

# The Radio Wedding and Other Very Modern Kinds

The Season's Zest for "Thrill" Marriages Instead of the Orthodox Kind Has Resulted in a Variety of Freak Ceremonies Held Under Most Unusual Circumstances Below and Above Earth, in the Water and on Horseback.



When Vivian M. Kidd and Leland H. Hodgson, Californians, said "I will," their nuptial vows were broadcasted up and down the Pacific coast.



Mary McCaffrey became Mrs. Frederick Whelan in the "Better Ole," a Washington, D. C., coffee house. Spooky corners, weird lights and the whining notes of a ukulele helped supply Bohemian atmosphere.

**W**EDDINGS by radio! Weddings in the air! Weddings on water! Weddings in taxi-cabs! Weddings on horseback! Weddings in prison! Weddings, weddings, weddings everywhere except in a standard church at a standard altar with a standard organ pealing standard Wagnerian allelujajs.

The time will soon come—if present indications are to be trusted—when a girl's wedding will be as peculiarly individual as her going away suit or her hat. For an increasing number of young women are saying to themselves that if their weddings are to be the major events of their lives, they should be, if not spectacular, at least characteristic and original.

The marriage of Miss Vivian M. Kidd of Santa Cal., to Leland M. Hodgson of Sausalito, Cal., was all of that. These two took their vows in the presence of a radio transmitter in the private broadcasting station of H. M. Shaw at Rockridge, Cal. And their whispered words together with the ritual as read by the minister and the music of the wedding march were heard up and down the coast and at sea.

Miss Kidd said it was much better than having a "big wedding" in the old-fashioned sense. That would have entailed laborious preparations, a gaping multitude in a stuffy church, tearful scenes from members of her family, and what not. As it was, everything was cozy and exclusive—and yet everybody they ever knew could hear their words and know when they were married.

This marriage was one of the first in the world in which a radio was used.

At almost the same time New York

was witnessing another unique wedding. This one was in the air—1500 feet above Times Square to be exact—and it is not exaggerating the case to say that tens of thousands witnessed it. True enough, what they saw was very little, for at that distance the principals in the case could hardly be seen.

But in that airplane, which to the observers looked like a huge, circling dragon fly, Miss Sara Cockfair was being married to Albert P. Schlafke. The Rev. W. F. Maynard, the "Flying Parson," performed the ceremony and drove the machine at the same time.

Besides the multitude on the ground watching the plane, many others got in on the wedding through their radio receiving sets. For a radiohphone recorded the ceremony and thousands of New Yorkers within the radius of the wave length thus sent forth heard the words of the ceremony.

Two more New York couples threw a deft at fate by getting married under circumstances that were thick with ill omens. They were Miss Lillian Shaefer and William J. Wagner of the New York city fire department, and Miss Betty Spencer and Robert Bernstein, and they were married on board the Australian convict ship Success, then moored at the Battery in New York. This ship is famous the world over for the horrors that were enacted on its decks when it served as a prison.

But the wedding celebrants were not satisfied with challenging ill luck. They insisted that the wedding should take place in the condemned cell and on Friday. Their wishes were gratified. Mr. Wagner explained that ill omens had always gone by opposites with him and for

Lady Joan Capell of London, who defied all old superstitions by having a jade green wedding when she became the wife of Osbert Peake.

that reason he was eager to pile on the bad luck signs. He was born on Friday the 13th, he said, and became engaged on that day, and both events were very fortunate ones for him. None of the other members of the marital quartet had any feeling whatever about bad omens.

Two couples in Knoxville, Tenn., married in a mighty big hurry. In fact, they had a race to see which could get the knot tied faster. Ernest Messer and Ruby Ferguson were made one by the Rev. A. R. Pedigo in just 15 seconds. Call L. Jones and Ruth E. Smith were wed in just one more second's time. The weddings were at midnight, and flash-light pictures were taken.

In London the craving for originality on the part of certain prospective brides, who happened also to be feminists, has originated the one-man wedding. Several of these one-man ceremonies have taken place and the officiating minister in each case has been the Rev. Constance Colman.

At the first of these the Rev. Miss Colman smashed a precedent. It was the first time a woman had ever officiated at a marriage in England. On this occasion a woman organist played, a woman choir sang and women made up the whole wedding body. The one male, with whom it was impossible to dispense, was the bridegroom.

The Rev. Miss Colman introduced a new marriage ritual which she said was not an "insult to women." This ritual, of course, omitted the word "obey." Instead, both bride and groom vowed to "love, comfort, honor and keep" and each fixed a ring on the other's finger, saying:

"As this ring now encircles this finger,

The honeymoon of the Hamilton-Standard wedding at Chorley Wood, near Chesham, England, was begun in an airplane.

The Picture shows Mrs. Hamilton climbing into the limousine plane with her bridal veil still on.

so let my love surround thee all the days of my life."

Miss Celestial Elizabeth Strine also wanted an original ritual. She objected, not so much to the substance of the standard ritual as she did to its prosaic quality. She wanted something poetic. So when she was finally married to Raymond M. Crum in Chicago, the minister, Dr. A. I. Young of Pittsburg, read the fateful lines as follows:

"Do you now each other taking, Make your vows henceforth for life, To be ever true and trusting, Loving husband? Loving wife?"

So it goes. A couple in England were married tamely enough at the altar, but at the conclusion of the ceremony sprang out of the window and hid themselves away in a limousine. Two couples at Atlantic City waded out beyond the second pier and were married in the ocean. In Florida they marry in the orange groves. In Montana they climb up to snowy peaks.

The brides—and take no word but theirs for this—want something more than husbands when they marry in these high-powered times.

The wedding on horseback of Thornton Whitney Allon of New York and Miss Elsie Guy, a Manchester, England, girl, was a thoroughly equine romance. The groom is an enthusiastic horseman and a member of the Rye (N. Y.) Country Riding school. While galloping along a Westchester bridge path one afternoon he met Miss Guy. Later they were formally introduced. They rode often together.

## BIRD DANCES TO MUSIC WITH SKILL THAT IS NEARLY HUMAN

**W**RITING about the music and dancing indulged in by birds and beasts and creatures of almost all kinds, W. H. Hudson, in "The Naturalist in La Plata" (Dutton), describes many of these exhibitions, among them that of the bird known as cock-of-the-rock, which seems to be a very human sort of exhibition of skill. "There are human dances," says Mr. Hudson, "in which only one person performs at a time, the rest of the company looking on; and some birds, in widely separated genera, have dances of this kind. A striking example is the Rupicola, or cock-of-the-rock, of tropical South America. A mossy, level spot of earth surrounded by



Mrs. Thornton Whitney, formerly Elsie Guy, an English girl, met her American husband on horseback, was wooed on horseback and wed on horseback.

He proposed and she nodded as she cantered by his side. Their love having been nurtured by the horseback riding, they decided to make their wedding a horseback affair. So they were married on their mounts.

bushes is selected for a dancing place and kept well cleared of sticks and stones. Round this area the birds assemble, when a cock-bird, with vivid orange-scarlet crest and plumage, steps into it and, with spreading wings and tail, begins a series of movements as if dancing a minuet; finally, carried away with excitement, he leaps and gyrates in the most astonishing manner until, becoming exhausted, he retires and another bird takes his place."

After giving examples of various kinds of these musical and dancing performances, Mr. Hudson discusses the cause of such outbursts. He does not think they have their origin in love and courtship, but believes them to be merely expres-



Miss Sarah Cockfair became Mrs. Albert Schlafke in an airplane 1500 feet above New York city. The Rev. F. W. Maynard, the famous flying parson, married her. Thousands "attended" by radiophone.

sions of happiness, or joyful feeling. They are, he believes, "fits of gladness," similar in cause and expression to those times of intense elation which civilized man, especially when young, often experiences, when the joy of life moves him to laugh and sing, run and leap and shout. "Among the heavier mammals," Mr. Hudson continues, "the feeling is manifested in loud noises, bellowings and screaming, and in lumbering, uncouth motions—throwing up of heels, pretended panics and ponderous mock battles. Birds are more subject to this universal joyous instinct than mammals, and there are times when some species or group of species has its own inherited form or style of performance." He does not believe that all this has anything to do with sexual selection, as was thought formerly by naturalists. "I am convinced," he says, "that any student of the subject who will cast aside his books and go directly to nature to note the actions of animals for himself will conclude that conscious sexual selection on the part of the female is not the cause of music and dancing performances in birds nor of the brighter colors and ornaments that distinguish the male. In the vast majority of species the male takes the female he finds or is able to win from other competitors."

### White House Antiquities.

Least advertised of the attractions of the White House is a collection of antiquities relating to the historic mansion, which is on view in a basement room adjoining the oval room directly beneath the blue room.

This oval room, by the way, was used for receiving guests in the old days, when the main door of entrance to the White House was in the middle of the south side and not on the north front as at present. It is slightly above the ground level, and the old-time entrance still remains, opening directly upon the spacious lawn. Formerly a road led past it, which in wet weather was so muddy that arriving guests had trouble to keep their feet dry.

Thus it was in Dolly Madison's day, and one of the most interesting curios in the little museum is her book of cooking recipes, blank pages of which are inscribed with culinary ideas in her own handwriting. There is also a blue-and-gold china bowl, two feet high, upheld by three graceful female figures, which, imported from France, was in use during her reign.

Abigail Adams, the first mistress of the White House, is represented by a silhouette of herself, cut out of black paper by some unknown hand. Two salt-cellars of hers are also in the collection, as well as a huge silver-mounted goblet of full-quart capacity which her husband used when he was president. There are pieces of china representing every set used at the White House from the earliest days until now—the latest, white and gold, being the Wilson set for the state dining room. A remarkable piece from the Harrison set is a turkey platter bearing a beautiful painting of a gobble. Other pieces of that set are adorned with various pictures of animals, while the vegetable dishes are ornamented with paintings of different vegetables. It was designed for a descriptive table service, so to speak.