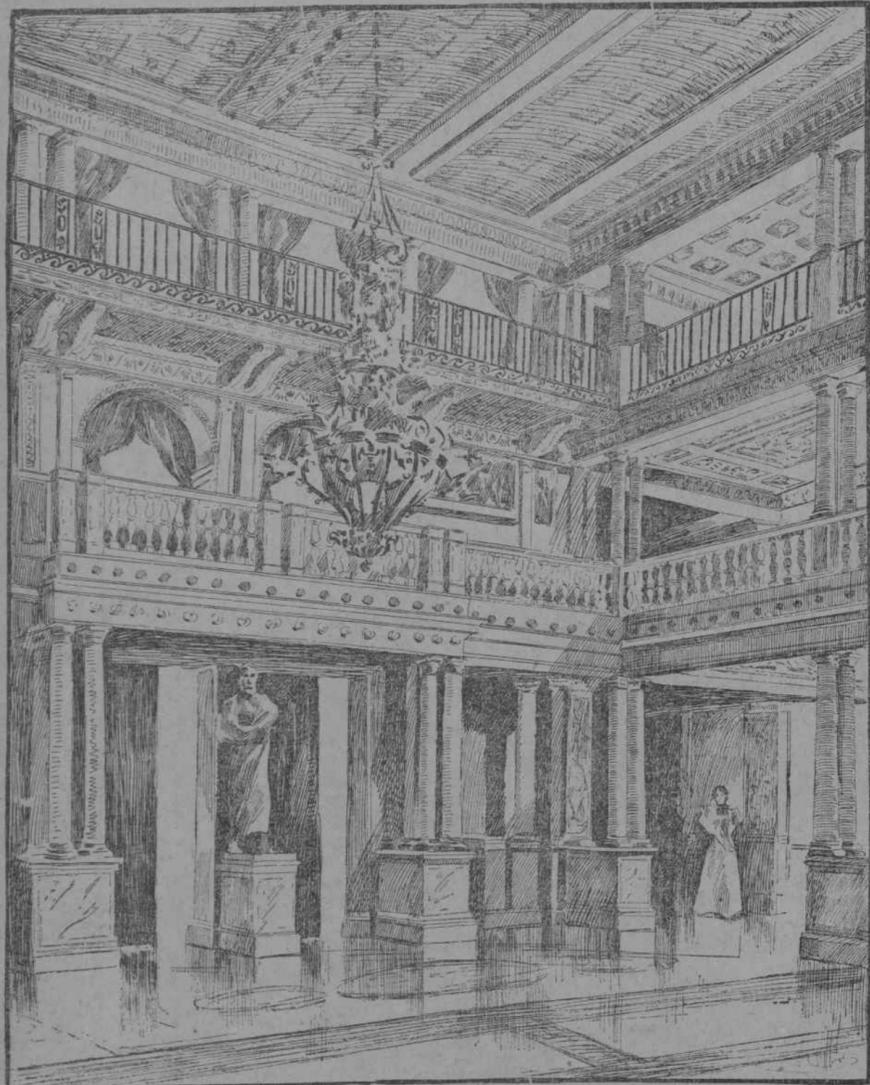


NEW COMEDY THEATRE DESIGNED FOR NAT GOODWIN.



Architect's Study of Lobby, with Galleries.

A SPECIAL feature of the social side of this theatrical enterprise is the spacious lobby, or foyer. The theory is that space thus utilized will be of practical advantage from the manager's standpoint, many persons who do not care especially for the play readily paying the small charge for admission in order to see and be seen—"in the swim," as the phrase is.

By means of the galleries every auditor enjoys the advantage of this lobby. Access from the balcony and gallery is as easy as from the boxes and parquette, and while each class of patrons is confined to its own level, each is provided with a promenade upon which all are visible to each other.

The Metropolitan Opera House, the chief rendezvous of amusement seeking society in New York, is often criticised for its lack of a sufficiently spacious promenade. To overcome this deficiency is the object of the lobby of Mr. Goodwin's theatre.

Site Secured and Lease Awaiting Actor's Return.

NOVEL CONSTRUCTION.

Diagrams Extracted from Architect's Plans for the Journal.

The Journal presents herewith studies and diagrams illustrating novel features of the new comedy theatre designed for Nat Goodwin, news of which was published exclusively in its columns last week. Authority for the publication is contained in the following statement of Mr. William Horatio Day, the architect:

Over a year ago Nat Goodwin agreed to lease a new comedy theatre if built especially for him within a certain locality and according to designs made by myself, embodying several unique and original ideas of his own.

These conditions have been met. I am not at liberty at present either to name the site selected or to divulge all of Mr. Goodwin's plans. With respect to the latter I wish to say that after nearly twenty years' constant discussions on the subject of theatre construction with Steele MacKaye, John A. McCull, Dion Boucicault, Henry C. De Mille, Thomas Wise-dell, the Malorns, Daniel Frohman, David Belasco, Franklin H. Sargent, Ben Teal and many of fellow members of the Players' Club, that some of Mr. Goodwin's ideas for a comedy theatre are absolutely original and of vast utility for a playhouse of this character.

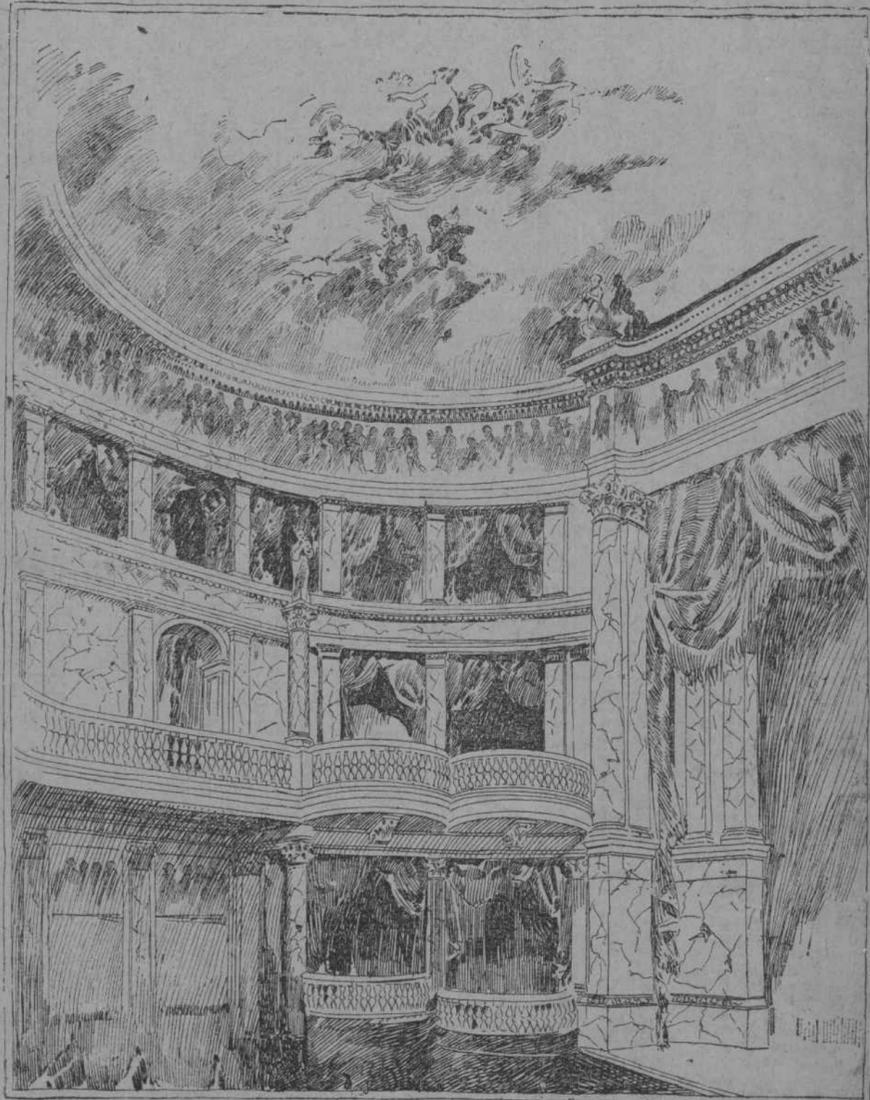
Within the last two days I have notified Mr. Goodwin, who is out of town, that his conditions have been met, and that as soon as the lease has received his signature building operations will go forward.

I may add that any recent change in Mr. Goodwin's plans will not affect the ultimate carrying out of these plans for a comedy theatre in New York City.

In this connection I wish to say further that the argument that there are already too many theatres in New York is childish. The only question is: "Are these theatres abreast of our social and artistic progress?"

WILLIAM HORATIO DAY.

The careful voter registers early. The books are open to-day and will be again to-morrow. Don't delay having your name recorded.



Study Showing Proscenium and Arrangement of Boxes.

AUTHORITIES on theatre architecture are accustomed to consider the proscenium arch in the light of the keynote of a play-house. It marks the division between the auditorium—the real—and the stage—the unreal. The theory is that the arch itself, in order to most perfectly perform its function, must not be conspicuous, as it is when it is a part of the same structure to which the stage boxes are attached; that the audience, which is real, must not approach too closely to the illusion of the scene observed through the proscenium.

Therefore, the architect has set his boxes in a curve considerably back from the proscenium. It will be observed that these boxes are located so that while their occupants have a fair view of the stage, they are so situated as to render those who sit in them plainly visible from all parts of the house. This is a concession to well-understood requirements from the social standpoint. The value of boxes is not so much in the opportunity to see from them as to be seen in them.

Death of Jose Silvio Jorjin.

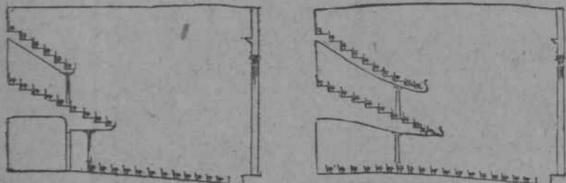
Jose Silvio Jorjin died last evening. He was over eighty-one years old. He was graduated from the Law University of Havana in 1841. He was made Deputy Judge of the Court of Havana, and later elected to the Madrid Senate, serving three terms. Jorjin was a writer on scientific subjects. At one time he was an Autonomist representative in the Cortes.

Register to-day or to-morrow. Delay is dangerous.

BRYAN LOST HIS CASE.

Washington, Oct. 7.—It is understood that the Supreme Court will hand down its decision this Autumn in what are known as the Nebraska maximum freight rate cases, and that it will be in favor of the railroads and against the State.

The case attracted considerable attention last Spring by reason of the fact that William J. Bryan was counsel for the State. The constitutionality of the Nebraska law of 1883, fixing a maximum rate for freight charges on railroads within the State, is involved.



Diagrams Showing Change in Balconies.

Almost invariably the first question managers ask of this architect is: "How many seats can you get in?"

Mr. Day's theory is that it is not so much a question of how many seats, as what price will really be paid for them. American play goers have rejected the English pit idea. Overhanging balconies reduce the value of parquette seats, by giving the parquette the dismal character of a pit.

The theory is that advanced social conditions in New York City warrant managers in giving to the parquette the same character which the boxes have, and that the sacrifice in the number of seats by moving the balcony and gallery back will be more than compensated in the higher price parquette seats will bring. This without counting the considerable saving in the cost of construction, and in lighting, heating and ventilating.

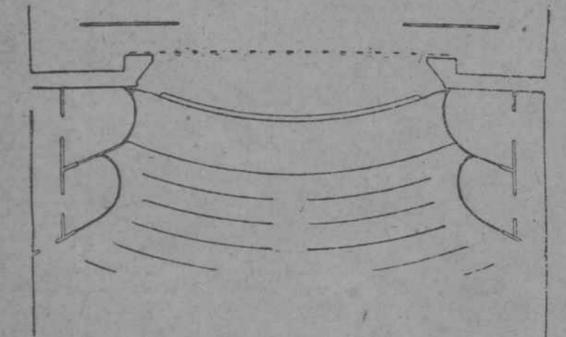


Diagram of Old Stage with "Apron" for Gas Footlights.

The adoption of electricity has brought about radical changes in stage requirements. Formerly when gas was used for footlights, the danger to actors from too close approach to the open flames caused builders to extend the stage far beyond the proscenium line. As the angle of reflection of gas is considerably greater than that of electricity, this arrangement was desirable on that account also.

Now, with electricity, which is not dangerous, and which has a lesser angle of reflection, the scene is brought much closer to the audience.

ILL-USED POSTAL CLERKS.

They Form an Association in This State to Work for More Pay and Less Hours.

The filing of articles of incorporation of the New York Post Office Clerks' Association, of this city, at Albany, on Wednesday, was the first step in a fight to be waged by the New York Post Office clerks against the National Association, which recently expelled its New York branch. It is also the beginning of a fight for legislation regulating the hours of labor and the salaries of postal clerks.

Joseph P. Healy, president of the newly incorporated organization, said yesterday: "We will make an effort to include all the New York City clerks in our membership, of whom now belong to the branch association formed to take the place of the branch which, earlier this year, was expelled from the National Association. We hope to win them all over to us. Our object is to improve the condition of the post office clerks of this city. The clerks in the Post Office Department employ have greater cause for complaint than any other body of Government employes. They are the most overworked and poorly paid of all. Why, we have men in the New York Post Office who have been there five years who receive only \$600 a year, and they must work ten and twelve hours a day. We are paid worse wages than street laborers. The national association tried to bring legislation to bear on this matter, but did nothing in all the five years the subject was before them. With this new organization we hope to be able before long to get what we desire."

Writing to Arrest Faber.

Anxious friends of young Carl Faber, the confidential cashier of Oelrichs & Co., agents for the North German Lloyd Steamship Company, whose accounts are audited and, it is said, show a deficiency of about \$100,000, mailed all day yesterday news of the arrest of the steamship baron, on which the accused man is supposed to be a passenger. At Quarantine, with the friends of Faber, also was held Detective Sergeant Farley, McLaughlin and his men with a warrant for the arrest of the suspect.



NAT GOODWIN.

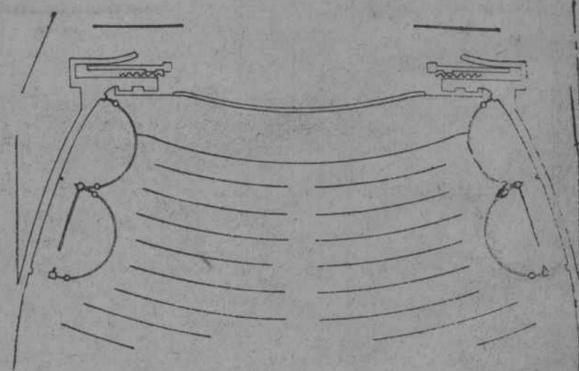


Diagram of Full Proscenium.

A unique feature of Mr. Day's theory of theatre construction relates to the proscenium arch. In modern theatres the proscenium is a stationary structure. Whether the scene is a spacious exterior or a hall bedroom the audience is compelled to view it through the same sized frame.

For grand opera, for tragedy, and all spectacular productions requiring a great number of characters, the full stage is given and the widest possible opening for the view of the audience is necessary. Therefore, the proscenium of modern theatres is as wide as the structure will admit of.

The following diagram shows Mr. Day's original manner of making the proscenium conform to the nature of the picture presented.

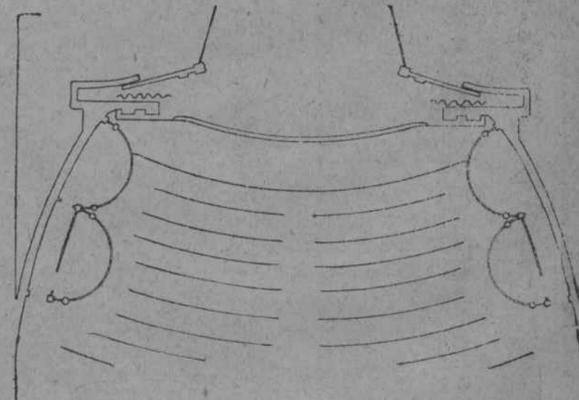


Diagram of Reduced Proscenium.

Ordinarily the proscenium is one structure and the curtain rise and fall behind it.

On the theory that any change of the proscenium in the view of the audience would tend to destroy the illusion, Mr. Day builds his proscenium in two portions, each portion architecturally complete and real, constructed of marble. The portion next the audience is built into the whole theatre structure. Toward the stage from this, with room for the curtains to work between, is the portable section, which, while the curtains are down, may be moved to suit the requirements of the succeeding scene. The movable section, being as real as the rest of the structure and the change being made while the curtain is down, only the effect and not the change itself is apparent to the audience.

Child Violinist on a Tour.

On the Trave, which arrived yesterday from Bremen, came Frauclein Charlotte Stubenrauch, a young violin-virtuosa, who has attracted much attention in her own circles in Germany. She is only ten years old, but began her profession, earlier five years ago. A relative gave her a toy violin when she was six years old, and she learned to play on it so well that she was taken to a concert in Berlin, took her charge and brought her out at the Beethoven Saal, where she created a sensation.