

A Watson cartoon, drawn in the days when Marcus Garvey was first arrested by Federal authorities for misuse of the mails. His was no classic touch and severe technic never bothered him. His characters showed a breezy informality. Watson created his best effects by exaggerated costumes, postures, grimaces. The bend in Garvey's knees and the extremely large left hand are typical of his exaggerations.



sons. Taking his trusty banjo and his brushes he succeeded in keeping the wolf from the door.

One day Jim heard that one of the largest theatres in the coal regions was about to employ a sign artist. Jim was the 11th applicant for the position and for the first time in his life Lady Luck's grin changed to a smile and Jim got the job.

Jim's first art representations were not so hot. He now tells laughingly how he struggled a whole day making the first sign and took it home at night to get his devoted wife's criticism before presenting it to the management.

Worked Day and Night
Day and night he struggled, until

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finally perfection came and today Jim Watson is in charge of a splendid art studio in the magnificent Capitol Theatre Building in Pottsville, and the Publix-Paramount Chain of Theatres through the coal regions are all resplendent with examples of his art.

Mr. Watson now has a beautiful home, a charming wife and three splendid boys, James, Junior, aged 10, Bobby, aged eight, and the baby, aged three.

The most encouraging feature of this, however, is that Jim, Junior, is already showing exceptional talent as an artist and the proud father is making plans to send him to art school as soon as he is old enough to leave home.

Kids Get a Chance
One thing sure, he won't have to struggle for his livelihood like his Daddy did, because he will have education and training to back up his natural ability.

Alice Dunbar Nelson recently drew the fire of the calamity howlers by saying that color is no bar to success. I do not want to go on record as stating that color is no bar to success, but James Watson is convinced; James Watson quit school in the fourth grade; and in his chosen profession, James Watson is a helluva success.

Do You Want A Baby?

Doctor Offers to Send Free
Any woman denied the blessing of a baby should write at once to Dr. DePew, Suite L.U. Coates House, Kansas City, Mo. The doctor is sending free, postpaid, for the next 30 days, his regular dollar size non-specific treatment, based on glandular activity, which has been used with happy results by thousands of women. No C.O.D., no cost, no obligation. Mrs. J. Scheller, Ind., writes: "I never had a sick day. I became the mother of a fine 8 1/2 pound baby. God only knows our joy. I hope every woman longing for motherhood will take your medicine." Mrs. White, Pa., writes: "Married 11 years, doctors told me I would never have children; I tried your medicine. Now I am to be a mother in October. My dearest wish realized." Simply send your name, and a \$1 treatment will be mailed free in plain wrapper with booklet, "Childless Marriages." Write at once as only a limited supply of these treatments will be sent free this month.—Adv.

St. Joseph's G.F.P.
The Woman's Tonic

Ethel Waters, Wants to Play "Scarlet Sister"

Singing Comedienne Would Like to Go Dramatic, She Says

By GEO. B. MURPHY, Jr.
Down along the "Main Stem" that inimitable star, Ethel Waters, continues to draw capacity audiences to Mr. Sam Harris's show case in west Forty-second Street. The customers are wild about this latest vehicle that Mr. Lew Leslie has created for the foremost comedienne of Broadway.

Backstage in her rather crowded little dressing room, with its rows of gowns, brightly lighted mirrors, pictures, and make-up boxes, the star of "Rhapsody in Black," sat fling her nails. She had on her tan stocking cap and wore a flowered dress. She looked very fresh and leisurely—not at all in the rush and bustle that one might associate with a person who was to go on the stage in twenty or thirty minutes as the star of the most unusual hit Broadway has seen in many a day.

Yes, she would have time to talk for a few minutes before the show started.

"How do you like your latest offering, Miss Waters?" I asked.

"Well, to be frank about it," she answered, "I was a little afraid of it at first. It was something quite different from the sort of thing I had been doing heretofore. However, after getting into the swing of the thing I fell more easily into the mold. Now I like it."

"I don't know how long it will last; I only hope that the public will like it well enough to keep it here for sometime."

"I suppose the depression in this town has not affected you very much," I ventured.

Used to Depression
"Now you have started talking about something that has become so firmly a part of me," she laughed, "that the shock of a change would unnerve me. I mean just this. I am so used to the bad side of this depression that the coming of better times will shock me like an electric bolt."

"Don't let anybody kid you about being carried along on Broadway. Broadway gives you the reward of hard and consistent work. You have to have the ability and the grit to stick, before Broadway notices you. I don't feel that I have reached the point where I can say I am at the top, and there is no more to worry about. As long as I am in this game—and I expect to be in it the rest of my life—I expect to work hard to please my public."

"The public is fickle. That's why I still feel nervous every time I go on the stage. Every entrance is a new challenge to my ability and my best effort. After all, the public is paying the bill to see you and they have a right to say whether they like your stuff or not. It keeps you on your toes all the time."

"They call me the greatest colored comedienne; I don't know about that, but I do know that I have to keep on the move to give the public what they want in the way they want it."

Wants to go Dramatic
"What role have you always wanted to play?" I queried.
"I have always wanted to play some character skits that call for intense emotional moments; something of a Negro theme that carries a deep

and moving significance with it. You see what I mean."

"How would you like to play the role of Scarlet Sister Mary?" I ventured.

She stopped fling her nails and looked very serious. "I think I could put a lot of realism into that part. After all, it takes a definite understanding there. You know the girl in that story was not an immoral person."

Defends Role
"She was immoral, if you want to call it that, but the things that she did were not done with the thought of evil that would accompany an immoral act."

"The sort of things that Scarlet Sister Mary did are a part of the conduct of people, not only in certain sections of South Carolina, but in any place; here in New York, for example, from Park Avenue to the Bowery."

"Yes, I like that piece. I think I could bring a real interpretation to the role, but then there is my public. I don't know how they would like it."

"You ask me what my hobby is," she said, repeating my query. "Well, just this, reading, and attending to my own business. I love detective stories for a diversion, and heavy literature when I am in the mood. I like good English and good literature."

Miss Waters uses a good brand of English herself, and carries with her speech a smooth lilt that makes it good to listen to her.

Likes Europe
"Yes, I intend to go to Europe again, sometime. I like the people there." She paused for a moment, her skin in the glare of the light, showed clear and brown, her almost patrician nose quivered slightly, her eyes shone, and she smiled showing her two even rows of pearly teeth.

"When I go again I want to go with a show. I like all the culture and poise of the continental European. And yet I like to travel with my show people."

"You know, my people are noisy loud and wrong, a bit uncouth, but I love them for their gaiety and naturalness. They are a part of my life."

"Some of the dumbest people you want to meet are high up in the show business, but I love them all. I would not know what to do off stage without them. How see, I am one person on the stage and another off the stage. I am dull and uninteresting off-stage." She laughed at this.

"When you have seen the show, tell me how you like it," she said, as she went back to her preparation.

"When the show was over and all the encores had died away, I rushed back-stage and called in after her."

"Miss Waters, your play is 100 per cent O.K. I hope it runs for two years!" She smiled with those teeth she uses to such advantage in "Rhapsody in Black."

"What do you say now?" I asked. Her maid interjected, "Just say she came near stumbling over that white silk gown just now." I looked in vain for Miss Waters to say something, but she just smiled and smiled like an overgrown girl.

I just escaped the pell mell rush of the members of the cast, as they fairly hurled themselves past to their dressing rooms. In a few moments I was out on 41st Street, vowing I would see that show, "Rhapsody in Black," again.



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R.K.O. Headliners, just back from a European tour, who have been doing their act as dancing porters since 1914. Genn sees the handwriting on the wall for performers as the mechanical device makes inroads into the theatre.

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