

criticise the effort which, when due allowance has been made on the lines indicated, was one of the best of the evening, and was met with an unusually vigorous encore.

Miss Rosina Buckmann's fine voice was heard with much acceptance in the gipsy part of Mercedes, Miss Mabel Batchelor figuring in the sister role of Frasquita, with good effect. Mr. Orme Darvall as Zuniger (a lieutenant) made the most of his opportunities, as also did Mr. Fergusson Allen in the role of Morales (a brigadier), the smuggler parts of Dancairo and Remendado being taken by Mr. Rufus Ferguson and Mr. Edward Wynn respectively.

The chorus singing was a pronounced success, the voices being well balanced and the general effect excellent. Special mention should be made of the children's chorus, who were particularly good in their opening number "When the Soldiers Mount on Guard."

The orchestration was again a very striking feature of the performance, the overture and intermezzos being especially fine, and, in each instance, receiving the hearty applause of the audience. The scenery, costumes, stage mountings and effects were in keeping with the general excellence of the production, upon which Signor Hazon, Mr. Henry Bracy and the management are to be heartily congratulated.

THE LAST NIGHTS.

"Madam Butterfly" was again presented last evening, with Miss Amy Castles in the role of Cho-Cho-San, the final performance of "Butterfly" being announced for to-morrow (Friday) evening, "Carmen" being played to-night and on Saturday.

THE OPERA HOUSE.

FULLER'S WIDE-WORLD PICTURES.

KING EDWARD'S FUNERAL.

The picture boom still continues, and throughout the week the Opera House has been packed nightly by those who favour the "living picture" form of entertainment. On Monday evening a special attraction was added to this week's bill of fare, when a series of pictures portraying the funeral of King Edward were shown. The film is about the best yet shown at the Opera House, and the Messrs. Fuller are to be complimented upon placing the picture before Aucklanders at such an early date. That no time was lost in receiving the film will be gathered from the fact that the picture was mailed from London on the day of the funeral. The sight presented as the cortege wends its way towards Windsor Castle is magnificent, and the clearness of the picture is proved when the various notabilities attending the funeral are recognisable. The thousands of sympathetic subjects mourning the loss of a great monarch are lined bare-headed along the route, while the train conveying the remains to Windsor is another incident. A touching item in the procession is the presence of the late King's charger (led by two soldiers) and his favourite dog, the audience audibly expressing its sympathy. The Metropolitan police, bandsmen, fire brigade, soldiers, both mounted and on foot, are all clearly shown as the solemn procession slowly moves along. During the showing of the picture, Mr. E. J. Burke's orchestra rendered Chopin's Funeral March. Every little item and detail is included in the series, and on no account should those who have the opportunity miss a visit to the Opera House this week. Besides the King's Funeral, the programme contains a collection of varied films which should satisfy the most exacting. Those who favour picture dramas have an abundance of good films in the present bill-of-fare. "The Man" is the title of a most engrossing and interesting film, telling the story of a young girl, who, while living happily at home, with her father, is enticed away by a good-looking stranger. However, the villain is attacked by ptomaine poisoning and the girl's father, who has set out after the pair, overtakes them. The man is taken to the girl's home and nursed till he recovers. The father of the girl then challenges him to a duel with pistols, and the traitor meets his death. A splendid sporting film shows the final of the cup tie between the soccer teams, Newcastle and Barnsby, being played at Home. To those who are only accustomed to seeing soccer played in Auckland, the

picture is a revelation. The attendance round the playing area easily exceeds that at the Auckland v. Britain Rugby match in 1904. The trial trip of the aeroplane, Clement Bayard II., is watched with interest, as is also a number of views of the port of Toulon. Other items included in the bill-of-fare are "His First Valentine" (dramatic), "Coco, on Earthquake" (comic), "Faithful" (dramatic), "A Race for a Bride" (comic), and "Man Under the Bed."

During the entertainment an appropriate programme of music was rendered by Mr. E. J. Burke's orchestra, while the effects also help to make the entertainment enjoyable. The usual matinee will be given on Saturday, when the programme will undergo a complete change.

ROYAL ALBERT HALL.

WEST'S PICTURES.

Large audiences have been the order throughout the week at the Royal Albert Hall, where an excellent collection of pictorial gems is the attraction. Long before eight o'clock on Saturday and Monday evenings the hall was crowded, and many had to be turned away. The chief item on the bill of fare is a splendid series of pictures portraying King Edward's funeral. Without doubt it is one of the best series yet presented to Aucklanders, every detail being vividly depicted. The various notabilities were easily recognisable in the procession, and the presence of Queen Alexandra with a sad face appeared to cast quite a gloom over the audience. King George V. and the Kaiser were recognised by the audience as the procession made its way along Oxford-street. A pathetic incident in the procession was the King's charger, led by two soldiers and followed by the late monarch's dog. The various companies of soldiers, bandsmen and police presented a magnificent sight, the mounted soldiers in particular being eagerly watched by the audience. During the showing of the pictures the ladies' orchestra rendered the King's favourite hymn, "Lead, Kindly Light" and "Abide With Me." A particularly fine, scenic picture shows the Stockholm canals, and the banks present some very pretty scenery. A strong dramatic story is told in "Ransom's Folly," one of the Wild West series. Ransom, who is a young man, makes a bet that he will hold up the mail coach with a pair of scissors instead of a revolver. This he does, but almost simultaneously the paymaster is held up and killed by a notorious outlaw—Red Rider by name. Ransom is arrested, but while awaiting his trial the daughter of Red Rider proves his innocence, but unknowingly places the guilt upon her father. However, the latter, when the crime is brought home to him, commits suicide. Another really good dramatic is entitled "The Eleventh Hour," while "The Man" is also very interesting. The humorous portion is well up to requirements, the best of a good collection being "Calino Tries to Commit Suicide." The ladies' orchestra rendered items throughout the evening, the rendering of the piccolo solo, "The Deep Blue Sea," by Miss Lillian Levens, being heartily applauded. At the invitation of Mr. Hayward, the inmates of the various charitable institutions in Auckland were present at the matinee yesterday afternoon.

TIVOLI THEATRE.

The pictorial entertainment provided at the Tivoli Theatre continues to receive a fair amount of patronage, and the bill of fare being presented this week is giving satisfaction. The King's funeral is the star item, but the remainder of the programme is comprised of pictures of a high standard. The usual matinee will be given on Saturday, when the programme will undergo the weekly change.

ST. ANDREW'S HALL.

THE McELWAIN-ABRAHAMS RECITAL.

Next Wednesday at 8.15 p.m. at St. Andrew's Hall, Symonds-street, Messrs. Alan McElwain and Laurie Abrahams will once again make their bow in their third humorous and dramatic recital, when they will be assisted as on the previous occasions by Miss Blanche Garland, the popular contralto, and Miss Dorothy Nicol will be at the piano. An entirely new programme of mirth and frolic, with just again a touch of pathos is pro-

mised. Amongst other items Mr. McElwain will give Mel. B. Spur's famous "After Dinner" speeches, and the popular burlesque scena, "The Playwright." By special request Mr. Abrahams is giving Spur's beautiful monologue, "If We Only Knew," and Nesbit's "The Ballad of Splendid Silence." The box plan is at Wildman and Arey's, and day sales at Gerti Campion's.

THE PRINCE'S RINK.

"Have you been to the rink?" is quite a familiar greeting nowadays, and shows the footing skating has established this winter. There are no less than five daily sessions at Prince's Rink, and each attracts an enthusiastic crowd of both sexes, young and old. New faces are seen every day, and novices are fast joining the ranks of the experts. A new feature is the music devoted to ladies only, which is greatly appreciated. Amongst the lady devotees are Mesdames Ashwin, Goldie, Sherman, Hoban, Edmonds, Reid, Lewis, Brabant, Atkinson, Lynch, London, Buckland, Davis, Misses Noton, Humphries, Taylor, Colter, Payne, D. Nathan, Ralph, Gresham, Grierson, Morrow, Cook, Alexander Posseniskie, Court, Harvey, Craig, Neilson, etc. The masquerade ball takes place on Wednesday, July 6, and elaborate preparations are being made to ensure its success. Competitions are being arranged for, and keen interest is being taken in the event, which promises to be unique in the annals of skating. M. Gonard, the manager, will be pleased to give any information.

THE GLIDEAWAY RINK.

Rinking is maintaining its popularity at the Glideaway Rink, and attendances are showing a steady increase. The floor is in first-class order, and skating enthusiasts take full advantage of the facilities afforded by the management. Every attention is given to beginners, so that none need be afraid of trying their prowess.

AN ARTISTE'S APPRECIATION.

The Editor of this journal received the following letter on Saturday, which speaks for itself:—*Monsieur,—A joint recue votre splendide 'Sporting Dramatic Review' ou plusieurs fois aimablement vous avez insere des tres flatteurs articles et des lithographies a moi tres reussi, je tiens a vous remercier infiniment, et vous prie d'agreer, monsieur, mes meilleures salutations.*

BEL SOREL.

A MUSICAL FAMILY.

Signorina Maria Pampari informed a representative of this journal on Tuesday that she had received a letter from her mother, stating that her young sister, Graziella Pampari, who is only 15 years of age, had passed her musical examination, and secured her diploma obtaining the first prize. "This for me and her grandmother," the letter stated, "was a grand happening. Her teacher, Tedeschi to whom I went to express my thanks, was full of satisfaction at her success. He considered the girl did miracles, considering that she had studied principally by herself, and did better than girls two or three years older who were under the best masters. She is now playing in the orchestra at Milan."

REVERSING THE POSITION.

A few years ago successful novels were adapted for the stage with such regularity that an outrageous joke was perpetrated in the practice. The young lady was depicted going in to a literary arcade for a cookery book. "Is this the best you have?" she asked. "I should say it was," replied the salesman. "Why they are going to dramatise it." Nowadays, however, it is all the other way about. The stage hit is instantly novelised. Among recent plays so treated are "Henry of Navarre," "The Lion and the Mouse," "The Third Degree," "The Whip," "The Brass Bottle," while "The Dollar Princess," a novel of "pride and passion," is the latest bloom on the bookstalls. One would have thought the task of converting into book form a musical comedy would be an overwhelming difficulty, but from the interesting manner in which it has been handled, no surprise need be felt if some literary genius turns out a novel on a song or a dance.

OPERATIC SINGERS.

THE PRINCIPAL TENORS WITH THE GRAND OPERA COMPANY.

TWO BRILLIANT VOCALISTS.

With Mr. J. C. Williamson's Grand Opera Company, now visiting the Dominion, are two very fine tenor singers figuring as principals in the operas of "Madam Butterfly," "La Boheme" and "Carmen." These gentlemen (speaking of them in the order in which they were introduced to the Auckland public) are Mr. Frederick Blamey, a young Englishman, and Signor Zerga, an Italian artist, also with youth on his side. Both are remarkably fine singers, and, as they sing in alternation, night after night, it is really difficult to say which has the sweeter, better, truer note or the greater artistic genius. Both have been received with equal appreciation, and it says much, therefore, for Signor Hazon's and Mr. J. C. Williamson's judgment, that both gentlemen should have established themselves as such prime favourites with Auckland audiences. It is a delight to hear either, and Mr. J. C. Williamson, equally with Signor Hazon, is to be congratulated upon the choice that has been made. Signor Zerga has certainly figured more in grand opera in Italy—the recognised home and birthplace of that particular form of musical art—than Mr. Frederick Blamey, but the latter has won many successes and created a name for himself in the great metropolis of the Old World, which has the honour of being his birthplace, both on the concert platform and in opera, added to which he has perfected his training under one of the best Italian masters in the city of Milan itself, where he has also taken part in grand opera.

BORN TO MUSIC.

A NATIVE OF COVENT GARDEN.

MR. FREDERICK BLAMEY'S EXPERIENCES.

The writer had the pleasure of interviewing Mr. Frederick Blamey at the Star Hotel on Monday evening, and was greatly impressed by the talented tenor's devotion to his art. Mr. Blamey, when invited to speak about himself, said he was a native of London, born at Covent Garden, within less than a minute's walk of the Royal Italian Opera House, which has for more years than most of us can remember, been the centre of the greatest and most brilliant of the musical triumphs achieved in the great heart of the British Empire. The world's leading artistes have all sung there, in the presence of the most brilliant assemblies the world has ever witnessed. The very name of Covent Garden is associated with music. Born in such an atmosphere, within sight and sound of the great Opera House and with the musical instinct or genius within him, it is small wonder that the boy, as he grew in years and knowledge, should turn his thoughts to that arena of triumphs that awaits all musical geniuses. The gift of song was within him, and his voice, breaking early, gave such unmistakable signs of promise that a violinist of some fame, who heard him sing, urged his friends to give the lad a chance, and so he was placed under Isidore De Solla at the Guildhall School of Music, where he had five years' training, and secured the chief tenor prizes of the school finishing up by winning the gold medal awarded to the most distinguished student of the year in 1907. Between his studies he was supporting himself by work on the concert platform and in opera. He sung at St. James's, the Queen's, the great Royal Albert and other noted concert halls in London, and steadily won his way into popular favour, taking part in the chief oratorios and singing under special engagement with church choirs, etc. Practically all his concert work was done in London and its suburbs, his first appearance in grand opera being made in "Fra Diavolo" and "Zampa," also in London in 1907. With the view of further perfecting his work, he went to Italy and studied at Milan under Sabatini, the distinguished master who brought out the great McCormack. After seven months' training under the Italian maestro, Mr. Blamey accepted his first engagement to sing in Italian opera in an Italian theatre, appearing in "Trovatore," "Ernani" and "Yone." His success was such that his services were in demand for a number of other