

Mary Garden Will Be a Salome on the Half Shell

Clothing on One Side and a Suggestion of Nudity on the Other.

(By Nicola Greeley-Smith.)
New York is to have a new Salome—and this time—when Miss Mary Garden makes her debut in the sensational Strauss opera next January—it will be a Salome on the half shell.
"For," said Miss Garden when I asked her about it to-day in her apartment at the Lorelei, at Fifty-sixth street and Park avenue, "my Salome will be completely clothed on one side and will give a partial effect of nudity on the other. But she will not be naked—dear me, no! Not for me! Nor will she have bare feet—I think bare feet are disgusting—ugh!"
Miss Garden's expressive shudder was as Parisian as her speech which, though she was born in Scotland, is a polyglot affair, containing many more French than English words. "I conceive my Salome as very, very young—sixteen perhaps. She will be very, very thin—lean as a flame."
Miss Garden is, I think, a trifle stouter than she was last year, and gazing at her mature loveliness I could not help wondering how she is going to make the weight for a Salome so lean—but I didn't dare ask.

A Red-Haired Salome.
"Her hair will be red as carrots," continued the singer. "I have had a gorgeous red wig made for her. Would you like to see it? 'Louise!' she called in rapid French to the maid who answered her ring, "bring the peruke of Salome!"
While the wig was on its way I looked about Miss Garden's bedroom—a pale-blue symphony, by the way, where we were chatting, and noted the numerous beautiful paintings of nude women, which adorn its wall. On one side of the prima donna's bed was hung the kneeling figure of an undraped young girl, called "The Captive," while on the chiffonier near by stood a rather Gallic picture of a phy-

have the skirts very short—they did not wear long skirts in those days—and that will add to her youthful appearance. They will reach about to here," and the singer illustrated by raising her own black skirts a discreet distance.

"Will Be Incarnate Vice."
"My Salome will be incarnate vice," she continued, "but she will have the unconscious vice of extreme youth. She will be free, careless, 'insouciant'!"

"She will ask for John the Baptist's head, because she realizes that it is the only way she can attain this man, whom she loves violently the moment she sees him. Of course, her trouble is cerebral in a measure. But she is a type of her time, when people lived according to their vices, shall I say? And now," concluded Miss Garden, "let me ask you a question: Of course, the production of 'Salome' is viewed properly here as an artistic event; but why all this extraordinary interest so early?"

I explained as briefly as I could about the "Salome" craze which has been so rampant in New York that a man when asked by a waiter the day after he had seen Gertrude Hoffman if he wished his potatoes with their jackets on, replied: "No, he wanted them nude."

Nude Dancing in Paris.
"Until this year," she said, "many dancers have appeared absolutely nude in the vaudeville houses in Paris. I think the most beautiful thing I ever saw was a young girl of about seventeen who danced with nothing on but the narrowest piece of gold net with meshes about her. She was perfectly formed, and her dance didn't shock me a bit. And looking about the house I could see none of that



sien engaged in sounding the lungs of an attractive woman patient, propped up in bed.

Roses, chrysanthemums and orchids mingled their fragrance in the steam-heated air of the apartment house, containing both a tailor shop and a laundry, here the marvelous singer, whose voice brings her \$1,500 a performance, will spend her time while in New York.

Before the maid reappeared I asked Miss Garden to let me see the costume in which she is to dance Salome. If, indeed, it were visible to the naked eye. But she vowed she would not. Her Salome, it appeared, was to be veiled in mystery, it nothing else.

Glimpse of the Costume.
But the maid had misunderstood her order, and now entered the doorway laden with a cloak of flame-colored silk, elaborately embroidered in arabesques of vivid blue. Under it were many yards of thinnest organdie, which I identified at once as the seven veils.

"Take that away. I said 'the wig,'" commanded Miss Garden quickly, and the Salome costume disappeared like a flash through the door.

"Yes, that was my Salome cloak," admitted the singer. "I come on in it. When I begin the dance I take off my sandals, and do you know, I remove the seven veils one by one. At the tearing off of the seventh veil there is a momentary effect of nudity. But it is an effect. I will wear fleshings coming above my waist and made with toes—"

Here Salome's wig was brought—an incredibly red mop of rather short hair, which Miss Garden took and fingered longingly.

"You see, it is made with a fringe—what you call a bang," she explained, "and that will add to Salome's young look. All the women of that day dyed their hair to fantastic shades. I will

Just Possible.
We used to hear quite frequently of the new woman bold, but the newness isn't mentioned now—She must be getting old.
—Chicago News.

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