MARIE TEMPEST WELCOMED

PRESENTS HUSBAND CURING DRAMA "PENELOPE."

Story Deals With Retaining a Spouse's Affection After Marriage by Pretended Indifference—Play Not So Strong as Recent Ones Presented.

Miss Marie Tempest is back again. For those who know Miss Tempest that announcement really should be enough, because such persons are fully aware that Miss Tempest is an arch and piquant person, possessed of much charm, overflowing with vitality, gifted with a strong and well trained sense of humor and in addition to all these qualities a comedian of considerable subtlety and finesse.

And since Miss Tempest is all this and more it ought to be sufficient that she is Miss Tempest and is back again. But for the benefit of those who may have some curiosity to know what she is doing, as well as what she is, it may be said that she is now appearing at the Lyceum Theatre in a comedy by the indefatigable W. Somerset Maugham called "Penelope," which had its first American performance last evening, having been brought directly here from London, in which city Miss Tempest has been playing in it for the better part of the last twelve months.

"Penelope" has a classical sound, but be not alarmed. It is far from Greek. It is the lightest kind of froth, the kind that seems to rise from the busy brain of Mr. Maugham whenever he sees fit to agitate it. That of course is nothing to its discredit. It takes many ingredients to make up the world of theatrical art, and froth is far from being the least entertaining of the lot. But it must be real froth, not imitation, cotton wool froth, near froth. Nothing is heavier than imitation froth and the most worthy makers of the genuine thing are lamentably rare.

"Penelope" is all about a young wife who has lost the devotion of her husband because she let him see that she was deeply in love with him. This, it appears, is a fatal error because men are brutes, and only in heaven do people want what they've got. That's Mr. Maugham's premise anyhow, whatever the fact may be. So *Penelope* starts out to win her lord and master back by giving him all the rope he wants by neglecting those former little attentions that had so annoyed him, by throwing him and his new inamorata so constantly together that he winds up by being bored with her too.

The young husband is a physician and he accounts for his frequent absences from home by inventing an elderly woman patient who demands much of his time. Mrs. Mack has to have frequent operations performed too, and *Penelope*, who is not deceived for a moment, although she pretends to be, is so lonely in her husband's absence on these professional trips that she has to console herself each time by purchasing expensive gowns.

The upshot of it is that *Penelope's* treatment of her husband succeeds perfectly and she wins back his love, although she determines to be in future, in accordance with her father's advice, a half dozen different kinds of women in one, since man, for so says papa, is naturally polygamous.

Now there is little in this that is new to American audiences. Mr. Thompson Buchanan has done it all before Mr. Maugham in his charming comedy, "A Woman's Way," in which Miss Grace George was seen here last season to such advantage, and to tell the truth Mr. Buchanan did it a good deal better than Mr. Maugham. A very similar theme was also handled by Mr. Barrie in "What Every Woman Knows," and it would be brutal to Mr. Maugham to compare him with Mr. Barrie.

For one and a half acts of "Penelope's" three acts little of interest takes place. Then there comes a scene in which the husband is shocked because his wife is not more shocked at the discovery of his perfidy. Properly played by the husband this would have been uncommonly amusing.

The last act is, to be sure, better than the first two and here in fact Miss Tempest has for the first time in the play an opportunity that is worthy of her comic talent. Her disclosure to her husband's charmer of the fact that the imaginary Mrs. Mack is dead gave her a chance to be as amusing as she knows how, which is very amusing indeed.

But, on the whole, this play confirms one's impression that Mr. Maugham has as yet very little to say. He says it in an agreeable enough manner, but not in a way that can possibly be described as in any way distinguished.

Miss Tempest is still Miss Tempest—which is to say delightful. She would be worth seeing in a worse play than "Penelope." She does things that pain the judicious. She plays frankly to her audience, as indeed our own Ada Rehan was not above doing. Last night she winked once at her audience, and very broadly too. But one or two scenes she played in her very best manner, and, indeed, if she thought they were the only ones worth playing that way she was not far wrong.

Of her supporting company there isn't much that need be said, except that they wore the proper clothes and spoke the lines set down in the playwright's manuscript. With an adequate actor in the part of the doctor-husband "Penelope" would be a good deal better play than it is.

The company is entirely English and if it is representative of England's present best then the art of acting is a good deal deader in England than it is here. But then there was Miss Tempest. To be sure, there was Miss Tempest, and it is good to have her back again, no matter in what company.

THE COOK'S $30,000.

Relatives She Had Forgotten Dispute Her Two Lucky-Find Wills.

A contest over the will of Bridget Torpey, a cook who left $30,000, with one will giving the entire estate to James E. Johnson, a negro, and a later one making Miss Margaret Bennet, a nurse, the chief beneficiary, began yesterday before Surrogate Thomas. Both wills stated that Miss Torpey left no relatives, but a dozen or more relatives turned up promptly to contest, among them two sisters and a number of nephews and nieces.

Two negroes who drew up the will making Johnson the sole beneficiary declared that it was genuine and that the testatrix gave Johnson the estate for caring for her for some years. He was valet in a household where she was cook. Herbert B. Barnum, an insurance agent of 60 Wall street, who was one of the witnesses to the will in favor of Miss Bennet, was also examined. He said that Miss Torpey was a "little old woman weighing about 100 pounds" and that she wore a black patch over one eye and had a misshapen nose. He said she came to his office last November and told him she wanted to leave most of her property to Miss Bennet. Mr. Barnum denied that he was now engaged to marry Miss Bennet, although he said he had had occasion to call on Miss Bennet several times since Miss Torpey's death last May.

New Hotel for Newport.

NEWPORT, Dec. 13.—It was officially announced here to-day that a new hotel with a capacity of 500 rooms would be built on Easton's Point within the next year. The material will be concrete and the architecture will be like that of the Marlborough-Blenheim of Atlantic City.

Dinner to William Winter.

William Winter is to be the guest of honor at a dinner to be held in the National Arts Club to-morrow night. Augustus Thomas and Dr. Lyman Abbott are to be among the speakers.

VERDI'S "OTELLO" REPEATED.

Leo Slezak's Impersonation of the Moor Interests the Public.

Verdi's "Otello" was repeated at the Metropolitan Opera House last night. Considering the cheering nature of the evening, the audience was one of most complimentary size. It is not essential to the progress of art or to the growth of taste that good and sufficient reasons should be given for this evidence of public interest in a performance of "Otello," but a conjecture in regard to the matter may not be injurious. It is not improbable then that the small army of operagoers has found an interest in a tenor of the heroic mould.

The Metropolitan has enjoyed the art of several singers of the purely lyric school and this art is without question the most refined type. But, nevertheless, there has always been an irresistible fascination about the tenor of broad shoulders and pealing voice. Even when the voice is not pealing the possession of a commanding presence and heroic methods of interpretation will suffice to enchain general attention.

This is not the moment for reminiscence, but those who remember Albert Niemann can recall a heroic tenor not liberally gifted in the matter of tone, while those who heard Tamagno will easily conjure up the picture of a tenor with the "unique voice of the world," as that arch analyist Victor Maurel called it, and methods of delivery and impersonation uniting the elemental force of physical manhood with the sweeping proclamation of brute passions.

In Leo Slezak, the giant Czech who impersonates *Otello* for present operagoers, the managers of the Metropolitan have secured a tenor who, without reaching in any direction the summit of achievement, combines some of the qualities of the most imposing heroic tenors with some of those of the most captivating lyricists.

Of extraordinary stature, commanding figure and virile countenance, Slezac has also a voice of uncommon and arresting character. Not devoid of a vibrato so pronounced as to be of questionable nature, this voice has a clear and vibrant quality and a singularly rich gamut of expressive power. It suits well the tender phrases of the love music in the first act, which Mr. Slezak sings better than any of his predecessors except Jean de Reszke, while in the bolder declarations of the more agonized emotions of *Otello* it approaches closely the poignant timbre of Tamagno's utterance.

If Mr. Slezak used this voice with the incontinence too general among robust tenors he would fall far short of his high artistic stature. But he phrases excellently and treats his music with intelligent consideration. He sings with flexibility and with variety of accent. His *Otello* is dramatic not only because it is imposing in its pictorial action but because it is thoroughly musical.

Mr. Slezak's *Otello* is large in conception and in execution, but it never obliterates the finer nuances of Verdi's wonderfully beautiful score. For these reasons this new robust tenor has made a large impression on the operagoing public. His repetition of his impersonation last night was well worthy of renewed study.

Mr. Scotti returned to the rôle of *Iago* and made the part take its correct place in the general representation. Mr. Toscanini's conducting and the playing of the orchestra were the other two influential elements in the evening's performance.

"TANNHAEUSER" IN FRENCH.

Repeated at the Manhattan Opera House, It Keeps the Audience Interested.

In giving "Tannhäuser" in French at the Manhattan Opera House, where it was performed last evening for the second time, Mr. Hammerstein has incidentally afforded a singularly interesting opportunity to New York students of music. Rarely has there been a better chance offered to contrast the essentials of conventional French operatic style with the mode of singing demanded by Wagner in his music dramas. As the "Tannhäuser" score, which belongs to Wagner's transition period, contains examples of both styles, the distinction is all the more clearly drawn.

The long phrases of the mature Wagner are here, and the shorter steps of the French style that Meyerbeer perfected hurry along by their side. Quick movement and a fresh impulse at every step are proper to the French manner, but Wagner's music that is truly Wagner's must flow, whatever else it does or does not do, if it is to be delivered with characteristic beauty and effect.

As was indicated after the first "Tannhäuser" performance, last week, the lack of this continuous and sustained body of tone, in the work of both orchestra and singers, is the chief element absent from this sincere and able effort to measure up to Wagner's exacting requirements. Mr. Renaud's *Wolfram*, which again made a deep and abiding impression last evening, possesses this necessary quality of vocal style, and in his case this is united with the rare and admirable distinction of bearing, movement and utterance which glorifies nearly everything he does. Mr. Zenatello's *Tannhäuser* dwells in another country from that which the composer intended, but it had its good moments last night, though the hymn to Venus, sung in the heat of the Wartburg contest, did not fall within their span.

Mme. Mazarin achieved success with *Elisabeth's* scene at the end of the second act and her acting throughout, though pitched in the Gallic and not in the mellow Teutonic mode, was conventionally good. The *Venus* of Mme. Doria had earnest effort in its favor, but this personation, like most of the others, was garish in its primary colors and deficient in sensitiveness. The cast included, as before, Mr. Vallier as the *Landgrave*, Mr. Huberdeau as *Beterolf* and Mme. Duchene as the self-possessed young *Shepherd*. The singing of the men's chorus was remarkably accurate and well balanced and the choral climax of the scene in the hall of song was effectively managed under Mr. de la Fuente's direction. The audience was of good size, considering the weather, and there was hearty applause.

"Arsene Lupin" Moves to Hudson Theatre

A large audience greeted "Arsène Lupin," the thief-detective play, at the Hudson Theatre last night. The production was moved from the Lyceum to the Hudson Theatre, after a three months engagement, to make room for Marie Tempest's appearance there. The cast of "Arsène Lupin" is unchanged. William Courtenay played the *Duke of Charmerace*, Sidney Herbert was *Guerchard*, Doris Keane took the part of *Sonia* and Virginia Harned appeared in the rôle of *Germaine*.

Successor to Dr. Parker in Brooklyn.

The Rev. Dr. W. J. McCready, rector of Trinity Episcopal Church, Asheville, N. C., has accepted the call he recently received to the rectorate of St. Peter's Church in Brooklyn, and will take charge on February 1. He will succeed Rev. Dr. Lindsay Parker, who had been with St. Peter's for nearly a quarter of a century and was obliged more than a year ago to give up all pastoral work on account of ill health.

Dr. McCready was ordained in 1881, and most of his ministerial work has been in Kentucky and North Carolina.

"ST. ELMO" PRODUCED VIVIDLY

SPIRIT OF THE NOVEL BROUGHT OUT IN A PLAY.

Play Made Out of It for the Moderns With the Retention of Much That Is Quaint and Has Passed Into History—An Academy of Music Audience Pleased.

In dramatizing "St. Elmo," which had its initial New York production last night at the Academy of Music, Willard Holcolm had a double task to perform. It was necessary to make a play that would appeal to the present generation out of a novel that is too old fashioned to interest it and at the same time preserve for the grandfathers and grandmothers all the romantic tradition of this one time enormously popular story.

The result is a good old fashioned melodrama of the "East Lynne" type, which begins with a duel and ends with a cemetery repentance and wedding bells off stage. He has retained the atmosphere of the book rather too well in some cases, for many of the lines that he has taken bodily from its pages, lines that merely point a moral when read in type, ring very trite, not to say priggish, when read from the stage.

Although the material of the plot is so old fashioned and timeworn, yet it seems quite possible that Mr. Holcolm might have achieved a much better result if he had disregarded traditions and frankly made a modern play of it without attempting to maintain so strictly the atmosphere of the book.

As it is St. Elmo on the stage is just like St. Elmo on the book shelf. If you agonized over its romantic hero in book form you will love him just as well on the stage of the Academy, and if you think him overwrought and tiresome then keep away from the Academy, for it is Augusta Evans Wilson's St. Elmo whom you will see there and no other.

Vaughan Glaser, who produced the play, also had the difficult task of realizing in his own person all the romantic attributes of this well loved figure of romance. He looked romantic enough to satisfy any one and should never permit passing fashion to lure him away from the black neckcloth and ruffled shirt front that he wore last night.

In the first two acts he was more impressive than in the last two, but so was the whole play. Possibly his managerial soul was harrowed by the rain that dripped down on the stage in his later scenes and which together with a white cat that ambled about amiably threatened more than once the melodramatic seriousness of the performance.

Miss Fay Courtenay as *Edna Earl*, the blacksmith's granddaughter, fully grasped the melodramatic possibilities of her part and played steadily toward that end. If she failed always to reach it it was not through lack of earnest effort. Her voice is not pleasing, and in her heavier scenes with *St. Elmo* she almost seemed to lose control of it so far as expression was concerned.

The cast as a whole was equal to the demands made upon it, which with the exception of the two leading characters were not excessive. Harrison Stedman was a conventional elderly clergyman, Miss Lenora Bradley a Southern gentlewoman of the ordinary stage type, Miss Marta Oatman was the lady villain, *Agnes Powell*, and Frederick Kerby was *Aaron Hunt*, the blacksmith.

The piece was staged adequately and costumed and the audience seemed to enjoy it with real sincerity.

NEWS OF PLAYS AND PLAYERS.

John Drew Not to Appear Here Again Until Next September.

Charles Frohman said yesterday that John Drew will not be ready to reappear in "Inconstant George" until December 27. Mr. Drew will therefore not appear in New York again until the beginning of his regular season next September. Meantime Mr. Frohman says that he prefers not to open the Empire Theatre until the reappearance of Miss Maude Adams for twenty-five performances of "What Every Woman Knows," beginning on Christmas night.

The Western Theatrical Managers Association, representing the leading centres in Wisconsin, Nebraska, Kansas, Iowa, Missouri and Illinois, entered into a contract yesterday for a long term of years giving the exclusive booking control of their theatres to Klaw & Erlanger. These managers some time ago declared for an "open door" policy, announcing that they wished to play all attractions irrespective of their affiliations, but they found their movement a failure, as the principal producing managers of the country would not play with them under these conditions. This experiment brought disaster to their present season.

George Thatcher, for many years at the head of minstrel companies and known as one of the leaders in negro comedy, was engaged yesterday by Liebler & Co. to play the part of *Croup*, the negro slave, in "Cameo Kirby," in which Dustin Farnum will begin his New York engagement at the Hackett Theatre on next Monday.

The Messrs. Shubert announce that they have arranged for the first New York performance of Clyde Fitch's drama "The City" at the Lyric Theatre on Tuesday evening, December 21, instead of on the following Monday. It was Mr. Fitch's expectation before his death that "The City" should open in New York city before Christmas Day, and the Messrs. Shubert have managed so to change their plans as to make this possible. "The Chocolate Soldier," according to the revised plans, will move from the Lyric Theatre to the Casino on Monday, December 20, instead of a week later.

WIFE SUES CAPT. CAREY.

Says He Didn't Provide for the Family—He Says She Gets $75 a Month.

Mrs. Lucy Carey has brought a suit for separation from Capt. Arthur Carey, head of the homicide bureau at Police Headquarters. She alleges that her husband has neglected her and her six children and has failed to provide for them. She says that although her husband gets a large salary as a police captain his family had gone hungry at times.

In his answer Capt. Carey says that he turned over all his salary to his wife up to a year ago, but that she was so extravagant that he had to keep it himself, and has since allowed her $75 a month for household expenses. He says that she bought a large amount of jewelry.

A motion by Mrs. Carey for alimony and counsel fee was on Supreme Court Justice MacLean's calendar yesterday, but it was adjourned until to-morrow.

MUENSTERBERG TO WOMEN.

Talks on National Waste Through Wrong Choices of Vocations.

In an address on "The Choosing of a Vocation" Prof. Muensterberg yesterday afternoon revealed to the women of the University Club, 17 Madison Square North, some further uses of psychology in the realms of business. He spoke for almost an hour about the national waste of time and energy that ensues when the individual is not adapted to his vocation and the possible means of changing such a state of affairs.

After the lecture Miss Elizabeth Cutting, president of the club, invited the members to meet the speaker. The conversation over the teacups testified that the subject was new and interesting to the women assembled, who had expected a talk on possibilities in men's professions and why women should avoid or invade them.

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FLORA PARKER NOT YET FREE.

Whispers to the Judge the Name of the Alleged Corespondent.

Supreme Court Justice Davis declined yesterday to confirm the decree of divorce granted by a jury to Florence May De Haven, known on the stage as Flora Parker, from Carter De Haven, actor. The Court was not satisfied with Mrs. De Haven's statements and, postponing confirmation until after he had read the testimony, said:

"I wish to see if this divorce suit was the result of a family arrangement and if a decree was to be obtained by the unwitting aid of the Court."

The proceedings to confirm the decree passed along well enough until it came to the amount of alimony that Miss Parker, who is now leading woman for Sam Bernard, wanted. She said that her husband agreed to give her $5,150 in payments of $100 a month, of which she had received only $675. She wanted a provision for the full payment included in the decree.

"Did you enter into any arrangement with your husband by which the divorce was to be obtained?" asked the Court.

"Yes, I entered into an arrangement with him seven or eight weeks ago," said the actress, apparently misunderstanding the question.

Miss Parker's counsel then came to her aid and said that the divorce was obtained upon the testimony of three detectives and a hotel clerk. The Court asked the name of the corespondent and Miss Parker's counsel said it was a woman prominent on the stage and socially. Miss Parker then whispered the name so that only the Court could hear it.

Justice Davis said that he was convinced that Miss Parker had misunderstood his question concerning the arrangement, but that he would read the testimony carefully before he signed the decree.

IN WASHINGTON SOCIETY.

Teas, Luncheons and a Theatre Party at the National.

WASHINGTON, Dec. 13.—Mrs. Thomas F. Bayard was hostess at tea this afternoon in honor of her house guest, Mrs. Mitchell, wife of Dr. S. Weir Mitchell of Philadelphia.

Mrs. Charles L. McCawley entertained at luncheon to-day, asking a company of young people to meet Miss Eudora Clover.

The unique entertainment of the day was a luncheon given at the Alibi Club by Mrs. Charles E. Poor and her daughter, Mrs. Bulmer, in honor of two of the buds of this season, Miss Mary McCauley and Miss Sophy Johnston. The luncheon was served in the kitchen on bare tables and all the traditions of the club were observed.

Commodore and Mrs. George H. Peters entertained to-night at a theatre party at the National and supper following for their daughter, Miss Grace Peters, her fiancé, Whitmell Turnstall of Chicago, and the out of town guests here for the wedding on Wednesday.

Mr. and Mrs. Thomas T. Gaff entertained Mr. and Mrs. Joseph Choate, Jr., of New York.

Mrs. Ackermann, wife of Commander A. A. Ackermann, was hostess at a tea this afternoon at the navy yard.

Mrs. Brown, wife of Justice Henry B. Brown, retired, entertained at tea this afternoon.

Yale Glee Club's Itinerary.

NEW HAVEN, Dec. 13.—The itinerary of the Christmas vacation trip of the Yale glee and banjo clubs was announced to-night. They will have three special cars, which will leave here on December 22 and return on January 6.

The schedule for the trip is as follows: December 22, Brooklyn, N. Y.; 23, Auburn, N. Y.; 24, Buffalo, N. Y.; 25, Cincinnati, Ohio; 27, Indianapolis, Ind.; 28, St. Louis, Mo.; 29, Louisville, Ky.; 30, Nashville, Tenn.; 31, Atlanta, Ga.; January 1, Savannah, Ga.; 3, Norfolk, Va.; 4, Richmond, Va.; 5, Scranton, Pa., returning January 6.

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THE SEAGOERS.

Kronprinzessin's Cabin List Suggests a Late Summer Ship.

The North German Lloyd liner Kronprinzessin Cecilie sails to-day for Plymouth, Cherbourg and Bremen with a list of passengers that suggests a late summer ship. Among the three hundred in the saloon are:

Mrs. Anthony J. Drexel, Miss Margaretha Drexel, Col. and Mrs. George R. Dyer, Col. and Mrs. Max C. Fleischmann, Countess Hugo Lerchenfeld, Count Johannes Lerchenfeld, Lady Johnstone, Mr. and Mrs. Leland B. Littlefield, Mr. and Mrs. Edward N. Loomis, Prof. and Mrs. A. C. Miller, Marquis Paolo di Montagliari, counsellor to the Italian Embassy; Baron M. Iwakura, Mr. and Mrs. August Philipp von Bemert, Mrs. William Morton Grinnell, E. C. Baker, American Consul at Antung, and Mrs. Baker, Samuel Brill, Alfred Anson, Mr. and Mrs. James W. Cunningham, Mr. and Mrs. J. Howard Ford, Conrad Jung, Mrs. Wellington Downing, H. F. Asche, Robert Vanderveldt, G. Cornell Tarler, American Consul-General at Bangkok; Carl Praetorius, Brewster Prindle and Mrs. J. M. Sears.

Sailing by the Holland-America steamship Statendam, for Boulogne and Rotterdam:

Walter Ogden, A. M. Beaupré, American Minister to the Netherlands, and Mrs. Beaupré; Dr. Paul Faber, Miss Frances S. Buckley and Mr. and Mrs. W. H. Wyman.

Passengers by the Red Star liner Lapland, for Dover and Antwerp:

H. H. Wheelock, Mr. and Mrs. H. D. Windsor, Mrs. Le Roy Talbot, Mrs. Lewis H. Sayre, Mr. and Mrs. William H. Ross, Mrs. John Robert Gardner, Mrs. William J. Hickey, Col. H. D. Borup, Elmer E. Clapp, Mr. and Mrs. J. H. Fawcett and Mr. and Mrs. R. W. Kerr.

EQUAL FRANCHISE RECRUITS.

Mrs. J. Borden Harriman, Mrs. J. A. Stillman, Jr., and Mrs. Atherton.

Mrs. J. Borden Harriman, president of the Colony Club, has joined the Equal Franchise Society, and so have Mrs. James A. Stillman, Jr., and Mrs. Gertrude Atherton. More than forty other names have also been added to the membership roll in the last week, and among these latest recruits are a large number of trained nurses and presidents of nurses' alumnæ associations.

Mrs. Mackay, the president of the society, will give a reception for the members some time in January, at which the officers will assist her in receiving.

Mrs. Philip Lydig handed in her resignation as treasurer of the society at the last meeting of the board of directors. Owing to the rapidly increasing membership the work of the office became too arduous for her. She will remain on the board of directors. Mrs. Henry Wise Miller, a cousin of Mrs. Mackay, was elected in her stead.

Everett Colby will be the chief speaker at the next public meeting of the society on Thursday next at the Garden Theatre. He will be introduced by Mrs. Richard Aldrich.

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