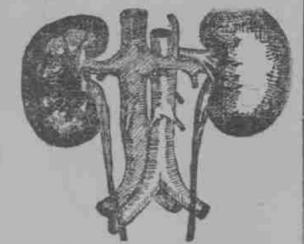


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AT THE THEATRES

Coming to the Grand, Monday—"The Girl of the Golden West." Tuesday and Wednesday—"Jolly" John Larkins. Thursday and Friday—"May Robson, Washington's Birthday—"Miss Nobody From Starland."

Majestic. "A Little Brother to the Rich."

Novelty. Vaudeville. Moving Pictures. Cozy. Iris. Crystal. Best.

The Girl of the Golden West, Puccini's masterpiece, "The Girl of the Golden West," by Henry Savage's specially organized English grand opera company, is scheduled for Monday night at the Grand. This company which is carried by a special train of ten cars, excels in size as well as quality, any previous production of grand opera made in America outside of the Metropolitan opera house, New York. There are tons and tons of scenery, a car load of horses, a car load of electrical devices, a good-sized army of chorists, a grand opera orchestra of fifty, five complete sets of principals and three different conductors, including George Polacco, of Venice and Milan, the friend and co-writer of the great Puccini. Mr. Savage, who always does things on a big scale and who has never broken a promise to the public, has fairly outdone himself in producing this opera. He resolved that his re-entrance into the operatic field which he abandoned several years ago for the light musical works and drama, should be fitly celebrated. This big production of "The Girl of the Golden West" in English is the result.

The singing and comedy work of "Jolly" John Larkins has always been a source of unbounded delight to American theatre goers since he first discovered his marvelous voice and comic ability. It means a lot, therefore, to say that he has never done better work than in the new musical comedy, "Royal Sam," which will be presented at the Grand for two nights commencing Tuesday, Feb. 13th. Nevertheless, manager K. Voelckel is making this seemingly extravagant claim for "Jolly" John. Another claim of the managers is that Larkins has been surrounded by one of the best singing companies of principals and chorus that ever were brought together in this country, and they will be seen here just as they appeared during their New York run. "Jolly" John Larkins has concluded a four years' contract as co-star with Black Pat.

May Robson will play at the Grand for two nights this season—Thursday and Friday—in two different bills. On Thursday she will present "A Night Out," a new comedy, based upon the question of heredity influence and the adventures of an elderly woman, who assumes the direction of her two grandsons who are intensely interested in the "Great White Way" as seen on "A Night Out." Miss Robson's naturalness in the portrayal of character is as complete and as convincing as it is humorous, not alone the wholesome endeavors nor the cleverness of well arranged situations, but upon a natural interpretation of character well developed and sustained. Miss Robson adds to her keen sense of the absurd a power of transition from the farcical to the expression of the tenderest sentiments. The swift changes of mood are most difficult to acquire, but apparently it is quite natural with this gifted actress, and there is really no parallel in discussing her art since she is alone in her own sphere of acting. Always bright, interesting and convincing. And on Friday night she will appear in "The Rejuvenation of Aunt Mary," which has been successfully presented by her in every large city in the United States, and duplicating the success at Terry's theater, London, England, where Miss Robson extended the time of her engagement from three weeks to nearly three months. Her immediate recognition by a proverbially critical audience of London, was one of the best compliments of her talents and capability as an actress. The press was unanimous in praise of "Aunt Mary," the unsophisticated spinster, and her blending the humor-

ous and pathetic without apparent effort, was commented upon in flattering terms. The very naturalness of her acting, carries conviction that Miss Robson is an exceptionally clever woman and the only one on the stage today presenting the somewhat difficult role of an eccentric old maid. You laugh with her when her experience in New York develops her humor, and you cry with her in her moments of pathetic sadness. "Aunt Mary" is not an imaginary type of the tender, big hearted country woman. They exist everywhere, and are usually recognized and at the end of the play you have a sort of feeling that you would like to have just such an Aunt Mary.

One of the surest evidences of the remarkable popularity of "Miss Nobody From Starland," the successful musical comedy in which Olive Vail and a large company will be seen at the Grand on Washington's Birthday, is the large number of requests received by producer Mort H. Singer, in his office in his Princess theatre, Chicago, from managers of theaters in the various cities where his attraction appeared, for its return this season. This means that the playgoers everywhere are greatly impressed with this delightful comedy, a fact of which these managers now realize. The reason for the popularity of "Miss Nobody From Starland" is that its story is original, its features are absolute novelties. "Miss Nobody From Starland" is one of the three biggest winners in musical comedy world. Among the novel features are the big dress rehearsal scene, the great scene about the linen Lustrants and that alluring fantasy, the Cuban dance. The many song hits include the famous "Gingabon Man" song, "I'll Be Your Honey When It's Moonlight," "Kiss Me," "I'd Rather Love What I Cannot Have Than Have What I Cannot Love," "The Dear Little Girl of Your Smile," and "Ah, Maria, Mari Tarentelle." Olive Vail, who is one of the favorite musical comedy stars, will be seen in the title role. The large cast includes many prominent principals.

At the Majestic. If you're a millionaire don't go to the Majestic next week. You might see something that would offend you. "The Little Brother of the Rich" will be the play and it's a satire on the "doings" of the upper crust of society. It faithfully pictures the manner in which New York society spends its money, how the social leaders are constantly puzzling their brains to devise some new methods of getting rid of the filthy lucre. However, the whole play is not devoted to this theme. Some of the real toilers in life are represented. The story of an actress whose struggle from obscurity to success is brilliantly depicted and the climax of the whole play comes on a bare stage with the stage hands at work taking down and setting up scenery and using the expressions common to their craft. If you hear any one saying "Where in D— is that act?" you will know that person has been to the Majestic. The above expression is the last line in "The Little Brother of the Rich" and is used by the old stage door tender after every member of the company has left the theater. The play is very unconventional and very interesting. You'll like it. Following week—"All of a Sudden Peggy."

At the Novelty. The Novelty to open Monday matinee, Feb. 12, will have as a feature act, Lora, a mind reading mystic. This act is called, "The Girl in the Parrot" and will be something new to the patrons of the Novelty theater. Next, as an added attraction will be, Blockson & Burns, comedy and burlesque acrobats. Miss Dorothy DeSchele & Co., in a comedy playlet, "The Girl Awake," Bill Falls, styling himself, "The Assassin of Sorrow," Scintilla, violinist. Moving pictures will close the bill.

Crystal. While a very strong bill is booked for this house on Monday and Tuesday, consisting of comedy, drama and fine western, it is in order to call special attention to the exceptionally strong programme showing at this house for the last time tonight. This bill again features the great Gilbert Anderson, in "Boncho Billy and the School Mistress," a fine western comedy, and secondly, and not least, "Father and Son," a Vitagraph drama, showing Tuff Johnson, supported by a large cast. The programme ends with the rousing Lubin comedies.

Insult to injury.—"How dare you throw that snowball at me like that?" "I didn't sir, I threw it at that funny old woman who's wiv yer!"—London Opinion.

GRAND OPERA STAR GETS DIVORCE IN 3 DAYS.



Chicago, Ill., Feb. 10.—Marguerite Sylva, the famous grand opera prima donna has secured a divorce from her husband, William David Mann, whom she charges with desertion, in record time, three days after having elapsed between the starting of the divorce proceeding and the granting of the divorce. "My refusal to go into comic opera was one cause of dissension between us," the operatic star declared to Judge Walker

who listened sympathetically as she recited her marital woes. "Since my marriage, April 19, 1902, he has never contributed to my support, but instead I gave him \$100 a month while we were in Paris. "Being my husband was his only business, and his inattention that I forsake grand opera and go into comic opera was the last straw. We separated in 1909 and I have not lived with him since."

KUBELIK IN NEW YORK

Artist Says Violin Brought Him Fortune and Wife. New York, Feb. 10.—Jan Kubelik, who arrived in town today from the west in his apartment in the Hotel Rector with his wife beside him and summed up what his genius and his violin had brought him, as follows: "It is something over a million dollars that I have gained," he declared. "I have gotten this and my wife and my five beautiful daughters. Now as far as the strenuous American life is concerned I am done with it. "Never again will I attempt a hundred concerts a season, as I am doing this year and as I have for ten years past. I owe something to myself, something to my family. The amassing of a fortune, the gaining of fame, is not all.

"An artist leads a dual existence. He has his art and his home. One must give up to the other. The artist has to give up something to his family. His family must give up much to his art. "Mr. Kubelik, if you had to choose between your home life and your art, which would it be?" was asked him. "Once an artist, always an artist," he replied. "The woman smiled her approval. Art was evidently supreme in this household. "Was it the violin that brought you together?" Mrs. Kubelik was asked. "Yes, it was," she answered. "I am a musician too. "I heard her play," interrupted Kubelik. "That was all." "And the children, are they violinists too?" The question was asked of Kubelik but he was not allowed to answer. The mother made the reply. "Twin Daughters Play Violin. "Our eldest daughters, they are twins, both play and are," she said. "They are 7 years old now. Ten years from now you will hear them in New York. They have inherited their father's genius. I do not say this on my own account but because friends and their teachers have told me so. It is only natural that they should be born with this ability. "The violinist Kubelik is 25 years old but he is wise in his generation. His long black hair and his poetic face do not detract from his ability to think carefully. Today he was tired. He had an injured finger that had cost him three concerts, at a thousand dollars each. He was inclined to philosophize. "These children of mine," he said, "have an immense advantage that I did not have. In my profession, as in every other, experience is a great factor. I had to begin at the beginning. I had to accumulate by knowledge. All that I know I have learned myself. With them it will be different. I can tell them in a day what it has cost me years to find out. "I do not actually teach my children the technique of the violin but I will give them all that I possess. They are at home now studying. My season is over in April and my wife and I will go to them at once. "This is the last of my years of terrible work. I will never do it again but I will consider my health and my work and my home. Thirty concerts a season is enough for any artist in this country. It is not the actual work of playing but the traveling that means so much. That is so fatiguing that one cannot do justice to one's self for more than a limited number of appearances."

COMPLIMENTS NORTH BROS. Author of "A Proxy Romance" Writes, Praising This Week's Play. Y. F. Sproul, author of "A Proxy Romance," compliments North Bros. and their play of "Brewster's Millions," which closes this week at the Majestic tonight, as follows: "To the Majestic Management and the Splendid Stage Players: "Brewster's Millions" is a play of great moral worth to all those who appreciate the advancing civilization. That will upon which the interest of the play is centered teaches us that great fortunes should be distributed more than they generally are if we help one another as we should in our worldly careers; and the presentation this week by such artistic players gives us something to think about which is of more moral worth than the average sermon. The old uncle who made that will lived long enough to learn that great wealth with the accompaniment of great benevolence was productive of more

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Luisa Villani as Minnie in "The Girl of the Golden West" at the Grand Monday Night.