

# ISADORA DUNCAN NOW ARDENT RUSSIAN RED WITH NEW AMBITIONS

## Scoffs at Famine and Plans Great Ballet in Starving Land

### Dancer Who Startled Paris Quartered and Rationed by Soviets Who Back Scheme

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PARIS, Oct. 8.—Isadora Duncan is now a Bolshevik of the reddest type and is blaming a New York millionaire who withdrew his financial support from her numerous enterprises for her latest whim, according to an interview she has given to M. Lounarcharsky in the Moscow *Isvestia*.

The Soviet Commissioner of Education, after recounting Miss Duncan's varied history and associations, says her American backer was so hard hit by the war that he was unable any longer to keep up the expensive schemes to which she was accustomed, and left her stranded, "with only a check for a small sum of money to pay the current expenses of her school," which convinced her for all time to come that she would never be able to develop her artistic ideals through the aid of private capital, but only in a country where art is appreciated for itself alone.

But this is not the only disappointment which curdled Miss Duncan's vision of glory. Former Premier Venizelos of Greece once held out to her the prospect of reviving the cultural dances of ancient Greece, but only because this would have added lustre to his political regime.

"But Venizelos was only a puppet in the hands of political groups," Miss Duncan is reported as saying, "and, like all puppets, the time came for him to fall."

Then came a Russian offer for her to aid in founding a ballet school greater than anything Miss Duncan had ever conceived. According to M. Lounarcharsky, Miss Duncan's school some day will number 2000 pupils, but for the present she is contenting herself with a few selected pupils and is drawing rations as a real intellectual, with an occasional bottle of wine drunk with Soviet hearers in the salon of her apartment, which has been put at her disposal.

"As to the famine, I have no fear," continued the woman who told fashionable New York society from the stage of the Metropolitan Opera House that they did not recognize real art. "My mother, a poor piano teacher, with many children, frequently did not have enough to eat, but she always managed to appease her hunger by playing Schubert or Beethoven while we danced instead of eating. It was thus I made my debut as a danseuse."

M. Lounarcharsky echoes her confidence that she will succeed in creating a new school, for he says that, al-

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"with miracles working out under the Soviet leaders greater than anything since the birth of Christ."

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though as soon as she arrived in Moscow, "the remaining reptiles of the old bourgeoisie" crowded around and tried to entice her to their salons, but Miss Duncan merely tightened her belt and announced that she would not dance where an entry fee was charged or where Russian commoners could not enter.

"Of course, I told Miss Duncan," he continues, "how little the bourgeoisie clique amounted to which was trying to separate her from our noble revolution, but perhaps it will be necessary to use harder measures in order to defend her from the devilish tempters. Miss Duncan has been called the queen of gesture, but the greatest she ever made was when she left Paris life and decided to throw her lot with the Russian revolutionaries."

In closing her interview Miss Duncan forgot her earlier condemnation of M. Venizelos, who tried to mix politics and art, and offered this gratuitous advice to the loathsome world she has abandoned: "There is only the solidarity of the working people as typified by the Internationale which can safeguard the future of civilization," and has described the state of Russia today as one beautiful awakening to realities