NEXT WEEK : "THE LILAC DOMINO" AT THE LYRIC; DAVID BISPHAM AT KEITH'S

IS THE AMERICAN THEATRE GOING BACK Al Woods-Newsboy, TO THE DOLLAR-AND-A-HALF SCALE? Bouncer and Now Manager Here is the story of a remarkable

The Garrick Reduces Prices, While the Cut-rate Comedy in New York Comes to a Spectacular Finish

By the Dramatic Editor

has reduced the prices of the Theatre to a \$1.50 scale, and to keep them there all through a that promises such New York and "Kick In" and "It Pays to im" and "Under Cover." Some-of the same thing is happening in

to years to bring the best seats 10 years to bring the best scats 1 to \$1.50. It took 20 more to ther half dollar. Is the American ing to go back to the old rate in geneon?

ad why? managers will probably say "the rea" They would be nearer the truth by blamed it on their own gambling rea It is an outcome of years of ulating and plunging, of ticket jug-g and rate cutting that almost baffle

THE SPECULATOR PROBLEM.

THE SPECULATOR PROBLEM. A few years ago the only kind of ticket existor was the man who charged 59 out or more extra for selling you a good set at the last moment. First the man-ter said it wasn't his fault. Then when a dreve the individual speculator off is street, but left the theatre agencies monched, it developed that the manager of 5 cents of the agencies' 59 and took set the tickets that weren't sold.

the tickets that weren't sold. be molive of the manager was obvious min. When he had to crowd a house er the long-run system of big risks big gains he wanted every extra cent by for the failures.

there were other reasons given. ublic-the people with good incomes, s-wanted to be able to buy the best conveniently at the last moment. were ready to pay the 25 per cent. that would prevent less extrava-but more cager persons from buying seats in advance. And, of course, most democratic of the arts had all democracy, that was a good

some one might have suggested that if some one might have suggested that if managers wouldn't serve the public extra price at the box office, they hold a few rows from sale until the t of performance. Some one might en have suggested that the managers ize a convenient central bureau ives. Instead, the public found out a few years ago that there was a conwere all of them in the control of the managers. The Shuberts have just sold sut of the Tyson agency, in New York, for \$100,000.

NO TICKETS IN THE BOX OFFICES This condition got so bad that it was hardly a joke to say that the box offices were the only places where you couldn't buy good seats. The Drama Society, ormained to guide members to better plays, made a point of its ability to get its memers good seats at the regular \$2 rate.

bers good seats at the regular \$2 rate. But this condition was tame (it was a mere concern of the money) until the cut-rate ticket made its appearance. There was a reason for it, too. The managers found expenses increasing as lies competed for the grand prize of a Headway long run. They found many Broadway long run. They found many I patrons refusing to patronize the hotel affendes and unable to buy seats at the bez office. They found their balconies ed by movie competition. When a ay was hanging on by the skin of its seth-bringing in something less than the W a week which is necessary at a hoadway house-what was more natural

its week brings the most momentous meancement from a local theatre are since the Shuberts broke away are syndicate 10 years ago. Samuel a the syndicate 10 years ago. Samuel

to know how to get in at half price. Tickets were printed of two varieties. The first entitled the holder to two seats for the price of one-when presented at the box office. But this caused trouble for the price of one-when presented at the box office. But this caused trouble when the E2 patron found the H man standing next him in line at the box of-fice, paying half what he paid and sitting next him in the theatre. So another sort of ticket rose in popularity. It entitled the holder to half prices if presented at the cut-rate agency. These schemes ap-plied to such "successes" of last season as "On Trial," "Twin Beda," "The Song of Songa," "The Lie" and "The Show Shop." Indeed, it was said to have saved and later made the fortunes of the Selwyn productions.

productions. THE CUT-RATE KING.

THE CUT-RATE KING. One Joo Leblang was the king of the cut-raters. He had offices on 6th avenue that were thronged every night from 7:30 to 8:30. His business grew so popular that very soon he was buying out great blocks of seats, even whole houses. He is said to have bought out "The Song of Songs" for eight weeks and paid \$20,000 for the tickets, which he sold at half-price, and yet on which he made a profit for himself and for the theatre. Mani-testly something was wrong. festly something was wrong. The managers themselves began to see. They dign't see that the extravagant long-

run system was to blame at bottom, for making such vagaries possible. But they did see that nobody gained in the endexcept Leblang. The authors of successes lost some of their royalties. The boxoffic office men were corrupted by the ability to sell tickets at full rates and to claim they were sold at half rates. The ordi-

years the firm did a successful business and then dissolved. nary public, which was getting disiliu-sloned fast enough at our high-priced and cheap-fared theatre, and which wasn't Meanwhile the ambitious Woods had the idea in his head of producing big plays with the big actors and actresses ' to the cut rates or couldn't get them when it wanted them, didn't im-prove its theatre-going habits. Charles Frohman sounded a warning and in big theatres in the big cities. When he tried to start the big actors, big managers and big interests wouldn't recognize him. The big actors said he last April before he left on the Lusitania. The New York managers got together this fall and bonded themselves to keep

the financial peace. The Shuberts sold out of Tyson's, and Tyson's was there-upon appointed the sole agent for seats at upon appointed the sole agent for seats at advanced prices. The managers agreed to

abandon surreptitious cut rates. GOING DOWN!

of art, the theatre!

to open houses at two dollars.

The laftiest merit of a tale (or play) rests upon the effect it pro-duces, not on the fancy, but on the intellect and the passions.—Bulucer.

But the matter hasn't ended there. The managers had at last learned that prices were too high, that there was a bigger public for cheaper seats. The Shuberts, Cohan & Harris and others have abed-lahed the flat two-dollar rate for the

composition is no logical or me-chanical contrivance; it is a living

PRICES 10c, 15c, 25c

What a wonderful place is that temple

of art, the theatre! The New York papers have been won-dering if all this shake-up would mean a return to a one-fifty scale. The Garrick seems to think so. And meanwhile the movies get ready



H. Woods. From a newsboy on the East Side, who at the end of his day's work

associated with 32 attractions, controls several theatres and carries a weekly payroli of upwards of \$70,000. "Potash and Perlmutter" has been one of his big-

counted his pennies like a modern pard, and to whom a day's profit of a dollar was almost a fortune, today he has under his management or is directly

geat hits.

The Renaissance of Stage Decoration By ANDREAS DIPPEL

The following article is worth per-usal for a good many reasons besides the distinguished position that its author holds in the operatic world. It tells some interesting theatrical facts which are all too unknown fo the average playgoer; and it forecasts what is undeubledly the chief develop-ment traceable in the modern stage, the "new stagecraft" of Europe. Incl-dentally, the grand opera impresario has not only proved himself a skilful producer of operata—see "The Lilao Domino" for verification—but a good press agent as well.

EVERY once in so often the revolving years bring us around to a new birth of music, art and the drama, the life of showman has had a more varied, ro-mantic or successan artistic era running its course in much the same fashion as the life of a man of ful career than A

a nation-from the cradle to the grave. Just now the most conspicuous renaissance is in the art of stage decoration. This is one of the oldest arts of all, and one that has lain longest in the grave. Away back in the 15th century it was in Its prime. The theatre in these days was one of the most important factors in the life of the people, and the most noted artists were engaged for stage decoration. Raphael painted the scenery when Ari-

osti's "Suppositi" was performed before Leo X, and when an operetta was given at the Duke of Milan's wedding, Leonardo da Vinci was engaged to prepare or plan the scenic effects. He constructed a revolving sphere representing creation, and the actors appeared upon it costumed to impersonate the different planets.

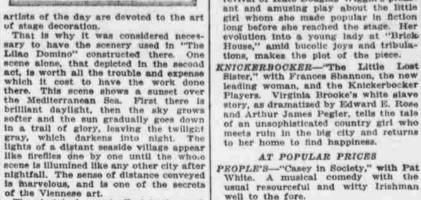
It was a masterpiece of artistic ingenuity and gorgeous beauty and the mechan-ical effects filled the cultured Italians with childish delight. The play might or dull and lifeless, but it was so enlivened by interludes of masques and dances and by insistent appeals to the senses through the scenic beauty that its plot was of secondary importance so long as its theme was the glorification of ideal love.

We feil away from all that and stage decoration became for a while a lost art. It died and was buried, but like everything else it has come to life again and the glories of the 15th century are again bursting forth. In Vienna the greatest

Play and President

When Woodrow Wilson was running for the presidency three years ago, a party of newspaper reporters from New York, Philadelphia and Washington visited him in his home at Princeton, N. J., to ask him about his plans if he were elected. Mr. Wilson's skill at dodging leading questions is now known throughout the land. At that time re-

porters were more hopeful. "It is much easier to talk about the immediate past than the indefinite fu-ture," he observed to his callers, with the quiet Wilson smile. "And I should like to talk to you about the immediate past," he added. "I have just finished reading the most charming story that has come to my attention in some years.



artists of the day are devoted to the art

The electrical sunset effect is the work of a clocklike apparatus, a recent inven-tion, which is automatic and effects the different changes of hue and light so subtiely that the eye is no more conscious of the mechanism than it is of clockwork in nature.

Its title, is as interesting as the story. It is 'Daddy Long Legs' and, I under-stand, was written by a niece of Mark Twain."

THEATRICAL BAEDEKER

LYRIO—"The Lilac Domino," with Amporita Farrar, Vota Dupreville, of the Paris Opera Comique, and others. A Viennese operatia produced by Andreas Dippel, the distinguished impresario of the late Philadelphia-Chicago Grand Opera Company. Its book has been adapted by Harry B. Smith from the original by Emerica von Gatti and Bela Jenbach, and presents an improvident and fashionable here, inci-dentially charming shough to win the love of a masked dancer at a fete, who turns out to be the rich heiress whom he wagers he will marry. The New York critics thought the music unusually good and the production excellent. Two weeks only. weeks only.

weeks only. GARRICK—"Potash & Perimutter," with Fhil White, Harry Furst, Jane Fearnier, Jack Kennedy, C. H. Ball, Harry Hanlon, Morris Barrett, Blanche Aimee, Heien Salinger, Maude Leroy and Harry S. Aarons. As the press agent puts it: "Potash & Ferimutter," the most famous cloak and sult laughmakers in the world, have again left their quarters in New York city for a second tour of the country, to display their goods to millions of patrons who were unable to see them during their previous visit. They will open their showrooms at the Garrick on Monday night, remaining there for the coming fortnight. CONTINUING

Baby Beesor, child performer; Ted and Corinne Breton, "The Movie Man and the Mald"; Martin Howard, a Scotch dancer, and fun films.

ALLEGHENY-Euronie Blair and her company, in "Reckoning Day"; Al Her-man, "The Black Laugh"; Warren and Conley, in "At the Seashore"; Artoba Brothers, acrobats and socentric comsdians; Dale and Boyle, dancing and singing; "Gallon," comedy equilibrist. and photoplays.

GLOBE-"The Winsome Widow." GLOBE-"The Winsome Widow," a com-edy playiet: "The Devil's Mate," pre-sented by Ben Lewin and company: "The Claim Agent," a comedy of er-rors; "Bongs of a Nation," a med-ley of music; a comedy skit by Newells and Allen; Julie Gaylord, singing comedienne; Fred Hildebrand, mono-loguist; Van and Pierce, singing, talking and dancing act, and Greene and Plat and dancing act, and Greno and Platt, comedy on the wire. "Neal of the Navy" and "The Goddesa."

CROSS KEYS-First half of week, Gardo and Nolls, comedy singers; James Will-iaus and company, in "Now"; the Nine Krazy Kids, in "Graduation Day"; Harmon, Zarnes and Dunn, May Knight, comedicanne, and the Three Marconis-Second half: Cardo and Nolls; Captain Kidder and company, in "The Wharf": the Novelty Minstreis, Curren and Mack. Hill and Hackett, and the Lampinis, burlesque magic.

BURLESQUE.

NATIONAL—"The Garden of Eden Bur-lesquers," with Mark Lea and Earl Kern.

DUMONT'S-Dumont's Minstreis, offering six new songs and a new local burlesque called "Widow Broom-Lee," or "She Is and She Isn't."

COMING

OCTOBER 1

BROAD-"Daddy Longlegs," with Ruth Chatterton. KEITH'S-Fritzi Scheff, Bertha Creighton

KEITH'S-Fritzl Schen, Bertha Cruztan and company, in "Our Husband": Al-Lydell and Company, in "A Native of Arkansas"; Metropolitan Dancing Girls, Williams and Wolfus, in "Almost a Pianist"; Frankie Heath and George Perry, in songs and sayings; original Four Londons, "Champions of the Air"; Leo Beers, in stories and songs; the Seebacks, bagpunching and athletio novelty and others. PEOPLE'S-"Bringing Up Father."

OCTOBER 11

KEITH'S-Gertie Vanderbilt and George Moore, Charles Grapewin and George Moore, Charles Grapewin and Company, Ryan and Tierney, Gilbert and Sullivan Revue, Al Golem troupe, Webb and Burns, Al Cutler, Raymond and Bains and others.

of the first requests for scats came from the White House, and stated that the President required a box for the opening night. Mr. Wilson followed the comedy with more than his usual interest in goo plays, and subsequently sent word to the author that much to his surprise, the play had proved better than the story.

switch the conversation to tariff and the currency, but the future President could not be turned from "Daddy Long Legs." When the reporters left they knew a great deal about Jean Webster's book, but nothing about the Wilson politics. Two years ago, when Henry Miller accepted Miss Webster's dramatization of her own book, "Daddy Long Legs," he decided to produce it in Washington. One of the first requests for score came from



in "The Absent-minded Professor," and May Knight, comedienne. NIXON'S GRAND-Captain Louis Sor cho, submarine diver; Mr. and Mrs. Mark Murphy, in "The Coal Strike"; Kenny and Hollis, the two college lads;

FORREST-"The Birth of a Nation,"

with Henry B. Walthal, Mae Marsh and

Spottiswoode Atkin. D. W. Griffith's

mammoth photoplay of the Civil War

and Reconstruction, founded in part on

Thomas Dixon's "Clansman." A mar-

RETURNING

STOCK

WALNUT — "Rebecca of Sunnybrod Farm," with Edith Tallaferro, the ori-ginal star, and the Walnut Players. A revival of Kate Douglas Wiggin's pleas-

AT POPULAR PRICES

VAUDEVILLE

EEITH'S-David Bispham, the eminent

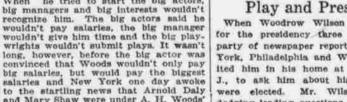
American baritone; Six American Danc-era, in "Six Periods of American His-tory"; Ships That Pass in the Night," a

well to the fore.

velous entertainment.

tory"; Ships That Pans in the Night, "a one-act comedy, by Wilson Mizner; Mabel Berra, singer; McWatters and Tyson, in their "Revue of Revues"; Goldsmith and Hoppe, in "The Manager and the Salesman"; Robert Everest's Novelty Circus; Jack and Foris, the Jolly Frenchmen, and others. The reporters gently endeavored to switch the conversation to tariff and the





cured the artists he wanted, but Artistic, and especiality dramatic,

\$1.50 and lower. And Leblang sells the cheaper seats for them on a commission.

whole orchestra and part of the balcony. Instead, they have put all but a few rows in the front of the New York house at

big salarles, but would pay the biggest salarles and New York one day awoke to the startling news that Arnold Daly and Mary Shaw were under A. H. Woods' management and would appear in a lead-ing theatre of that city in "Mrs. War-ren's Profession." That was the opening

wedge and after that A. H. Woods not the playwrights and the theatres also.

organism full of soul and mind.-Ulrici.

A. H. Woods, now a man of under 40, A. H. Woods, how a man of drive to started as a lad selling papers on the Bowery. At the age of 19 his physical strength secured him a position as "bouncer" in a famous Howery resort. From childhood Woods has had a vein in From childhood Woods has had a vein in his system that won him recognition and respect; he is a gambler. Not a gambler in the ordinary sense of that word, but a man who is willing to take chances. This element in his make-up has been the chief factor in his success. Accumu-lating a little money, he took a venture in a chean melodrams. It was a sucin a cheap melodrama. It was a suc-cess. Another and another followed and soon A. H. Woods' productions in the "ten-and-twenty" thrillers became a byword. Then came the formation of the firm of Sullivan, Harris & Woods, the Harris being Sam Harris, now the part-ner of George M. Cohan. For several

len't

