

HERRICK, KNOX, HUGHES, PINCHOT MAY BE CALLED TO THE WHITE HOUSE; BUSHNELL SKETCHES THEM



Myron T. Herrick.

Herrick's intimate knowledge of international conditions, acquired partly while ambassador to France, places him in line for the cabinet post of secretary of state.



Senator Philander Knox.

Noted as the leader of the "irreconcilables" in the fight against the peace treaty and league pact. He is mentioned as a possibility for secretary of state in the Harding cabinet.



Charles Evans Hughes.

His ability as a jurist, his knowledge of national and international problems and his dignified appearance all make Hughes a likely "candidate" for a cabinet post or some other important post under Harding.



Gifford Pinchot.

Internationally known as a forester and exponent of forest conservation and other constructive measures dealing with natural resources, Gifford Pinchot is pointed to as a likely choice for secretary of the interior under Harding.

VAUDEVILLE BACK STAGE PRESENTS UNIQUE PICTURE

Property Man and Rehearsals Interesting to Laymen, But Are Vital Parts in Making Show of Week.

BY FREDERIC J. HASKIN.

WASHINGTON, D. C., Nov. 26.—What goes on behind the scenes in the movies and the drama is an old story, but the spotlight is rarely focused on the hidden side of vaudeville.

The vaudeville player differs from the actor in a three-act play in that he has no manager traveling with his production to take care of trunks, scenery, and music. Nearly every week he plays on a different stage, with different furniture about him, and a different orchestra in front, and if anything goes wrong with his act, he is responsible.

If you watch the stage entrance to a vaudeville house any Monday morning, you will see the actors for the week going in to rehearsal. About 9 o'clock they begin to drift in and wander about the stage, consulting the property man and the electrician, locating dressing rooms, renewing acquaintances with other players who happen to be on the bill that week.

The electrician goes about joggling down on a chart which ones want a spotlight, or colored lights, or any other special effect. Carpenters and stage hands begin rolling down drops painted like forests and city streets from the dim upper regions.

The property man has received in advance from each set of actors a list of the scene showing what properties will be needed. If a bust of George Washington, a red bandana handkerchief, or a special curtain is used in an act the actors carry it with them. But ordinary furniture and settings are supplied by the theater.

The plan which the property man holds, perhaps, calls for "studio, full stage, two telephones, telephone bell, three gold chairs, piano lamp, curtains at window." The property man says these are ordinary pieces of stage furniture and can all be got out of the property room just off the stage where "live" props—those often used—are kept.

The plan for the next act, however, calls for a colonial kitchen. "Hardest kind of a set to get together," remarks the property man. "Have to go up to the store room."

An elevator shoots us up to the fifth floor of the theater, to a room stocked like a well-equipped old attic or a second-hand furniture store. He digs out a spinning wheel from under a pile of wicker porch chairs, and a kettle is discovered back of a throne chair, all red velvet and gilt paint.

"I made that throne," says the property man, "look the legs of an old square piano for the legs, and the pedals for the arms. I made this grandfather's clock, too," and he points to a tall wooden, cardboard-faced clock, which at a few feet would certainly deceive anyone.

"I've got to get the rain apparatus while I'm up here," he mumbles from the depths of a heap of chairs and tables. "Here it is. You see it's a round wooden pan with a handful of shot in it. When you rattle it around, it sounds just like rain. For sure we use this wire netting box with oyster shells inside. You rock it steadily back and forth to get the effect of the roll of the waves. We bang a bass drum for thunder, and drop this bucket of glass and iron scraps for a crash off-stage. To get the effect of approaching horses' hoofs, we beat two coconut shells on a carpet for turf, or on a piece of concrete for street.

"Ever see stage books? We take a round piece of wood like a broom handle, and split it, and paint each half to look like the back of a book. The halves are glued to the shelves of a bookcase. Most of our props are bought, though."

When we descend the stage looks and sounds more chaotic than ever, for rehearsal with the orchestra has just begun. A rowboat is being put together by a stage hand under the direction of an actor who has brought in sections to use in his scene. Behind this bit of carpenter, the stage is weirdly dressed in a drop curtain representing a long vista of a ballroom, with garden "ficus" belonging to a different act on each side, and

pieces of a flowered silk curtain are being put together and hung from a pole in front of the forest. Down at the front of the stage a dancer hauls the orchestra a set of books with his music inside. "Open with the introduction twice, at strict tempo," he says. "Then off suddenly, and when I hold out my hand to the girl, swing into 'Love Me.'"

The orchestra leader nods, and the introduction is played, while the young dancer jerks his head and his foot to show the time he wants. "That's it. Now for the next number, here, want the drum struck at the end." So he goes through the act of pointing out the irregularities in the score and the cues and insisting on the time being just so. Only the difficult parts are played, for there is not time to rehearse everything.

The next number is an elaborate production with a large cast and a great deal of music. It has brought along its own orchestra leader, so the regular director sits down in the front row of the orchestra chairs to rest.

"Dancers are always nervous about their music," he explains, referring to the vanishing dancer and his girl partner. "The least variation from the proper time may throw them out of step, or spoil the effect of a finale."

"There's the inspector from the fire department," pointing to a man in blue uniform who is carefully trying to set fire to some blue and silver curtains. "He comes in every Monday to see that the curtains, paper flowers, and other decorations brought by the actors are fire-proofed."

"The big drop curtain in this theater is steel asbestos, nine inches thick. It weighs 14 tons, and when it's down you can hardly hear the orchestra behind the scenes. It would take an hour to burn through it. Remember that old theater fire in Washington, when not a piece of the asbestos curtain that was supposed to be fireproof, could be found in the wreck?"

When the rehearsal is over, and we go back on the stage, it is set for the first act of the afternoon performance. In the wings on the side is arranged a little dressing room with a cheval mirror and a chair, and a screen around it. There will be a maid on duty during the performance to help with quick changes that have been made during an act.

Men who have to make quick changes sometimes wear several pairs of specially constructed trousers, which snap down both sides like gloves. A swift jerk on each side takes off the top pair in an instant. When stockings have to be changed in a hurry it is customary to put on as many pairs as will be needed and peel off one at a time when the costume is altered. Our friend the property man says he is often called on for a hand with troublesome hooks.

Stage stories heard 14 times a week lose their power to amuse, and even new quips must be unusually clever to win a smile from any of the stage staff. For that matter, the comedian who bubbles with joy over his own joke before the footlights, usually assumes a serious face and tone of voice the moment he reaches the wings. Producing amusement of any kind is a serious business.

Begging Business Slumps In Paris
(By International News Service.)
PARIS, Nov. 26.—It has just been discovered here that the high cost of living throughout France has had one good effect, that of killing begging. The shortage of small change helped to deal the death blow. Hundreds of beggars who loitered the streets of Paris have now turned to work, where some of them are earning good money. In the good old days before the war a beggar in France often netted as much as ten francs a day. The average workman in a factory rarely got more than six francs. The only sort of beggar remaining in Paris is the one who stands outside church doors and who is usually so incapacitated as to be unable to work and yet too proud to go to the workhouse.

NEW AUTOMATIC PISTOL.
(By International News Service.)
ST. PETERSBURG, Nov. 26.—The Swiss army authorities have just finished carrying out experiments with a new long automatic pistol capable of firing 10 bullets per second a distance of 300 metres.
The weapon is easy to manipulate, and the trials are reported to have given complete satisfaction.

Manufacturers Are Warned In Sending Code

(By International News Service.)

LONDON, Nov. 26.—Announcement is made by the American chamber of commerce in London that it has been asked officially to inform American manufacturers that it is practically impossible to decode cable messages sent to the country which is known as the "A. B. C. Fifth Edition Improved Code."

This code, states the American chamber, has no legal existence in England, and there is apparently, not a copy in the country which can be consulted if required. It appears that this "fifth edition" as published and used in America cannot be sold in Great Britain because it would be an infringement of copyright on the "A. B. C. Fifth Edition" which was published in this country in 1901, but which was not copyrighted in America.

It seems that many English firms have lately received messages in this code which they were unable to decode. In practically every case the British firm has had to suffer the delay and expense of cabling back to America.

A fifth edition of this work has been published and as it is copyrighted all over the world—including the United States—it is hoped that this will simplify matters.

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Take Grove's LAXATIVE BROMO QUININE tablets. The genuine bears the signature of E. W. Grove, Inc.

INVESTIGATE STORES.

(By International News Service.)
BOSTON, Nov. 26.—Officials of the first army corps area are investigating charges made by former service men against certain downtown stores concerning fraudulent advertising. It is alleged that these stores are advertising army and navy goods for sale that were never sold by the government.

Eye Strain—

You may be able to see clearly by straining your eyes but if so, you need glasses quite as much as those who cannot see distinctly. For sake of nerves and health—better investigate.

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OIL PRICE CUT.

HOUSTON, Tex., Nov. 26.—The Humble Oil and Refining company has announced a reduction of 50 cents in the price of pipe line oil. The cut is from \$3 to \$2.50. The company is paying \$2 for oil in cartage storage. The Texas company have not yet met the cut.

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URGES PENSIONS FOR MARRIED MEN WED FOR 15 YEARS

(By International News Service.)

LOS ANGELES, Nov. 26.—Kid McCoy, long-distance marriage champion, whose latest wife has just been granted a divorce, has returned to Los Angeles on business matters. McCoy, whose real name is Norman Sieby, and who is well known in boxing circles, and also as a film actor, has the following to say regarding the marriage institution after eight experiments at the marriage altar: "Any man who stays married to the same wife for 15 years should be pensioned by the government. "Wives are like fine paintings—no connoisseur is ever satisfied with one; he wants a collection. "Brunettes are the most satisfying women, I am sure—all of my wives have been blondes. "Lots of wives keep a man young. I've tried every known species except a business girl and a suffragist. "A golden-wedding anniversary isn't enough—ten years ought to bring a diamond shower from sympathetic friends. "I'm not a Bluebeard—I'm a prophet. McCoy has been collecting fine paintings in France and talked of wives in terms of pictures. He was asked: "What characteristics make the model wife" and replied: "How can I say? In paintings

one craves a Greuze pastel one day, a voluptuous Rubens the next, and so on down the line." McCoy's long list of wives include Lottie Piehler, a girl from the farm; Julia Woodward, whom he married three times; Indiana Arnold, comic opera singer; Mrs. Edward C. Ellis, a widow; Edna Valentine, a New York society girl, and the present Mrs. Kid McCoy, who was Dagmar Daigren, a dancer. The former ring star concluded his philosophizing on matrimony by saying: "A wife should be fiery and

have some conception of change. return for her charms a man should not be rough. Women like to be spoiled. Why, since Dagmar filed her complaint against me for a divorce several women have written and written to me that if I am really as cruel as Dagmar makes out I must be an ideal husband." McCoy says jealousy has been the cause of most of his marital troubles. But he has not lost faith in woman kind. Far from it, for he asserts: "I hope to be able to live to marry many more."

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