

# With the First Nighters

## THE LAMBARDI COMPANY.

It is to be regretted that there were a lot of unfortunate people who, not realizing what the Lambardi singers could do, preferred to wait for the opinions of some of their friends before attending the opera, and for that reason missed Donizetti's "Lucia," which was sung at the Colonial as the initial offering of the season of grand opera which has been such a glorious musical treat.

The vaunted pride of Salt Lake as a musical center often goes before a fall, and while there were those who considered the prices a little high for experimenting purposes, they should have had enough confidence in the verdict of those critics who knew and who, for weeks, have been telling the truth regarding the abilities of the singers and actors whom the impresario gathered from the best talent that that land of song can boast, with the exception of the great Caruso, and a few others, who were discovered before Lambardi made up his mind to bring a company to this country.

That is not saying that Lambardi would have secured these stars, or in securing them, would have been able to hold them in western America; but certainly he has made some wonderful discoveries, and his principals are no further down than second in the operatic talent in America today.

Zavaski, Dolores Frau, Ardizoni Tosi, Ferrabini, Battain, Antola, Modesti, Graziani, Martino, and those wonderful young directors, Jacchia and Lebegott—in every performance here, have caused those who have heard them for the first time, to leave their seats between the acts in order that they might not miss the opportunity to get tickets to hear them again, for such chances are too few for the critical to overlook.

The securing of the Lambardi people for the Colonial has been a great feather in the cap of Cort, and his local manager, R. A. Grant, has handled the situation admirably.

But we are diverging—this was to be but an enthusiastic story of the way "Lucia," "Fraust," and "Il Trovatore" were handled, but it is hard to single out those entitled to the most praise, and in the resultant confusion, the testimony can hardly be specific, so very pleasing is nearly every member of the company. Madame Zavaski and Eugenio Battain were unquestionably the particular stars of the opening night, though Modesti could scarcely be improved upon. Particularly pleasing was the petite Zavaski's mad scene, and the acting of Battain was on a par with his singing, which is saying enough, for he positively thrills his audiences. The sextette, which is always pleasantly anticipated by those who have heard Donizetti's opera, was one of the best features of an evening replete with music that was truly beautiful.

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Those who heard the magnificent rendition of "Il Trovatore" Thursday night forgot, in the superb voices of the singers as they sang the majestic music of the opera, the rather poor ability of one or two of the principals to satisfyingly act their parts.

Splendid was the prison scene and splendid and forceful every finale. After the "Miserere" the curtain calls were so insistent that Director Lebegott was asked by the artists not to force them to respond again. The cast for the opera was as follows: Leonora, Mme. Campoli; Inez, A. Glana; Count di Luna, Giuseppe Pimazzoni; Manrico, Alessandro Scalabrini; Azucena, Dolores Frau; Ferrando, Artidoro Mauceri; Ruiz, A. Neri.

The work of every principal was magnificent,

and the opera was one of the best handled from every standpoint—singers, chorus and orchestra—of the engagement.

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## "THE RIGHT OF WAY."

In "The Right of Way," the Salt Lake Theatre has a most unusual attraction, and Theodore Roberts and Guy Standing have come into their own. This is another case of wonderful opportunities taken advantage of by splendid actors, who never before had the chance to make their work distinctive in the annals of the drama. Whatever either of these men has done on the stage previous to his appearance in "The Right of Way,"

ful and compelling. If there is as fine a piece of character work in any drama on the stage today as that of Roberts' Portugais, we do not know what it is; and those who have not seen these co-stars owe it to themselves to go to the play.

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## ORPHEUM.

Two headliners differing totally in the nature of their acts, and a number of other good things, have made the afternoons and evenings at the Orpheum happy during the week. "The Mayor and the Manicure," George Ade's sketch, in which Edwin Holt is the particular star, is one of the finest sketches on any circuit, Orpheum or other-



Murray Sisters at the Orpheum

has been done well, but the impression they are now creating will remain distinctive in the minds of all who see them. Theodore Roberts' ability as a character actor has long been recognized, and Standing's society portrayals, as for instance in "The Mummy and the Humming Bird," are well known by the majority of theatre patrons; but in this French-Canadian drama, Roberts is positively great, and Standing portrays the various emotions of Gilbert Parker's character in a way that gives him a place on the stage that he should have had long ago. There is not a fault in the play, except that it might be improved upon by eliminating the last act, but Roberts and Standing rise above the play itself, and in every moment of the picture, the fascination is power-

ful. It is full not only of the usual humor, but some very unusual witticisms and situations, and is easily the headliner. "The Three Yoscarys," in their comedy acrobatic act, as eccentric as anything on the road, is the next best feature, and Fred Ray's players, in "The Noblest Roman of Them All," do not appear to lose any of their earlier popularity. The Imperial Male Quartet, the Salt Lake singers, who had their try-out some weeks ago, and who made good, have greatly improved their program. All that was lacking in their work before was the attempted revival of songs that have been heard too often. Mr. and Mrs. Franklin Colby, in a musical novelty, and Aines and Corbett, splendid dancers, complete all that is attracting in the bill.