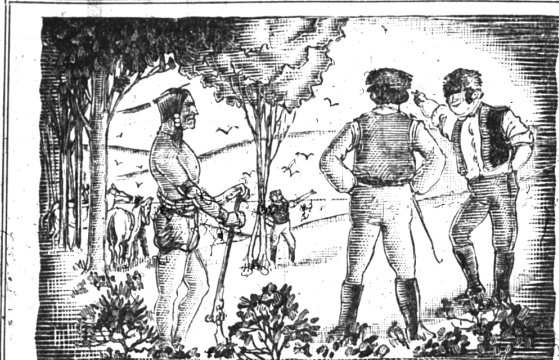


PAGE DEMOSTHENES! ROTARIANS IN TALKS

Monday meeting at the Chateau Wales Price, and Howard Bell, Tea Room. Each of them took as their subjects, "Most Anything," "addresses" but were not present or "Random Remarks," and each at the meeting.

Robert D. Lynd, William M. Story, and George R. Averill, Rotarians whose birthdays occurred in November, were required to make two-minute talks at the



THOUGH ONCE FORGOTTEN, THE BEAUTIFUL BIRMINGHAM-BLOOMFIELD HILLS AREA SURVIVED

ONCE forgotten, but twice discovered, is the unusual historic record of Bloomfield Hills and Birmingham. After the second discovery the region has never been forgotten—and never will be.

An exploring party organized by Major O. Williams, employed an Indian guide, mounted their horses and followed a hazardous trail through quagmire and wilderness; ultimately they reached the fertile, elevated and well drained Birmingham-Bloomfield Hills area.

With buoyant hearts they returned to Detroit. Their report contains the first definitely recorded expression of the white man's appreciation of the Birmingham-Bloomfield Hills district.

Into this region, filled with pioneering romance, have come new pioneers of the modern era. To the Walsh, James & Wasey Company much credit is due for the intelligent effort that has developed the Birmingham-Bloomfield Hills area into a delightful and practical place to live.

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Theaters

CASS

On Sunday night, Dec. 4, Russell James' big musical show will open at the Cass Theater, Detroit. It is a musicalization of Edwin M. Bell's famous play "The Squaw Man" and is now known as "White Eagle" with music by Rudolph Friml who rendered the service for "The Vagabond King," "Rose Marie" and a half dozen other successful musical plays.

Russell Jantley, the producer, with his entire staff will be in Detroit for the opening and will likely be in the city all week. Rudolph Friml will also be here as he is still adding musical numbers to this his latest creation.

Word comes from "Montreal, Quebec" that "The Eagle" had its premiere last Monday, that never in the history of their local profession has a play received a more successful showing with such a wealth of material and one with such promise which bids fair to make it one of the most notable theatrical entertainments of the decade.

The artists also speak in glowing terms of Allan Price, the Australian singer, who has the leading role and especially mentions his singing of the spirited segment and the story which with its virile chorus is destined to equal in popularity the song of the "Vagabonds in 'The Vagabond King.'" It also seems that Mr. Jantley has made a real discovery in Marion Keveley who has the role of "Silverwing" the Indian maiden, as she has a soul-like voice, a charm and a simplicity that make her at all times a figure of irresistible appeal.

The operetta is divided into four episodes. The first episode of the Great Rock is one of rare beauty where the Indians solemnly gather to sing and the medicine man prophesies that her son shall be a chief and the leader of the people. The singing of Miss E. Gallagher as "Tahywanah" the great chief of the Utes, is especially noted and also the remarkable singing of the large chorus of the braves and squaws.

The second episode is laid at Maudsley Tower, England, and is the beginning of the real play of the play in which young Jim assumes the guilt of Henry his older brother, and leaves England under a cloud. In this scene it is said that the fascinating costumes and the dancing are features of aesthetic beauty, and above all, in it we have the spirited Regimental Song of the 10th Lancers.

The third episode is distinct from that which is enacted in the Long Horn Saloon somewhere in the West. Here we have the "Zat So," was a knockout on the opening night at the Comedy Theater, N. Y.

The play also had long runs in Chicago, Boston and all the foreign capitals. We repeat that it is still going strong in London. It is a play that no Bonstelle player, who are so well qualified to do a comedy of this nature.

"Saturday's Children," which will open its engagement at the Garrick Theater Sunday evening, Dec. 4th, will be the first of the Actors Theater production under the direction of Guthrie McClintic to reach Detroit, this interesting group having confined its activities hitherto to New York alone. The play is the first independently written comedy by one of the co-authors of "What Price Glory" to score a great success in New York. Its tenure of the Booth Theater in that metropolis continued for over forty weeks and its Detroit engagement will be its fourth outside Manhattan in a career that has lasted a year.

Ruth Gordon heads the cast which include such well liked players as Humphrey Bogart, last year with "The Gracie Shatters," Ruth Hammond, Fredrick York, Richard Barbee, Anne Tonetti and Grace Henderson, who have lent distinction to the New York run. Guthrie McClintic's expert stage direction was one of the main factors in the play's success in the east.

them back to servitude. The people of the North seemed indifferent to the law.

While sitting at the communion table in the little Brunswick, Maine, church one summer vacation, Mrs. Stowe conceived the character of Uncle Tom in vivid mental pictures. He almost overcame her feelings as she hurried home and wrote out the first chapter of Uncle Tom's death. After finishing the chapter, Mrs. Stowe laid it before two sons of her and eleven years after completing several more chapters, she wrote to Dr. Beecher the original editor of the National Era in Washington and the manuscript was accepted for immediate publication. This meant that the story had to be prepared each week and well in advance of publication. A visit to Boston and the Anti-Slavery rooms, for the purpose of research and books treating upon the subject, was next in line with the work undertaken by Mrs. Stowe.

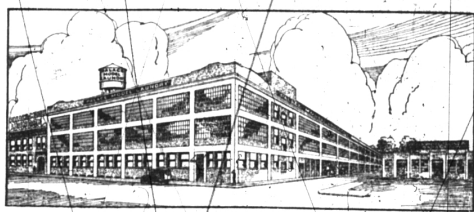
After obtaining the story "shipped" out of the heart and soul of the intense lady. Mrs. Stowe was twenty years of age when she contributed this immortal work to the Washington newspaper and the world was written out of the burning indignation at the institution of slavery in America and the story caught the sympathy of the whole world. Mrs. Harriet Beecher Stowe was literally "famous over night."

"Zat So," that delicious comedy all about the rich man and the poor Quaker, was written by James Gleason and Richard Taber, and Miss Bonstelle was fortunate in securing it for presentation at the Playhouse while its unusual success is still very fresh in everyone's memory. The play is right now creating a furore in London, just as it did for two years in New York City. Mr. Taber will be remembered as a popular player with the Majestic Company in Detroit before leaving to play the leading role in "Zat So," and Mr. Gleason is responsible for one of the biggest hits of the current season in New York, "The Show-offs."

One of the many reasons accredited to the sensational, nation-wide success of this play, is that the piece was all acted out bit by bit, as it was being written. The authors, together with Alice Hanley and Lucille Wehster, who played in the original cast, went through each incident, mouset and part of it on paper.

The play was put on a Shubert representation saw it, heard a surprised and delighted audience shout with laughter, and quickly gave the authors their well-earned Broadway showing. "Zat So," was a knockout on the opening night at the Comedy Theater, N. Y.

George Nivolle of Brussels was Joseph Carter of St. Paul who to attract a pet lion cub and had fine for throwing a clock at a neighbor and cutting his head open.



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