

OPIE READ'S PLAY IS SLOW.

"The Starbucks," a Story of Tennessee Mountaineers, Is Witnessed by Ex-Senator Mason and Other Notables.

A TALKY CHARACTER STUDY.

There was picturesqueness on both sides of the footlights at Daly's last night.

On the stage was the rude Tennessee atmosphere of "The Starbucks." In the lobby there lingered the long-haired author, Opie Read, his silver-streaked thatch surmounted by a slouch hat, and the greater portion of his tall, stalwart figure enveloped in an historic "Prince Albert."

In an upper box sat Col. Jack Crawford, "the poet-scout," who had galloped from the plains to see his playwright pal attempt to "round up" Broadway. The Colonel's luxuriant locks flowed out in an iron-gray mane over the collar of his coat, while the free spirit of the West flicked from the ends of his long mustache and dripped from his dashing "goatee."

With the breezy Crawford were ex-Senator "Billy" Mason and other citizens of the commonwealth of Illinois. All were enthusiastic, even to the degree of exuberance. Mason was especially appreciative. When anything in the play struck him as good he let the rest of the people in the house know it by drawing a deep sigh of satisfaction and then getting busy with his palms in a manner to shame the most caloused usher. Some of the things reached him a little late, but with him recognition was better late than never.

At the end of the second act the loyal statesman mysteriously disappeared, never to return.

Daly's never had quite such a night. It was as though a wild Western wave had swept into the place and told the Baked Shirts of the effete East to go chase themselves. And the Baked Shirts and White Lace Dresses looked up at the interesting box party and enjoyed immensely the novelty of genuine unrestrained spirits.

Read's Humor Enjoyed.

New Yorkers also enjoyed the quaint humor of Read. As a play, however, "The Starbucks" doesn't amount to much. The comedy is more of a character sketch than a play. It is filled with "atmosphere" and crude epigrams which have burrs of wit sticking to them. But the trouble is Mr. Read has allowed the inaction of his Tennessee types to set the pace for dramatic movement.

Most of the time the plot is standing still, and when it does move its gait isn't fast enough to make up for lost time.

Jasper Starbuck made wildcat whiskey for family use. Lije Peters, a low-down sort, falling in his attempts to win Jasper's daughter and to blackmail the old man out of a thousand dollars, secures an appointment as Deputy United States Marshal and brings about the arrest of the simple-minded "moonshiner." Starbuck, who has served in the Union army, wins his release by appealing to the patriotic sympathies of the Federal judge, likewise a veteran.

Some of the speeches are knee-deep in sentiment of the popular-priced brew, and the romantic interest depends upon love affairs between the judge's son and the "moonshiner's" daughter, and the judge's sister, who is a divorcee, and a mountain preacher.

Some Droll Characters.

Several droll characters are introduced, among them a backwoods product who borrows a meal bag and, after keeping it a year, brings it back only to borrow it again. Incidentally, he treats Broadway to a novelty in the way of a Jewish solo.

Theodore Roberts gives a rough, virile portrayal of Starbuck, along the lines of his Col. Canby in "Arizona" and his hardy Southerner in "Jim Bludsoe."

Excellent characterizations are also contributed by Thomas Coleman as Lije Peters, Mrs. Louise Rial as Mrs. Starbuck, William Visscher as the negro Kintchin, William Dills as Laz Spencer and William Everts as Mose Blake.

Despite the excellence of the character drawing, however "The Starbucks" is woefully lacking in strong, sequent interest. It is therefore not likely to take very deep root in Broadway.

OPENINGS ELSEWHERE.

"Alphonse and Gaston," a new musical farce, created considerable laughter at the Fourteenth Street Theatre.—The size and enthusiasm of the audience at the Grand Opera House warranted the conclusion that droll Stuart Robson as Bertie the Lamb, and Bronson Howard's excellent play, "The Henrietta," will never grow old.—Sounds of revelry from Harlem told of the merry effect of the Weber and Fields happy family at the West End Theatre, where the music hall folk are playing a week's engagement before starting on the road.—Elita Proctor Otis and the Donnelly Stock Company appeared in "A Wife's Peril," a hardou play, at the Murray Hill Theatre.—Primrose and West's Big American Minstrels gave a good show at the Harlem Opera House.—"The Christian" was revived by the stock company at the American Theatre.—Thomas E. Shea, in "The Price of Honor," was the attraction at the Star.—Charles McCarthy, in "One of the Bravest," was cheered at the Third Avenue.—"Happy Hoodigan" made patrons of the Metropolis forget their troubles.—The Brigadier Burlesquers captured the Dewey.

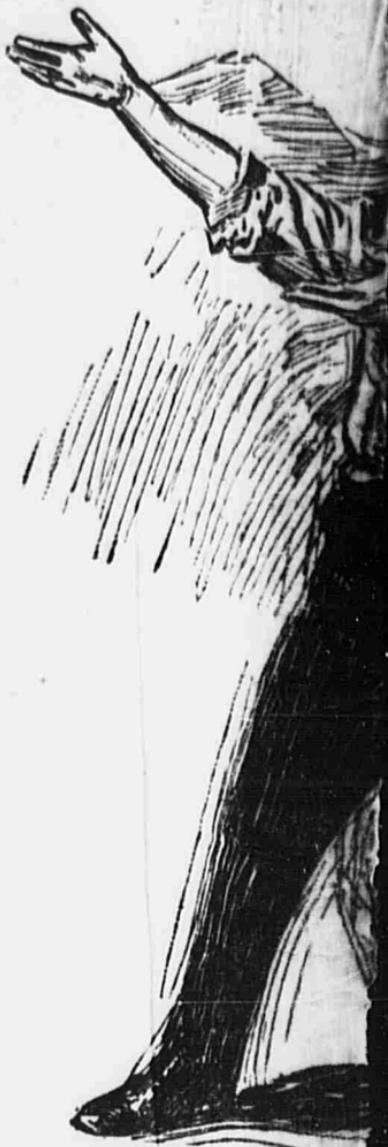
ESTABLISHED ATTRACTIONS.

Remaining at leading theatres were: "The Prince of Pilsen," Broadway; "The Sultan of Sulu," Wallack's; Grace George in "Pretty Peggy," Herald Square; "A Chinese Honeymoon," Casino; Blanche Walsh in "Resurrection," Victoria; "The Wizard of Oz," Majestic; "The Suburban," Academy of Music; "The Earl of Pawtucket," Manhattan; Blanche Bates in "The Darling of the Gods," Belasco Theatre; Marie Cahill in "Nancy Brown," Bijou; Amelia Bingham in "The Frisky Mrs. Johnson," Princess; "The Unforeseen," Empire; Annie Russell in "Mice and Men," Garrick; Charles Hawtree in "A Message from Mars," Criterion; Henry Miller in "The Taming of Helen," Savoy; Miss Wynne Mathison in "Everyman," Garrick; "Mr. Blue Beard," Knickerbocker; Barnum and Bailey's Circus, Madison Square Garden.

BROOKLYN THEATRES.

Miss Allen in Brian Caine's play, "The City," began a week's engagement at the Manhattan.—Howard Kyle in "The Blue Bird" in an excellent production at the Manhattan.

CHARACTERS IN



THEODORE ROBERTS
(The Moonshiner).

FAUNTLEROY THE CHILDREN'S PLAY

Mrs. Burnett's Famous Classic
Given at the Casino with
Charming Little Girl in
Title Role.

SHE IS MISS VIVIAN MARTIN

"How many candies have you left for the little girl with the pink bow in her hair."

"Ten," answered the little girl with the blue bow fastened to her braids. "How many have you?"

"Eight."

"You have eaten two more than I." "Yes, I know," sighed the pink-bowed penitent, "but you cried more than I did."

Lots of little girls with different colored hair and variegated bows crowded around and laughed over "Little Lord Fauntleroy" at the Casino yesterday afternoon.

A Charming Little Lord.

They felt so sorry for "Dearest" who she pined over parting with the loved and lovable little lord in the first act, for Chrystal Herne made an appealingly sensitive, youthful and devoted mother.

And no mother ever had a more charming child than beautiful Vivian Martin made Mrs. Burnett's kind of a ten hero. She played the part bravely and proudly.

It was really too sad to think of a mother and child being parted. A tender-hearted matinee girl completely used up two handkerchiefs in the act, and judging by countless other faithful maids all over the house, to nothing of suspiciously-acting there will be an alarming increase in size of laundry bills during the revival of the juvenile heart-breaker.

Mrs. Burnett, in a stage box, acted nervously as though her play were her first performance. There is little reason for apprehension, however, as nearly all the characters were good hands. J. H. Bradbury did Hobbs, the grocer, in brown paper, a Yankee dialect that was larded with uine. James E. Wilson made the best kind of an old Earl, but even crustiness could not withstand the charming effect of Miss Martin's smiling.

Adventurers Not Liked.

Emily Wakeman's Irish Mary was enthusiastically applauded by whistlers. Dorothy Rossmore was "just too horrid for anything" for her defiantly drawn portrayal of the adventuress, a character, by the way, which seems somewhat out of place in a children's play. Adventuresses are not good for children.

This is one reason why "Little Lord Fauntleroy" is not so idyllic a play as boys and girls as Mrs. Burnett's stage story, "The Little Princess."

VAUDEVILLE BILLS.

The Florodora Sextet chirped and nodded into its second week as the attraction at Keith's.—Pastor's was led by Bailey and Madison, a pair of grotesque eccentrics.—The Troupe of Royal Japanese Amazons were the big-typers on the Broadway Circle.—Proctor's theatres: "The Circle in the Moonlight," the romantic in which Robert Mantell formerly appeared, was presented at the Fifth Avenue Theatre. The riotous Johnnie Emma Ray, in a new sketch, "The Fireman," made the most of the Twenty-third Street Theatre. "Cherry Pickers," a well-known interesting melodrama, was played at Harlem house. That popular play "Old Kentucky," was the attraction at the Fifty-eighth Street Theatre. Newark Uns Abell Brinker, in "A Band in Clover," led the bill. O'Rourke, in "Paddy A," was the liner at Hurtig & Seaman's. Kolts, the Wizard, went to work on his illusions at the Eden Theatre. Mrs. Chauncey, in "The Little Couple in the World," was the body else at Hurtig & Seaman's.