

# Two Continents Mad Over 'Salome' Dances

## Worst Feature of Strauss' Rejected Opera Now Riotously Welcomed In the Large Cities

**A**N EPIDEMIC of "Salomes" has struck the world.

Almost as named as truth, and concealing principally by gauze and ropes of jewels, extremes which in days gone by were never considered permissible for stage display, a host of great dancers are going through sinuous movements to show the daughter of Herodias in her extreme moment of ecstasy.

Seldom has a fad, and especially so questionable a one, spread with such amazing rapidity.

When a year ago last Winter the opera "Salome," by Richard Strauss, was barred from the Metropolitan opera, after only one performance, because the real estate company which owns the property thought it disgusting beyond expression, it was thought that this country had seen the last of the dancing courtesan.

It mattered not that the music was written by Richard Strauss, one of the greatest living masters of the tonal art, or that a cast of magnificent artists gave a wonderful performance of the work.

When "Salome" danced before her stepfather, and then as a reward took to herself the head of the butchered John the Baptist, in order that she might drain from it the kisses the holy man denied her in life, the spectacle was voted so degrading that the limits where art could be urged as excuse had been passed. Therefore "Salome" was banished. But what a revenge has Strauss!

The new world which would not accept the "Salome" of art has now riotously welcomed the "Salome" of the dancehall. "Salome" is at present the popular feature of every roof garden. Without a "Salome" it is foolish to attempt to draw people to the Summer places where musical, terpsichorean and liquid comfort are served.

Moreover, all the new road shows of a lighter vein are going to have "Salome" features. Actresses and singers, as well as dancers, who make their living in other kinds of work, have found out that if they want to stay in the game successfully they must learn how to do the "Salome" act.

Forgetting for an instant the more noted "Salomes," such as Maud Allan, who has set Paris and London mad, and Gertrude Hoffman, who is New York's hit in the role, it will be seen that a number of stage favorites have been drawn into the sensation.

Dainty Letta Faust, a star of years with the Weber & Fields combinations, has introduced a "Salome" dance into the mimic world. She frankly admits that she had to in order to keep pace with the rivals who are doing the same act. With her beautiful feet and legs bare, and her garb consisting mainly of gauze and ropes of pearls, Miss Faust recently essayed her debut in the part, and scored a sensation.

Dr. Tanguay, she who is all nerves, has also been showing how the wicked wringer danced the head off John the Baptist. Miss Tanguay has long been famed for the possession of a particularly beautiful body, and she makes as little concealment of it as possible while engaged in the voluptuous measures of this dance.

But the best—or the worst that the home "Salomes" have had the courage to attempt pales beside the work of the "Salomes" that first made good on the other side of the great ocean divide.

La Sylphe, for instance, fairly made New York gasp on her first appearance recently, though she frankly admits that her present performance of the dance is much milder than that which she gave in Europe.

La Sylphe has a complete understanding of the body dance of the Far East, that Oriental performance which, named as the "bouchée-kouchée," shocked the country during the World's Fair of 1892 at Chicago, but she who had a lot to make the success of the Midway. Miss Edith Lambelle is the real name of La Sylphe, and she calls her performance "The Remorse of Salome."

La Sylphe is extraordinary in slenderness, fat has no part in the "Salome" equipment, and she is a veritable marvel of the contortionist's talent. Several yards of gauze seem to be her sole covering of the mid-water, and in the midst of any of the gyrations of her slim legs any of these strings should break, there would be a sensation that would "out-Salome" any yet given.

La Sylphe says she gives as much of the music dance as she dares, but that to do the "Salome" dance with accuracy, it should be done with far greater similarity to the dances of the Orient.

Gertrude Hoffman is another heart-breaking "Salome," but unlike La Sylphe, who is rather cynical, and looks at the dance from a business standpoint, Miss Hoffman says it is all "real art."

Miss Hoffman's "Salome" costume consists specifically of one pair of fish-colored silk trunks, reaching from the waist half way to the knee; one skirt of buff gauze, gold embroidered at the bottom, and reaching to the ankles; a girdle of pearls and brilliants, breast-plate and decolletage of pearls and emeralds, with ropes of pearls



**VERA OLCOTT, WHO HAS ATTRACTED MUCH ATTENTION BY HER SALOME DANCE**

**GERTRUDE HOFFMAN IN MAUDE ALLAN'S "A VISION OF SALOME"**



**LA SYLPHE IN HER DANCE CALLED "THE REMORSE OF SALOME"**



**MAUDE ALLAN IN THE COSTUME OF HER SALOME DANCE**

looped to the girdle, and necklace and armlets of brilliants and jade. A diadem and a red wig complete the costume.

Neither tights nor sandals are worn, the arms, legs and torso being entirely bare.

In this astonishing costume Miss Hoffman has been appearing nightly before crowded houses on the Hammerstein roof, and her semi-nude dance in the midst of the beautiful setting representing the courtyard of Herod's palace has made a hit of most Titanic dimensions.

The black skirt is a delusion and a snare to the eyes. It conceals, yet displays, the occasional glimpses it permits of the slender, but shapely legs of the dancer are far more attractive than could be any mere unveiled limbs.

Nor in this dance is anything left to the imagination. The frankly physical nature of "Salome's" love for John is shown in startling detail.

Miss Hoffman makes no secret of the fact that she went to school to the greatest of all "Salomes," Miss Maud Allen. This young woman was the sensation of Paris. She remains the wonder of London. It is not certain that the United States will ever see this dance, but the frankness that marks it in London. There still re-

mains older conventions in force on this side.

Melba, Tetrazini, every other musical and dramatic sensation, are nothing compared to the present vogue of Miss Allen in this dance.

Manchester would not stand for the dance, and the authorities there announced that Miss Allen would be arrested if she gave it, but London has had no scruples.

Miss Allen dresses in a gauze-like black. Her breast shows the circular plates seen in pictures of Amazons.

Then follows a revulsion. Fear overtakes her. She writhes her fantastic way across the stage, the whole nude body quivering. Then she falls in a collapse, a shining mass in the midst of the Oriental scenery.

Probably Richard Strauss never dreamed of any such "Salome" excitement as this. But if he has any sense of humor, he must revel in the welcome accorded the dance in places where they refused the opera on the score of its prurency.

Across the front of the torso swing two or three pendants from a waist-band, and supported by the hips hangs the black net.

This dancer does not wear tights. Her body and limbs are absolutely naked. There are no seven veils in this version of "Salome." There is only one, and there is so little that it hides as little to make necessary its revival.

First, she comes suggestive posturing, then the severed head of "John" appears on a pedestal on the left side of the stage.

Shrouded, and like a serpent, the dancer glides over to it, several times hesitating before finally she has the courage to take it.

But once the horrid head is in her hands she goes into an excess of raptures over it, making the performance of the grand opera "Salome" seem pale indeed.

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### Hints on Economy in the Kitchen

**L**EIT-OVERS can be made into palatable and nutritious dishes. Always wash and save your egg-shells for clearing coffee. When you only use the white of an egg make mayonnaise with the yolk, or mix a little water with it so it will keep soft until needed. Often one can economize in using a recipe by taking one less yolk than is called for. This is especially true of muffins. There you can omit a whole egg often when the rule demands two and make up for it by an extra beating of the whole. Desserts are often the worst of all scraps to utilize. Men hate to have bread pudding one night and warmed over the next night. If you do make too much of anything, never serve it twice in succession, but have something in between and make the first different from the second. Suppose you have a little rice pudding left over. If it is thick, thin it with a little milk, put in an egg and some flour and pour into small molds such as egg cups and bake in a pan of water until they are set, and that makes a new custard cornstarch pudding; made soft can be heated, more cornstarch added to set them; with sugar and flavor-

ing; when cooked they can be put into some round tin (like a baking powder tin); when cold they can be sliced in thick pieces. Dip each one in crumbs, beaten egg yolk and crumbs again, just as you do croquettes, and when dry fry in deep fat and serve with jam. Bread pudding can be treated in the same way. Let it get cold and stiff, slice and fry it. This may be served with hard sauce. When you make ginger bread put raisins and spices in part and bake by itself. Serve this hot with foamy sauce and you have a fruit pudding. Stale cake can be sliced, and with fruit put on it, can be served with cream or butter; still it can be treated the same as bread pudding, using scraps of several kinds of cake, even doughnuts, baked, and hard sauce used. It is delicious. When you have one egg white left over beat it very light, mix with a level tablespoon of sugar and as much currant or grape jelly and let it get very cold. Put it in glasses and use after a hearty dinner. Call it currant buff. As to pie crust, always plan to have some crust left. This will keep for days in the ice box. When wanted to make into tarts, fill them with fruit or jam, almost anything will fill them, and if you

### Women in Scotch Universities.

The women have done well at Glasgow at the last graduation ceremony, 50 of them being admitted to the degree of M. A. and 59 men. Twenty years ago women in the classroom were rare, and we have some recollection of their first appearance at Edinburgh late in the eighties. There were eight young ladies in Professor Talbot's class of natural philosophy. He was explaining the octahedron, parenthetically remarking that it had eight plain faces. One of the sporting contingent in the back row interjected the remark, "Front bench," the usual reference being to the eight stalwart young ladies—the pioneers of the woman graduate—who occupied seats in the front row.

### Do You Know How to Walk?

Country Life in America.

For ordinary walking on city streets or good, level country roads, the front upper chest should be raised in order to give full play to the lungs and heart. Persistent attention to this position of the chest, combined with deep breathing, will secure the formation of a most desirable habit, and will naturally assist in keeping the shoulders in their

### New Peach Pudding.

New York Times.

A peach and chocolate pudding is an English novelty that will appeal to those fond of the latter, and withal it is inexpensive, as canned or tinned peaches are used.

Take one pint tin of peaches, add an ounce of butter, and stew until soft; sweeten if liked and then beat them to a pulp. Boil four ounces of chocolate in a pint of milk until it is smooth. Beat four eggs and add to the chocolate, and after well mixing place the peaches in a deep pie dish, pour the chocolate over them,

### Lacking in Sidewalk Manners.

WOMEN are lacking in sidewalk manners. The fact that men are lacking similarly, even if in a less degree, is no excuse, says the Philadelphia Ledger.

The simple rule of turning to the right is with most annoying serenity ignored when women want to gaze into a shop window.

Often they do not take the trouble to get close to the window, but plant themselves in the middle of the walk, frowning in superior but ineffective disdain at those who are forced by circumstances to jostle them.

They form coteries on the thoroughfare for the promulgation of gossip. Sometimes they have the children along, and permit these to string across from wall to curb.

The lone female may be observed cleaving the throng with all the abandon of a rotary plow attacking the Winter snow. Some of them pay not the slightest attention to where they are going, but they go.

They look in one direction and progress in another. They zigzag, amble, loll. They get in the way and don't care until bumped, and even then they neither re-

### Grandmother's Ways Again.

Youth's Companion.

A fashion of our grandmothers seems to have come back this year at the Summer hotels. The sunbonnet is in vogue. The "poke" prevents tan and freckles, "which are no longer fashionable," the "curtain" protects the neck from sunburn, and the general effect of the dimity or calico creation is quite as quaint as grandfathers' found it. But the wearers will doubtless remember that grandmothers had charms more substantial than a good complexion, not the least of them being that she never worried about it.