The Prima Donna
By W. E. Hill

The Prima Donna have a terrible time. Even the most lyric soprano is all but drowned under when the picked beauties start pardoning around. This number is called "Rossetta in Old Madrid," showing the prima donna and the tenor being jostled about by the senators.

Burlesque. As Fol La Nuda, from gay Paris, Sallie is handling it big to the boys out front. Sallie is prima donna soprano of the "Honey Toteey Babies," and to hear her sing the few comic and the Irish ditty, followed by a couple of On La Lui, is to learn once and for all that the movies have not stolen all the talent from the spoken drama.

The Dark Town Pollizin. Lilly is sweeeppin' in and fixin' singin' about the cotton fields and the hardships and the sugar cane. Till you can almost shut your eyes and see the streets of Harlem!

The Toilette. Miss Ethel Toddler Tolrey slogs for the radio and is very temperament-ial 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 Tolrey.

The Traveling Grand Opera. Miss Lois Lawless is prima donna soprano of the Gen-efatil Opera troupe. They do "Traviata," "Lulu," "Carmen" and all the favorites—with change of bill nightly. Lois hops from one Jerome to another at the drop of a hat. She makes up in tenacity whatever she lacks in the upper register.

The Last and the Future. Miss Giaulio Guccione 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 Pavarotti in her prima," Miss Guccione is saying to a new pupil, "and in two years you ought to be singing every role at the Metropolitan!"