

CHORUS GIRL AND MISS ROSE STAHL

Leading Lady's Subscription to Art Complete—Sincerely So

Company's Work Described as Judicious—Force and Grace Shown

By WALTER ANTHONY James Forbes did not supply Rose Stahl with nearly so fine a play when he handed her the manuscript of "The Chorus Lady" as did Charles Klein when he presented her, for a consideration, no doubt, "Maggie Pepper."

Maggie Pepper in the Klein play as given last night at the Columbia theater is undoubtedly the adorable sister of Patricia O'Brien of the "Chorus Lady." If their names permitted, they might be thought twin sisters.

Indeed, one is inclined, after having seen "Maggie Pepper" and the originality of Klein and Forbes, for each touches the same chords of appeal through the same dialogue, each hits home with the same fundamental notes of pathos, purity and strength like a Schumann Heine's voice.

So, perhaps, I should amend my first paragraph and say that when Miss Stahl played "The Chorus Lady" she was not so fine as when she played "Maggie Pepper," and give to Miss Rose the credit of having unfolded another petal or two of her fragrant and wholesome art.

It would be easy to draw analogy between Miss Stahl's play of this season and that of two seasons ago. Instead of a sister to protect, this time she has a niece; instead of being a chorus lady from a racetrack family, she is a daughter of the department stores, etc., etc.

Miss Stahl's subscription to art is complete—she is sincerely you. Her cadences are authentic, whether they be in the minor of tears, as when she "loses her job" at the store; or in a tender major when she goes back again and Mr. Holbrook, the owner, into the bargain.

Giving advice to whom she thinks is an applicant for a position she says to the newly returned "boss," whom she has never seen:

"You've bought gloves and neckties, haven't you? Now you'll have to sell 'em. It's just the other side of the counter. You praise the goods instead of knockin' 'em." For Maggie Pepper has been in the Holbrook department store since she was a cash girl while young Holbrook was in the "continental cut up," spending the Holbrook money.

The new boss likes Maggie and the rest of the workers in the store and his quarrel with his fiancée, Ethel, is not at all clear to me. Somehow the spectacle of a man, even the owner of a great metropolitan department store, proposing to a dear little lady while his tongue is thick and his step unsteady is repugnant. It seems to discredit the lady, and in the case at hand is not at all necessary to the propulsion of the action.

John S. Robertson plays Joe Holbrook, the "continental cut up," in the process of reformation. He has force and grace and succeeds in carrying off the only scene of the play that is doubtful taste. Why Holbrook should be brought to Margaret's (I mean Maggie's) apartment in a state of intoxication after her discharge from the store and his quarrel with his fiancée, Ethel, is not at all clear to me.

Drum Reynolds, a character actor of broad persuasiveness, has the role of a dummer, Jake Rosenblatt, which he plays with unaffected and unoffensive Hebrew humor.

Miss Stahl made a little speech after the second act. It was as agreeably true and sincere as her Maggie Pepper. I do not know enough about gold to say, but whatever number of karats indicate pure gold, that's the number fine that Miss Stahl's Maggie Pepper has the distinction to be.

Miss Daisy Jerome is something new to us in the light way of a London music hall singing comedienne. Perhaps that's because she was born in this country, though she is English in training and by adoption.

"COURSE DINNER" AT PANTAGES Vaudeville Acts As Seen by the Cartoonist



Pantages this week presents Lolo Milton and company in "A Course Dinner"; Valentine and Bell in "A Jag on Wheels"; Emil Subers in "The Georgia Boy"; Beth La Mar, in comedy sketches; Crescent City Quartet, the "Harmony Funsters"; La Estrellita, world famous Spanish danseuse; Charles Sweet, "The Musical Burglar," and Florenz Family in sensational acrobatics.

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The enthusiasm of yesterday's audience was only abated now and then by the emotion which demanded handkerchiefs to hide. When Mme. Butt sang Handel's "Largo," which was her first offering, the beauty and bigness of her tones sufficed to stand the sympathetic tear, and her interpretation of "The Erl King" was thrilling.

The duet sung by the baritone and the contralto were exquisitely done, particularly beautiful was their singing of Lehman's "Snowdrops."

Charles Sweet's act includes new line of Gags and Jokes That Keeps Audience in Uproar. Charles Sweet, the "musical burglar," is the topliner in an excellent new bill at Pantages. Sweet's act is one of the best that has been at the Market street vaudeville house in many moons.

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RUMPUS DUE IN THE LEGISLATURE

Fight Over Anti-Alien Land Ownership Bill Brewing Among the Savants

CALL BUREAU, SACRAMENTO HOTEL, Sacramento, April 6.

Considerable of a rumpus apparently is due in the legislature over the anti-alien land ownership bills now before it in both houses, and the germ of the fight has started in the subcommittee of the judiciary committee of the senate.

The senate judiciary committee recently reported favorably to the house a compromise anti-alien bill which in effect prohibits only Asiatic holding or owning property in California. In the subcommittee of the senate a new bill has just been drafted which makes the law applicable to all aliens, which would remove Japan's objection to discrimination as expressed in the assembly bill. But there has been no meeting of the subcommittee of the senate as yet on the question and can be none until the return from San Francisco of one of its three members, Senator J. B. Curtin of Sonora, which probably will not be until Tuesday.

One provision, which has been made in both the assembly compromise and the proposed senate bill, is loudly objected to by the state labor element, which has for years worked for Japanese exclusion. This is the clause permitting aliens to acquire and hold land for one year. It is claimed by agents of the State Federation of Labor that unless provision also is made for non-transference of property from one alien to another the entire act would prove of little practical value in excluding Japanese or Chinese from land ownership.

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CLARA BUTT'S SECOND FAREWELL AT THE CORT Handel's "Largo" Brings Tears to Eyes of Audience—"Erl King" Thrilling Clara Butt's second and farewell concert in this city was given yesterday afternoon at the Cort theater. The English contralto and her

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