

THE MATINEE GIRL

By MARGARET BELL

Rose Stahl in a Factory Role.

FOR the second season, Rose Stahl has appeared in a role other than her beloved Chorus Lady. This time she is a factory girl, with all the problems of the modern factory helper. Last year she tried the play out in Toronto, with Charles Klein, the author, viewing his effort from the stage box. It made good, and Miss Stahl is touring in Canada for the second time. This week finds her in Toronto, with a greater following than ever. "Maggie Pepper" is the name of the factory woman, who has grown old before her time, in the endeavor



ROSE STAHL

to make things run as smoothly as they do for less competent ones. Maggie is a slavey in the first part of the play, working on shirtwaists in a great establishment. But things happen, as they must in a play, and Maggie becomes the head of the whole department. There is a rascalion of a manager, who has been noted chiefly for his ability to spend money and "put the business on the blink," as Maggie styles it. He comes home after the pater's death, and determines to take things in his own hands, and make the business a paying establishment. Incidentally, he hears some of Maggie's remarks on himself, and decides more than ever, to make good. Maggie helps him in his decision, and another little helper comes to the factory, young Cupid, with a quiver full of poisonous darts. The result is obvious. That is why the play pleases the matinee girls.

By the way, I wonder how many know that Rose Stahl is a Canadian. She hails from Montreal, and Canada is proud to mention her name among the list of those who have achieved something really worth while under the reign of the Thespian deity. There is a peculiar finish to her acting, which only a few acquire, and she has a face most attractive for its strength. And, to anyone who admires a good chin line, Miss Stahl is a positive delight.

Fritzi the Viennese.

FRITZI SCHEFF, the erratic one, has just left us. She is appearing this season in Der Feldermaus, otherwise known as Night Birds, a comic opera with really good music. This is easily understood, even in these modern times, when one remembers that it is from the pen of Johann Strauss, and is the kind of vehicle

which gave Madame Scheff her first chance of appearing before the lights. It gives her excellent opportunity to display her colouratura accomplishments, but apart from two such songs, gives the star little chance of exhibiting her Mile. Modiste slang and pertness. However, there are plenty of other roles, which afford great opportunities for good singing.

Madame Scheff is just as impulsive, as chic, as piquant, as vivacious as of old; and plays the part of the lady's maid as only Fritzi Scheff could play it. In fact, she reminds one more of some spoiled child, when on the stage than anything else, and I venture to say, would break up a whole rehearsal if the colour scheme of the theatrical wings did not please her. She will not be interviewed, professionally, but when approached socially discusses quite freely the things which seem to interest women most. She has been called the best dressed woman on the American stage, and if best dressed means dressed differently from anyone else, she surely is. Can you imagine anyone wearing a black Persian lamb suit? Fritzi has one, short coat and tight skirt, with which she wears a small black fur hat with a huge bunch of aigrettes at the left side. Her hats all have a peculiar tilt up toward this side, and anyone else wearing them would give one the impression of being caught in a violent windstorm with the gale blowing from the left. Many foolish women write Madame Scheff for information on this subject of dress.



FRITZI SCHEFF

To all of them she gives the same reply. "It is not possible for me to tell how you should dress. Eh, pourquoi? Because that is a talent and must be inborn. For a woman to take another's opinion on how to dress and what clothes to buy, is to admit that she has no individuality of her own, therefore her clothes can have none."

Madame Scheff has a way of shrugging her shoulders when she talks, a



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