

ELFIE FAY ADORES THE NAVY.

By James Crawford

"EXCUSE my kimono," said Miss Fay, "and you must cut it short."

"Your kimono?" I faltered. "No; your visit—pardon my back, won't you?" she replied, turning to a wall mirror and resuming the task which my entrance to her dressing room had interrupted.

"But why this hurry?" I inquired. "The navy has detained me—why don't you and Mr. Picture Drawer sit on the trunk?" she answered, hastily penciling an eyebrow.

"The navy?" I fumbled, squatting as she had suggested.

"Those were my very words. Don't you know that in New York the newspapers call me the pride of the navy?"

"Pretty title."

"Do you think so? To me it sounds too much like plug tobacco. But the papers mean well."

"How came they to bestow the sobriquet?"

"They found out that I just dote on everything and everybody connected with naval life. It's my only incurable weakness. Say 'navy' to me and I'm instantly insane. Since my arrival here I have spent more time aboard ship than in the Orpheum—and don't forget that I'm booked for two shows a day."

"How can you manage to do it?"

Strenuous, but Pleasant

"Rapid transit—gas buggies—steam laundries. After the matinee yesterday I was whisked down to the bay and aboard the Maryland, where I dined with some officers and then rushed back here just in time to get on my face paint for the night performance. I'm engaged to drink tea this afternoon with the same jolly crowd on the same gall-yant craft. It means strenuous, but I can't resist."

"Are you infatuated by the navy as an institution or by any individual attached to it?"

"I adore the whole shooting match—officers, jackies, engineers, firemen. Talking about shooting matches reminds me that I know more about machine guns than curling tongs and care less for grease paint than for tar."

"Then you are not wedded to your art?"

"I love me art, but, alas, I can not be its and its alone while the navy exists. My affection is divided, with the navy first choice. Don't you think it was real courteous of Secretary Whatsisname to order the Maryland to remain here and entertain Elsie instead of going out for gun practice with the other cruisers?"

"Sailors are proverbially gallant to women."

A Suggestion in Flowers

"You've said it. It would take weeks of rapid fire talking by yours truly to tell of all the compliments the navy has extended to her. Not only invitations to eat, but souvenirs and keepsakes—I have enough gold lettered cap ribbons to stock a millinery store—and flow-er-al tokens. Last time I was in Norfolk, Va., the boys of the navy yard sent me a beautiful design in flowers. What do you think it was?"

"An anchor of roses?"

"No; a cross of immortelles, with 'Peace' in violets, on the crossbar. I have often wondered what the boys meant by that. But bless them one and all, say I. Heigho!"

She commanded her colored maid, Lena, to open the dressing room door so that she could hear the stage performance progress and thus regulate her own speed in "making up."

"The Vassar Girls are on," Lena reported.

"That means skidoo for you in a few minutes," said her mistress to me, "for I go on soon after the vase-line—I mean the Vassar—girls come off. So you'd better rush your questions and expect short answers."

war mascot. But let's talk about something less pathetic. How do I look?"

"Considerably stouter than when you were here a few years ago."

"I said 'something less pathetic.' If you think I enjoy being reminded of my ong-bong-pong you're awfully in error. But so long as you've started the unpleasant subject, let it go on to the bitter finish. No longer am I an airy, fairy Lillian. If my weight keeps on increasing as it has done during the last year I'll soon be a crowd. I'm the lady who rose and gave her seat to three old men in an overloaded streetcar. Won't you allow that artless confession to dispose of my figure as our topic of prattle? Or have you some more cheerful questions to ask me concerning it? Go on. I'm strong. I'll be brave."

"What have you been doing since we last conversed?"

Learned to Star and Starve

"Adoring the navy, of course. Incidentally I spent six months in London, where the critics said I was the only legitimate successor of Nellie Farrer, deceased, whom I had never seen. Then my song, 'The Belle of Avenue A,' was built into a musical comedy and I starved—I mean starved—in it a whole season and learned all about how an actress can earn nothing but nice press notices while imagining she's making money. After discovering how one can play to full houses every night and live economically and get into debt I returned to vovdeville and like it better than ever, though the starring bee does occasionally enter my bonnet and buzz me into foolish yearnings."

"Musical comedy," I sententiously observed, "seems to be losing popularity."

"My ambition," she said with seeming seriousness, "goes higher than musical comedy. I want to play—you'd better hold him, Lena, or he'll fall off the trunk—I want to play Camille."

When replaced upon the trunk and released by Lena I informed Miss Fay that the shock was over and she could proceed with impunity.

"And for Armand," she glowed, "I

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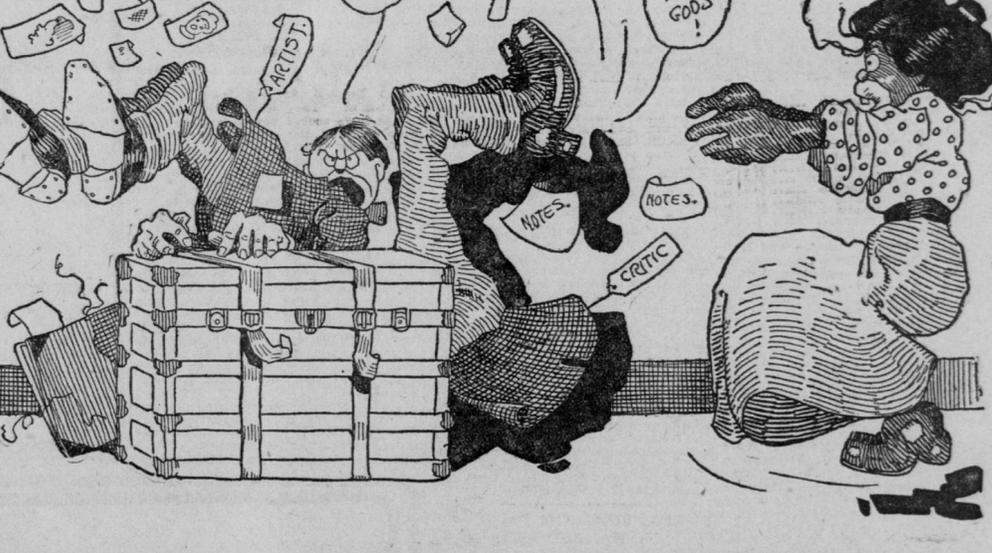
YE GODS!

ARTIST

NOTES

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CRITIC



"Why did you sigh, 'Heigho,' just now?" I asked.

Appreciates Her Buxomness

"Expression of regret that women are not allowed to go to sea in warships. I yearn for a life on the ocean deep aboard one of our Uncle Samuel's floating fortresses. If there is truth in the theory that after death we return to this world in the form of inferior animals, I hope that I'll come back as a pig. Then I'd stand some chance of being adopted for a man o'

More Than One Fat Camille

"Well, I'm not the only buxom lass in the business," she put in,

would engage a leading man with a Tennessee dialect. Wouldn't it be just lovely to hear him, when he is real mad at me, draw, "Ca-me-ill, ah! ha-ave to give yo' u-up?"

She didn't smile, and appeared to be surprised by my chuckle.

and then murmured, "Olga Nether-sole, please write; regards to Florence Roberts."

"It's mos' time t' git intah yo' stage dress, Mis' Elsie," Lena hinted, arranging the garment she mentioned.

"Sorry you're going," said Miss Elsie, as I rose from the trunk, "because I've enjoyed our conversation very much, especially your allusions to my figure—by the by, did I catch your name-right? What did you say it is—Mr. Killjoy?"

I coldly set her right.

"Well, drop in again some afternoon when the navy hasn't first call on my spare time. I'll have lots to tell you, and I'll love to tell it, because you're such a good listener and don't want to know how often, if ever, I have been married, and whether grease paint doesn't hurt my complexion, and if I wouldn't advise young girls to stay away from the stage, and if—"

"Miss Elsie, yo' haven't mo'n a minute t' git intah dis yah gown," Lena almost groaned.

"And if you shouldn't find it convenient to play second fiddle to the navy," Miss Elsie said, when the half-closed door was between us, "console yourself with the thought that I'm coming back here from Los Angeles to await the arrival of the battleship fleet and that—"

Her shoulders were clutched by dusky, muscular hands. She vanished. Somebody kicked the door shut.

Western Drama at Van Ness

William Faversham, known for years as one of the best actors in the famous Empire theater stock company, is playing the title role in "The Squaw Man," a drama depicting a phase of Western life in the early eighties, and will be seen at the Van Ness theater tomorrow evening.

The play was written by Edwin Milton Royle and the production is made by Liebler & Co. Its inherent strength, the novelty of its story and situations, the wide range of character drawing embodied in its action, the forceful and finished acting of Mrs. Faversham and the complete manner of its pro-

duction united to give it an entire season's run in New York city.

The story of the play, briefly told, is that of a young Englishman, who, to save the head of a noble family from punishment for embezzlement and a woman he loves from disgrace, takes the crime upon his own shoulders and comes to America, where he becomes a cattle ranchman in a western state. There he marries an Indian girl who saved his life. Hence the title of the play, for in the west when a white man marries an Indian woman he becomes a "squaw man." The Indian wife eventually commits suicide when her husband attempts to take her son away from her and send him back to England to be educated for the title which he has himself inherited, but which he renounces in the child's favor. Freed by the death of his wife, the Englishman determines to return and claim the inheritance for himself.

Liebler & Co. are accustomed to surround their stars with strong companies and Mr. Faversham is no exception to the rule. The cast of "The Squaw Man" is an unusually capable one, including more than 30 prominent actors and actresses, among whom are Wedgwood Nowell, Bertram A. Marburgh, Thomas Thorne, Frank A. Lyon, George Deyo, Emmett Shakerford, Frank S. Bixby, Bertton Churchill, Charles Hill Malles, Albert Cowells, William Frederick, Margaret Bourne, Maud Hoford, Kate Burlington, Katherine Robertson, Virginia Kline and Little Leonie Flugrath.

"In Old Kentucky" Returns

Probably the most successful American play on the boards today is "In Old Kentucky," which will be seen again at the Novelty theater this afternoon. It has been presented for 15 years, season after season, and from Maine to California it is known and appreciated by all classes of play goers. Some there may be who wonder how an attraction as old as "In Old Kentucky" can still draw crowds to see it whenever it is presented. This is simply due to the fact that, like the circus, it has come to be looked upon as an established institution.

Who that has seen "In Old Kentucky" will ever forget the colonel and his valorous love affair with Aunt Lethe; or faithful old Neb, the colored servant of young Frank Layson, the hero; or winsome Madge Brerly, the breezy young mountain lass and the bravest little girl in old Kentucky? The company for the season of 1907-8 includes some of the favorite players who have been identified with the play for years. Bery G. Clark and Charles K. French play their original roles of the colonel and Uncle Neb. Miss Mary

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Stockton will be seen for the first time in the role of Madge, and others in the cast are J. J. Sullivan, A. H. Watson, Calvin Tibbets, Miss Katherine Raye and Miss Margaret Lee. A new scenic production has been got up for this season's tour.

Week of Comedy at Alcazar

Leo Dittrichstein's latest New York comedy success, "Before and After," will be the attraction this week at the Alcazar theater. The play has never been produced in this city.

"Before and After" deals with the adventures of a physician with an inventive turn of mind. He is Dr. Latham and he manufactures a magic powder which possesses the power of changing completely the character of a person to whom it is administered. Its chief merits are the making of the patient to see all the world in a rosy light and develop an ardent desire to make love to all persons of the opposite sex. Dr. Latham carries his invention to Dr. Page, a surly old practitioner, whose patients, as well as his family, always remark about his abruptness. Dr. Latham slips a dose of his magic powder into Dr. Page's drink, and the transformation is complete. Then follows a series of complications well nigh unexplainable, for Dr. Latham administers the powder to many of Dr. Page's patients, as well as the doctor's own wife. The denouement comes at Saratoga, where Dr. Latham confesses to having been the cause of all the trouble which makes the farce the most laughable of comedies.

Stage Director Butler has drafted an exceptionally strong cast from the Alcazar forces.

Musical Play at American

Ben M. Jerome, who has had considerable success with his musical comedies, will personally conduct the orchestra at the American theater this week, when "The Yankee Regent," his most profitable production, is given its initial presentation to a San Francisco audience.

"The Yankee Regent" was originally produced in Chicago, where it had a run of 22 weeks. It is said to be more on the order of a light opera than a musical comedy. The locale is in Germany, but the comedians are not called upon to butcher the English language to dialect distortions in order to create mirth. The comedy is said to be clean and spontaneous and the plot consistent, revealing a Yankee politician and embryo poet in Germany, where he is subsequently made regent of the principality, owing to the discovery that he is the thirty-second cousin of the late ruler.

The chief laugh producer is Toby Lyons, who is assisted by John Collins and Walter Smith, and the balance of the cast includes Clara Berger, Thomas Burton, Elsie Baird, J. Paul Callan, Elsie Herbert and O. L. Jeanon. There

When the drop is raised the engine is running full speed through the street drawn by two fine horses galloping on a treadle like the one used in "Ben Hur." The fire ladders arrive at the fireman's house and they work with axes while the foreman dashes in through the flames and rescues his child. His wife jumps from the second story window and is caught in a net held by the firemen. The curtain falls on a very effective group showing the puffing engine, the panting horses, the little family, a big St. Bernard dog and a large crowd of sight seers.

A pleasing feature of the performance will be the Columbia quartet, who have been brought from the east especially for this production. Performances of "Fighting the Flames" will be given every afternoon and evening.

Fine Melodrama at Central

The most elaborate melodrama Mr. Howell has staged yet will be presented at the Central theater tomorrow evening. "Tracked Around the World," the story of the theft of half a million dollars' worth of diamonds, carries the audience to every quarter of the globe until the thief is finally located in New York.

There are 50 people in the cast. Magnificent stage settings are entirely new and there is gorgeous costuming of every variety, from the Chinese garb in the San Francisco gambling den to the beautiful spangled silk net gown, imported from Paris, worn by Miss Seibis in the "Palace of Folly" scene. The play is a brimful of spectacles, and some of the old favorites and several new leading people sing and dance, together with a specially engaged beauty chorus. Kernan Cripps

will play the lead and T. N. Heffron is the villain. Gus Boardman, who will sing a tenor solo, and Gus Mortimer have comedy parts.

Promised by Press Agents

The opening of the comic opera season at the Princess theater will take place Monday night, October 23, and the initial bill will be "The Mocking Bird," with Cecelia Rhoda, Zoe Barnet, Lucille Saunders, Grace Marvin, Edna Maisonneuve, Estelle York, Fernanda St.

Nice Topliner at Orpheum

The Orpheum's headliner this week is the musical spectacle, "Ye Colonial Septette" in "An Old Tyme Halloween." This little company is now in its third year of success and repetition appears to increase its charm and popularity. For the engagement in this city new scenery and costumes have been provided and a number of musical selections added to its repertoire. Cliff Berzac and his trained horses

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