

ART CLASSICS

Dancing Into The Drama

By CHARLES BOCHERT

SEEKING surcease from the rigors of a hard winter in the sunshine of Havana, Cuba, a few years ago, Earl Carroll dropped into a music hall one evening in the home of the cigar industry.

He was so impressed by one of the dancers that he sought an introduction. The dancer confided to him that she was ambitious to become an actress and get a way from dancing. She spoke English as well as he did. The producer told her to keep in touch with him when she came to New York—there never was any telling what would happen in the show business.

Upon his return to New York an English player brought to Earl Carroll a most unique play. The scenes were laid in Africa and the only role for a woman, called for a half-breed. Just when he was harassed trying to discover an actress

who would convey the animal instinct of such a creature, the little dancer dropped into his office.

She had worked her way to New York. She was appearing at one of the most Bohemian cabarets, but was still imbued with the idea of becoming an actress. She went into rehearsal, the show opened, was a hit, and the next morning Annette Margules awoke to

find herself famous. She was credited by the critics with having put over the success of "White Cargo" as much as any of the skilled players of experience in the various roles.

Knocking all over the world, dancing for royalty and jaded business men with the same enthusiasm, Miss Margules kept herself prepared. She was ready when opportunity knocked at her door. As "Tondeleyo," the sand-walker prototype of the civilized street-walker,



The savage passion and childish naivete of the African half-caste woman is stunningly portrayed by Miss Margules

—PHOTO BY DE MIRJIAN

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*All the glow and barbaric beauty of
Africa breathes in her vivid
personality*

—PHOTO BY DE MIRJIAN

she carved a niche for herself in the hall of theatrical fame. If another success happens along with a role as well-suited to her physical requirements, she is going to mount high in the annals of the stage. At any rate she has established herself as a portrayeur of the exotic type. As such she has been marked by Fate, and will probably have to abide by the tabulation. However, she may be able to surmount the difficulties that beset one marked as the ideal of a certain type, in the same manner she worked her way from a dancer into dramatic roles.

Born in distant Focsani, Roumania, Miss Margules has all the cosmopolitan instincts and traits, as well as experiences, that go in the makeup of a child of destiny.

Miss Margules' mother was a dancer at the Roumanian court, appearing many times before King Charles and Queen Sylvia. During one of her tours she was married to Miss Margules' father, then the director general of the Deutsches Theatre, Berlin, Germany.

The pair sought new fields to conquer, and after their arrival in America placed their daughter in the Notre Dame Convent at Montreal, Canada. The pere Margules was director of the German Theatre in New York when the World War ended that enterprise. Annette, on a visit home, from the convent, demonstrated her inherited instinct by winning a prize on amateur night at the old Thalia Theatre in the Bowery. She sang and danced.

When the World War deprived the head of the family of his livelihood they retired to one of the inland cities and gave up the professional life. Not the daughter. Equipped with a knowledge of several languages she went back over the route of her parents' migration to this country. She danced her way in to the hearts of the European public and then did the same in South America. On a visit home she appeared as a dancer with Alica Delysia, and on another occasion in a vaudeville act.

But it was as a dancer, a talent she seemed to have inherited from her mother, that she was known, and this thwarted her ambition to become an actress. Dancing back and forth on the two continents seemed to be her lot in life, and so she took Fate in hand and hid herself to the adopted country of her parents—largely on the encourage-

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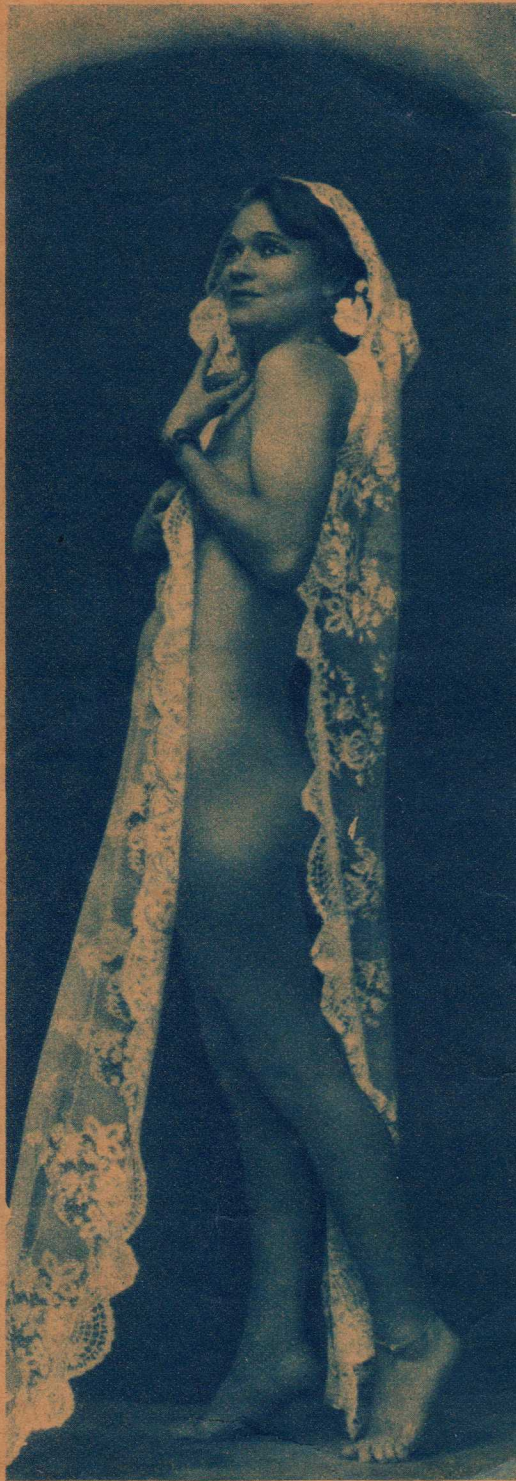
ment given her by Earl Carroll. Her intuition guided her right.

Miss Margules had one experience which can serve as a danger signal to other ambitious girls. Heeding her advice to see one experience through before embarking upon a second may save many a heart-ache for others.

Flushed by all the flattery heaped upon her, and the genuine approval of the critics, Miss Margules listened to the beguiling voice of ambition. Along came a manager who wanted to star her. She got impatient with her first benefactor and deserted him. The starring venture failed—she was not ready yet for that step. There was a stretch of inactivity and then a patching of the breach between Miss Margules and Earl Carroll. She was taken back into the fold of the producer and sent forth in her original role when Leon Gordon, author of the play, was starred in it. But in the meantime several other girls had become identified with the role of "Tondeleyo" and the name of Margules was nearly lost sight of in this association. Miss Margules has arrived at the decision that the wise course is to rise gradually with current events, and not try to press against the tide of success too hard.

Roumania produces a stormy, temperamental type of women—a type admirably fitted to portray emotion. Miss Margules got her opportunity early in life, for she is still young. She does not tie her hopes for achievement too ardently to the golden fetish locked about her ankle by Gypsy relatives when a lass, and still dangling on her shapely limb. She believes implicitly in hard work. Rehearsals can never be too long, too frequent or too strenuous for her energy. Her nerves seem to be of springy steel. Every moment of the day is used to some purpose. It may be merely to cement closer some friendship—but never the less the minutes are always used to advantage.

She is glad that she has spent considerable time in Europe. It has given her an appreciation of thoroughness. To this she has added the speed of America, and she aims no lower than the laurels relinquished by Bernhardt. As this queen of tragedy triumphed in a foreign country (it is now established that Bernhardt was not French), so Annette Margules hopes for great things in her adopted land.



The "Tondeleyo" is a social outcast, yet she has a primitive lure which drugs the white man's soul

—PHOTO BY DE MIRJIAN

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*Her gypsy blood binds her to that gay, life-loving,
romantic race*

—PHOTO BY DE MIRJIAN

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Miss Margules was posed and draped in this "Tondeleyo" make-up and costume by Ida Vera Simonton, who wrote "Hell's Playground" after two years in tropical West Africa

—PHOTO BY DE MIRJIAN