

Women Politicians Busy Running Presidential Booms

Campaigns of General Wood, Senator Johnson and Governor Lowden Largely in Hands of New, Eager Voters

By MARTHA COMAN.

HAVING won their spurs in club and social contests, women are now advancing to the more important arena of practical politics. In recognition of their achievements a picked few have been appointed campaign directors for the candidates who thus early in the battle have declared their willingness to run on a ticket, if the voters will accept them as aspirants for the Presidential chair.

The woman campaign manager is not entirely new, but the woman campaign director of a Presidential aspirant is decidedly novel. Her appointment to office is another acknowledgment of the significant place she is to occupy—already occupies—in national affairs.

Each of the three men openly making a bid for the Presidential nomination, Gov. Frank O. Lowden of Illinois, Gen. Leonard Wood and Senator Hiram W. Johnson of California, has invited a group of women to launch his campaign among the new voters. It happens that all three are Republicans, but the Democrats will show an equal appreciation of the value of the feminine supporter when this national party elects to put forward its candidates for nomination.

The three women designated as official campaign managers for this trio of Republican seekers of the highest office the nation holds are Mrs. Fletcher Dobyns for Gov. Lowden, Miss Harriet Vittum for Gen. Wood and Mrs. Katherine Edson for Senator Johnson.

As Chicago is to be the national convention of the Republican party, the first campaign headquarters opened under the auspices of the women directors were in the Windy City. For proselytizing purposes the convention of the National League of Women Voters, held in Chicago the last of February, offered an admirable field.

Two thousand women, many of them recently enfranchised and looking forward to their first Presidential ballot casting, presented an opportunity not to be overlooked



Miss HARRIET VITNUM, WHO IS HELPING GENERAL WOOD



Mrs. KATHERINE EDSON, RUNNING HIRAM W. JOHNSON'S CAMPAIGN



Mrs. FLETCHER DOBYNS, MANAGER OF GOV. LOWDEN'S CAMPAIGN

by the far seeing and well organized director. She set up her political Lares and Penates in the convention centre and devoted her spare time to telling the visitors why her particular candidate was the best person to succeed President Wilson.

Sociability and political debate blended as nicely as the fragrant teas served to the tired and harassed delegates. The campaign director made her headquarters as pleasant as possible in order to attract the woman from the West who had never met Gov. Lowden, and the mother whose son fought in Flanders but had never met and talked with an army general, as well as the Eastern suffrage worker who is wavering on the side opposed to the League of Nations.

A man who persisted in staying in bed until the late afternoon almost wrecked the programme of the campaign director of one of the Republican candidates for nomination at the Congress Hotel. The room which he occupied had been reserved by the woman campaign director for a special afternoon tea. Refreshments had been ordered for 4 o'clock and a long list of guests had been invited to come and hear why that particular group of women believed their candidate the finest in the country.

At 3:30 o'clock the campaign director appeared at the hotel clerk's window. She was excited and nervous, almost in tears. Her mental condition was not unlike that of a hostess giving a dinner party and receiving

the cook's notice fifteen minutes before her guests were to arrive.

"What's the trouble?" inquired the clerk sympathetically.

"There's a man in bed in our headquarters and he won't get up," tearfully explained the nervous director.

"Can't get him out?" asked the man behind the desk. "We'll see."

And he picked up a telephone receiver.

The conversation was unsatisfactory. Indeed, hopeless. The sleepy occupant refused to budge even for so important a matter as a Presidential candidate's tea. The eclairs, the lady fingers, the bonbons, sandwiches, chocolate and tea were even then on the way to floor B. By this time the director was actually weeping. Just because of the sleeper's obstinacy.

"He won't give it up," the clerk told her.

The tears did not splash. A look of determination replaced the moist one, and she proceeded to borrow for two hours the headquarters of a man's organization on the same floor, had the announcement of the change of room number read at the convention session, saw that the refreshments were diverted to the temporary headquarters, and at 4 o'clock appeared cheerful, calm and hospitable at the door of the borrowed reception room to receive the first guests.

All three of the women directors have had both suffrage and political experience. Mrs. Dobyns and Miss Vittum are Chicago women who have been active in municipal campaigns. Mrs. Edson, well known in the National American Woman Suffrage, now the National League of Women Voters, organizations, is chairman of the industrial committee of the California Welfare Commission. She is also a member of the Republican State committee.

Important Change in Old Time Politics Starts in the West and Femininity of Workers Does Not Suffer

Associated with her in the Johnson campaign work are Mrs. James B. Hume, vice-chairman of the Republican State committee; Mrs. Raymond Robins of Chicago, Mrs. Frank Harrison of Nebraska, Miss Frances Willis of Los Angeles and some seventy other women representing the larger counties.

Miss Vittum is the national director of the women's department of the Wood campaign committee. Her coworkers include Mrs. Douglas Robinson of New York city, Miss Grace Dickson of Chicago, Mrs. Anne Carlisle of Indiana, Miss Maude Wetmore of Rhode Island, Mrs. W. Y. Morgan of Kansas and Mrs. Carrie Kistler of Colorado.

Miss Vittum has had a wide public experience. For fourteen years she was head of the Northwestern University Settlement. She helped organize the Chicago Women's City Club, was chairman of clubs of the committee on political stations, and director of the Illinois section of the Council on National Defence. She was one of the leading delegates at the recent League of Women Voters convention in Chicago, but found time to perform her campaign duties and spread the Lowden gospel far and wide through the channel offered by the 2,000 women attending the annual gathering.

Mrs. Dobyns was appointed six weeks ago chairman of the women's work in the campaign of Gov. Lowden for the Republican nomination for President. She has served as chairman of the Illinois Republican Women's Executive Committee since last July. She enlisted in Red Cross work and became director of the Bureau of Auxiliaries. Her other activities include the vice-chairmanship of the women's organization of the Liberty Loan Committee, chairman of the speakers' bureau and member of the advisory council of the women's committee of the Illinois division of the Council of National Defence. She was one of the leading delegates at the recent League of Women Voters convention in Chicago, but found time to perform her campaign duties and spread the Lowden gospel far and wide through the channel offered by the 2,000 women attending the annual gathering.

The First Idea Of Vaudeville

WHEN the history of vaudeville comes to be written it will not be a difficult task to establish the date when this now popular form of entertainment was tried out for the first time on a somewhat sceptical and prejudiced audience. But what is not generally known," said Sol J. Levoy, manager of the Harlem Opera House, the other day, "is that a Western man really conceived the idea of vaudeville in America over fifty years ago. He had the plans all right, and the money to carry them out, but, unfortunately, he lacked foresight and his project flopped in consequence.

"Several years ago, when I was on the staff of a Chicago theatre, an old time actor, now dead, who was playing our house at the time, gave me the facts concerning what was probably the first attempt at providing a diversified programme on the American stage.

"It seems that away back in 1865 Silas W. Steggs of San Francisco inherited \$100,000 from an uncle, and not being accustomed to handling large sums of money started in immediately to get rid of it. After visiting all the prominent high spots in New York at that time he turned to Paris and London. He landed in the British metropolis with a large bank roll and became one of the fixtures in the canteen behind the scenes of the Alhambra Music Hall there.

"After a time his face became a familiar one at the Alhambra and he developed a close intimacy with the manager, Frederick Strangeth. This led to many confidential exchanges between them, and on one of these occasions Steggs unfolded his big plan. It was to erect in New York a large and palatial theatre to be called the New York Alhambra, as he thought such a venture, if conducted on the lines of his London namesake, would prove a profitable investment.

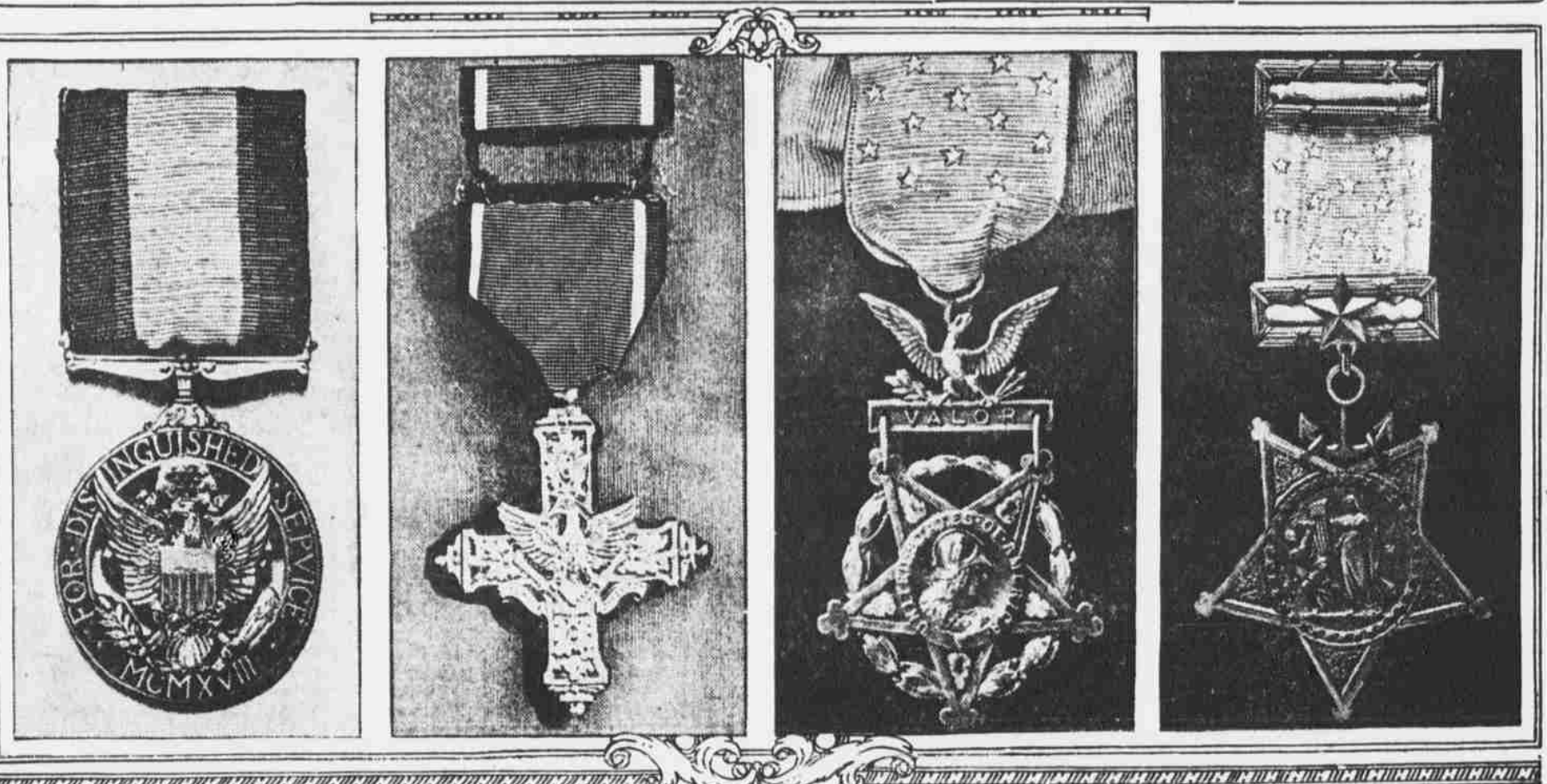
"Steggs started making arrangements by negotiating with all kinds of people connected with the Alhambra. They were to cross the Atlantic in the same boat, though it never occurred to him what 100 ballet girls and a number of barmaids were to do while his New York music hall was being built.

"Arriving at Sandy Hook Steggs went on shore ostensibly to arrange accommodations at the Metropolitan and other hotels. The troupe waited all day for a message from him, but none came, so a delegation in search of particulars headed for the Metropolitan Hotel, only to be told that no person of the name of Steggs was registered there, nor did the hotel people know any one of that name.

"Steggs had promised to marry the premiere danseuse, and in the prospective role of a millionaire's wife she had given herself airs and otherwise made herself disagreeable to the less favored members of the company. Her mortification now was all the more intense. Eventually some of the men and the greater part of the women were shipped back to England by the British Consul, while the premiere danseuse obtained an engagement in 'The Black Crook' at Niblo's Garden.

"One of the men found work on the staff of a newspaper, and during the succeeding winter he ran into Silas W. Steggs in a huddle on a street off the Bowery. The night was bitterly cold and from the wretched group of tramps waiting for a sheltered lodging the most pitiable human being, scantily clad in tattered rags held together by strings and pins, was recognized as Steggs.

Medals for Heroes Cost Millions



DISTINGUISHED SERVICE MEDAL

DISTINGUISHED SERVICE CROSS

MEDAL OF HONOR

NAVY MEDAL OF HONOR

UNCLE SAM is pinning approximately \$5,000,000 worth of medals on the breasts of the soldiers, sailors and marines who participated in the great war.

That is, the cost of the medals themselves amounts to that. The expense of collecting the information on which the awards are based, the outlay necessary for the boards of review and the final records—charged in as part of the overhead of both the War and Navy Departments—will bring the figures to very much more. Perhaps \$10,000,000 or \$12,000,000 would be something like the real figure which the United States will set down for the purpose of recognizing the splendid records of the fighting men who wore the uniform during the conflict.

Every soldier, sailor and marine connected with the military establishment is entitled to one of these distinctions. To the overwhelming majority go what is known as the Victory Ribbon, worn under orders by all still in uniform, but entitled to be worn, with certain distinguishing marks in the form of stars, by every one, including those discharged.

This Victory Ribbon is about two inches long and has all the colors of the rainbow, with the lighter ones in the center. To indicate the number of foreign countries in which the wearer saw service there are stars at the end of the ribbon. Some of the wearers are entitled to stars representing the British Isles, France, Belgium, Germany and Italy, but such cases, of course, are rare. Most of the ribbons carry but one star, that for France.

This Victory Ribbon and the Congressional Medal of Honor, granted by Congress on rare occasions of gallantry in action, are the only two decorations that are the same for the army and navy. And in mentioning the navy in this case the Marine Corps is included, for the Marine Corps, in fact, is part of the naval establishment, although during the war the marines were attached to the army in the American Expeditionary Forces.

For the army the medals and ribbons awarded are the Congressional Medal of

Honor, the Distinguished Service Medal of special army design the Distinguished Service Cross and the Victory Ribbon.

For the navy the medals and ribbons are the Congressional Medal of Honor, the Distinguished Service Medal of another design, the Navy Cross and the Victory Ribbon. In all a total of about 5,000,000 of these distinctions have been or will be awarded, for this means that every officer and man of the army and navy is to be rewarded. The average cost of each will be therefore something like \$1, although the medals of higher distinction are more costly than the simple Victory Ribbon issued ordinarily.

The Congressional Medal of Honor is a bronze star suspended from a bar of gold by a baby blue ribbon containing thirteen

stars, representing the thirteen original States. On the bar are the words "For Valor." This naturally is the most treasured of all the medals received by men of the service, and is granted by Congress through a special resolution only after the most gallant services in action have been performed by the recipient.

The Distinguished Service Medal is a circular medal of gold and blue with an eagle and stars in the center. While it is in general the same, it differs slightly for the army and the navy. The words carried are: "For Distinguished Service."

The Distinguished Service Cross for the army is a bronze cross with an eagle suspended from a dark blue ribbon with red and white at the edge.

The Navy Cross is a Maltese cross suspended from a dark blue ribbon with a yellow stripe down the middle.

Secretary of the Navy Daniels gave some idea of what had to be done when he appeared before the Senate committee investigating naval medal awards recently. He took with him a large bundle of papers, which he exhibited, explaining that they contained recommendations prepared in London by Rear Admiral William S. Sims, then commander in chief of the American naval forces in Europe. The committee almost shattered at the size of the bundle.

The reports received at the War Department from the headquarters of the American Expeditionary Forces in France were even more voluminous. They nearly fill one entire room of the War Department and have been the subject of study of weeks by special boards of officers. It will be a year or more before the books finally will be closed.

Total of Cost Is Unknown.

Nobody ever will know what it has cost the United States to make these awards. The War Department has spent something like \$4,500,000 outright for medals and ribbons and the navy something like \$500,000. This is natural, of course, owing to the fact that the army during the war was of much greater size.

Government recognition, according to the highest officers, is the finest thing possible for the stimulation of morale in an army or navy. The medals which have been granted will be cherished by those who receive them until the end of their lives, and then probably by their children and their children's children.

Placing the cost to the Government of the recognition at \$10,000,000, which is fair and which in itself seems large, still that is only about one two-thousandths of the total cost of the war, which in money seems to have been in the neighborhood of \$20,000,000,000. Army and navy experts declare that even had the medals and ribbons cost many times that much the Government could have done nothing else than to have made such distributions.

Every country participating in the war has had a similar system of making awards.

Putting On A New Opera

THE passing season has been eventful and productive at the Metropolitan Opera House; "La Juive," a spectacular piece, has been revived, and "The Blue Bird," "Zaza" and "Cleopatra's Night" have been produced, the first and last being world premieres. Activity at high pitch is not over the English version of "Parsifal," and a new sitting of Massenet's "Manon" have been seen, but Tchaikovsky's "Eugene Onegin" still is due.

The work of preparation for a new opera is of longer extent than is commonly supposed. The painting of the scenes of "The Blue Bird" after sketches drawn by Boris Anisfeld and that of the scenes for the Hadley opera took all summer to do, and while the stage was not required for rehearsals the canvases were spread down there as well as over the boarded over orchestra circle.

To stand on one of the scenes and watch the painters smearing on the colors with wide brooms demands credulity on the part of the observer—the result which the unfatigued cannot foresee has to be taken on trust. Particularly was this needed in looking at the "Blue Bird" scenes as they lay flat on the ground. The Russian Anisfeld is an impressionist, and very little can be gained of knowledge of how the stage pictures will look by studying his first sketches. They need faith as well as imagination.

As the opening of the season draws near expert carpenters come down from Edward Seidie's studio in the northwest corner of the building with plans and accurate measurements. Their purpose is to build the frames on which the canvas is to be stretched, to cut out the trees that are to stand alone or in groups as rugged as in nature (one of their most difficult tasks) and to build the practical houses, doors, etc., that embellish the scenes. The smaller properties do not, of course, require the stage as a workshop.

When voice rehearsals and study of the score are begun, these control the stage. In their early stages these rehearsals of principals and chorus are not held with the orchestra. A young musician who has been studying the new score in a piano version supplies the music at first. His name is Pelletier, and although he comes from Paris he was discovered by Mme. Aida in Montreal.

And now approaches the time for rehearsing what is called on the lyric as well as the dramatic stage the "business" of the opera, that what is to be done by the actors to carry out the dramatic action. Now the stage falls in the hands of Richard Ordynski, the famous director. He for a time is more potent than the conductor, and when the piece is at length ready for production Ordynski will share with Papi, Moranoff, Wolff or other conductors the responsibility of its success or failure.

A first night, that is, a "production," is conducted with marvellous coolness on the stage of the Metropolitan. Principals, of course, would feel that any betrayal of excitement was "infra dig." They wait in apparent calmness for their entrance. On these occasions Signor Gatti-Casazza is on the stage for the entire performance. He stations himself in the "R" entrance and hisses any loud talkers. Except to preserve order by this means and to watch intently the critical moments of the music drama the director might be a visitor without care, so calm is his demeanor.

There is, in fact, a true efficiency system that is applied to the production of a new opera on the stage of the Metropolitan. The head of any part of it is really at the head, and he is responsible and held so if the best results with the material given him are not obtained. There is sympathetic understanding between all the departments and small jealousies are discouraged. When the history of the last score of years is written how great and how effective has been the work accomplished will be appreciated. At present it is difficult to get far enough away from the details to correctly judge the total.

Fossil Egg Tells Story of Ages

A PROSPECTOR examining the stones in the Gila River in Arizona came upon a water worn pebble four or five inches in diameter. He cracked off a fragment with his pick and discovered a fossil egg inside. The specimen came into the hands of a gentleman in California, who brought it to the attention of scientific experts.

The chief point of interest from a scientific standpoint is the fact that the contents of the egg had been converted into a bituminous substance resembling asphalt, thus supporting the hypothesis that bitumen is derived from animal remains.

The egg is quite large—as large as that of a duck or goose—and resembling most closely the egg of a cormorant. It is so perfectly preserved as to show that it must have been completely embedded very shortly after it was laid in the substance that afterward consolidated into limestone. Thus we have a representation of an event that happened thousands and thousands of years ago.

A bird of the size of a cormorant or goose laid this precious egg, which by some mischance tumbled into the water, or at all

events into the soft ooze of which limestone is formed, with sufficient force to become completely embedded in the ooze and thus protected. For countless years this ooze continued to be formed on top, and at last the whole became consolidated into limestone. Then the limestone was lifted from its watery bed by volcanic or other action and became a portion of a mountain range. Then erosion began. Through the agencies of frost and rain, sunshine and cold, fragments of limestone were broken off, until at last the egg was reached and the fragments containing it fell into one of the gullies that feed the Gila River.

There in flood time it was rolled over and over, amid a multitude of other stones, small and large, until all its angles were rubbed off and it became a water worn pebble in a mountain stream, moving downward when the floods came in sufficient volume to stir it from its resting place, and then a prospector, searching for gold or other minerals, found it and cracked it with his geologic pick, exposing one end of the egg.

Thus a wonderful history. But still more wonderful is the thought of the thousands and thousands of years that must have elapsed between the day when the egg fell into the water and became embedded and the day when it next met the light, as a fossil, in the hands of man.