

Jerome Robbins Dance Division

Coloring Book

Volume 10 : A Valentine for Vaudeville

Introduction

After a month's break, we're back! This time we're paying homage to the dancers, many now largely forgotten, who graced the vaudeville stage in the late 1800s and early 1900s. Dancers performed *en pointe*, with taps, with big skirts, with balloons, on bicycles—whatever appealed and, more importantly, paid, was adopted in the pursuit of bookings on circuits like Keith-Albee, Orpheum, and Pantages. In a year that has demanded adaptability and resilience from us all, we thought it fitting to celebrate these irrepressible performers.

As always, we invite you to share your masterpieces and tag us on Facebook and Twitter with the hashtag #danceincolor, or you can email them to dance@nypl.org.

Happy coloring!

The staff of the Jerome Robbins Dance Division

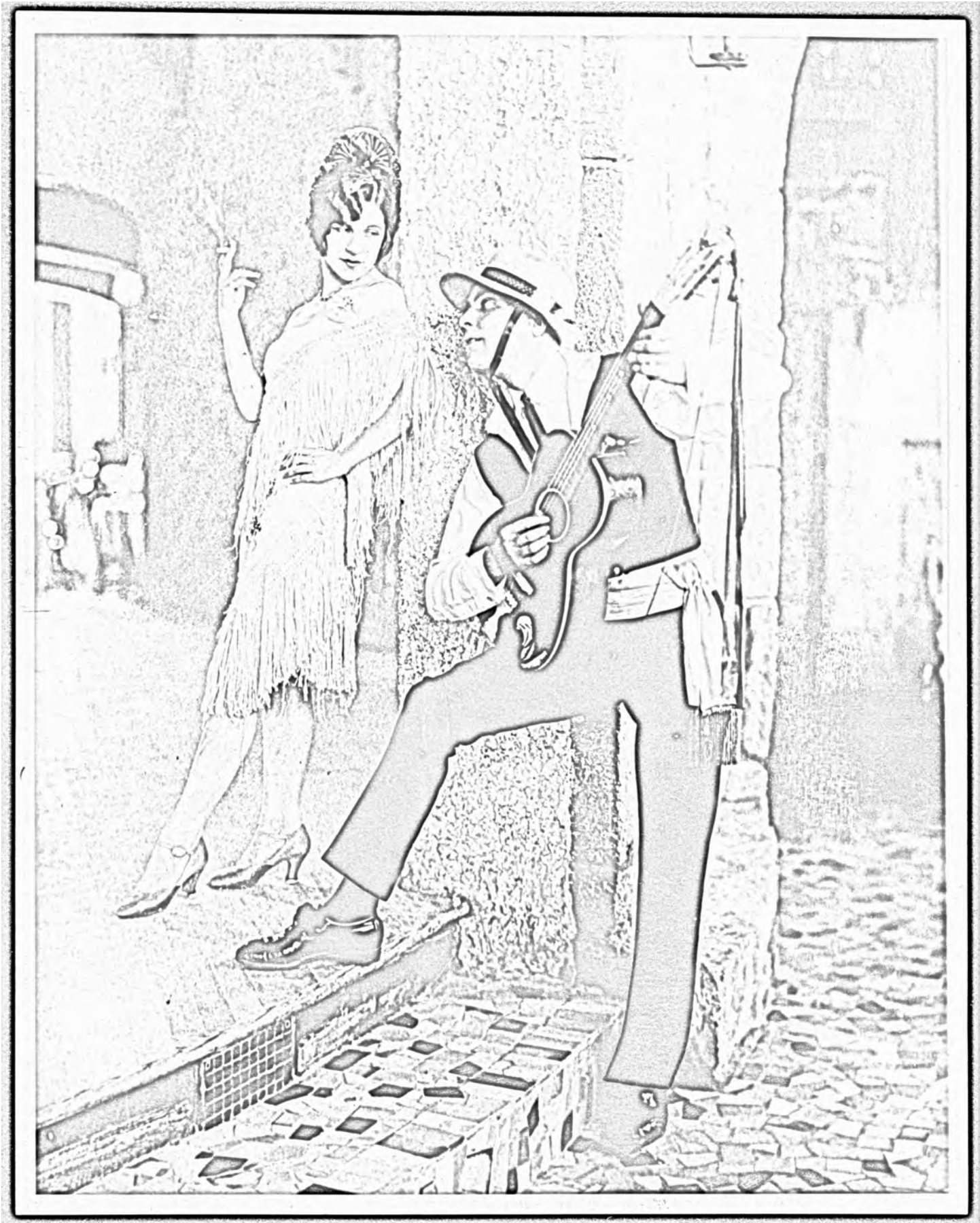
Special thanks to Arlene Yu for her continued work on this project.

About the Jerome Robbins Dance Division

Founded in 1944, the Jerome Robbins Dance Division is the world's largest dance archive with an international and extensive collection that spans seven centuries. We provide a community space for dance professionals, researchers and the general public, offering programs and exhibitions, a dance studio for special projects, educational activities, residencies, fellowships, documentation of performances and oral histories and, of course, dance reference services, all free of charge.















DUNEDIN TROUPE

World Famed Marvellous Cyclists

White











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1 ***Pearl and Guy Magley. Uncredited. Silver gelatin print. United States, c. 1920-1924.***

The Magleys were well known ballroom dancers on the vaudeville circuit in the 1910s and 1920s, but Mrs. Magley was, from 1915 until at least 1919, Irene Magley and not Pearl. Irene and Pearl were two of Guy Magley's several partners, perhaps the most famous of which was Renée Adorée, who went on to star in silent movies in the 1920s. Glasgow-born Pearl met Guy when he was performing in London and became the dance partner with whom he was most associated. Reviews of the duo ranged from calling them "one of the best dancing teams in vaudeville" (*Variety*) to "just a little better than the average" (*Billboard*). Guy and Pearl performed on the Keith-Albee and Orpheum circuits.

New York Public Library Digital Collections Image ID variety_0005vb, <https://on.nypl.org/2ZcYWha>

2 ***Tino and Bella. Uncredited. Silver gelatin print. United States, c. 1926.***

The dancing team of Tino and Bella was featured in a syndicated 1926 news story about the couple's romantic reunion at the Chateau Lido in Daytona Beach, where both were performing. The story relates how the two sweethearts thought they were to be separated forever when Bella, performing at the "Chateau Lido" in Venice, Italy, was invited to perform in the U.S. Tino too received an American offer, but neither expected to see each other again until their chance meeting at the Lido. Six months after the story ran, Tino and Bella were featured dancers in *Bubbling Over*, a musical comedy with script by Clifford Grey that played Philadelphia, Boston, Brooklyn, and Chicago, but failed to make it to Broadway. *Bubbling Over*'s stars were Cecil Lean and Cleo Mayfield, but the show also featured film legends Jeanette MacDonald and Imogene Coca before they became household names.

New York Public Library Digital Collections Image ID variety_0228v, <https://on.nypl.org/3d7wbuw>

3 ***Maud Madison. Uncredited. Silver gelatin print. United States, c. 1890s.***

Like many vaudeville performers, Maud Madison adjusted to the latest fads, beginning around 1890 with Spanish dances modeled after the hugely successful Carmencita and later specializing in the theatrically lit skirt and serpentine dances popularized by dancer and lighting inventor Loie Fuller. Madison's own claim to innovation came in 1893 when she was claimed to be the first to perform "crinoline dancing," reviving the fashions of the mid-nineteenth century and performing in a hoop said to be fifteen feet in diameter. Reviews of her show described it as hilarious, but it is not clear if she intended to make audiences laugh as she performed a Spanish dance in her ungainly costume.

New York Public Library Digital Collections Image ID variety_327v, <https://on.nypl.org/2NgNOgG>



4 Stewart Sisters. Uncredited. Silver gelatin print. United States, c. 1927.

Hailing from Lancashire, England, the Stewart Sisters originally numbered six when they arrived for the Louisiana Purchase Exposition in 1904, eventually settling in New York City. The group appeared with Will Rogers in 1908 and again in 1914, although by 1910 only three sisters remained in the troupe. In 1927, the two remaining members, Jean and Emmie, performed with the adagio and ballroom team known as Tillis and La Rue in a revue called *Fan-Ciful Capers*. *Fan-Ciful Capers* received a positive review in *Billboard*, although the reviewer noted that one of the Stewart sisters had a “raucous” voice and the pair “should refrain from vocalization.”

New York Public Library Digital Collections Image ID variety_408v, <https://on.nypl.org/3paKqBn>

5 Gehrue Sisters. Uncredited. Silver gelatin print. United States, c. 1890-1898.

Billed as the “Terpsichorean Trilbys” from London’s Alhambra Theatre, Daisy and Mayme Gehrue performed together in the late 1890s until ill health forced Daisy to retire temporarily in 1898. Trilby Mania, or Trilbyana, swept Europe and the U.S. after George du Maurier’s novel of the same name was published serially in *Harper’s Weekly* in 1894 and in book form a year later. The eponymous heroine, Trilby O’Farrell, has both a “virginal heart” and perfectly proportioned feet, and works as an artist’s model and laundress in bohemian Paris. Three artists court her, but she falls under the influence of the musician Svengali, and through hypnosis he turns her into a singing sensation. The novel introduced the term Svengali, and a stage adaptation of it is responsible for the creation of the trilby hat.

New York Public Library Digital Collections Image ID variety_410v, <https://on.nypl.org/3jlURe8>

6 Dunedin Troupe. White Studio. Silver gelatin print. United States, c. 1908.

The Dunedin Troupe of cyclists was founded and headed by the family patriarch, James Donegan, an Australian pole vaulter, and first appeared at the Melbourne Exhibition in 1890. By 1892, the group was appearing on London stages and toured South America before arriving in the U.S. in 1906. While best known for their cycling feats, including riding on a wire while simultaneously removing the front wheel and handlebars, members of the troupe were also trained as dancers, skaters, gymnasts, tightrope walkers, and singers. The group varied in size from three to five members and occasionally included non-family members.

New York Public Library Digital Collections Image ID variety_0436v, <https://on.nypl.org/3qh9bwT>

7 Helen Barnes. White Studio. Silver gelatin print. United States, c. 1915.

On January 2, 1915, a classified ad in the *New York Times* for Vernon and Irene Castle’s *Watch Your Step* included an after-show invitation to the Danse de Folies theater atop the New Amsterdam Theatre on West 42nd Street in New York City. There, starting January 5, audiences would be able to take in Florenz Ziegfeld’s *Midnight Frolic*. Among the attractions the show offered New York theatergoers were balloon clad female dancers like Helen Barnes, who joined the show later that year. The balloons, according to the *New York Tribune*, were intended to give the “well known indoor sportsmen of Broadway a keen pleasure in exploding the balloons with a lit cigar stump.” Helen Barnes went on to appear in several more *Ziegfeld Folies* as well as other Broadway productions, but she tragically died in a car crash in 1925.

New York Public Library Digital Collections Image ID variety_0595v, <https://on.nypl.org/3pejs6Y>



8 Katherine Perry. Uncredited. Silver gelatin print. United States, 1921.

Like Helen Barnes, Katherine Perry was a veteran of *Ziegfeld's Follies* as well as his *Midnight Frolic* and was especially renowned for her beauty. She received features in women's fashion magazines like *Cosmopolitan* and *Red Book*, and won the Golden Apple for the most beautiful girl in New York at the close of the 1919 *Follies*. Perry was one of several former *Follies* girls who made the leap from stage to screen, appearing in silent films and surviving the transition to sound. She is perhaps best known as the second wife of the actor Owen Moore, marrying him soon after his divorce from silent film star Mary Pickford.

New York Public Library Digital Collections Image ID variety_0645v, <https://on.nypl.org/3aeoz7S>

9 Marcella Hardie. White Studio. Silver gelatin print. United States, c. 1924.

Pictured here in a publicity shot for the 1924 musical revue *I'll Say She Is*, Marcella Hardie was called the "Personality Girl" for her dainty figure and lively dancing. *I'll Say She Is* was the smash hit Broadway debut of the Marx Brothers Groucho, Harpo, Chico, and Zeppo, and marked their departure from the vaudeville circuit. Hardie both sang and danced in the show throughout its 313-performance run, and after it closed performed with the Stefano Mascagno Ballet. Her advice to dancers aspiring to artistry (and vaudeville success) was to "be joyful and stay in the air."

New York Public Library Digital Collections Image ID y99f350_003, <https://on.nypl.org/3qfPkOM>

10 Alfredo Riva and Jeanne Orr. Uncredited. Silver gelatin print. United States, c. 1925-1929.

The ballroom dancing couple Riva and Orr appeared briefly on the vaudeville circuit in the late 1920s before retiring to teach dance in California. They were known for their Spanish inflected dances, including a simulated bullfight with Riva in a matador-like short jacket. *Variety* gushed that they were "superlative and de luxe," "oozing with class and geared to run at high tension and without a dull moment." In their initial act they were backed by the Ramajo Players, a band of sombrero-topped Filipino musicians on guitar, piano, violin, and banjo, who were supposedly from the "land of tamales."

New York Public Library Digital Collections Image ID y99f369_111, <https://on.nypl.org/2LK0JqZ>

