

Maxine Elliott, Whose Husband Has Tackled Shakespeare, Is Content to Be Simply an "Entertainer."



GRACE VAN STUDDIFORD LYRIC THEATRE



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MME SEMBRICH METROPOLITAN OPERA HOUSE

MIRIAM NESBIT WALLACKS THEATRE

SUSANNE SHELDON CHARLES TRICHMAN MANHATTAN THEATRE



MRS. LESLIE CARTER BELASCO THEATRE



"PLEASE DON'T MAKE ME APPEAR CONCEITED"

Henry Harmony BEAUTY AND THE BEAST



Actress of the Midnight Eyes Believes Public Goes to Theatre to Be Amused—Shrinks from Newspaper Interview Because It May Make Her Appear Conceited—Love Miss Elliott, Love Her Dog, Which Sports the Sporty Name of Sport and Makes a Flying Leap to His Mistress's Shoulder.

STANDS for Maxine—And Maxine stands for Modesty. For one who has had "Her Own Way" so completely as has Miss Elliott she is pleasantly free from those bristling bars of self-importance which too often ornament the brave fronts of the stage elect.

Success has not spoiled her, and it has not filled her handsome head with absurd notions called by courtesy "high ideals."

"I suppose it's a deplorable confession," said the actress, "but I haven't a great ambition. I'm so commonplace as to be content with things as they are. I don't lie awake nights dreaming highly colored dreams of the future. The present is good enough for me. If one is getting along all right—what's the use worrying about getting along better—or worse? There isn't any use, is there, Sport?"

Miss Elliott wasn't getting slangy or familiar. This last remark was addressed to her brindle bull-

dog, who answered to his name with a sympathetic growl.

"I'm content to be simply an entertainer," pursued Miss Elliott, pulling Sport around by one ear. "Possibly I'm wrong, but I have always regarded the theatre as a place of entertainment. I believe the public goes to the theatre for relaxation, and if you can entertain or amuse the public I think you are doing about all that can be expected of you."

"But," she broke off, "it sounds perfectly silly for me to be saying these things. Who cares what I think? Interviews with actors on 'art' and things always amuse me. They always sound so fearfully conceited. I don't suppose they really are conceited—a kind spirit, truly—but somehow they read that way. Please don't make me conceited. Why did you come to see me anyway? What does it matter what I may think or what I may say? Who cares?"

Miss Elliott was reminded that she was interesting because, if for no other reason, she was in the public opera-glass, and that if she merely told what she was going to have for dinner to-morrow evening a great share of the public which knows her by sight would figuratively eat her words.

"Did you spend the summer in Ireland and were you anywhere near the blarney stone?" inquired Miss Elliott, with a quizzical smile.

Sport took a sidelong squint, then buried himself in an evening paper.

THE bait "personality" was fished out in the hope that Miss Elliott might nibble at it interestingly.

"No," she said responsively, "I can't say that I consider personality the most valuable asset of an actor or actress. Of course it is an important attribute, but not the greatest in the sum of a player's possessions. Personality without artistic temperament would be worth little, if anything, on the stage. It is not what you are but what you seem to be. For instance, you wouldn't select a real murderer to play a murderer on the stage, would you? No, of course you wouldn't. And you wouldn't pick out a society woman to play a society woman. You've got to get personality over the footlights to make it count for anything, and to send it there you must change your own completely. Real people on the stage would be dull and stupid. I've often heard it said that I don't have to act—all that I have to do is to be myself. Nothing could be further from the truth. My stage self is not the least bit like my real self. I have to switch myself completely around, as it were."

Well, of course, it was not for a rank outsider to contradict, nor to argue the delicate point. Yet the temptation was strong to suggest that Maxine Elliott was very like Georgiana Carlyle. That the voice was the same; that the pretty poise of the head was the same; that the simple, unstudied gestures were the same; that the slightly leaning attitude was the same; that the wistful smile was the same old smile, and that those eyes—

Even Sport was gazing into those eyes!

HOW did Miss Elliott feel about her independent success?

A pleading little curl of a smile and a protest from two half-raised, white, slender hands.

And about moving into a theatre, where—

"Oh, really, now!" interrupted Miss Elliott.

And while she wouldn't talk of either, there seemed at least the shadow of satisfaction lurking in her smile.

Four women, with a humble man trailing obediently in the rear, swooped in and surrounded Miss Elliott with millinery and small talk. All spoke at once, and she

answered almost as simultaneously with smiles, nods and hand clasps.

Sport kept a jealous eye peeled.

After a bewildering amount of chatter and a mingling of invitations the fussy fragment of the matinee audience frou-froued out followed by their faithful, bowing escort.

"Yes," said Miss Elliott, "I am kept rather busy, but then it's—"

A rather tall and rather slim young woman, who had stolen in like a shadow, touched the actress on the elbow.

"I am Miss B—," she said with the authority of

one exercising the prerogative of an appointment.

"Oh, yes," said Miss Elliott, as if suddenly remembering. "Won't you please go into my dressing-room?"

Plainly, it was time to run away.

A final plea. "Now, remember, please don't make me appear conceited."

Then, casting those midnight orbs to a certain spot on the floor:

"Leap, Sport, leap!"

A glad bark, a mighty bound, and happy Sport was clinging to his mistress's shoulder.

CHARLES DARNTON.

"THE GIRL IN BLACK" \$100 CONTEST.

FULL LIST OF PRIZE-WINNERS will be published in next Monday's Evening World (in all editions).

Look out for "The Girl in Red," the new \$100 Prize-Contest story, which will also begin in Monday's Evening World.

First Week of the Grand Opera Season.

The grand opera season at the Metropolitan Opera-House will open Monday night, when the bill will be "Rigoletto," with Mme. Sembrich as Gilda and with Enrico Caruso in the tenor role. The Rigoletto will, as last year, be Antonio Scotti, who needs no reinforcement, while Louise Homer, the popular contralto, will sing Maddalena. Marcel Journet, the well-known basso, will reappear in the character of Sparafucile. Mme. Helen Mapleson will sing the small part of the Contessa, and the Murillo, Montenegro and Borsa will be Messrs. Begue, Dufrieche and Masiero. On Wednesday evening the presentation of "Die Walkure" and the first appearance in this country at the conductor's desk of Felix Mottl should awaken interest. Mme. Gadski will, for the first time in New York, venture on the heroic part of Brunhilde, while Ernst Kraus, the well-known German tenor, will, after some years' absence, return in the part of Siegmund. No less interesting will be the introduction to American opera-goers of a new Sieglinde in Olive Fremstad, a mezzo-soprano who within the last year or two has earned a great reputation in Europe, and of a new "Vrka" in Louise Homer. Anton Van Eoy will repeat his admirable impersonation of Wotan, and Robert Blass will be the Hunding. In addition to Camille Seygard, Selma Kronold, an artist who has won popularity both in the German and English operatic fields, will appear with Maria Van Dresser, Josephine Jacoby, Isabel Bouton, Lillian Haldenbach and Josephine Schaffer as

the Walkure. The last five singers are picked pupils of the Metropolitan School of Opera. "La Boheme" is announced for Friday, with Mme. Sembrich in her touching impersonation of Mimì, Camille Seygard as the vivacious Musetta, Enrico Caruso as Rodolfo, Giuseppe Campanari as Marcello and Marcel Journet as Colline. A new baritone, Arcaangelo Rossi, will be intrusted with the buffo part of Benoit. Arturo Vigna will conduct. "Rigoletto" will be repeated at the Saturday matinee with the cast heard on Monday night. Saturday evening "Die Walkure" will be given at popular prices, and interpreted, excepting in one instance, by the Wednesday evening cast. The exception will be the Siegmund, Andreas Dippel, who will reappear in that character in pace of Ernst Kraus. Felix Mottl will be at the conductor's desk. The first of a series of popular Sunday concerts at the Metropolitan will take place on Sunday, Nov. 23, under the direction of Felix Mottl, and with the co-operation of several soloists of the first rank. Pál Plancon, the favorite basso, will make his reappearance on this occasion after two years' absence from New York.

MUSIC EVE! TS.

Walter Damrosch's New York Symphony Orchestra will open its regular subscription season at Carnegie Hall to-morrow afternoon. The programme will include Dvorak's Symphony "The New World" and a number of the

CLEVER MEN.

Ha—You don't catch a man looking at himself in every mirror he passes. She—No, I suppose not; you men are so sure you don't get caught at it— Philadelphia Bulletin.

USED FROM THE RISING TO THE SETTING SUN BRINGS HEALTH AND STRENGTH. Naylor's COCOA AND CHOCOLATE. GROCERS EVERYWHERE.

Amusements. WEST END: ISABEL IRVING. "The Crisis." Evans & Hopewell. "The Crisis." Mar. 10. Next Week—Special Engagement. NEX T WEDNESDAY NIGHT: "THE GIRL IN BLACK" \$100 CONTEST. Walter Damrosch N.Y. Symphony Orchestra. Mrs. Shewell-Piper, Mr. Loesch. Seats \$2.50, \$1.50. Next Friday afternoon, Nov. 27. Matinee Programme, "Farewell." Seats now on sale, \$2 to \$5.

Amusements. HUBER'S 14TH ST. MUSEUM. Convention of Human Freaks. Lion-Faced Boy, named of 20th Century. Leach, the Giantess, Bearded Lady, Midget Girl, Fat Lady, Theatre Burlesque, etc. in 10 Nights in a Farouque. No 2 C. Moore's New Orleans minstrels. 3RD AVE. Mat. To-day. A HUMAN SLAVE. Next Week—THE ROAD TO RUIN. To-morrow Night—Win. Morris's Big Concert.

Amusements. Manhattan: Broadway & 13th. Last Mat. JAMES HACKETT IN JOHN K. ERMINE. NEXT MONDAY: CHARLES RICHMAN IN CAPTAIN BARRINGTON. Seats Now on Sale. MAJESTIC: Broadway & 47th St. BABES IN TOYLAND. With WILLIAM MORRIS and Co. of 150. Music by Victor Herbert. Book by MacDonough. Prices Eva. & Sat. Mat. \$1.50. Wed. Mat. \$1. ST. NICHOLAS: 14TH ST. Ice Skating Season Has Started. Adm. 50c. Skates Free. Mondays. PASTOR'S: CONTINUOUS. 14TH ST. 29 & 30 Cts. Crimmins & Gore, Irving Jaques, Edwin Latell, Irene Franklin, Edna Thayer. EXTRA BIG SHOW. AMERICAN: 8th St. Mat. To-day. THE WORST WOMAN IN LONDON. TO-MORROW—TED MARKS' CONCERT. THE DEWEY: Trocadero Burlesquers. 14TH ST. To-morrow Night—Grand Concert—25c-50c. ACADEMY OF MUSIC: 14th St. & Irving Pl. CHARLES RICHMAN, WALTER DAMROSCH, CHARLES HAYES, FREDERICK HAYES, FREDERICK HAYES, FREDERICK HAYES. MURRAY HILL THEATRE: 14th St. & 42d St. Last Night—Arrived in London. Extra Mat. VERA THAYER. No 2 C. Moore's New Orleans minstrels. GRAND: "The Millionaire." Next Week—Sultan of Sata. METROPOLIS: 142d St. & 51st Ave. Last 2 Weeks—The Wizard of Oz. Next Week—Charles Warner in Drink. 14TH ST. Theatre: 14th St. & 42d St. Last 2 Weeks—The Wizard of Oz. Next Week—Charles Warner in Drink. HARLEN: The Wizard of Oz. Extra Mat. VERA THAYER. No 2 C. Moore's New Orleans minstrels. ATLANTIC GARDEN: Bowery, at Canal St. de Muths, Clifford & Hall, Carl's Comedians. EDEN WORLD IN WAX. New Groups. CINE MATA. MUSEE Extra attractions. Charming Music.

Amusements. HORSE SHOW. MALISON SQUARE GARDEN. GRAND EXHIBITION OF HORSES SATURDAY, NOVEMBER 21. SHOW OPENS AT 9 A. M. JUDGING SHELLAND PONIES, HARNESS HORSES, ROADSTERS AND ROAD RIGGS, PONIES IN HARNESS, HUNTERS AND HORSES FOR THE CHAMPIONSHIP. One Hundred of the West Point Cadets will be present. CONCERTS BY LANDEL. The Seats in the Two Upper Galleries Are Not Reserved. NEW EMPIRE THEATRE. MAUDE ADAMS. SISTER OF JOSE. HERALD SQ. THEATRE: Broadway & 44th St. THE GIRL FROM KAY'S. SAVOY THEATRE: Broadway & 44th St. Arthur Byrnie in MAJOR ANDRE. CRITERION THEATRE: Broadway & 44th St. GARRICK THEATRE: Broadway & 44th St. LADY ROSE'S DAUGHTER. GARDEN THEATRE: 47th St. & Mal. St. THREE LITTLE MAIDS. HUDSON THEATRE: 44th St. & Irving Pl. ETHEL BARRYMORE IN COUSIN KATE. VADEVILLE THEATRE: 14th St. & Irving Pl. CHARLOTTE WIEBE AND HER COMPANY. NEW LYCEUM. WM GILLETTE in "The Millionaire." WEBER & FIELDS' MUSIC HALL. "WHOOPEE-DOO." PRINCESS KEVLE BELLEW Mat. To-day. LYRIC: Mat. To-day. Van Studdiford. AND GUERRERO, The Sensational Hit. MADISON Square Millard. Mat. To-day. CASINO: 14th St. & Irving Pl. ERMINIE Mat.

Amusements. PROCTOR'S To-day, 25c., 50c. To-night, Res. 75c. CONTINUOUS VAUDEVILLE. Musical Comedies, Sketches & Warblers. Ford & Burton, Acrobats, Avellios, Brennan's Kmas Eve. Avery & Hart. Next week—Appearance of DAN DALE. 5th Ave. "THE EVIL MEN DO." A Play of Intense Interest. Mat. Mon. Wed. Thurs. Sat. 68th St. "THE ENGIN." Paul McAllister, Jessie Bonstelle. Stock Favorites, Vaudeville. Reserved Seats on Sale in Advance. Box Offices Open 9:30 A. M. to 10:30 P. M. 125th St. "THE EVIL MEN DO." A Play of Intense Interest. Mat. Mon. Wed. Thurs. Sat. NEW AMSTERDAM THEATRE: Broadway & 42d St. FORBES ROBERTSON THEATRE: Broadway & 42d St. MAXINE ELLIOTT "TOWN WAY." NEW YORK: Broadway & 42d St. Last 4 Weeks. KNICKERBOCKER THEATRE: Broadway & 42d St. DALE'S THEATRE: Broadway & 42d St. A JAPANESE NIGHTINGALE. A STORY OF MODERN JAPAN. VICTORIA: FRANK DANIELS in "The Office Boy." BELASCO THEATRE: Broadway & 42d St. DAVID BELASCO LESLIE CARTER in "The Office Boy." MINER'S: 38th St. & Broadway. FAY FOSTER BURLESQUE CO. Brooklyn Amusements. COL. SINN'S MONTAUK Flatness VIRGINIA EARL in the Comic Opera "BERGEANT KITTY." A TIP—The way to reach the homes of New York is through the newspaper that the homes use to reach their help. That paper is The World.