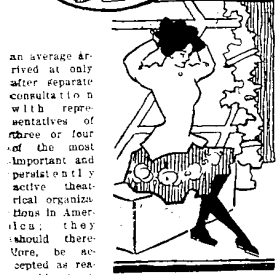


TWENTY MILLION DOLLARS A SEASON FOR FUN



FROM time to time in a game of chance and a few papers have printed stories dealing with the amount of money expended by the public in its search for amusement, and the aggregate in dollars, running well up toward \$200,000,000 for a single season's theater-going, is a fairly reasonable estimate. What it costs to provide these theatrical amusements for a year, a month, a week, or even a day, is a subject, however, of such indefinite conjecture that it has not yet got into type, or, if it has, in such a hazy and fragmentary way, and with so much omitted and so much taken for granted, that the figures cannot be said to have carried much conviction. It is practically impossible to estimate exactly what amount of money the theatrical producers of America expend in their efforts to cater to the vast clientele which looks to this form of amusement for relief from the dull cares of the daily routine or the highly charged nervous wear and tear of a swift commercial era, but averages are possible. And, though lacking somewhat in definiteness, they tell a story of vast treasuries all being poured forth through practically the one channel of enterprise.

To any one who has not stopped to consider the number of theaters required in a great country like this, the number of people employed, the multitudinous business enterprises directly or indirectly affected by the unceasing demand for theatrical amusement, the figures at first sight may seem well-nigh incredible. But it may be borne in mind that any figures quoted here represent:



an average arrived at only after separate computation in a number of representative cities of three or four of the most important and persistently active theatrical organizations in America. They should therefore, be accepted as reasonably trustworthy. In round figures there is invested in theatrical ventures in this country about \$109,000,000.

Does this sum seem excessive?

Then remember the wide expanse of territory represented by the words United States of America, and try to realize that practically every city and hamlet in the land has its theater or opera house, that in every case the accessibility of the theater itself is a matter of supreme importance, and that this fact alone necessitates the expenditure of high rents, or the purchase of high priced properties—be it the operator of a theater, in fact, must expect at the very outset to pay the maximum of property values, whether he leases or buys.

In New York, for instance, the Rialto has steadily moved uptown, keeping pace with the city's growth northward, and today the costly city theaters in the world are centered about Times Square—in Broadway and in the adjacent side streets within a radius of half a dozen blocks from the point of supreme commercial competition.

Main street in the average American village would not be Main street without its theater or "Opera House," and there can be no doubt that in these smaller communities, as in the great metropolitan cities, the theater-going will be found listed among the most valuable holdings in realty.

In Chicago there are 47, Baltimore 3, Washington 8, Buffalo 7, Cincinnati 11, while practically every one of the larger cities throughout the country has an average of from three to five theaters, and though for the time being many of them are given over to movie picture shows, they all represent an aggregate of capital invested for the sake of providing amusement for the public. "Profits," in every statement of the union the smaller towns as well as the capitals and metropolises are well supplied with temples to the muse. The following table gives an approximate of the number of places in each state where regular attractions are booked, though there are some of the number undoubtedly that are merely public halls rather than well-equipped theaters. But it must be remembered also that innumerable minor towns have halls where theatrical entertainments are given, and these are not comprised within the booking schedules.

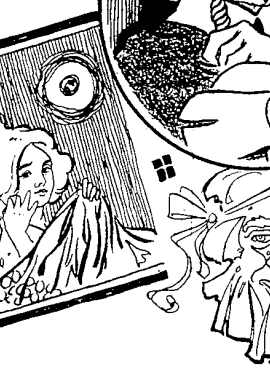
(Principal Cities; Number of Theaters.—New York 16, Brooklyn 23, Jersey City 4, Hoboken 1, Newark 8, Boston 16, Providence 6, Philadelphia 23, Baltimore 3, Washington 8, Pittsburgh 8, Rochester 5, Albany 5, Syracuse 3, Pittsburg

3, Cleveland 8, Columbus 5, Cincinnati 11, Detroit 8, Chicago 37, St. Louis 11, Milwaukee 5, St. Paul 6, Minneapolis 10, Omaha 4, Kansas City 4, Denver 4, San Francisco 7, Los Angeles 7, New Orleans 9, Louisville 5, Indianapolis 4, Toledo 5.

Number of Theaters in Each State.—(List does not include theaters in cities mentioned above).—Alabama 27, Arizona 12, Arkansas 13, California 53, Colorado 30, Connecticut 23, Delaware 4, Florida 19, Georgia 35, Idaho 25, Illinois 126, Indiana 95, Indian Territory 7, Iowa 24, Kansas 31, Kentucky 35, Louisiana 24, Maine 27, Maryland 20, Massachusetts 70, Michigan 56, Minnesota 57, Mississippi 26, Missouri 81, Montana 14, Nebraska 70, Nevada 10, New Hampshire 22, New Jersey 33, New York 150, North Carolina 40, Ohio 124, Oklahoma 17, Oregon 22, Pennsylvania 141, Rhode Island 11, South Carolina 27, South Dakota 26, North Dakota 18, Tennessee 31, Texas 30, Utah 29, Vermont 26, Virginia 42, Washington 22, West Virginia 19, Wisconsin 67, Wyoming 13.

Here, then, we have an aggregate of 2,615 theaters of one kind or another which get regular bookings.

It is a fact that even the most narrow-minded would not



puritanically inclined farmer with a head dead set against the theater, is often, though he may not know it, under obligations to the theatrical producer for the profits that enable him to "lift the mortgage from the old place." For the scenery there is required lumber, from which the frames to hold the canvas are made, bringing a profit to the lumber yards, then to the mill, and finally back to the lumberman or farmer who owned the standing timber. Hundreds of thousands of square yards of canvas and linen are used to cover these frames, and here the returns, first to the dealer eventually reaching the manufacturer who sold him the material, and ultimately get to the men who grew the cotton and flax—the farmer once again. Luminous quantities of hardware are also used, with the resultant profit to the dealer, the manufacturer, and the miner, and from the mine to do so, might ultimately trace his lineage to the door of the theater.

In Klav & Erlanger's production of "Ben Hur," for instance, one of the largest of all theatrical organizations, for which an entirely new equipment is being made this season, over five miles of rope are used for hoisting and lowering the scenery, and another class of people derive their various benefits from the material where boys and young men will qualify as grips in order to have the privilege of seeing the show. In such cases they charge nothing for their services.

The regular stage start of a theater for a single season consists of six fifty and fifty, two property men, two electricians, two carpenters and six grips. The carpenters and electricians get from \$25 to \$30 a week, the grips from \$15 to \$20 a night. This is only for a small show. In a large spectacle like "Little Nemo," for instance, 40 property boys alone were required. "The Sims of Society," a large, spectacular melodrama which Klav & Erlanger produced in Chicago in the spring, required 24 stage hands, 21 cleaners, 14 electricians, extra wardrobe women, and enlarged orchestra. The regular acting staff was supplemented, moreover by 120 men and women, 50 or more women super. These people got \$5 a week and 50 cents a night, and as there are numerous shows on the road which require from ten to fifty "extra people" another large sum of money is expended in items not covering the actual line for the average attraction.

Before the curtain line for the average attraction an orchestra leader and an orchestra of ten men are required. The leader gets \$30, and the others \$25 a week.

Five hundred tailors, seamstresses, dressmakers, buttonhole makers, and costumers draw revenue from this department alone, which must all depend upon occasional outdoor when many shows are making ready for the season. If armor is required, it is imported from the various theaters and departments about 200 wig makers, 300 ushers, 1,000 bill posters, 2,000 stage hands, 200 property

men, 500 scenic artists, 200 shoemakers, 1,000 musicians, 200 electricians, 5,000 costumers, dressmakers, etc. It is estimated that 55 people on an average are employed to operate a big Broadway theater, and with the actors, singers and choruses included, it is possibly employs more people and pays them better than the largest store in a town of 100,000 inhabitants. In the season there are employed in New York about 800 choruses girls, including showmen still regard as members of the chorus, though they and their friends would probably resent the imputation. The average salary of these girls is \$15 a week. Principals, of course, command large sums when they can do work, and the few favored ones may earn at times as much as \$1,000. The over-repeated statement that star actors are better paid than United States senators, supreme court justices, governors or mayors, is probably not untrue in certain special cases.

The printing bill for large cities in the case of a big show like "Ben Hur" will cost, for \$1,000 a week, and will not drop much below that in smaller places. The salary sheet, the live stock, the orchestra, and the printing are the fixed charges of a show. These are never changed, except in case business does not come up to expectations, in which case the shrewd manager, as one representative put it, will increase his advertising—the only real method of increasing his receipts.

Variable items are the railroad fares and transfer accounts, including being the charges for hauling the scenery and properties, trunks, etc., to and from the theaters to the cars. In a broken week the local transfer charges of about \$300 are doubled.

The average profit of a successful season for a manager is about ten per cent.

It is estimated that Charles Frohman employs, directly or indirectly, in America and England about 10,000 persons. The extent of his manager's enterprises may be imagined from the following letter, which was recently sent by Alf Hayman to Hollis B. Cooley, secretary of the National Association of Theatrical Producing Managers, in response to a request for a statement of the theatrical copyright request, at the time the theatrical copyright was being jointly sought by all the managers, for a statement of Charles Frohman's gross investments in theatrical properties:

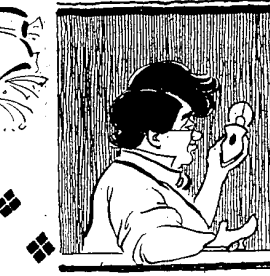
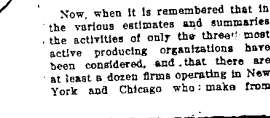
Mr. Hollis B. Cooley, Secretary, The National Association of Theatrical Producing Managers, 1104 11th Times Building, City.

Dear Sir: As requested by you, I am here with handing you a statement of the gross investment in theatrical properties, together with a tabulated statement of annual expenses and persons employed. The statement involves the value of the theaters both owned and controlled by us and are as follows:

Theaters	\$8,000,000
Annual salaries, performers and theater employees	3,750,000
Annual cost of production (foreign)	400,000
Annual cost of production (domestic)	750,000
Annual printing and advertising	500,000
Annual transfer and hauling charges	75,000

The foregoing statement, in round figures, is not a penny from the book, but it is an approximate statement and is reasonably accurate. If I can furnish you with any further information in the premises, please advise me. Yours sincerely, ALF HAYMAN.

Now, when it is remembered that in the various estimates and summaries the activities of only the three most active producing organizations have been considered, and that there are at least a dozen firms operating in New York and Chicago who make from



three to ten productions a season, while innumerable companies are operated by individuals, the original estimate of \$100,000,000 invested will seem reasonable enough. With the New York theater occupying an expensive site, and half a dozen other theaters in process of erection in New York, with new theaters projected in Chicago and various other large cities, with a constant increase in competition and the necessity for augmented expenditures, each firm trying to outdo its rival in lavishness of production, more and more money is being poured each year into this one channel of enterprise, and more and more of it, overfunding the confines of its original intention, filters out through various channels to bring profit to innumerable people who would be greatly surprised to learn to whom they are indebted for their wages. The strictly practical economists might put much of the expenditure under the head of unproductive consumption of wealth, since much of it is ultimately wasted. The same amount, for instance, employed in fertilizing vast acres of barren unused land would ultimately produce a greater communal benefit.

are indebted for their wages. The strictly practical economists might put much of the expenditure under the head of unproductive consumption of wealth, since much of it is ultimately wasted. The same amount, for instance, employed in fertilizing vast acres of barren unused land would ultimately produce a greater communal benefit.

HARD TIMES AND MATRIMONY

There is probably not more than a fraction of one per cent of truth in that unpleasant old proverb, "When poverty comes in at the door love flies out of the window," but it is not to be denied that when poverty is the first to take possession poor love has to sit on the doorstep and wait.

All through the year 1908 the little god had been shivering outside many homes where he had every expectation of spending a cozy and perfectly delightful twelvemonth. And during the year of hard times marriages fell off 20 per cent.

In Manhattan borough alone nearly 20,000 persons are going about in single blessedness—or otherwise, as they take it—who ought from the statistician's point of view to have been married last year.

The statistician takes a cold-blooded view of it, merely marking it down as an interesting fact to be "footed up" with other interesting facts. He hasn't a word to say about love's young dream and hope deferred and all the future tears for which those 20,000 non-existent marriages are responsible. You can't make averages of such things as a young man's disappointment and a nice girl's heartache.

The results of hard times are always, first of all, fewer diamonds imported and fewer marriages recorded. Jewels and matrimony go hand in hand, as indications of a rising or falling in the barometer of prosperity.

HE BOUGHT

It was one of those moments when after dinner comfort and a pervading atmosphere of congeniality and well being are conducive to a flow of intellectuality. Smith, casting about for a topic that might serve as a vehicle for a flight among the upper spheres, hit upon a happy thought.

"How remarkable it is that after Michael Angelo Italy produced so few great architects," he remarked.

John heard with a sinister smile. "By what right do you say that?" he asked.

"Well, Lanchette hardly added anything to the art, should you say?" said Smith.

"Then there's Terence," commented Jones. "I have always regarded Terence as rather decadent," was Smith's response, accompanied by a lofty wave.

"Salutche!"

"Oh, distinctly fourth rate."

"There still remains Habouché," suggested Jones.

Smith turned a flaky eye upon each member of the group and, last of all upon Jones. And then came the explosion. When the point had subsided somewhat Smith came to the scratch manfully. "Water!" he called.

UNFORTUNATE SURVIVAL



Hiram—So ole Hank Hardapple had a hand-to-hand fight with a grizzly bear and lived 't'ell th' tale! Silas (disconsolately)—Yas, by gum, an' that seems 't' be all he lived for!

PAINT BEAUTY.

Assured of durability, the next thought in painting is beauty—the complete aim being durable beauty, or beautiful durability. National Lead Company here again offer you the cooperation of their paint experts—this time in the line of color schemes, artistic, harmonious and appropriate. You have only to write National Lead Company, 1922 Trinity Building, New York City, for "Homeowners' Painting Outfit No. 49," and you will promptly receive what is really a complete guide to painting, including a book of color schemes for other exterior or interior painting (as you may request), a book of specifications and also an instrument for detecting adulteration in paint materials. "It ought to be sent free, and to any, at least, is well worth writing for."

A Classic Is Sticky. They have been using this story down in the Blue G as so long that the Louisville Courier-Journal says it is regarded as a classic: "Mash," announced the colonel, "I'll bet I've sweat no less than 17 seasons!"

"Begging your pardon, kumml," returned the major, "deciding from a long titillation, 'gentlemen don't sweat; they perspire. Horses sweat.'"

"Well, then," returned the now irritated colonel, glaring at the calm and contented critic of his diction, "by gad, sah, I'm a boss!"

Tapering Off. Whereas, I, Kitty Cameron, have fat too many beads. (They say that I discourage them. It really is not so.) Whereas, To make life simple is what I most desire, for which just concentration is all that I require. Resolved, That I, instantaneously, before it is too late, after hereby without reserve strictly to concentrate—to give up splitting walnuts and such aluring tricks, out down my field of labor and concentrate on six—New York Sun.

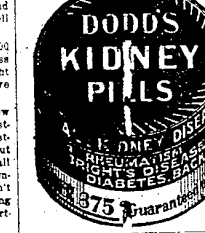
Often the Cast. "Why are you making those horrible faces?" "I'm amusing the baby!" "But the child is screaming!" "Yes, some people don't realize that they are being amused."

Don't dope your liver for every little ailment. You must have a strong stomach. Such pain comes usually from local inflammation. A little F. B. King's Liver Pills will do it, immediately.

Instead of making a fool of a man a woman furnish the opportunity—and lets him do it best.

Mr. Winslow's Sore Throat Syrup. For children's benefit, please the gentle, soothing, and effective. A little F. B. King's Liver Pills will do it, immediately.

The world sprinkled 1,000,000 worth of pepper on its food.



SICK HEADACHE

Positively cured by CARTER'S LITTLE LIVER PILLS. These also relieve Bile from Dyspepsia, indigestion and all Liver Troubles. A perfect remedy for Biliousness, Headache, Dizziness, Nervousness, Irritability, Constipation, Pimples, Eruptions, Itch, etc. Sold everywhere. Small size, 25c. Large size, 50c. F. B. King, New York, N.Y.

They regulate the Bowels. Purely Vegetable. SMALL PILLS. SMALL DOSE. SMALL PRICE.

Genuine Must Bear F. B. King's Signature. REFUSE SUBSTITUTES.

