

# Zelda

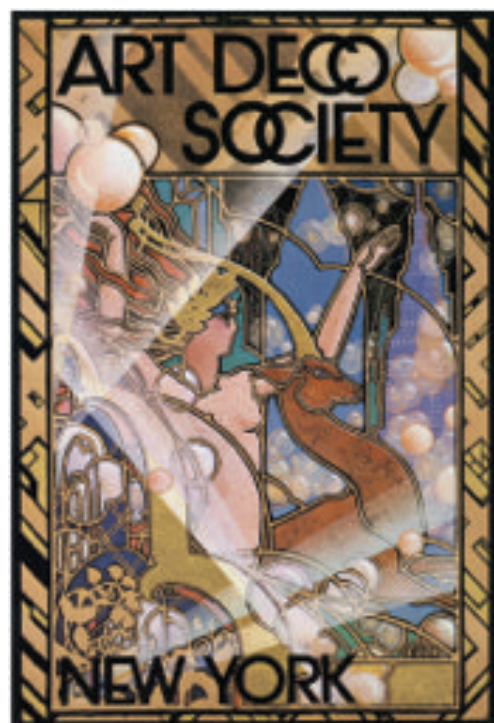
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CHARLES "BUDDY" ROGERS

THE MAGAZINE OF THE VINTAGE NOUVEAU



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# Zelda

A/W 2010  
Issue 3

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*Gold Diggers of 1933 (courtesy dcmuseum.com)*

Cover: Charles 'Buddy' Rogers  
with Clara Bow from the film  
"Wings" (1927) - Joshua Curtis  
Collection/Courtesy Paramount  
Pictures/Buddy Rogers Collection

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# Zelda

Dear Reader,

Autumn has always been my favorite season : a time to begin counting your blessings, gathering your harvest, and preparing to cuddle up close to those you love throughout the impending winter. Counting blessings when it comes to creating Zelda is no easy task, as I end up meeting someone new and unearthing something lost and lovely with each issue. The third installment is no exception, I'm proud to say!

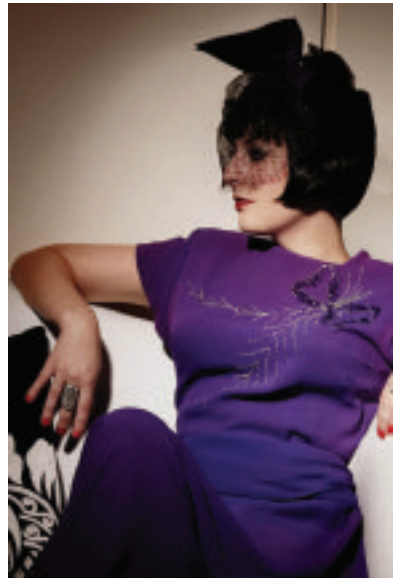
Our cover story is one of our most delightful yet! The reminiscences of Charles 'Buddy' Rogers in our pages were lovingly recorded by Joshua Curtis - a remarkable vintage enthusiast, collector, and pal-about-town to many Old Hollywood legends. Buddy's story about his night at the first Academy Awards is priceless- and I am so proud to present you with stories like these and to give these stories the audience they deserve. From illustrator Nell Brinkley's early feminist comic characters to our new column, 'Formerly Famous', I think you'll have some enlightening surprises in store!

As for me, I've decided this season to attempt to attain a bit more "domestic prowess". In honor of this venture, I've added a vintage recipe page to Zelda - compilations of recipes I've found in my books, magazines, and ephemera from the era. I hope you'll be daring enough to try some and report back to me!

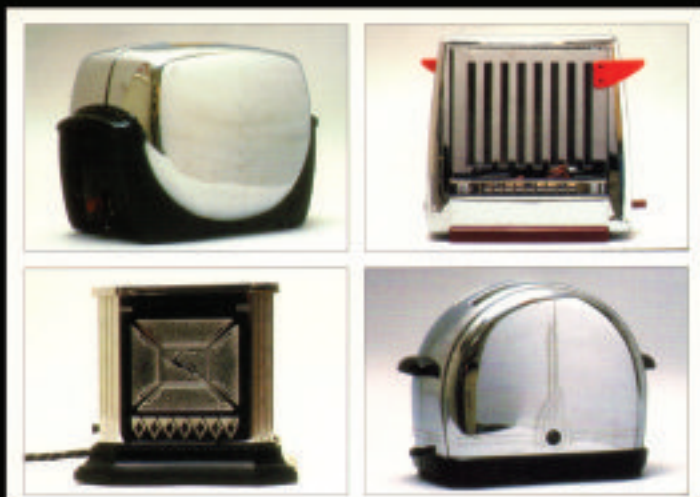
Here's wishing you and yours a magical autumn and holiday season, and a happy and healthy venture into the new year!

*Diane Naegel*  
Editor-in-Chief

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# GOLD DIGGERS, DEPRESSION, AND THE BONUS ARMY

BY PENNY STARR, JR. , AUTHOR PHOTO BY WENDELL LIOPIS

If movies of the early 1930's were a fantasy, an escape, consider the following lyrics:

*We never see headlines  
about the bread lines today,  
And when we see the landlord,  
We can look that guy right in the eye*

Granted, these lyrics are being sung by Ginger Rogers and 54 chorus girls all decked out in 54,000 silver coins in costumes designed by the underrated Orry-Kelly; and they were singing about a carefree time of ample money. But the fantasy the lyrics are presenting is no more glorious than the ability to walk by the landlord without reproach. And then, the fantasy is broken. Ginger and the chorus girls are part of a show that is being closed for lack of funds. And certainly at this point, lack of funds was not new to anyone in the country at that point. Thus is the opening GOLD DIGGERS OF 1933.



Filed at the height of the Depression, GOLD DIGGERS OF 1933 is based on the popular Avery Hopwood play, THE GOLD DIGGERS, from 1919. The plot is a lighthearted farce about the rather new word (although age-old popular trend) of young women pursuing wealthy men:

“The story follows innocent and demure chorus girl Violet Dayne who has fallen in love with the well-to-do Wally Lee. Unfortunately, Wally’s uncle Stephen disapproves of the match so Violet turns to her friend, mentor, and fellow chorus girl Jerry Lamar for help. When Stephen arrives to save his young nephew from the machinations of the girls, he mistakes Jerry for Violet. Using a bit of reverse psychology, Jerry attempts to shock him, hoping to have him relent when he meets the real Violet, only to have it backfire when Stephen falls for her. When Jerry confesses the deception, Stephen storms out. In the end, however, love and happiness prevail for both Violet and Jerry.”

With it’s run of performances over the course of 1919 and 1920, it was no wonder that Hollywood came a-callin’. Three times in fact: the play was first filmed as THE GOLD DIGGERS in 1923 as a silent film, THE GOLD DIGGERS OF BROADWAY in 1928, and finally as GOLD DIGGERS OF 1933.

In fact, although the original play is about chorus girls, THE GOLD DIGGERS OF BROADWAY is the first version to incorporate musical elements into the structure of the story. It is the second all-color, all talking feature film and became the top grossing film of all time in 1929 and held this record until 1939. It is no wonder that Warner Brothers, who already had license to the property, was willing to give it another go as the structure





GINGER ROGERS - COURTESY DOCTORMACRO.COM

for a new film. Hot on the heels of the success of 42nd STREET, Warner Brothers was looking for another boffo box office. In the heyday of Hollywood, the studios did not make traditional sequels, but instead took the same creative team and made a new film.

The original material, a frothy delight of flappers and fun, was now facing the cold, hard depression as it's backdrop. And that brings us to Ginger and the gals getting shut down by creditors at the start of the film. The cast is filled with a who's-who of musical theater: Dick Powell, Joan Blondell, Ginger Rogers, and Ruby Keeler, in a plot that stays true to the original text.



DICK POWELL & RUBY KEELER - COURTESY DOCTORMACRO.COM




There are 5 innovative musical sequences in the film by Busby Berkeley, who integrated the camera into the choreography by hanging it directly over the dancers, bringing a crane into the set, holding the camera on its side—making these dance sequences live outside of the frame or traditional proscenium view. Berkeley even used the close-up as a way to introduce the individual chorus girls on camera. Known as his “Parade of Faces”, Berkeley’s instinct was to highlight each of the pretty chorines.

Berkeley served as a field artillery lieutenant during World War I, and after the cease fire, designed parade drills, as well as served as an aerial observer with the Air Corps; giving him a distinct view of the world from overhead. Because Berkeley served, it is no wonder that he was moved by the Bonus Army’s march on Washington, D.C. in May of 1932 to create the musical sequence that ends the film “Remember My Forgotten Man”.

Comprised of WWI vets and their families, the Bonus Army was seeking to have paid service certificates that would not mature for 20 years, in an effort to stave off the effects of the Depression. The veterans, who had to prove they had been honorably discharged, made a temporary home in a swampy marsh area across from the Anacostia River. Although their camps were scavenged from trash, the camp was laid out with streets, had their own sanitation facilities, and the veterans marched in formation every day. Hoover soon ordered the camps destroyed, and General Douglas MacArthur and Major George Patton charged the veterans with the 3rd Calvary (armed with bayonets) and no less than 6 battle tanks. Adamsite gas, an arsenic based gas, was lobbed into the crowd. After the majority of the veterans fled to the main part of their camp, Hoover called off the attack. But General MacArthur ignored the order and continued attacking what he believed to be Communists. Although there is no accurate count, hundreds of veterans and women and children were injured, several were killed.

“Remember My Forgotten Man” starts with Joan Blondell in a vulgar street walker costume. A bum walks by smoking the end of a cigarette, Joan grabs his arms to light her own cigarette, and then puts the new cigarette in his mouth and takes his own stub to smoke. He is taken aback at this act of kindness. As she sings, one can feel that had her man not be sent off to fight the war (and begging the question of where he is now—dead? Gone?), that she would not be a streetwalker. She later prevents another veteran from being beaten by a cop for loitering. Then comes the marching montage: boys marching off to war, soldiers marching in the rain, injured soldiers wearily marching, and veterans marching down breadlines. Berkeley now returns to the “Parade of Faces”, but they are not the fantasy chorus girls of a musical fantasy, but the faces of the veterans hardened from war and hunger.

Upon completion, Jack Warner replaced the original ‘happy ending’ of “Pettin’ in the Park” with “Remember My Forgotten Man”; and much like GOLD DIGGERS OF 1933 started, it remained a stark reminder of the troubles of the average American. 

*Penny Starr, Jr. is an award winning filmmaker, award winning burlesque dancer and produces the erratically scheduled 1920’s show, Club Schmutzig, in Los Angeles. Keep up with Penny at <http://www.itsachick.com>. Penny’s author photo courtesy Wendell Llopis.*



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# THE BERKELEY COCKTAIL: WRY WHISKEY

BY BRYN ESPLIN

Prohibition and Censorship, particularly during the early Hollywood years under the Hays Code, are two parallel movements that encapsulate the failed impulse to legislate morality. While prohibition had driven things underground, these new film decency codes dictated things be done in plain sight. Two quite troubling provision decreed:

\*Nakedness and suggestive dances were prohibited.

\*The depiction of illegal drug use was forbidden, as well as the use of liquor, when not required by the plot or for proper characterization.



Director and choreographer Busby Berkeley seemed to be able to skirt all requirements of the Hays Code that so hampered other directors. Perhaps the generally wholesome quality of musicals overcame any concerns about any erotic subtexts, or maybe because Mr. Berkeley edited and produced alternate endings of his films to be distributed according to the temperament of its destination.

Either way, we raise our glass to Mr. Berkeley for his “More is More!” philosophy, and his clever rhetorical approach.

To pay homage, we deviate slightly from the traditional Manhattan, creating a more opulent version:

*The Berkeley Cocktail*

*Cracked Ice*

*½ tsp gum syrup*

*2 dashes Regan’s Orange Bitters #6*

*1.5 Oz Redemption Rye Whiskey*

*1.5 Oz Vermouth*

*Absinthe (rinse)*

*1 Star Anise*

*Stir, strain, and garnish*

*\*To garnish, a simple cherry won’t do, try something stellar* 

*Bryn Espin is an ardent admirer of ethanol. TENDER is a collaboration between San Francisco Bay Area transplants Bryn Espin and Ida-Marie Ruff, two liquid lunching ladies who host an exclusive (hush-hush) monthly event in a surreal Oakland warehouse devoted to alcohol, academics, and anachronisms. You can follow their adventures in mixing and infinite jesting here:*  
<http://tendersf.blogspot.com/> .



# The IT' Girl

**fol·ly** n.

pl. fol·lies

1. A lack of good sense.

2. An act or instance  
of foolishness.

3. A costly undertaking  
having an absurd or  
ruinous outcome.

4. follies An elaborate  
theatrical revue  
consisting of foolishness,  
costly undertakings,  
scantily clad ladies,  
and a lack of good sense.  
(Often with ruinous outcome.)



BY LAWRENCE GULLO  
[WWW.BARITARIA.COM](http://WWW.BARITARIA.COM)

# AL JOLSON'S BLACKFACE: A DIFFERENT TIME. A FAMILIAR PLACE

BY JASON BENJAMIN

Whether we like it or not, with no blackface, there would be no Al Jolson. No supreme star of vaudeville, no pioneer of talking pictures, no mainstream champion of black music, no archetype for Bing Crosby, Frank Sinatra, and Elvis Presley and many others to follow. But in the 21st century, blackface is now a threat to Jolson's legacy. To anyone without some knowledge of the history of blackface performance, Jolson looks like a useless relic, or worse, the apex of commercial racism. "Throw him in a bag with Jim Crow and Little Black Sambo and get rid of him! We've moved on!"



If you're new to Jolson, there's a strong whiff of apology in the most ready resources which makes his legacy suspicious. His bio on Wikipedia.org features a thorough article on his blackface act and then lists all his favorable relationships with African Americans, just to be sure. The Jazz Singer, Jolson's most famous film, now displays his famous kneeling pose in silhouette on the cover of the DVD box, so his makeup is hidden and inoffensive. These examples are, in reality, defense against revisionist history. Jolie, as he was known by people close to him, rubbed a lot of people the wrong way, but he was not racist. A Lithuanian Jew born in 1886 and a U.S. immigrant in '91, Jolson's peers were often fellow minorities, and he reciprocated the favors they did for him throughout his career.


Jolson was liberated by the mask. In 1904, struggling in a burlesque comedy, he smeared burned cork on his face and the ambitious but self-conscious performer broke free. The torch of 20th century show biz now lit, Jolson's fame blazed higher and higher. He toured incessantly with minstrel troupes then starred in shows such as "Sinbad" and charted hits like "Swanee" and "Rock-a-Bye Your Baby" until talking pictures (which he ushered in in 1927) eventually cooled him. Those who saw him perform insist that no film could capture his onstage energy, his almost erotic interaction with audiences. And, as Herbert Goldman emphasizes in his excellent biography *Jolson: The Legend Comes to Life*: "The best sound film of Jolson singing is the footage of him singing 'live' (as opposed to lip synching) in blackface. There is a magic to his work in blackface that he never captured sans burnt cork."

For Bert Williams, the first mainstream black comedian and star (1910-19) of the Ziegfeld Follies, blackface had a similar benefit. "A black face, run-down shoes and elbow-out make-up give me a place to hide," he revealed. "The real Bert Williams is crouched deep down inside the coon who sings the songs and tells the stories." More than a costume for black and white performers to slip into, it also served as a theatrical device. As historian Ron Hutchinson points out in The Jazz Singer DVD commentary, the exaggerated eyes, mouth and hands allowed full visibility of the performer to everyone in the back row of a theater. This remains true in the makeup and over-exaggerated gestures of the silent film era, or opera today.

It was a different time. Through our 2010 lens, it is hard to perceive how a mask which stereotypes a race could actually bring people closer together, but one must consider how far we have come. Before paved roads, dependable automobiles, radio and television, culture could travel only as fast as touring performers or sheet music could: usually by train. America must have seemed huge! How foreign a “Dago” from Little Italy must have seemed to a Boston Brahmin, or a Cajun or Creole to a southwestern cowboy. Blackface had been popular since the 1840s, and as America’s population swelled with immigrants in the late 19th century, all minorities were targets of ridicule and humor. John Strausbaugh paints the full social context of the time in his 2006 book, *Black Like You*. “I think the blackface vaudevillian must be seen in the context of these greenface, jewface, pastaface, potato face, yellowface, rubeface and other faces,” he states. “Until the rise of multiculturalism and identity politics encouraged everybody to be ‘offended’ by everything all the time, it was presumed that earning a spot for yourself was a rough and tumble procedure. It took a thick skin and a sense of humor.”

It also took the Civil Rights movement of the 1950s and ‘60s to finally secure that hallowed spot for African Americans. Rightly, a new social awareness emerged and blackface, a tradition carried on after Jolson by Judy Garland, Bing Crosby, Shirley Temple, Fred Astaire and many others, came to a sudden end in America. But whether the social mechanism which bore blackface actually stopped is debatable; it’s a complex issue. With race issues and social class in America forever intertwined, social machinery in the arts has been an essential conduit of culture between races in America, scooping from the lower class to bring to the upper. How many upper-class whites discovered rhythm-and-blues from Elvis? Delta blues from Led Zeppelin? Rap from the Beastie Boys? As a child in 1978, I heard Mick Jagger on the radio singing “Miss You,” and I assumed he was black, not a white British chap who speaks with a cockney accent. So are these artists modern blackface performers?

I’ve always had many white and African American artists available to me on the radio and TV. But in the 1920s, hundreds of thousands of white people had only Al Jolson to introduce them to black culture. With racial segregation and social class so much more severe in the early 20th century, it was the role of an author, artist, musician or performer to provide access to an exotic, “authentic” world. For this reason, early black pioneers like Scott Joplin, Bert Williams, James Reese Europe and W.C. Handy strove to be recognized as legitimate artists, not just semi-authentic interpreters of low culture. But America wasn’t ready yet; none lived to see their dream fully realized.

Perhaps our thirst for authenticity goes back to the advent of photography, when all facets of Western art began to gravitate towards realism. For American music, reality means the “exotic authenticity” of black music, the modern primitive idea. Not only did Jolson deliver these musical goods to the mainstream, but he also played a key role in building empathy across races with heartstring-tugging performances like “My Mammy” in blackface. No apology necessary when viewed in the context of its time; it’s simply American entertainment and history at its most essential. 

*Jason Benjamin is a musician and music history buff who resides in Brooklyn, NY. He can be contacted at: [jdbenjamin@gmail.com](mailto:jdbenjamin@gmail.com)*





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# BEST TRESSED : HOW TO WEAR A WIG

BY SARA BENDER, TEXT BY DIANE NAEGLER, PHOTOS BY DON SPIRO

It's hard to imagine those glamorous films of yesteryear without thinking of the fabulous hairstyles all of the leading ladies were sporting. I used to ask myself, "HOW did they get those amazing styles? It seems so impossible! Not a hair out of place!" Well, it took awhile to realize that most of my icons were actually wearing wigs in these films, as do many well-tressed stars and performers today. Sara Bender was kind enough to clue me in on how to wear a wig for this issue of *Zelda*. Thank you to model Candice Guttman for being our guinea pig!

## *YOU WILL NEED:*

*BOBBY PINS, FRENCH HAIR PINS, RAT TAIL COMB, WIG CAP (FIND AT ANY BEAUTY SUPPLY SHOP), YOUR WIG!* (Bobby Pin pictured on left, French pin on right.)



## **STEP 1: SMOOTHING THE HAIR AND CREATING THE FRONT ANCHORS**

Whether you have long or short hair, when preparing yourself for wearing a wig, the goal is to have your hair as smooth and flat against the head as possible. If you have thick or long hair, dampening it will help to get it flatter to the head throughout this process. The first step is to create 'anchors' for the wig and wig cap to grasp onto; and these anchors are actually made of pin curls with bobby pins holding them. First, you want to get your hair pulled back from your face along the hair line. You want to make sure that you have an 'anchor' pin curl on each side of your head at the temples, and at least two more along the hairline above the forehead. Hold each pin curl with two crossed bobby pins as shown.



## **STEP 2 : CREATING THE BACK ANCHORS**

If you have long hair, separate it at the nape of the neck into two pieces. The bulk of your hair in the top layers should be wrapped around the head and secured on top with bobby pins; while the hair around the nape of the neck should be wound up into two pin curls to serve as anchor points for your wig and cap at the back of the head. (Our model, Candice, has short hair, so there is just the pin curl at the nape of the neck.)

## **STEP 3 : APPLYING THE WIG CAP**

Stretch the wig cap out on your fingers as much as you can, and gently pull it completely over your head and hair, starting in the front and then covering the nape of the neck. Adjust the







cap so that it sits just along your hair line. With the tail of a rat tail comb, you can tuck any stray hairs along the hair line, nape, or sides of your head into the cap. We will now anchor the cap into those pin curls using French pins. Hold the pin vertically, and insert into the wig cap and down into the hair where the anchor is; then you will push the pin flat and backward into the pin curl; and the French pin will ‘disappear’! Do this into each anchor pin curl that

you have in both the hair line in front and at the nape of the neck. Once the cap is secured all around, pin down the excess ‘tail’ of the cap down to the back of the head.



#### *STEP 4 : APPLYING THE WIG*

The wig will be applied in a similar way as the cap. When putting on the wig, stretch it over the head starting at the forehead, and sliding it back over the entire head. Next, start anchoring your wig using French pins into the pin curls at the temples in the same way you did the wig cap. Be sure to get that pin all the way into those pin curls, as that’s what will really keep your wig on! Be extra sure to ‘hide’ those pins when you slide them back into the anchor points – you don’t want anyone to see your secret! Use the same technique at the nape of the neck into your original pin curls. We want to note that this wig is used for the stage, so the lace front is longer; whereas a wig you’re using for everyday wear will

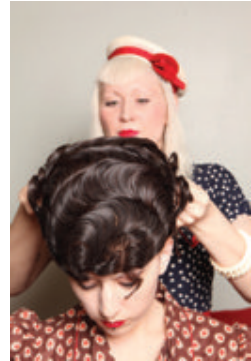


have the lace cut back to the hair line and it will be absolutely invisible.

#### STEP 5 : REMOVING YOUR WIG

To remove your wig without ruining its style, take your pins at the nape of the neck out first. If you did all of your pins correctly and pushed them back into the pin curls, you can just slide the wig off of your head in one swoosh! Remove the French pins, and you're ready to store your wig! 📌

*Sara Bender is an assistant wig maker and stylist with Broadway Wigs (<http://www.broadwaywigs.com>) in New York City under Wig Master Robert-Charles Vallance.*



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*Menage Photo courtesy of Joe Tordini's Vintage Booth 2158, Neckline Photo courtesy of Pulcinella's Vintage Booth 2124*



# UNDER THE COLLAR & OVER THE BUTTONS

## A BASIC GUIDE TO TIES BY MATT DECKARD

Because you need to protect yourself from the elements, and because men are always working on newer and better outfits for warfare, menswear form usually really does follow function. Suits tend to walk in the footsteps of field uniforms made for combat, where the idea is easy wear and care. This goes for men's hats and shoes as well: the holes in your perforated wingtips were originally a functional design made to let out water when walking through bogs. However, unlike the other pieces of clothing men wear, the necktie has no other purpose other than to add color and flair. No it's not to keep your neck warm like a scarf, it doesn't hold the collar closed unless you have lost a button, and it isn't for wiping up your dripped ketchup like your handkerchief. The necktie is unlike any of those things. The tie is decoration and decoration alone.



MATT DECKARD

From woven wools to flat ended knit silks, ties come in more shapes and varieties than you can imagine. And if you imagined something really weird like a cactus tie made of green cotton felt with leather whip stitched up its sides with cactus arms growing out of it... well you aren't imagining hard enough.

Suits can be easy. You stop in the shop and go blue or gray for business and earth tones for autumn and khaki, linen or seersucker for summer. When it comes to a necktie you are required to make harder choices. Your tie can show your personality yes, but if it doesn't work with the look of your suit you'll be a mess. So let's start with balance.

A necktie can look too wide or too narrow for the suit depending on the width of the lapels. You may notice that ties in the 1910s and 1920s were very narrow- this was keeping in balance with the narrow lapels that were on the suits at the time. The era was about slim suits with narrow trousers, narrow lapels and narrow ties. In the 1940s and 50s ties became wider to catch up with the bold look of the day with built up shoulders and wider lapels. Some styles were so wide, they'd look like a swathing piece of material warming your belly: wide lapel, wider trouser and a wider tie.

After you've figured out how to balance your look to your suit, you have to pick out your personality... I'll leave that up to you. There are too many variations to break down in this article, so I'll go straight to the easy stuff.

How to get it on your neck:

There are about 13 knots with which you can tie a tie without it looking like a giant

ball of silk. In all these knots, perhaps the easiest to tie is the four-in-hand, and the Pratt knot would be the next easiest. All of the others you can play with and decide for yourself. For instructions, check out [www.totieatie.com](http://www.totieatie.com).

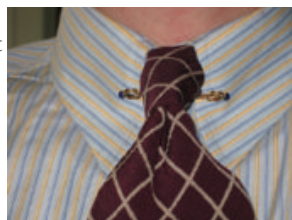
Okay, now that you have it hanging from your neck. Let's tell you about the jewelry that works with the tie.

**Tie bar:** The most common addition to the tie, a simple clip that holds the tie to your shirt so the tie doesn't flap around in the wind. They hit their absolute heyday in the 60s when a simple silver bar was the perfect accent to that flat edge of handkerchief that was peeking out from your pocket.



TIE BAR

**Collar bar:** It's a clip that pulls the points of your collar together and goes under the knot of your tie, propping the knot up so the tie juts away from you and down into your jacket closure.



COLLAR BAR

**Collar pin:** Does the same thing as the collar bar, yet instead of clipping to your collar points to hold them together, it actually is a pin that goes through holes in your collar. This device is used with collars that are specifically made for collar pins.

**Tie pin:** This is a pin like an emblem of a club or just a diamond in a bezel that can be poked through the tie and posted to a clutch in the back that has a chain between the pin and a button on your shirt.



COLLAR PIN

When it comes to the necktie, those are the basics. 

*Matt Deckard has an appetite for adventure. He gets dirty a lot and cleans up nicely. He crawls through tunnels and stays in hostels when on vacation. When the need arises he will pull out the cash for the grand hotel now and again. Matt Deckard liked the outdoors and European cities. He lives in Los Angeles and is a clothing designer, whose line can be found at <http://www.mattdeckard.com>*

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# FORMERLY FAMOUS : URSULA PARROTT

## BY BRETT LEVERIDGE

1933's *The Woman Accused*, starring Cary Grant and Nancy Carroll, was an unusual picture in that it was co-written, as is trumpeted in the movie's opening credits, by "ten of the world's greatest authors": Rupert Hughes, Vicki Baum, Viña Delmar, Irvin S. Cobb, Gertrude Atherton, J.P. McEvoy, Zane Grey, Ursula Parrott, Polan Banks, and Sophie Kerr.



That roster of once-prominent scribes moves one to ponder the fleeting nature of fame. How many of those names are familiar to the average person today? An entirely unscientific survey we conducted found that most folks recognize exactly one: Zane Grey. The others, it seems, are all but forgotten. It's as if Stephen King, David Sedaris, Dan Brown, Dean Koontz, J. K. Rowling and a another handful of today's most prominent authors teamed to write a serialized novel that was then made into a movie. Would movie buffs in the year 2090, while watching that picture, scratch their heads over the identities of these writers?

I did a little digging on *The Woman Accused*'s ten authors, and found Parrott most intriguing. She was sort of the Candace Bushnell of her day, trafficking in proto-chick lit that examined the trials and tribulations endured by the "New Woman" of the 1920s and the freshly minted morals by which she lived.

Born in Boston in 1899, Parrott graduated from Radcliffe. She moved to Greenwich Village in 1920, where she married the first of her four husbands, Lindsay Marc Parrott, in 1922. The Parrotts divorced in 1925. Parrott wrote what she knew in composing her first novel, *Ex-Wife*, published in 1929. The book's subject matter was so scandalous in its time that it was initially published anonymously. Despite that (or perhaps because of it), it sold more than 100,000 copies the first year. *Ex-Wife* tells the tale of Pat and Peter, a married couple in their twenties who are convinced they needn't follow the old rules in the pursuit of marital bliss. But when Peter, who has strayed, learns that Pat has done the same (just once, and in a tipsy moment of emotional weakness); his attitude toward her behavior is no longer so modern.

The rest of the novel is devoted to Pat coming to terms with her new status as an ex-wife. From our 21st century perspective, Pat's post-split behavior is not especially shocking -- she allows herself a few dispassionate flings and submits to the abortion of a pregnancy for which Peter is responsible. Having moved out of the apartment she shared with Peter, Pat rooms with Lucia: a woman in her thirties who, having already undergone the transition from wife to ex-wife, serves as a soothing and encouraging mentor to Pat. They are two fashionable, well-read, cosmopolitan women navigating an existence that more closely resembles life in 2010 than one might expect.

Author Francine Prose, in her introduction to the 1989 reissue of *Ex-Wife* wrote, "It's




striking how much of *Ex-Wife* seems far less dated than many of Fitzgerald's Jazz Age stories"—and it's true. Pat's daily life comes off as remarkably similar to those led by so many urban, urbane women today.

MGM paid the then-extravagant sum of \$20,000 for the film rights to *Ex-Wife*, though the resulting picture, 1930's "The Divorcee", starring Norma Shearer and Chester Morris, is at best a loose adaptation of Parrott's novel. That didn't keep her from answering the door when Hollywood again came knocking. Between 1930 and 1936, eight more pictures were made based on Parrott's novels and stories.

As a writer, Parrott was at her most successful between 1929 and the early 1940s. Her son has estimated that she earned in the neighborhood of \$700,000—between \$8-\$10 million in 2010 dollars—over that span. But Parrott spent the money as fast as she made it, and when her career began a slow but steady slide in the 1940s, there was little left to show for her successes.

Like her fiction, Parrott's life was not without its marital disruptions and scandals. Wed and divorced four times, she found herself hauled into court in 1943 for helping a young soldier escape from military prison. What's more, the soldier was accused of trafficking in marijuana. Parrott was also reportedly the victim of numerous attempts at blackmail, and in 1953 she was again in the news when, as *Time* magazine put it, "her hotel presented a \$225.20 bill and refused to accept her check." Parrott spent 30 hours in a Delaware county jail with her French poodle, Coco.

In 1957, Ursula Parrott died of cancer at age 58. Her final days were spent in the charity ward of a New York City hospital. Today, the once-celebrated Parrott is so little remembered that, as of this writing, even Wikipedia, that online repository for otherwise forgotten figures, has no entry for her. 

*Brett Leveridge is the author of the Thurber Award for American Humor finalist, "Men My Mother Dated and Other Mostly True Tales". His blog, CladriteRadio.com, explores the popular culture of the first half of the 20th century.*



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# MEMORIES FROM AMERICA'S BOYFRIEND : CHARLES "BUDDY" ROGERS

BY JOSHUA CURTIS

*Charles "Buddy" Rogers was the first actor I ever met. He still retained all of his charm from the early years of film. When he spoke, he used a lot of hand gestures and facial expressions that had their origins in his silent film training back in 1926. He had so many wonderful stories to tell. I was fortunate to meet Buddy often through the years and we became friends. He called me his pal and even had my artwork displayed proudly on the wall of his home- something that I still fondly recall. I was fortunate to interview him on our first meeting in 1991 and what follows is an exclusive interview, published for the very first time in Zelda.*

*Born on August 13, 1904 in Olathe, Kansas; Buddy was called "America's Boyfriend" and starred in the first and only silent film to receive the Academy Award: "Wings" in 1927. He appeared in scores of films with the likes of Clara Bow, Mary Pickford, Gary Cooper and many more.*

*A multi-talented man, Buddy was not only an actor but a band leader and musician who could play every musical instrument in his band...and played them well. He even knew the art of sign language. After learning flying during the filming of "Wings," he became a pilot for the US Navy in WWII. Buddy was married to Mary Pickford- "America's Sweetheart" for over 40 years until her death in 1979. Their marriage was legendary as Mary was 11 years his senior. Buddy passed away April 21, 1999 in Rancho Mirage, California. It brings me great pleasure to introduce you, the readers of Zelda, to the wonderful reminiscences of Charles "Buddy" Rogers.*



JOSHUA CURTIS

## **BUDDY ROGERS:**

I was born in Olathe, Kansas a long time ago. My dad had a little weekly newspaper there, but I was more interested in music. While attending the University of Kansas, I had a little 4 to 5 piece orchestra and worked my way through college. On Friday night - with my drums, sax, and trombone; I made 10 dollars. On Saturday night I made 15 dollars! I had a Model T Ford, a raccoon coat, and three girlfriends! I was going to school there and Dad wrote me a letter. He said, "Paramount studios are looking for ten boys and ten girls from all about the United States in the universities for a school of acting. Would you try it?" I was living in a fraternity of football players and basketball players and I never thought of acting. Never thought of it. So I wrote dad and said, "No". Well, he wrote back, "Would you do it for me?", and he cried and all that.

So Paramount came, and thirty or forty of us went to a park. They had a cameraman and an electrician and everything and finally when my time came...I was scared to death. I got in front of the camera and they directed me to "SMILE!"..."LAUGH!"..."CRY!" I knew I didn't want to be an actor! So after I finished, I went back and knew I would never hear



from them again. One week later they invited me to be among the ten men in the United States to go back to Paramount in New York for a school of acting. Ten boys and ten girls. Of course, they were silent pictures then. We had to act big...exaggerated. We never thought we would ever have a voice. In this school they taught us how to fall down stairs without hurting ourselves and how to hold a kiss- three minutes without laughing. I managed to get through the school, which was 6 months long.

They told me, "We're going to send you to California", and I said, "well, good". They also said, "You're going to play Ronald Coleman's younger Brother in 'Beau Geste'". I had never been to California before and asked if I could stop in Olathe on the way out to California. I hate to admit it, but I had this French Foreign Legion costume, and I wore it for two days and went up and down the street in Olathe saluting! Well, I got to California where they met me at the station in Hollywood, and they said, "Welcome to Hollywood, Buddy, but you're not going to be in 'Beau Geste.'" I told them, "I'm going back to Olathe right now. We don't do those things in Kansas- we don't." I was really so brokenhearted. The man meeting me said something might come up. "Mr. Wellman [Director William Wellman] is going to make an aviation film called 'Wings'. Will you have lunch with him?" That's how it started...that's how I got in "Wings". Gary Cooper, Clara Bow and Richard Arlen all starred in "Wings". When we were at Kelly Field, Texas we were flying. I had to do my own flying cause that was the process at that time. I had to be in a real airplane. Today they just sit in an airplane while the film goes behind them...they don't really go up. I had to learn to fly and it was tough.

We heard that talkies were coming while we were making "Wings" and that John Gilbert had a voice that was so high. While Gary Cooper wondered, "Well, I don't know if I have a voice or not?" I said, "Well, I have a Kansas accent...I'll never make it, I know." When we got back from filming, Jack Oakie joined us at Paramount and exclaimed, "Buddy, I can sing and dance but I don't know if I have a voice or not." We were told that only 1 in 40,000 would have a voice that would record...really! We were scared to death that we wouldn't have a voice. So, Paramount built a sound stage to find out who had a voice and who didn't have a voice. Gary Cooper and I would watch every day to see who was going in to see if they had a voice. Wallace Beery went in one day and Coop asked, "Do you think he has a voice?" At three o'clock in the afternoon the door flung open and someone yelled, "Wally Beery has a voice ...he can talk!"

Clara Bow was wonderful to work with on the film. She was so sweet. Sometime after the production, Clara asked me, "Did you get your letter? Wings is going to receive the first Oscar." I told her, "I never heard of an Oscar.... what's an Oscar?" and she replied, "I don't know...there's never been one before." She went on to say we were invited to have dinner. "Do you have a Black Tie?" "No," I told her. "but I can rent one". So I went to the Roosevelt Hotel and met all the stars: Gloria Swanson, Mary Pickford, Janet Gaynor... everybody was there. I was nervous. Clara and I were nervous. We were there having dinner and sitting next to an Oriental gentleman. I'm so nervous, and thinking 'I don't speak any foreign language!' So they served us soup and I asked the gentleman, "Likely soupy?" He answered, "Yes, likely soupy." I asked Clara how she liked the soup. Then I asked the gentleman, "Likely foody?" He said, "Likely foody." Well, about 30 minutes later they introduce him as one of the main speakers of the

*(continued on page 30)*



CHARLES "BUDDY" ROGERS BY FYODOR PAVLOV  
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evening! He got up to that microphone, and he was brilliant. He was sensational. He could talk. He could tell jokes. He had a standing ovation and during that ovation he turned to me and asked, "Likely speechy?" That's the most embarrassing night I ever had in Hollywood.

Mary Pickford saw me that night and she had a copy of "Wings" and ran it. Fortunately, I was called to her studio. While I was driving over there in this car, this fellow says, "There's her bungalow, Buddy...there's her bungalow...Mary Pickford's. I'll stop the car here and you go up and ring the bell." So I went up there and rang the bell. The door opened and there was Mary Pickford with her curls. Sweet, thoughtful, and considerate. She asked, "Would you like to make a test for 'My Best Girl' [the film she was going to make]?" I told her, "I'd love to." Well, the day came when I had to make a test and I'm up in that dressing room for hours. There were three other men taking the test. I knew they could "out-act" me at any moment. I knew I didn't have a chance. My turn came and Mary said, "Hello, welcome!" She was so sweet with me and continued, "I'm going to help you with your test." "Alright," I said. Mary helped me and we did a little scene where she put her face next to mine and I was scared to death. She'd never kissed any of her leading men in all the movies she made. We got along so well but, I knew I'd never get that part. But I did...I got that part! She was wonderful to work with and although she was the owner of the studio and her films and everything...on the set she never questioned the director. She let the director do exactly what he was doing. But if she wanted to criticize him later that night, she would do it during the viewing of the films. I worked with Mary for about two months. We got to be good friends. We made the picture and it was called "My Best Girl". And she was, for 45 years, "My Best Girl".

In between movies I toured with my band and made appearances all over the United States. Once, I was playing the Chicago Theater, and my manager was named Leo- "Motion Picture Leo". He was in my dressing room and I asked him, "Why do they call you 'Motion Picture Leo'?" and he said, "Because, Buddy, I furnish motion pictures to the great Al Capone." He asked, "Would you like to meet him?" I had just read about Al Capone in the morning's newspaper and said I would like to. So he went to the phone and dials a number..."Hello Big Chief...this is Motion Picture Leo. I have Buddy Rogers with me this week. He and his mother are here appearing 5 times a day...tomorrow night...dinner for them...I'll have them there". Mother and I were invited to dinner with Al Capone! The following night, he sent two or three Cadillac V-16's in the alley of the stage door of the Chicago Theater. Mother and I and Motion Picture Leo came out into the alley and got into these Cadillacs and we drove 15 or 20 blocks. We pulled up to a big hotel on the south side of town. We got out of the cars and went into the lobby and it was filled with men reading newspapers. The men with the newspapers had them held up high and peeked over them to see who had arrived. They were henchmen and I didn't even know it. We went up an elevator to the third or fourth floor. Motion Picture Leo got out and announced us by pressing a button by the door. The door opened and I walked in...I looked over and there was Al Capone. I noticed a couple of men sitting in there and he said, "Oh, Mrs. Rogers and Buddy...I want you to meet Congressman 'so and so' and Senator 'so and so'". They were sitting right there in his office! Al was very warm and charming with mother. He couldn't have been more nice. He also loved the movies and asked, "Hey, do





BUDDY ROGERS AND SINGER/ACTRESS JOY HODGES ON THE SET AT RKO  
DURING THE PRODUCTION OF "OLD MAN RHYTHM", 1935.  
JOSHUA CURTIS COLLECTION/ COURTESY RKO PICTURES.

you know Gary Cooper?” And I told him, “Sure, we just made a picture together.” He said, “I love all you guys out in Hollywood. I’d sure like to meet him”.

I met a lot of interesting people a long, long, time ago... 

*Joshua Curtis is a native of California who has spent years researching Hollywood's great films and personalities of the past. He has been fortunate to spend time and interview many film greats from the 1920's -1950's. Many of these past interviews and new ones to come will be featured in future issues of Zelda. An avid photographer as well, Joshua's vintage styled photography can be seen on his Facebook profile at <http://www.facebook.com/#!/profile.php?id=1342372542&ref=ts>.*



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# NELL BRINKLEY : QUEEN OF COMICS

## BY DON SPIRO

In her own lifetime she was a household name, and the Brinkley Girl was the toast of stage and song. But today, like many artists who worked for newspapers and other ephemeral forms of media, Nell Brinkley is all but forgotten. Her “Brinkley Girl” was independent and adventurous - she became even more popular than the Gibson Girl; and Nell herself became known as the “Queen of Comics”. Her curly-haired gals were also early feminist icons – many of her early characters positively characterized the ideas of women’s suffrage.

Born in 1886 to the mayor of Edgewater, Colorado; Nell Brinkley was already working as a young illustrator for the Denver Post and Denver Times when William Randolph Hearst brought her to New York City to work on his daily newspaper, the “New York Evening Journal.” She illustrated columns about high society, celebrities, fashion and events. Featured in the magazine section, her stylish art nouveau impressions of young ladies made her famous. In 1906 she illustrated the “Trial of the Century” for the Journal, covering the murder trial of Stanford White; and interviewing famed Gibson Girl (and ex-Floradora Girl) Evelyn Nesbit. Only two years later, the Ziegfeld Follies began featuring “Brinkley Girls.” Nell branched out to other publications as well, including Cosmopolitan and Harper’s. By 1911, she was in syndication, even overseas, and her name was branded to hair supplies like curlers and other accessories promising the look of the Brinkley girl.

In 1918, Brinkley started a color serial, “Golden Eyes and her Hero, Bill” in Hearst’s “American Weekly.” It illustrated the adventures of “Golden Eyes”, her beau, and their dog in America; then overseas in France during World War One. The stories saluted feminine independence mixed with romance and danger. In the end of the series, it is Golden Eyes who rescues an injured Bill from the field of war – quite a bold statement for the time! Nell followed this with other serials along the same lines, each more fanciful than the last.

Styles in the Twenties changed from Art Nouveau to Art Deco and Nell’s artwork changed along with it. The Brinkley Girl reflected popular trends and became a genuine flapper, complete with slim silhouette and bobbed hair. While women in the real world were embracing the liberation Nell drew so many years before, in the 1920s she began illustrating other writers’ stories and, sadly, the heroines who had asserted their independence as Brinkley Girls in the earlier years gave way to foolish, dizzy flirts and scatter-brains.

By the Thirties she was back to writing her own stories and she produced some of her best work, but times were changing. Eventually photography usurped news and editorial illustration. Nell began to illustrate books and other art forms. Finally, in 1937, after working for Hearst for three decades, she resigned from newspaper work, deciding to focus on personal work and the occasional commission. *(continued on page 36)*



PORTRAIT OF NELL - BY DAME DARCY  
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# The Adventures of Prudence Prim

Verses By  
Carolyn Wells  
Drawings By  
Nell Brinkley

American Weekly

Sunday - Sunday America, Atlanta - Oct. 18, 1925



**1**  
There was a little maiden who was country  
fresh and kind;  
She crept in late at night, and to her  
bedroom went.  
"I am lonely with my round face, till I see  
some one  
And all the ladies in New York," she  
whispered. "Oh dear!"



**2**  
"Oh," cried there are adventures the city  
can provide;  
But the world is very wicked, and the world is  
not a joke.  
So, children, little daughters—never let the  
motherly dame  
That says Christmas came, a Prudence, and then  
calls you to Prim."



**3**  
My Prudence Prim's existence had  
been blue and yellow now  
for well of years—because she was in  
love.  
She never had a mother; they were  
kind of dead.  
They hadn't had the wisdom that a  
mother should have.




**4**  
My Prudence's name she loved to hear, even those of  
her life.  
They were old-fashioned names, and curious, and lowly, all.  
They walked with missing footsteps; they were broken in  
small bits.  
And crowded out their little names in the round face  
Prudence Prim.



**5**  
Now Prudence married, and her married existence was  
the dream of wild adventure that her girls have should  
death!  
And though she was already looking for end-mean and then  
she was a little wild—though her name was Prudence Prim.

THE ADVENTURES OF PRUDENCE PRIM - AMERICAN WEEKLY  
OCTOBER 18, 1925 - ILLUSTRATION BY NELL BRINKLEY,  
WORDS BY CAROLYN WELLS

She died of cancer in 1944. The Brinkley Girl gave way to Esquire's Petty Girl. Both were overshadowed as the second world war brought the Vargas Girl worldwide, and the Golden Age of Pin Up began. 

*Don Spiro is a photographer based in New York City and Los Angeles working in the film industry. He is the co-producer of Wit's End : The Monthly Celebration of the Jazz Age in New York City - <http://www.clubnitsend.com> . Don's photography portfolio resides at <http://www.donspiro.com> .*



DETAIL: “THE ADVENTURES OF PRUDENCE PRIM” - OCTOBER 1925  
BY NELL BRINKLEY, VERSE BY CAROLYN WELLS

# DREW NUGENT & THE MIDNIGHT SOCIETY

## INTERVIEW BY DAVID P. LOCHNER

I first met Drew at a weekly rockabilly night in the suburbs of Philadelphia through a mutual friend, who is a member of his band and my dance instructor, Paul Salter. The kid was definitely different from the rest of the the people who were there and most musicians I've come across, and I'm not just talking about the way he was dressed (like something out of a Cagney movie). He has a magnetism when he's on stage, and he's just a generally charismatic and fun loving guy. One day, maybe foolishly, I offered to help the band load in and out of gigs; and at a show Drew just announced that I was the "road manager" and told everyone to say, "Hi Dave!" I'm fortunate to have had the opportunity to interview him for a magazine with readers that can appreciate his talents since there are so few doing what he does as far as keeping the music alive.

### **David Lochner: Drew, what initially got you interested in the music you play?**

Drew Nugent: The overall aura the music gave off to me and still does is singular. It's full of soul, expression, sophistication, surprises, and a lot of rhythm. Each horn seemed to have a personality in its tone and playing style from the cornet right on down to the piano. Some were sad, some flashy, some fiery, some sweet, some just downright eccentric. I was also really lured in by the personal stories of the musicians. Who played with who, who got into a bar fight with such and such, who stole this song from another cat, etc.

### **How did you get started playing?**

I first attempted music at age 4 with the violin. I had the attention span of a chinchilla, though, so that didn't work out then and there.

### **I see not much has changed...**

Ha ha, you're a funny guy. Mind if I continue?

### **Not at all.**

At age 7, my Mom and Dad bought me a piano and when I laid eyes on it, my fate was sealed. I began teaching myself tunes by ear and writing my own silly little tunes and ditties...nothing to write home about. When I was 11 my mom encouraged me to get lessons and learn the craft. So I took lessons (for over 10 years) from a Philadelphia pianist named Joe Benedict. Initially, I was very taken by Ragtime and the works of Scott Joplin. When I was 14, I witnessed the Ken Burns Jazz Series on PBS. I became enthralled with the early jazz scene from the turn of the century to the early 30's. By age 15, I was completely under the spell of Louis Armstrong and Bix Beiderbecke, igniting my passion to be a trumpet player and jazz singer. Simultaneously, I was also turned onto the piano playing of greats like Fats Waller, Jelly Roll Morton, Earl Hines, Willie "The Lion" Smith and others. Needless to say, I immediately began switching over from playing Ragtime to Stride. I still play a Rag from time to time, though. I began leading bands at the end of college. The Midnight Society came to being two years ago. Slowly but surely, the pieces of the puzzle began to come together with a few club dates and dances here and there, now here we are appearing up and down the coast, often right here in NYC. I hope to carry on the Midnight Society name for a long time.





DREW NUGENT & THE MIDNIGHT SOCIETY - PHOTOS BY DON SPIRO




### Who are your favorite artists?

Well like I said before, Louis Armstrong was my first official introduction to real jazz (I say this because I've suffered through hearing too much "modern jazz" to know this to be true). Shortly thereafter I found Bix Beiderbecke, Red Nichols, Bubber Miley and Johnny Dunn. These 5 are by far my favorite horn players. I am also a huge fan of Red Nichols for his compositions and arrangements for his band The Five Pennies. In my opinion they are some of the FINEST examples of hot charts in the 20's. Some of my other favorite artists include- Joe Venuti and Eddie Lang, Red McKenzie, Arthur Schutt, Adrian Rollini, and Miff Mole to name only a few. I have many favorites.

### What drew you to the vintage style?

I've always enjoyed all that is vintage. I miss the way things used to be. I love to just glance through old photo albums and get to see what America was like: seeing these old photos of a gang of rag tag jazz musicians in their suits and ties just clowning around on the street corner. Seeing the way they used to carry themselves. Everyone dressed respectfully and properly. It was a simpler and prouder time for America. The cars, the fashion, the music, the culture.


### Thanks for taking the time to do this.

Not a problem. It was my pleasure. 

*Find the Midnight Society on Facebook and Myspace for information on upcoming gigs.*


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# MIDNIGHT MAGIC : MEDIANOCHÉ

## INTERVIEW BY SHIEN LEE, PHOTOS BY DON SPIRO

New York burlesque artist Medianoche has caused a sensation among vintage denizens since her debut appearance in 2008 with her extravagant, self-made costumes and innovative performance numbers. Shien Lee interviews Medianoche to find out more about this rising star in the New York burlesque world.

**Shien Lee: What inspired you to become a burlesque performer? Who are your greatest influences?**

Medianoche : I have been in love with burlesque since the first show I attended. Burlesque is such a huge concept, it's an amalgam of everything I've ever been passionate about-- dance, costume, music, and the history of all three-- and it's definitely these that drew me to burlesque as an art form.

Important influences for me are not only historical burlesque figures such as Sally Rand or Gypsy Rose Lee, but also dancers of the caliber of Little Egypt, Loie Fuller...I see burlesque distilled as clever, sensual, expressive movement. Keeping an open mind, inspiration can come from anywhere: visual art, literature, historical events, abstract concepts.



**What is the story behind the name “Medianoche”?**

Years ago, before I moved to New York from Spain and discovered burlesque, I created and illustrated a character named Medianoche-- “Midnight” in Spanish -- she was a bit of a mystery, wore black opera gloves and a blue rhinestoned dress. Growing up in a very traditional-minded home, my curfew was always midnight; to me, Medianoche became a sort of secret threshold from my daytime self to the other side, the persona with the glamour, the gloves, the wink and the smile. With my segue into burlesque and becoming this persona, it was an immediate choice as a name.

**How long did you live in Spain, and how has it shaped your art?**

I was born in the south of Spain and lived there for seventeen years. There is definitely a different grasp of theatricality there -- the unexplained duende, a word without translation that expresses an almost magical level of artistic enchantment or inspiration: you either

have it or you don't, they say. Growing up in an environment so rich in history has given me the firm belief that we can't look forward as artists without leaning on the walls of our background. I learned flamenco as a little girl, and tango as an adult, and incorporate movement from both traditions to burlesque -- it transforms performances, adds so many layers.

**What are your current goals and what can fans be expecting from Medianoche in the coming year?**


For future acts, I am looking to delve more into the concept of transformation within costumes -- to rethink the current idea of "conventional" clothing removal into something new and extraordinary. Towards the end of the year I will be unveiling costumes that come apart in more unexpected ways... I really want to push the stories I tell to a whole different level, aiming for the goal of a collective gasp from an audience. That, to me, is what any performer should have in mind when designing and conceptualizing: to make people think, to give them a sense of wonder.

**Your original and innovative self-made stage costumes are an incredible part of each performance. I look forward to seeing your new costume pieces! Where did you learn to sew? Do you create costumes for yourself only or do you take custom orders from other people?**

I learned how to sew as a little girl making doll's clothing -- I would get little scraps of leftover fabric from my mother and make miniature ball gowns with little hoop skirts, embellished with tiny bows and ribbon roses. Eventually I began a career in fashion and the miniature gowns morphed into full-sized ones that I could wear on stage! No matter what I construct for performances, I still try to keep the level of detail and embellishment that I used to sew into those delightful little dresses.

Costume creation for others is something that I have done in the past and hope to be able to do again sometime in the future! There's something very primal and instinctive to me about colors and fabrics, the entire process of building something fantastical out of rhinestones and thread... it's a beautiful challenge that I can never get enough of.

**How did you feel about your first performance (which was at Dances of Vice)?**

My debut performance was a personally exhilarating and very revealing moment. I must say I felt very proud of those five minutes and thirteen seconds I held the stage! I was very much in awe of my fellow performers, and terrified that I wouldn't measure up to the Dances of Vice standard of excellence. I always doubt the impact of performances, and though I had many friends in the audience that night who were quick to express admiration, I didn't believe a word they said until a complete stranger came up to me and thanked me for doing justice to one of his favorite songs. I think it was that moment that made me realize Medianoche was here to stay. 

*Shien Lee is the proprietress of Dances of Vice : which began in New York City in 2007 as a venue showcasing an exotic melange of art, performance and music influenced by that special time in history, the 1920s and 30s. Since then, it has blossomed to include Victorian and Rococo themed events with a New Romantic flair. Find out more at <http://www.dancesofvice.com> . For more on Medianoche, contact [medianocheburlesque@gmail.com](mailto:medianocheburlesque@gmail.com).*





MEDIANOCHE AT THE PLAYER'S CLUB BEFORE DANCES OF VICE

# SAGE ADVICE : ASK MISTER BURTON

## ALL OF THE ADVICE YOU CAN STAND FROM NYC'S FAVORITE DANDY

Dear Mister Burton,

*I've been into collecting vintage clothing and house wares and such for awhile now, and I just got into dancing as well. My boyfriend (who I just adore) doesn't really understand my interest in it. Sometimes I catch myself wishing he would be into all of it, too. How do you cope with a non-vintage-loving significant other? Is there any hope? I just want him to understand what I like about it all! Help!!*

Frustrated Fanny  
Austin, TX



PHOTO BY  
ROSE CALLAHAN

Dear Fanny,

This is a common dilemma within any subculture out there. Once upon a time yours truly caught the attention of one who was my total opposite. We gave it a try and soon after, the novelty of two worlds colliding quickly fizzled out. I learned at an early age (high school) that although opposites attract, it doesn't always mean that they'll stick. It does for some and for others sadly, no. Now, there are some things I must know to better grasp the situation...

Number 1: How old are you? Because honey, if you're forty and fatal, I will just tell you to keep your interests to yourself and not scare the poor boy away....

Number 2: Are you attractive? If you are a Yellow Rose from Tex- uhhs as I believe you to be, you know you can get any man you want. If you are a little hard on the eyes, remember that true beauty comes from within; and as in number one, consider yourself lucky...

Number 3: Having a retro lifestyle, do you live and breathe vintage? Who were you before all of this? What are your outside interests?

Number 4: What's the scene like there in Tex-uhhs? Are there a lot of you kids out there going out monthly to do the lindy, charleston, and fox trot?

Now, why did I ask all this? No, not to be mean....Fanny, stay with me: if you are a young girl, you still have time to grow and see where you go as a person. If there is a growing scene down there, Prince Charming might walk in at any minute! And based on personality and looks, (because most men are dogs) you should have no problem finding Mr. Right... ooh child, what then?


Since we know that are men are dogs, they must be trained accordingly so. Here's where my Pavlovian Method comes in. Fanny, I know this a lot all at once, but pay attention:

The average guy associates a lot of vintage stuff with their grandparents and they tend to see these things as "stuffy", "old fashioned", and "not cool". They tend to think Grandma

always looked 80 and their parents were delivered through the stork. First thing : put on a show! That's right- you are going to get some vintage undies, frillies, and unmentionables and do a little strip tease / burlesque number for him. Remember, you must reverse the impression that these are "granny drawers" and drop it like it's hot. With some practice, he will ASSOCIATE a part of your look as hot. You might, if this works, look into investing a stripper pole somewhere about your lodgings.

Second thing : dinner for Two. You mentioned something about house wares. Now, if both of you are from Tex-uhhs, I know y'all like to eat. Become an exotic chef at it and make some Thai and Indian food for him and serve it on your Depression glass plates or whatever plates it is you want him to appreciate. Tell him: "I made this meal just for you. It makes me amorous, just for you." He will soon ASSOCIATE the plates with a very good meal and an even better dessert.

Third Thing : Have dates in which one time you do what interests him. You must know him as you want him to know you Fanny...are you still with me? When it's your turn to take him out to your favorite club, stroke his ego: "I want to show you off, if you could just wear this 1950's Happy Tie, I will have to fight the ladies off of you!" He will ASSOCIATE your dates with him being a lady killer.

Fanny, there's more...communication is key with any relationship. Just explain to the Mr. what your aesthetics are all about and how you feel about them. Right after, ask him about his tastes. Not everyone can have everything in common, and some individuality can be refreshing, too. At this point, you might have to go with your friends and not him: a little space helps some people too. You said that you adored him and I'm sure he loves you, too. Why? What was it that brought you two together? Do you balance each other out? What is it that you two have in common and like to do together? Remember, sometimes one must appreciate what one has than what one doesn't have. Work on what brings you together and enjoy that. If all else fails, and even doing a private shimmy for him every Saturday night isn't doing it for him...then it's time to move on and become Fabulous Fanny. Oooh child... 

*Have a question for Mister Burton? Email it to [diane@zeldamag.com](mailto:diane@zeldamag.com)!*



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# VINTAGE CITY 101 : PARIS

## GAY PAREE'S VINTAGE GLORY REVEALED

### BY SORREL SMITH & FRIENDS

#### RESTAURANTS : LUXE

##### Laperouse

([www.laperouse.fr](http://www.laperouse.fr)) 51 Quai des Grands Augustins, 6th arrondissement.

**Tel: 01 56 79 24 31** - The tiny private upstairs dining rooms in this jewel-box restaurant were the meeting places for the greatest courtesans of the 19th century and their lovers: the mirrors remained scratched from ladies testing out their new diamonds. The food is delicate if regrettably nouvelle cuisine; the service remains discreet and the restaurant legendary. They do offer a lunch special for 35 euros. -Massimiliano Mocchia di Coggiola



##### Le Fumoir

([lefumoir.com](http://lefumoir.com)) 6 rue de l'Admiral Coligny, right behind the Louvre.

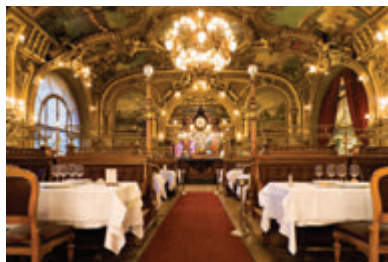
**Tel: 01 42 92 00 24** - Parisians know that this is the best dinner to be had in town for around 30 euros: impeccable food and service, flattering lighting, a simple 1930s-ish decor, fabulous barmen, and a very dependable jazz-age soundtrack. Far above the rest, it's an oasis for the ruined aristocracy. Reserve ahead for dinner.

BOFINGER

##### Bofinger

([bofingerparis.com](http://bofingerparis.com)) 3 rue Bastille, right off the Place de la Bastille.

**Tel: 01 42 72 87 82** - Bofinger has decent food, but we especially love the impressive 1900 decor of a grand French brasserie. When you reserve, ask to be "sous la verriere", to have a table under the beautiful stained-glass ceiling. The prix-fixe menu can include a dish of lovely oysters. -Mister Burton



##### Le Train Bleu

([www.le-train-bleu.com](http://www.le-train-bleu.com)) Inside the Gare de Lyon train station. **Tel: 01 43 43 09 06**

Hands down the most impressive decor in town, this splendid 1901 restaurant is situated on the mezzanine inside the Gare de Lyon train station. Breathtaking gilded ceilings and delicious food for impressive prices. Having a coffee in one of the lounge rooms is another way to visit the place before taking a train.

LE TRAIN BLEU

#### RESTAURANTS : ON A BUDGET

##### La Creperie des Pecheurs

27, rue St. Andre-des-Arts, near the St. Michel metro stop. **Tel: 01 43 54 00 32**



Imagine climbing aboard a tiny crepe-laden pirate ship sailing for Brittany: you'll find carved prows, canvas sails and cramped wooden benches. Order the traditional "bolée de cidre" with your crepe, their sweet cider is excellent. Opens at 7pm.



### **La Tartine**

**24 rue de Rivoli, at Metro St. Paul. Tel: 01 42 72 76**

**85**

If you know your Art Deco, you can date this cafe just by walking in the door. Along with this lovely original decor you also get delicious open-faced toasted sandwiches ("tartines") for lunch. A rare walk-in find on the Rue de Rivoli.

LA TARTINE

### **Le Cafe de l'Industrie**

It's like stepping from the Bastille into colonial Africa: stuffed rhinoceros heads, spears, potted palms and 1940s portraits. The Cafe de l'Industrie is actually two cafes across the street from one another (I prefer the northern side.) This is where you can take large groups of non-vegetarian friends. The food is extremely simple; one goes there more for the ambiance. Open for lunch and dinner.



### **VINTAGE CLOTHING STORES**

**Free'P'Star - 8 rue Saint-Croix de la Bretonnerie and 61 rue de la Verrerie, 4th arrondissement.**

One of the most inexpensive Parisian vintage stores, it's always worth a visit: there's often a little 30s or 40s dress hidden among the taffeta monstrosities and smelly sweaters, to be bought for a few euros. The Ste-Croix de la Bretonnerie store tends to be cheaper, but the Verrerie one is bigger and better stocked. -Stella Polaris

FREE 'P' STAR

**Casablanca - 17, rue Moret, 11th arrondissement. Tel: 01 43 57 10 12**

An overstocked shop with lots of treasures, no steals but some high-priced yet very tempting finds, including 1930s accessories and men's clothing.

**Falbalas (falbalas.puces.free.fr) Marche Dauphine, 140 rue des Rosiers, Clignancourt flea market.** Located upstairs in the building called Marche Dauphine in the middle of the maze-like Porte de Clignancourt flea market, this vintage clothing shop has sky-high prices and a museum-worthy collection dating from the 19th century to the 1960s. They also sell beautiful reproduction boots and shoes! Open Saturday to Monday, like the rest of the flea market.

### **VINTAGE HOME DECOR**

**Marche aux Puces de la Porte de Vanves**

**Ave. Marc Sangnier, 14th arrondissement, Saturday and Sunday mornings until 1pm.**

This is the best Parisian flea market as far as buying, not gawking, goes, with endless fabulous

things to be haggled over. Prices vary wildly, so it never hurts to ask. After 10am the best deals are already gone. Dressing well means that prices will be raised accordingly.

### **De Bouche a Oreille**

**26 rue Roi de Sicile, 4th Arrondissement.** A lovely store with a wunderkammer feel to it, selling vintage-y decor, tarnished ornaments, stuffed birds and lovely candleholders.

### **La Vaisellerie**

**([www.lavaisellerie.fr](http://www.lavaisellerie.fr)) Several addresses in Paris, including 92 rue Saint-Antoine, at Metro St. Paul.** Too many cute things for one store, at very affordable prices: engraved crystal glasses, tiny cheese knives, decanters, cute tins, everything you can imagine to stock the twee kitchen of your dreams. A great place to buy presents for friends.

## **VINTAGE NIGHTLIFE EVENTS**

**La Petite Cour des Astres company** does burlesque with vintage elegance and a dark twist, referencing both poetic silent movies and the racy Belle Epoque. See these five beauties perform at the China restaurant (50 rue de Charenton, 12th arrondissement) every last Friday and Saturday of the month. -Stella Polaris & Massimiliano Mocchia di Coggiola

**La Paname Burlesque Review** This is a local favorite, a home-made monthly burlesque review, held in a dance hall that dates from the 1930s (LE BALAJO, 9 Rue de Lappe, 11th arrondissement.) This show, run by the beautiful and charismatic Lady Flo, tries out new talents and showcases international performers.

**Bart&Baker ([www.bartandbaker.com](http://www.bartandbaker.com))** This duo of DJs are the darlings of vintage Paris' nightlife. Everywhere they go, pretty people are sure to follow, seduced by their dance remixes of swing and early jazz.

## **LIVE MUSIC**

**Aurore Quartet: [www.myspace.com/aurorequartet](http://www.myspace.com/aurorequartet)** Friendly, violin-driven manouche jazz, at their best when they play in small cafes rather than large hotels.

**Monsieur Jacquet: ([www.monsieurjacquet.com](http://www.monsieurjacquet.com))**  
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**158 Boulevard Haussmann, in the 8th arrondissement, Metro: Miromesnil. Open daily 10am-6pm.** This museum was once the fabulous private home of two late 19th-century Italian art collectors. The gentlemen's smoking room and the twisting marble staircases alone are

worth the visit. The massive tea room is a pretty place to rest and have a raspberry tart.

**Cinema “La Pagode”** ([etoile-cinema.com/salle-actus/pagode](http://etoile-cinema.com/salle-actus/pagode)) **57 rue de Babylone, in the 7th arrondissement.** This is an extraordinary turn-of-the-century japoneseque “pagoda” turned into a small cinema, and is well worth the visit, if only to see a film and admire the building from the tiny bamboo garden. There are two screens, so make sure before going that your film is screening in the beautiful “Salle Japonaise.”

### **Le Vaudeville**

([www.vaudevilleparis.com](http://www.vaudevilleparis.com)) **29 rue Vivienne, in the 2nd arrondissement.**

**Tel: 01 40 20 04 62** For those who adore truly authentic art deco, this cafe/restaurant with its 1926 interior across from the former stock exchange is definitely worth a peek.

### **COCKTAIL BARS**

The French drink wine. Period. Or at least they did, until these three late-night bars opened up, run by the same owners who have single-handedly thrown fabulous cocktails into the face of an astonished France. Add taxidermied animals, velvet seats, low lighting, and the occasional retro-themed party, and you have the three best places in town to elbow French fashion victims. If you don't like shouting over music, try the Curio Parlor between 7-10pm. Keep an eye out for DJ David Piper at the Prescription.

#### **Prescription Cocktail Club**

**23 rue Mazarine, in the 6th arrondissement.**


**Curio Parlor 16 rue des Bernardins, in the 5th arrondissement.**

#### **Experimental Cocktail Club**

**37 rue Saint Sauveur, in the 2nd arrondissement.**

### **Le China**

([www.lechina.eu](http://www.lechina.eu)) **50, rue de Charenton in the 12th Arrondissement. Open every day from 6pm-2am. Tel:01 43 46 08 09**

The upstairs colonial-style “smoking” lounge in this vast 1930s-style upscale Chinese restaurant is so charming. Dinner may not be astonishing, but dressing up and lingering over their asian-inspired cocktails makes for a very lovely evening. 

*Sorrel Smith is the director of Dr. Sketchy's Anti-Art School in Paris.*



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Dances of Vice - City Lights - September 17th, 2010 - Player's Club, New York City  
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Maxwell DeMille's Cicada Club - July 25, 2010 - Los Angeles, CA  
photos by Dave Welch





Jazz Age Lawn Party - August 28th & 29th - Governor's Island, New York, New York  
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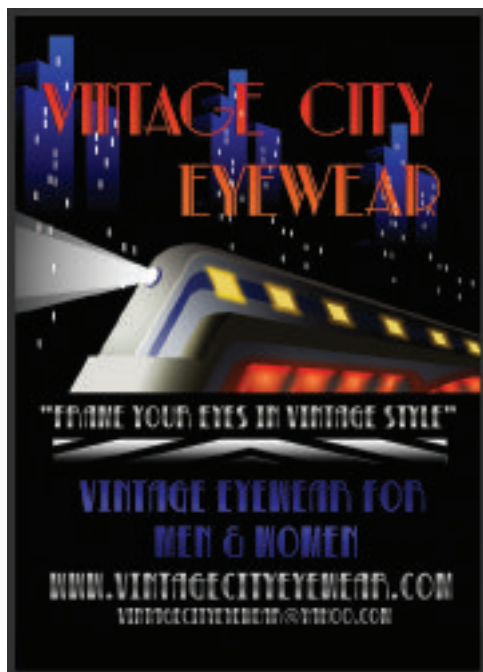


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# THE RECIPE BOX

## COMPILED BY DIANE NAEGL

With the holiday season on it's way, I would like to share some recipes from 1937's "Selected Recipes from the Solitaire Kitchen". Solitaire was a company based in Denver, Colorado; and all recipes have been "tested at Denver altitudes"!

### MULLED CIDER


*1 qt. cider*  
*1/2 cup brown sugar*  
*1 two-inch stick cinnamon*  
*5 cloves*  
*1/2 tsp whole allspice*  
*dash of salt*  
*cheese cloth*

Add the spices and sugar to the cider, let simmer (but do not allow to boil) for 15 minutes. Strain through cheese cloth and serve hot in punch glasses or in colorful pottery cups. A dash of grated nutmeg may be added. Yields 6-8 servings.



### PUMPKIN CHIFFON PIE

*2 cups canned pumpkin*  
*1 cup sugar*  
*2 1/2 - 3 tsp pumpkin pie spice*  
*1/2 cup evaporated milk*  
*1/2 tsp salt, 3 eggs (separated)*  
*1/4 c up cold water*  
*1 tbsp gelatin*

Soften the gelatin in the cold water. In the upper part of a double boiler, place the pumpkin, sugar, spice, milk, and salt. Mix thoroughly and cook over hot water until hot. Add gelatin mixture and stir until dissolved. Slowly add some of this mixture to the beaten egg yolks. Return all to double boiler and continue cooking for a few minutes. Cool. When it begins to congeal, fold in stiffly beaten egg whites. Pour into a baked pastry pie shell, a ginger snap, or graham cracker shell. Chill in refrigerator or in a cold place. Serve with whipped cream, slightly sweetened and flavored with vanilla. Yields One ten-inch thick pie or two nine-inch pies of medium thickness. 

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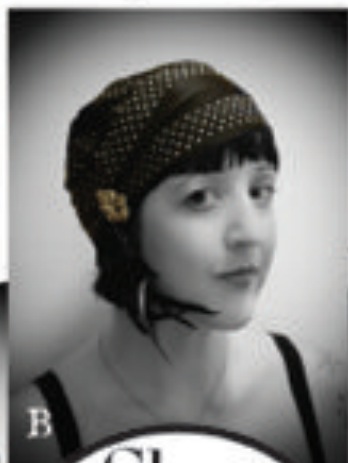
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**Z**



# Miss Darcy Designs

*Hand Made  
in NYC*



B



A



C

A - Bernice - Fits 21 to 23 1/2 in. headsize

Colors - camel w/brown trim, black w/red, white or green trim, grey w/black trim

Measure and state color

"Ladies looking to make a statement will definitely get their point across with this stylish hat. Soft, fine quality fur felt conforms to the head and cutouts at the sides offer a decorative cover for the ears. Flash velvet ribbon in an oh-so-Deco design completes this flapper hat."

B - Candy - Fits 21 - 23 1/2 in. headsize

Colors - Please contact Miss Darcy directly to discuss color options as ribbon and trim options vary

"What evening ensemble would be complete without the right accessories? This sleek silk ribbon tuque fits the bill. Lined with silk and trimmed with your choice of color-coordinated feathers or tassels."

C - Norma - Fits 21 to 23 1/2 in. headsize

Colors - burgandy with black trim, grey with black trim, black with grey trim, camel with brown trim

Measure and state color

"The simple, delicate lines of this cloche make it a wearable style for faces of all shapes. Fine quality millinery fur felt trimmed with pleated taffeta ribbon makes this hat a smart choice for daily Fall/Winter wear."

PHOTO & AD DESIGN BY MARLO GAMORA

