

The Prima Donna

By W. E. Hill

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The Revue. Revue prima donnas have a terrible time. Even the most lyric soprano is all but snowed under when the picked beauties start parading around. This number is called "Rosetime in Old Madrid," showing the prima donna and the tenor being jostled about by the senoritas.



Burlesque. As Fifi La Nude, from gay Patee, Sadie is handing it big to the boys out front. Sadie is prima donna soubrette of the "Hotsey Totsey Babies," and to hear her sass the Jew comic and the Irish ditto, followed by a couple of Oo La Las, is to learn once and for all that the movies have not stolen all the talent from the spoken drama.



Meet Fraulein Greta von Hochspell, who, as Brunhilda in Mr. Wagner's music drama, is letting loose perfect oceans of sound on her big entrance. More flamboyant than subtle, perhaps, but in this opus by Mr. Wagner, gentlemen seem to prefer 'em that way.



The Dark Town Follies. Lilly is swaying to and fro singing about the cotton fields and the bandanas and the sugar cane, till you can almost shut your eyes and see the streets of Harlem!



The Radio Soprano. Miss Ethel Tooker Tobey sings for the radio and is very temperamental withal. "I don't think I'll ever get over stage fright in front of the microphone. My throat seems to close right up on me!" says Miss Tobey.



The Traveling Grand Opera. Mme. Lois Lewys is prima donna soprano of the Gon-fattitti Opera troupe. They do "Traviata," "Lucia," "Carmen" and all the favorites—with change of bill nightly. Lois hops from one heroine to another at the drop of a hat. She makes up in tenacity whatever she lacks in the upper register.



The concert platform. Madame Julia Johorst and the composer conductor are taking a well earned bow. They have been doing a number called "Machine Exhaust," one of those ultra modern things written for five clarinets, seven drums and a steam whistle, with voice accompaniment. Mme. Johorst does only modern compositions. Some say she is ruining her voice, while others aver that it doesn't matter anyway, seeing that Julia never could stay on the key. Be that as it may, her shriek to the accompaniment of the steam whistle has caused a mild sensation.



The Operetta Understudy. Mabelle is apt to be called upon at a moment's notice to serve as prima donna whenever the leading lady of the operetta is indisposed, as sometimes happens. If there is one thing Mabelle abhors, it is a big, healthy prima donna.



The Past and the Future. Mme. Giulio Glucose sang all the coloratura roles when Verdi was a boy, or maybe a little later, and now she is carrying on nobly at twenty-five per lesson as a voice builder. "Even now you have a range two octaves beyond Farrar in her prime," Mme. Glucose is saying to a new pupil, "and in two years you ought to be singing every role at the Metropolitan!"