BROADWAY THEATRE CROWDED; OTIS SKINNER'S BIG SUCCESS.

Star in "Prince Otto" Writes a Short Review Exclusively for The Evening World—"All on Account of Eliza" Greeted with Enthusiasm at the Garrick—"Uncle Sam in China" at the Star.

A score or more of years ago a freckled-faced boy gave theatrical performances in a barn in Hartford. His father was pastor of the Universalist Church in that Connecticut city, and seriously objected to such procedure. The boy gave numerous performances, the prices ranging from thirty pins to one cent in cash. Then the boy ran away from home.

This morning he is, beyond all dispute, a Broadway star of no inconsiderable magnitude. After a long and varied existence on one night stands a career of thankleessness with the late Augustin Daly and the unrecognized personator of Shakespearean roles he suddenly looms up as an actor quite as good as Sothern, or Drew, or Hackett, or any of the others you may name.

It is a pleasant task to record this triumph of Otis Skinner. He came away from Hartford at the same time as did his boyhood chum, William Gillette, and he always worked as faithfully—but on different lines. Gillette sought originality in art; Skinner appeared content with the old models. Gillette became known to New York and London; Skinner to El Paso and Manitou Springs.

Last night Skinner attempted Broadway. It was an audacious thing for Skinner to do, because Broadway has a very nasty faculty of making unkind and unhappy remarks about persons it knows only slightly. Therefore the undoubted triumph of Skinner at Wallack's is gratifying.

His Own Playwright.

Acting as his own playwright and his own stage director, he has taken from a brief story of Robert Louis Stevenson a full measure of human interest and has made a play of it. In the construction he gave evidence of great stage-craft; in the presentation the genius of a great actor. We have had on Broadway many plays in which royalty has been duly considered, with foils and flashing steel and traitrous servants. To my way of thinking "Prince Otto" has made of Mr. Skinner, without such accessories, a star quite as bright as all your O'Neills and Hacketts and other sword-drawing heroes.

Mr. Skinner is not as handsome a man as Hackett. He is not as lordly as Sothern. He is not as courtly as Drew. But when he says to the Princess: "Madame, stand back!" the Princess stands back.

Speaking of the Princess—and, of course, you cannot speak of the Prince without the Princess—Miss Percy Haswell looked regal and generally charming. It is doubtful, at the same time, if a Princess cultivates so weak and feeble a voice that it is inaudible to the subservient soldiery gathered ten feet away.

Her Hair a Halo.

Miss Grace Filkins was the adventuress of the cast. Her hair cast a halo over the stage and the degree of wickedness which she developed was surprising to her friends.

The gentlemen supporting Mr. Skinner were of such a quality as to command attention but not individual commendation.

The play was dressed beautifully; staged handsomely; acted excellently and is, therefore, one of the best offerings Broadway has ever seen.

WILLIAM RAYMOND SILL.

OTIS SKINNER WRITES VIEWS ON PRINCE OTTO.

The allurements of Robert Louis Stevenson's theme of Prince Otto for the dramatist are striking. The author certainly threw inspired moments into the building of his imaginary principality of Grunewald with its little wars, its follies and its heartbreaks. It seems a land and a people especially made for the theatre. One almost hears the tuning of orchestral instruments and sees the illusionary accompaniments of the playhouse as he follows the ingenious fancy of the author. But I wonder how many readers of the book have caught the sting and jeer of the Stevenson satire in it all. It was not until a second and third reading of the story that I detected the scornful laugh that their creator had turned against the puppets of his imagination.

In adapting the tale to stage use I experienced repeated difficulty in combating this constant fling of sarcasm.

We cannot make ready use of satire in our theatrical dealings with heroes and heroines. We have a childish wish to see only their lovable sides and take back to real life a pleasant desire to have actually known them.

So, if my version of Prince Otto has left untouched many of the less attractive but eminently human characteristics of inhabitants of Grunewald I hope I will not be accused of any lack of respect to Robert Louis Stevenson.

OTIS SKINNER.

CRITICISM BY LOUIS MANN.

Briefly told, I believe "All on Account of Eliza" the best vehicle Miss Lipman and I have yet had; first, because the characters we portray are taken directly from life, and we know them, therefore, to be true; secondly, because Mr. Dietrichstein, the author, has, to our way of thinking, best understood us of all those who have thus far written for us; thirdly, there is both story and entertainment in "All on Account of Eliza," and heretofore the story has unfortunately been sadly lacking in our other productions, and this, to ambitious people, was always a jar and grated harshly.

But after all is said and done, what matters it what I prate or think? It is not what I think, but what the court of last resort says in the matter that is vital—I mean the public. To their verdict I look askance.

LOUIS MANN.

CLARA LIPMAN AT THE GARRICK A SUCCESS.

She Makes a Hit in "All On Account of Eliza."

It can safely be said that "All on Account of Eliza" is a success, a genial, laughing success, full of titters and tart satire. The Garrick Theatre was full to the doors last night, despite the warmth of the evening, which did not interfere with the warmth of the reception accorded to Louis Mann and Clara Lipman in Leo Dittrichstein's comedy. It is brightly and crisply written, with a dash of Rabelaisan humor here and there that comes to some with the shock of a cold douche, but invariably causes laughter.

Louis Mann's delineation of Franz Hochstuhl, while in the line of the work which has given him his reputation, is by far the best role he has ever created. The character was drawn in broad lines, but there were delicate shadings and subtle variations which showed it to be the work of a finished actor.

Miss Lipman, as Eliza Carter, was as pretty a schoolteacher as ever turned the heart of a lad in the calf age, and that she had all the men in the village by the ears is not to be wondered at; that she provoked the bitter hatred of the woman was also a natural result. And no better pictures of village gossips were ever drawn than those of the characters played by Christie Blessing, Mrs. E. A. Eberle and Emma Louvier. They were true to the life, and there was verity in every speech and action.

A review of the comedy will appear in The Evening World later in the week, for it is a theatrical thing of importance in a season that promises to be big with good things. In the mean while, it is not out of place to extend congratulations to Mr. Mann and Miss Lipman.

UNCLE SAM IN CHINA KILLS BY WHOLESALE.

With Jack Tar as Hero in Saving Envoys There Is Plenty of Action.

If you yearn for excitement in large doses go to see "Uncle Sam in China" at the Star Theatre this week. If your heart is weak keep away from it, or it may lay you out for the Coroner's verdict of heart failure. Timid persons have no business at such performances. It is a plain case of "if you have shudders, prepare to shud them now," from the first act till the last, when the American flag proudly floats over the walls of Peking.

Act II. is the real stuff in the Chamber of Horrors line. The scene is a cross between the Roman Forum and Ancient Thebes, with a little China in the foreground. The whole landscape is littered with gory humanity, cut up into chow-chow. It represents the scene after a Boxer massacre. Festooned across the foreground are bleeding heads in wicker bird-cages.

The gallery chirrups merrily and the illusion is complete. It is not half so revolting to think of canary birds at this stage of the game. Jack gets in some more work for his Uncle Sam in this act. But it's Labor Day and Jack is a busy man.

It is in the second scene of this act that the heart failure comes on. The train bearing the allies is about to be blown up. The conspirator discover a spy disguised as a Chinese woman. To complete the disguise the spy has cleverly concealed two large loaves of bread in his bosom. He is discovered and mortally stabbed in the bread basket, as it were, for the knife sinks deep into one of the loaves and afterward is drawn out with the loaf cleaving to the blade.

The train doesn't get blown up after all. Jack saves it, just as the spy is suspended on a gibbet with the dynamite growler around his neck. The allies triumph and the spy gets down off the gibbet and helps things along by throwing the growler at the enemy—five Boxers.

The last act is almost too fast to follow. It begins with decapitated heads on poles and the gallery chirrups again. The promise of the bloody standard is not disappointing.

The poor slave's head is about to be sliced off into a wash basket when the band starts up and in comes the sailor.

Jack shoots down the executioner. But he isn't out of it yet. He is captured and lined up with two women and a "she-lid" in front of a gatling gun, all in a row. "Nay, nay, not while Tommy Tompkins has breath in his body will they get punctured." He blows up the gun with nitro-glycerine. "What good angel has done this?"

"It is I—Tompkins, the Cowa-r-r-d!"

Then the curtain falls on Prince Tuan's head, and the gallery roars.

The final scene is full of soldiers and fighting till the American flag floats from the walls of Peking.

FERDINAND G. LONG.

"BEN-HUR" OPENS AGAIN.

The Broadway Theatre was packed last night at the opening production of "Ben-Hur," with William Farnum as the new hero. Aside from the upper boxes there were not six seats in the house empty.

Mr. Frohman interpreted the heroic part with enthusiasm, and from the time that he spoke his first lines was a favorite with the audience.

Nellie Thorne, as Iras, was perfect, as was also Emmett Corrigan, who played Simonides.

The stage arrangements were even an improvement over last year, especially the scenery of the Grove of Daphne.

HACKETT RENEWS SUCCESS.

James K. Hackett renewed the success of "The Pride of Jennico" at the Criterion Theatre last night. The audience was large in spite of the heat, and the ready sword of Mr. Hackett won its customary applause. Miss Galland and others of the cast shared the approval. "The Pride of Jennico" apparently has lost none of its popularity from its Summer holiday. The well-merited deaths of its numerous villains will undoubtedly continue to arouse popular enthusiasm as long as the public has an opportunity to enjoy them.

"A LADY OF QUALITY."

Eugenie Blair took Julia Arthur's old part in "A Lady of Quality" at the Grand Opera-House last evening. That is, she did her best. Her suppose and as well as they knew how, but that's another story. Miss Blair is shapely and beautiful to the eye. As to her other good points there are differences of opinion. Her manager, Henri Gressit, believes she's just what the doctor ordered. What The Evening World's dramatic editor thinks will be told later in the week—that is if he cares to run chances after the above "send off."

Black & Colored Dress Goods.

The following specials for this week:

54-inch Golf Plaid Backs, 25 styles, at $1.00 a yard.

54-inch Golf Plaid Backs, 15 styles, at $1.50 a yard.

56-inch Black Venetians, at 75c. a yard.

50-inch Black Hop Sacking, at 75c. a yard.

50-inch Black Pebble Cheviot, at $1.00 a yard.

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Lord & Taylor,
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The Children Are Trooping Home
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Misses' Black Kid, Patent Leather Tip, Welt Sole Button and Lace Shoes, sizes 11 to 2, $2.00 per pair.

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The "Junior" Black Calf Lace Shoes, Spring Heels, Sizes 9 to 13½ .. 2.00
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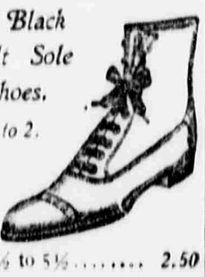
Boys' and Youths' Black Calf Lace Shoes, sizes 11 to 5½, $1.50 per pair.



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Ours is the only store where proper shoes for school children can be found. They also wear the best and cost the least.

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Amusements.

Venetian Terrace HAMMERSTEIN'S VICTORIA ROOF GARDEN. & Aerial Circus. The Show of this Week is nearly new. The FITZSIMMONS-RUHLIN fight pictures. Among many others are George Fuller Golden, Chas. T. Aldrich, Lelliott, Corise & Lemoett, Hayes & Healy, Johnstone Bros., Weeh & Hussis, Elliott & Allaire, The 3 Sa Vans, Speck Bros., Darthe and others. SUN. EVE.—Grand POPULAR PRICE Concert.

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Charles Frohman's CRITERION Theatre. B'way & 44th st. Evgs. 8.15. Mat. Sat. JAMES K. HACKETT Supported by Bertha Galland. THE PRIDE OF JENNICO

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14TH ST. THEATRE, nr. 6th av. Mats. Wed. & Sat. MR. DANIEL SULLY. The Season's Great Success. A Distinct Novelty. The Parish Priest.

ACADEMY OF MUSIC, ANDREW MACK. 14th st. & Irving Place. In the New Play "THE REBEL." Prices, 25, 50, 75, 1.00. Mats. Wed. & Sat. 2. Ev. 8.15.

—THE— DEWEY. MATINEE TO-DAY. THE RAMBLERS. E. 14th St. Burke Bros., Quaker City Quart., others.

CASINO! CASINO BURLESQUE (Beauty Month). ROOF TO-NIGHT! All for 50c. "Mlle. Aime" &c. Sept. 17—Geo. W. Lederer's Regular Fall Production.

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ROCKAWAY BEACH (Fare 15 cents) From BROADWAY FERRIES: Elevated Trains leave 6, 7, 8, 9, 9.34 A. M., and half-hourly to 9.34 P. M. Last train returning 10.57 P. M. BROOKLYN RAPID TRANSIT.

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Cedar Pencils, per doz., 5c.
Cedar Pencils, rubber-tipped, per doz., 8c.
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