

FIVE NEW PLAYS AND ONE REVIVAL HERE NEXT WEEK

Old Tradition of "Dull Before Christmas" Doesn't Go in the Year 1910.

VARIETY IN PROGRAMME

Bernhardt, Mrs. Pat Campbell and Annie Russell Offering New Productions.

THE week before Christmas the duldest in the whole theatrical year? Not this year! President of tradition, or whatever you like to call it, will be crowded out by six new productions the coming week.



SYBIL CARLISLE WALLACKS

"On the Level," Willie Collier Just Can't Be William--His Foot Slips When He Tries

Farce Is Tragic Enough for Him, He Confesses, and He Simply Cannot Line Up to the More Dignified Name.

BY CHARLES DARNTON THAT worried look that Willie Collier wears is no stage joke. He can't help it. There are comedians who are never anything else. De Wolf Hopper can face Broadway without turning a hair because—well, never mind! Sam Bernard goes along day after day counting his winnings at the races—sufficiency! Eddie Foy puts in his leisure time counting the children—enough! Frank Daniels muses cheerily, humming the while "I Care Not What the Dinner Costs Since Angel Pays the Check." And so it goes with these jovial gentlemen. They are always merry and bright. But alas, poor Collier! Anxiously, with a season ticket, sits upon his brow. It was right there in the first row when I did him a good turn yesterday afternoon by delaying his departure for Brooklyn.



So Willie It Is and Will Remain, Care-Free and Intimate, Like the Comedy Theatre, Where He's Made a Hit.

laws will permit. I am very happy to report that New York, at last, has discovered the Comedy Theatre. Heard something funny. The extra chairs seemed to settle the question. I was left to conclude that Old Doctor Cook would find nothing in his line in Forty-first street. "I must tell you a funny thing that happened the other night," volunteered Mr. Collier in his best Willie mood. "Arnold Daly saw the piece—and liked it. That's funny, too, but it isn't the story. Daly came back after the first act and said: 'Let me tell you what a party of four just behind me have been saying. One of the men declared that your "hang-over" in the beginning of the play was one of the most realistic bits of acting he had ever seen.' Naturally, I was pleased and I settled back to hear more pleasant things. The other man agreed with him. Daly went on to say, 'but he said there wasn't anything surprising about it.' "Why," asked one of the women, "does Collier drink?" "Drink!" exclaimed the man. "Something awful! I thought everybody knew that. He's seldom sober." "That's right," put in the other man. "He was probably full when he started the play. That's why his hang-over seemed like the real thing." "Can you beat that?" asked Willie, laughing himself out of his chair.

"Collierisms." "Here's another thing," he related. "You may remember that on the opening night when I was writing the check in the last act a man in the audience sneezed and I stopped to say 'God bless you!' Well, since then I've heard from a number of sources that I had that man 'planted.' New York people love to laugh, but when they go to the theatre they're all critics. And whenever I meet one of them outside he is sure to say: 'The piece is a great hit, Willie, but you ought to change that first act so that—and so on. No one ever seems to realize that I have been working on the piece for months to get it into shape. If I have a fault—and I'm willing to confess to more than one—it's making bad comedy into good farce. When anybody writes a play for me I'm always told to 'fix it.' An author once brought me a play and said, 'I had you in mind when I wrote this.' When I looked at it and saw that I would have to kill a man in the first act, I said I couldn't do that and keep my audience in good humor. 'Oh, yes, you could,' argued the author. 'You know you'd manage to get out of it somehow.' As a matter of fact, I have to do what my audiences expect me to do, otherwise they're disappointed. The moment I start a serious or heroic speech it fairly near someone says, 'Now, wait and see what he does at 2:30.' Meanwhile I feel as though every serious word will be my last. I know what the people want and in order that they may not be disappointed I put in a lot of so-called 'collierisms.' And that's why I'll always be Willie Collier in the theatre and William Collier only in my printing. Every time I try to stand on my dignity my foot slips. On the level!"

Kiel to Berlin Flight. BERLIN, Dec. 17.—The Northern Aviation Club is planning a six-days' meet to be held at Kiel during vacation week, June 18-24. The sport will have the patronage of Prince Henry and the grand concluding event will be a flight from Kiel to Berlin with a stop at Hamburg.

SEND PICTURES OF KIDNAPPERS TO WHOLE WORLD

Police Spread Descriptions Broadcast in Effort to Catch Quartet of Leaders.

Photographs and descriptions of Vito Sorisi and Rosario Castellani and his wife, Giovanna, were sent out by the police today. Accompanying the photographs was a description of Leonardo Arena, the man who accomplished the actual kidnaping of Giuseppe Longo and Michael Rizzo in Brooklyn Nov. 13. Arena lived at one time in the same house in Brooklyn as the Longo and Rizzo families. He knew that the elder Longo was reputed to be wealthy and that Rizzo was a real estate owner. He also knew their two little sons. After moving to New York he entered into a conspiracy with Sorisi, Castellani and his wife and others, all from the town of Borgetto, Province of Palermo, Sicily, to steal the two boys in an effort to extort a ransom of \$20,000. After the kidnaping had been carried over to Sorisi, who kept him in a room in the tenement at No. 239 East Sixty-third street, the Rizzo boy was confined in the care of the Castellani couple, who lived at No. 222 East Sixty-third street. Sorisi, also known as Vito Rappa and Vito Colorino, is the husband of Marie Rappa, a woman on a charge of kidnaping. He was not in the house the day the detectives found the Longo boy, and made good his escape when he heard of the raid. The Castellani, living next door, knew of the rescue of the Longo boy, and although detectives were watching the house, they smuggled young Rizzo out in the night, took him to the home of friends in the Bronx, and turned him loose on the street the next night. Then they went into hiding, and it is supposed that this pair, Sorisi and Arena, are together.

LIBERALS HOLD POWER AS BRITISH ELECTIONS CLOSE

With Irish and Laborites They Will Probably Have 126 Majority in Parliament.

LONDON, Dec. 17.—With only eight constituencies remaining to be polled today and Monday, the elections are practically ended, and, to all intents and purposes, the new Parliament will be identical with that chosen in January last. Barring further gains or losses, the Government will have a coalition majority of 126, as against its previous majority of 124. To-day's totals are: Unionists, 270; Coalitionists, 222. The latter combination is composed of 267 Liberals, 72 Nationalists, 19 Independent Nationalists and 43 Labor members. The latest returns give the Liberals, Unionists and the Nationalists each another gain, leaving the Coalitionists with an advantage of two in the totals of gains and losses. Montgomery Borloughs has reverted to Unionism, while the Banbury division of Oxfordshire turned out the Unionist member, Captain R. B. Brassay, and seated the Liberal candidate, Eustace Flinnes. The veteran miners' member, W. Abraham, better known by the name of "Abbo", was again elected by the customary huge majority of the Laborites for the Rhondda division of Glamorganshire. Abraham is the president of the South Wales Miners' Federation and has represented the constituency for a quarter of a century. The Redmondites won a notable victory in the Southwestern division of Dublin County, where W. Cotton took the scalp of the old Unionist representative, Capt. Bryan Cooper. The Redmondites will have a solid 75 votes in the new House against 71 seats in the old.

EVERYDAY DANGERS TO GUARD AGAINST

It is important for you to know that nearly all cough syrups contain dangerous and deadly drugs like morphine, chloroform and opiate in some form or other. We warn you against these dangerous preparations under the title of "balsams of this" and "balsams of that," or "syrups of this," etc. Without these drugs Father John's Medicine cures throat and lung troubles. By building up the body and keeping up the warmth the system is given the fighting power to throw off disease. This medicine is all pure nourishment, and the best protection against dangers from exposure and a run-down condition of the body. Get what you call for.



Anty Drudge Talks to a Woman Who Hasn't Tried the New Way of Washing.

Anty Drudge—"You poor unfortunate victim of the old-time washday habit! Why won't you wash in the Fels-Naptha way, and strike off the chains that bind you to the steaming washboiler and the all-day hard rub-rub on the washboard!"

If you really believed what we say about Fels-Naptha you would use it, wouldn't you? But you think that it's too easy—impossible. Many men are wealthy to-day because the majority thought the same thing about the telephone. To you boiling seems necessary to thorough cleansing. With soaps of the old sort it is. The clothes must be boiled in order to get the dirt out by rubbing. Incidentally much of it gets rubbed in. Fels-Naptha separates the dirt from the fabric in cool or lukewarm water. Once separated it is easily rinsed away. But you must remember that Fels-Naptha is made to be used in cool or lukewarm water, summer or winter. Get Fels-Naptha to-day and follow directions on red and green wrapper.

beginning to seem like home. "The new thing about it is that it's beginning to seem like home," he said. "On the opening night it seemed a bit strange and I was terribly nervous when I made my entrance and found myself so close to the audience that I could almost reach over and touch it on the shoulder. But now I like it the closer the better. An intimate home is suited to the sort of work I do. A performance depends as much

on the audience as it does on the play or the actors. A good audience keeps things going. There are only two ways to play farce. If an audience is quick and bright, give it plenty of time to catch the fun. If it is slow and dull, play fast and do your best to land right and left, as a game fighter does when he sees that the chances are against him. That's the only way to win when your audience is hanging back on you. Luckily, I can play with my audiences, because the theatre is so small that the moment you open the door you are on the stage. I'm glad of that, for it puts me in close touch with the house. It was this same intimate relation between the people on both sides of the footlights that helped to make Weber & Fields



"I Don't Know What I Would Do Without a Telephone"

said a young lady, who came into one of our offices. "It serves me regardless of the season or of what I want to do. Just now I am using it for Christmas shopping, and with great success. All the shops take telephone orders, and some of them have wonderful telephone systems for the benefit of their customers.

One store that I know of even goes so far as to maintain a night force of telephone salespeople so that customers can shop by telephone at night as well as during the day. Isn't that great? It only goes to show what a truly wonderful thing telephone service is." The telephone is of assistance in many ways during the busy holiday season.



Have you a Telephone? New York Telephone Company Every Bell Telephone is a Long Distance Station.

"Old Heidelberg," Wilhelm Meyer-Foster's romantic drama, will be revived at the New Theatre on Monday evening with Frank Gilmore as Prince Karl Heinrich and Mrs. Pat Campbell as Kathie. Others in the cast will be Louis Calvert, Albert Bruning, E. M. Holland, Ben Johnson, Ferdinand Gottschalk, William McVay, Pedro de Cordoba, Helen Reimer and Mrs. Sol Smith.

"Drifting," a comedy by Preston Gibson, will have its opening performance at Nazimova's theatre on Monday evening. The events of the play centre about the Newport experiences of Horstense Harrison, known as "Tency," and present a picture of society intrigue based mainly on mercenary motives. Tency has been married to Henry Harrison, a wealthy Westerner, and they have leased a villa at Newport for the season. Anna Anderson, a fascinating divorcee, comes to their home as a guest and demagogically attempts to make trouble between husband and wife in order to cause a divorce. Her purpose is to marry Harrison herself and thus satisfy the demands of a syndicate, a loan broker, from whom she has borrowed large sums of money on the expectation that she will contract a marriage with a rich man. Among others in the company will be Edith Lockett, Grace Plinkas, Ann Archer, Walter Hale, Frank Goldsmith, Ernest Band and Edward Lee.

Annie Russell comes to the Garrick Theatre on Tuesday night in "The Impostor," by Leonard Maerck and Michael Morton. The play deals with the situation of a young woman of refinement suddenly left without the support of relatives in a great city. It is in this perilous condition that Mary Fenton meets Charlie Owen in front of the Savoy Hotel, London, where he is staying on his way to Paris. He is married, but he takes the starving girl to his rooms and gives her food. As she tells her story, Owen's sympathy develops into something he mistakes for affection. She is about to rush out when Mrs. Fowler, a friend of Owen's family, passes the open door. To prevent gossip Owen introduces the girl as his wife's sister, Miss McKenow. After the man has left the girl returns to his apartments for her purse and is discovered there by Owen's sister-in-law, who insists on taking Mary home with her. When Owen returns from Paris and finds Mary Fenton staying at the house of his sister-in-law, he denounces her as an impostor, and with that everybody turns on her. But the arrival of Mrs. Fowler forces Owen to recognize Mary Fenton as Miss McKenow. From this point the play makes its way to a happy ending. With Miss Russell will be Oswald Yorke, Charles Richmond, Grace Carlisle, Esther Lyon, Clara T. Bracy and others.

"Ponderer Walks," described by the author, Louis N. Parker, as a comedy of happiness, will be produced at Wallack's on Tuesday night. The stage setting will consist of six houses arranged in a crescent. There is no "plot" to the drama in the ordinary sense of the word. The people in the six little houses are, respectively, a widow, who has had an early disappointment in love; her daughter, who is threatened with a similar misfortune; an old sea captain, a lady of means, who desires to annex the captain's heart and assume the captain's name; two sisters, one of whom loves the lodger, who yet fears to tell of his affection; a couple who have a fan-