If it is, leave as is, if not, please remove.)

Page 31.

✓ April 6 1909 is correct. (She would not have gone on tour ONE month after her triumphant debut.)

✓ Charleston is in South Carolina, U.S.A.

Page 34

✓ Perb is a Russian press title, while "New Style" refers, I suppose, to updated calendar. This info. was furnished by translators of the Russian review. IF you have easy contact with Russian language source, this could be clarified - or omitted - as necessary.

Page 35.

✓ The second Perb No. 322 should read I think 324

Page 37

✓ "as officers" is term used by the NY Times. I suppose it means these dancers held official positions in this mythical "Salome" Club. Perhaps "as leading members" would be clearer? Perhaps the fictional nature of the club can be emphasised more?

Page 39

✓ Yes, TB is "Tuberculosis Benefit." (Come to think of it, I wonder if Maud had in mind her brother's condition. He seems to have been in the last stages of TB at his execution, with " a greenish hue" around his neck and "clear white skin" (or words to that effect) on his face.

Page 40

✓ "running in about four" is in original text, so I suppose she "danced" for 56 minutes, ran for about four. § Meaning is obscure to me. Please remove if you see fit.

Re. CHICAGO TRIBUNE REVIEW. please note that I have a pre concert article from the Chicago Pictorial referring to a MATINEE performance in Chicago on Jan. 23. so that this review presumably refers to that matinee performance.
 ✓ THIS ALSO MEANS REVISION OF THE ITINERARY see page 39)
to include this matinee performance.

Page 42

your query re. FN.

✓ This is not meant to be a FN. I put in the square brackets - an exclamation mark, because the idea of a two hour debut of her style of dancing sounds just too good to be true - or at least to be digestible. Remove?

NOTE PLEASE RE. PAGE 43^{1/4}

✓ At conclusion of the Examiner review of her debut in SF (April 6) I suggest either (i) please insert "For the Chronicle's account of the same evening, see The Salome Dancer pp.196/7." OR (ii) leave exactly as is OR (iii) add the Chronicle's account (From The Salome Dancer text.) These two accounts are both equally moving and possibly both deserve to be included. I leave this to your final judgement, but if Did She Dance aims to provide as complete a picture of her art and career, then BOTH these seminal critiques deserve to be presented.

P. 48

✓ "wand'ring between two worlds..." is one of my favorite quotes from English poetry - Matthew Arnold, La Grande Chartreuse. It so well expresses Maud's dilemma at this time and if any reader recognises the source, tant mieux. But now I see you have circled the repetition - and you are quite right on that score, of course!!

Page 52

✓ I assure you this is copied directly and very carefully from the original typescript. I point this out on Page 51, line 13 (or so) "Including errors of composition." Perhaps this should be italicised, or more explicitly stated?

✓ The [sic] is designed to establish that this is an error in the original. I don't know how to clarify this better. Any suggested or immediate alterations would be in the name of clarity, acceptable to me.

page 53:

✓ Re. "More about Alice." this is not necessary. Read the biography.

Page 54

✓ (See item...==What item?) Remove reference completely. Doris died some time ago.

page 55

✓ "F1" = "flourished." My mother saw her recite in Vancouver during WW 1, I saw her at her last engagement in London, 1954. One of the most memorable performances in my life. Her birth date was secret.

✓ The bracketed numbers indicate number of performances. Clarify as necessary please.

Page 56

✓ NB: I checked spelling of Australian town list, but you may want to verify any peculiar spellings.

Page 61

This is as it reads in the original review. Perhaps the following reads better:

✓ To supplement such performances as Miss Allan's and retain the interest of the audience is no mean task, but the Cherniavskys do more than this. The audience's appreciation of their delightful music playing was scarcely less than that manifested in Miss Allan's dancing."

Personally, I don't find the original all that obscure, although it certainly could read better. I retain it because it illustrates well the limited appeal, for the general audience, of her dancing - if The Vision is excluded. I am not confident about re-wording as above; do as you see fit, please.

Page 65

✓ "[see below]" does indeed refer to the contract. If it serves no useful purpose, remove please.

Page 76

✓ Yes, this is the complete text.

Page 85

✓ Read: Stony Plain Ensemble.

Page 91 I don't see the point of not re-designing the lay-out of "A Conversation with the Artist." It looks like an attempt to write 'poetry in computerland,' and is most irritating to the eyes. If you can't use a different type for the interviews, then please reset it in a conventional format. Consistency is everything.

Page 93: Re "Where and what footnote or adendum?"
 Answer: none, that I can recall, so please remove.

Page 94

Re. Pall Mall Magazine query. I hunted high and low for this, until I realized I had sent you the "London Binder" which will provide you the answer.

NB PAGE 102

Re. "MAUD ALLAN AND HER ART: Please alter "The following paragraphs define the genesis and characteristics of her dancing" TO **In the following paragraphs she defined the genesis and characteristics of her dancing.**"

This establishes more clearly that SHE is the author of this statement. A minor point, but one that strikes me as worthwhile to clarify.

Page 104

Of course you are quite correct that this reference repeats that on pages 25/6. As this is a LONG and important excerpt rather than one paragraph, quoted on page 25/26, I suggest removing the entire passage on page 25/6..
 i.e. Remove

"Some twenty five years after...[Bottom p. 25] to end of paragraph, p.26. [i.e. ...in the same way.]"

REVISION OF PAGE 104, LINE 6: to read as follows:

multi-faceted account of her conquest of London, 1908-1909. The opening paragraphs of the Introduction to this typescript indicate Maud Allan's personal view of the context and effects of her conquest of London:

In the last two years of Edward VII's reign there was no name more famous than Maud Allan's. Suddenly and dramatically a young girl appeared - and from the highest to the lowest in the land down to the poorest guttersnipe, her name suddenly became as familiar as Mr. Lloyd George's during the War or as the Prince of Wales' after it. She was talked of, thought of, praised or upbraided by everyone. She turned Salome from a comparatively little known Biblical story, associated amongst a certain set of people with a play by Oscar Wilde, into a household word. She made Mendelssohn's Spring Song, an air chiefly known amongst musical people, into a street corner tune, whistled by every newspaper boy - who paid tribute to her charms by attaching

to it the words "Put me amongst the girls, oh put me there." She transformed dancing into an expression of personal feeling rather than a mere technique, and the human body into a thing of beauty in itself rather than a subject for painting or sculpture. These, in the years preceding the war, were no minor achievements: they almost approached miracles.

First, there was her art - her new type of dancing. What exactly did it mean? Why were thousands of people paying thousands of pounds a week merely to see a girl move across the stage of the Palace Theatre? Why had classical music, in an age before the wireless and even before the gramophone, suddenly become popular? To a certain extent the answer was much simpler, her whole dancing much simpler, than most people imagined. She merely opened the door for popular appreciation which before had been foolishly closed. Civilization was ready for a greater sincerity and a greater simplicity.

Hypocrisy - at least in Art - was waiting to be killed. But that was not the contemporary view, superficially it all seemed too new and too upsetting. For a time the very word 'classical' became synonymous with the word 'naughty.' Some of the newspaper critics tried genuinely to understand, others wanted nothing but a first rate sensation and startling copy. Many were out merely to be silly. The sensation and the silliness certainly succeeded.

The moral side was constantly discussed. What exactly was her influence? The story of Salome was part of the Bible, but ought it to be brought home to the people, so to speak, in the flesh? Was the human body to be concealed or to play hide and seek with, or ought it to be used publicly and frankly to express human emotions?. There were many who still disapproved even of its use in acting. As far as acting was concerned, Isadora Duncan had revived barefoot dancing, but was otherwise most decorously clothed, and the moral side of her art found shelter under a vague Greek tradition which in her was not naughty but formed both a reason and an excuse for anything that appeared novel in it. There was nothing in Isadora's art which corresponded to the Salome dance or which challenged artistic ideals, religious beliefs or moral prejudices in the same way.

Chapter II, titled "How Does Maud Allan's Art Differ From What Had Gone Before?" attempts to differentiate between Maud Allan's and Isadora Duncan's dancing. Since the analysis was obviously approved of, if not directly dictated by Maud Allan, these paragraphs surely reflect her considered views:

Both Isadora Duncan and Maud Allan had this in common: they cast aside etc etc.

Page 109

Re: Query, "Is there more"?

the answer is "No, there is nothing more", so, perhaps best to remove "that you are," otherwise readers will attribute the incompleteness to us. But if you wish to add a textual note to explain, please do so.

Re: "Manya Cherniavsky." Add and revise as follows:

"In the summer of 1983, summing up Maud Allan after many hours of recorded reminiscences, Manya Cherniavsky (youngest sister of the Cherniavsky brothers and, with them, friend of Maud Allan for over forty years) defined her as....etc.

page 110 [?] Query re. Veii:

This is from a typed letter from Etienne Amyot, and this is how he typed it. He refers to a statue in Rome.

page 111: Maud showed me the Khamma mss."

This, too, is from a typed letter. If you prefer, by all means type out "manuscript."

NB please: I think it might be better to remove the address and phone number from Etienne's letter because he has since died,, so that any enquiries re. this material addressed there would only be inconvenient. If you wish, leave "Munchen," but even that is a bit misleading, as Etienne's family home is in Oxfordshire.

Page 112 Re further letter from Etienne Amyot.

I don't know how this got in, and as it is irrelevant, let's remove "I've just finished a long book . . . to end of quote.

page 113

Of course the added "who" is in order.

Page 113A

This was prepared some years ago, so that please remove from line 1 "ravished," so as to be consistent with the facts as related in The Salome Dancer.

Page 113B

Re: infatuated with who[m]?

If "infatuated" doesn't directly connect with Maud as a reference, 'twere better to remove it, replace perhaps by "her brother, desolated by his sister's absence."

"Re: "Theo committed the murders. . ." To answer your point, replace with,

Even though he was convicted entirely on circumstantial evidence, there is no question that Theo committed the murders, just as there is no question that he was subtly or intermittently insane. Although the extant family papers (unintentionally) show that both his mother and sister knew that he had indeed murdered, both maintained his innocence.

And, given his mental state, they did so with a certain justification - if "innocent" is defined as "not deserving of the punishment inflicted." Throughout her struggle on her son's behalf, Mrs. Durrant always declared her goal was "to get life" for Theo. Had she defined acquittal as her goal, her belief in his innocence would have been that more convincing.

ADDENDA COMMENTS.

NOTE. On your page 56 I see "LETTERS INSERTED." Is this where you intend to insert the COMPLETE collection of the Tour Director's letters? I must admit I find this unacceptable - for three reasons. (i) As a reader I would want to continue following M.A.'s career rather than, at this point, be diverted by the tour director's account and (ii) having read the Tour director's complete excerpts, I would not enjoy re-reading excerpts immediately following (iii) structurally it is awkward.

It is less confusing, less repetitive, to include the Tour Director's complete letters in an appendix, rather than tangle with the progress of Maud's career.

Perhaps I misread the text, but I certainly don't want the complete set of the Tour Director's letters inserted on page 56 of typescript you sent me. Interesting as they are, they throw me off the scent of following Maud Allan's critical record

They belong to an appendix, just as My Life and Dancing does. Just consider how disorienting it would if My Life and Dancing were placed in "The Conquest of London" segment? The Tour director's letters may focus on Maud Allan, but they encompass personal interrelationships, travelling conditions and other fascinating material only indirectly related to Maud Allan. For this reason alone they can stand on their own merit, 'divorced' from my account of her career. They need to be put in an Appendix, so that those interested in more than Maud's critical record can read them as a whole.

Also, please note on page 56: "In the following pages, therefore. these excerpts and the commentary based on them serve as a thread to the press reviews, so varied in their reactions, to Maud Allan's performances." To insert at this point ALL the director's letters is misleading.

Please note the following revision of page 56:

It is also by far the best documented. Throughout the itinerary the Tour Director wrote regularly to his wife in London. More than sixty years later the Tour Director's son transcribed relevant excerpts from a number of these extant letters. These excerpts, collected in Appendix __, provide a revealing profile of Maud Allan, a vibrant account of the conditions the Company encountered during its fifteen month itinerary, and more than a hint of the inter-personal relationships between the Cherniavsky brothers and Maud Allan.

In the pages following, selections from the tour Director's letters and the commentary based on them serve as a thread to a representative collection of press reviews, so varied in their reactions, to Maud Allan's performances throughout this tour." *End of revision re: p. 6*

As I have remarked, I don't feel all that ^{"protective"} ~~"possessive"~~ about this text and willingly leave to your judgement insertions and/or excisions with regard to Maud's critical record; in matters of basic structure, however, I naturally feel more concerned, for such matters reflect on my judgement - as a scholar.

Recently I received details re. the Society of Dance History Scholars Conference. Included is the following notice:

If any SHDS member has published a book and would like copies of the book, order forms, or other information displayed at the 1992 [February] Conference, please send information (including title and publisher) to: Sally Ness Department of Dance, University of California, Riverside, CA 92521.

You perhaps know of this Conference already, and have plans to promote the Laser Disc there. I imagine it would be best for you to furnish relevant material to that Conference? Would it even be possible to display the disc in operation? Naturally I would expect The Salome Dancer to be promoted there; it would seem highly desirable to have BOTH texts promoted, of course. Please advise what you would envisage. Would it be in order for you to tie in with Firefly Distributors? Of course I can inform Firefly of whatever you may propose, but it would be better if you contacted them yourself - if that is in order. Please let me have your comments.

I enclose additional pages from "A Rainbow out of India." which I was re-reading this week. Possibly you may want to enlarge the present excerpt so as to give a more complete picture/context.

Also, I enclose "The Meaning of my Dancing," from The London Magazine. I don't know how or why I omitted it before now. Add it if possible/advisable. Excerpts might suffice. *It can be dated "circa 1902" if necessary.*

Re. the publicity release you have prepared. It reads well, but I DO think that, considering the world it is addressed to, it might be relevant to refer to me as "Dr. Cherniavsky", rather "Cherniavsky." This is not a matter of pride, please understand, but rather of political respectability, acceptability! I have deliberately downplayed the doctorate as author of The Salome Dancer, but think it highly relevant as compiler of Did She Dance.
Comment?

I have just heard that Vanessa Redgrave is on a pre London tour of a play about Isadora Duncan. That's nothing new - but what IS odd is the play's title: WHEN SHE DANCED. so....