

'LITTLE BOY BLUE' APPEARS AT LYRIC

Adapted Operetta Has Novelty of
a Scotch Background, and
Plenty of Dash.

BUT SINGERS ARE LACKING

The Music Also on a Banal Plane from
Which It Seldom Rises—Lively
Chorus in Kilts.

LITTLE BOY BLUE, a romantic operetta in two acts, by Rudolph Schanzer and Carl Lindau; American adaptation by A. E. Thomas and Edward A. Paulton; music by Henri Bereny. Lyric Theatre.
The Earl of Gobenleen.....John Dunsmure
Gaston, the Marquis de la Tour.....Charles Meakins
Dupont.....Otis Harlan
Captain Graham.....C. Morton Horne
Tabarin.....Victor Kahn
Archie.....Nell McNeil
Daisy.....Gertrude Bryan
Amaranth.....Maude Odell
Kitty, Lord Gobenleen's niece and ward.....Katheryn Stevenson

An operetta with a Scotch background is more or less of a novelty nowadays, and that is what "Little Boy Blue," produced at the Lyric Theatre last evening, proved to be. Yes, reader, the girls all wear kilts and their kees are bare. There were even some bare knees in the first act, the scene of which was laid in the Bal Tabarin in Paris. And at the climax of one of the acts Little Boy Blue has his coat torn right off his back, but this scene is rather disappointing, it must be confessed, after the preparation which is made for it.

The first act has a certain amount of realism to commend it; the tableau of the Bal Tabarin is accurately reproduced, even to the names of Aristide Bruant and Paul Verlaine to be observed near the ceiling; the girls are prettier than girls are usually in musical shows, and there is a great deal of dash and go about the performance. The costumes in this scene, however, are some of them ridiculously inappropriate. The small girls, for instance, are arrayed as if they were about to enter a tennis tournament at Brighton or had just dropped in from the next estate for tiffin, and there was a lack of distinction about the color scheme which cost the piece just so much effect.

"Little Boy Blue" has a story, which it does not seem necessary to outline in detail. Suffice it to say that it concerns the long-lost heir to a Scotch estate, who turns up in the person of a barmaid at the Bal Tabarin, and who impersonates her brother, as her uncle insists on a male heir. She is loved, of course, by a French Marquis, and the denouement is easy to foresee, even from the back rows.

The performance had been well rehearsed; the orchestra was conducted with vigor by Arthur Weld; the chorus sang with spirit, if seldom in tune, and danced when necessary with abandon; and the applause and laughter with which the piece was followed last evening seemed to indicate that a large portion of the first night audience was pleased, still—

The music is on a very banal plane, from which it seldom rises. There are several interpolated numbers which did not appear to be much better or worse than the original score. The tunes which achieved the most success last night, and everything was repeated, were "Flirt," a comedy quartet; "You're Very Like Your Sister," and Dupont's "Detective" song.

In its present form it is safe to say that the nimble wit of A. E. Thomas had very little to do with the book. The number of collaborators mentioned in the programme—at least four more are added as writers of lyrics—confirms the impression that "Little Boy Blue" has been written at rehearsals by managers, stage directors, and actors.

More distinction in the playing would have perhaps raised the level of the piece. Miss Gertrude Bryan appeared as Daisy, the barmaid, who becomes the heiress. Now Miss Bryan is very pretty, but she cannot sing, and she certainly does not dance well. She was quite ineffective during the first act. When, however, she donned boy's clothes it was a different matter in spite of the fact that when she stood up against the family portrait she looked much more like the portrait of Dorian Grey than a Gainsborough.

It does not seem necessary to speak in detail of the other members of the cast, although a special word of praise is due to C. Morton Horne, who acquitted himself with distinction in a small part, and seemed to be the only person in the cast who could sing.

COLLIER FUNNY IN NEW PLAY.

Comedian in "Take My Advice," by James Montgomery and Himself.

TAKE MY ADVICE, a farce in three acts, by William Collier and James Montgomery. Fulton Theatre.

William Ogden.....William Collier
Jack Cornish.....William Lamp
Prof. Hugo Kardly.....Charles Dow
Thomas Brooks.....Thomas Garrick
Robert Brooks.....John Junior
Paula Brooks.....Paula Marr
Mrs. Clark.....Helena Collier Garrick
"Buster" Clark.....William Collier, Jr.
Diana Kardly.....Dorothy Unger
Sing Foo.....John Arthur
Wilson.....John Adam
Lew West.....Thomas Stuart
Miss Underwood.....Regina Connelli

James Montgomery, co-author with William Collier of "Take My Advice," that Mr. Collier, his family, and friends presented at the Fulton Theatre last night, probably knows how much of his original play is left in the "new entertainment," as the programme calls the piece. The audience found it mostly Collier.

There is a plot. That is probably Mr. Montgomery's. William Ogden has been willed a lemon ranch, a house, and the fiancée-ship of one Diana Kardly, together with a business manager and a moral adviser, the latter being Diana's father. By keeping all for a year, and by abstaining from drink, tobacco, and gambling, he is to receive a million. Ogden falls in love with Paula Brooks, discovers his business manager, Jack Cornish, to be a crook; his moral adviser, Prof. Kardly, to be a swindler in the line of antiques, and himself to be almost a bankrupt.

He takes hold of affairs at this point, organizes his household into a business staff, makes the lemons pay, marries the embezzler off to Diana of the perpetual headaches, and succeeds in telling Paula the formula for love-making, taught him by his sister, Mrs. Clark.

William Collier was Mr. Ogden in his usually funny way, with his pretended nervousness, his blundering conversation, and his ability to make an audience laugh by doing a natural thing amusingly. Paula Marr, who is Mrs. Collier, played Paula Brooks, who was to be Mrs. Ogden; Helena Collier Garrick, Mr. Collier's sister, played Mr. Ogden's sister; William Collier, Jr., the young son of Ogden's sister, and Thomas Garrick, Mr. Collier's brother-in-law, had the rôle of a lawyer and investor from the East, father of Miss Brooks.

Outside of the Collier family, William Lane had the rôle of the embezzling business manager, Cornish; Charles Dow Clark was the antique professor, John Junior a young lawyer, Dorothy Unger the unprepossessing Diana, John Arthur a Chinese servant, and John Adam a German butler. Thomas Stuart and Regina Connelli had small rôles in the business-like last act.

The overture to the comedy consisted of a medley of "William" tunes, including a part of the overture to "William Tell," and the well-known classic, "Billy." Mr. Collier did not make a speech last night, although the audience kept up its insistence for a greater part of the second intermission.

Sousa's Band at Hippodrome Dec. 10.

John Philip Sousa and his band will be heard at the Hippodrome on Sunday evening, Dec. 10. This concert is announced as the only one the bandmaster, who has just returned from a tour of South Africa and England, will give in New York this season.

"Lobetanz" Again at Metropolitan.

"Lobetanz," the first novelty of the opera season, received its first repetition at the Metropolitan Opera House last evening. The cast was the original one, including Mme. Gadski and Mr. Jadlowker in the principal parts. Mr. Hertz again conducted.