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AMATEURS AT ST. GEORGE'S HALL.

Fra
The sixteenth annual dramatic performance of the

"I" company of the Queen's Westminster Volunteers was given at St. George's Hall on the evening of the 14th inst., under distinguished patronage, the Duke of Westminster, Colonel Howard Vincent, Colonel of Westminster, Colonel Howard Vincent, Colonel Lynch, and other officers having allowed their names to he associated with the undertaking. The pieces chosen were The Waterman and The Serf. It is difficult to understand why, in the absence of a capable pair of vocalists, the fine old crusted "hallad opera" of Dibdin's should have been attempted. Certainly the performance generally was anything but exhilarating, and the efforts of the performers, except in two instances to he noted, were not very satisfactory. Mr E. Mogford, as Tom Tug, did not shine either as a vocalist or as an actor. His non-success was probably due in some measure to the fact that there had not heen proper rehearsals, and that his vocal efforts were hampered in no small measure by the eccentricities of the orchestra. Miss neasure by the eccentricities of the orchestra. Males Julia Marriott was not a pleasing Wilhelmina, and her singing did not specially commend itself. Mr H. C. Guns was fairly good as Bundle. Miss Pattie Bell was an excellent representative of Mrs Bundle, the was an excellent representative of Mrs Bindle, the peculiarities of the lady heing well marked and carefully expressed. Mr C. P. King as Robin was distinctly good. He spoke his lines well, he had a clear idea of his part and communicated it vividly to the audience, and he sang "Cherries and Plums" hrightly and with a good voice. The additional verse procured for the a good voice. The attendance of the singer a well-earned encore. Tom Taylor's play, The Serf, is a well constructed, vigorous, and thoroughly interesting piece, full of opportunities for powerful and tender acting, and built round an idea which is capable of stimulating the strongest sympathy between the audience and the actors who interpret it. No wonder is it, then, that this is a "stock" play among amateurs. Seen as on this occasion, it did not fail to arouse all the usually anticipated emotional enthusiasm among the ladies; while the males, who naturally affect a blase and unemotional attitude before their sisters, cousins, aunts, and other female relatives in public, gave vent to their feelings by applauding their friends, the performers. To say this does not necessarily imply that the representation was perfect, but it was intelligent and respectable throughout, despite certain drawbacks. Miss Edith Garthorne as the Comtesse de Mauleon was particularly tender and womanly, and, when she had to display any extra emotion, she contrived to do it quite artistically. It is a pity, however, that this clever young lady's regard for her own reputation as an actress had not suggested to her the advisability of learning her part more carefully. It is a great blot on a performance, however admirable in other respects it a performance, however admirable in other respects it may be, when the author's words are not properly spoken. Miss Garthorne simply spoiled some of the dialogue by her carelessness. Tom Taylor's writing in this play is very good, and deserves to be given as it is written. Miss Alice Erskine was a pretty Acoulina; and Miss Pattie Bell, as the Princess Bariatinski, was a fine, stately lady. Mr F. W. Kingdon as the Count Karateff was capital. His hard, incisive mannner and cruel tones were in excellent taste, and hanner and cruet tones were in excellent taske, and he acted very intelligently. Some more force might have heen expected, but the gentleman apparently is not very strong. Mr Ernest Wright was easy and natural as Prince Vladimir, and he proved an excellent dramatic contrast to his friend the Count. Mr W. P. Hallifax as Ivan had a magnificent chance of distinguishing himself. That he fully availed himself of it cannot he said. He was angular, stiff, and some-what cold. He seemed as if he allowed Madame La Comtesse to do all the wooing while he simply posed, and posed awkwardly, as the gentleman under difficulties. Mr C. Kempton would have been more acceptable as Khor if he had put more "go" into his acting; his impersonation was uot lacking in appreciation of his author, but is was tame. Mr E. Mogford as Steinhart was duly cruel and harsh; hut Mr T. W. Barher was hy no means a good Mistigris. The minor characters were capably played. Mr J. S. King's orchestra would be improved by further rehesrsals.

OVERTURE.

to the

## WATERMAN.

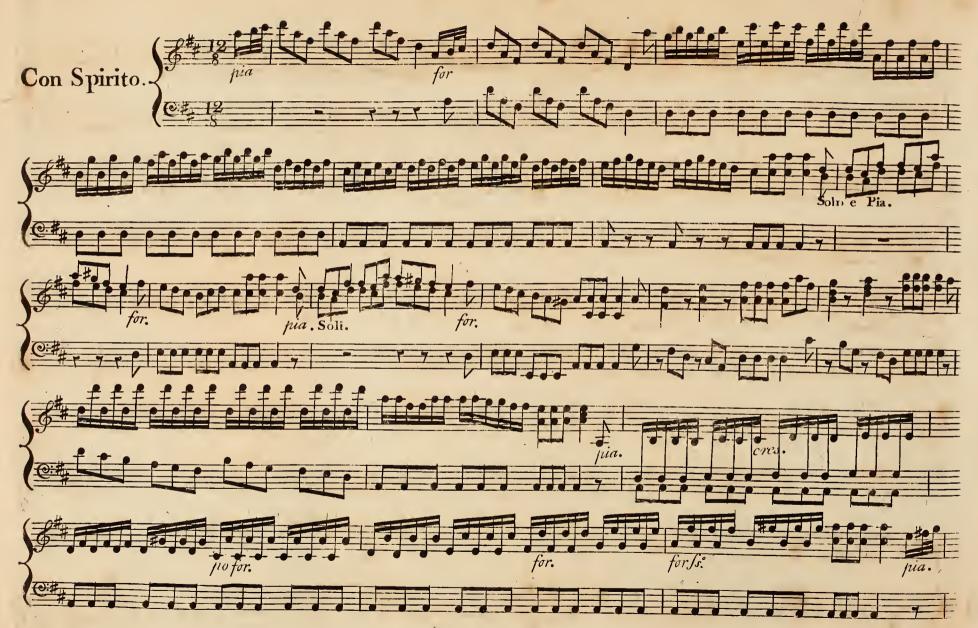
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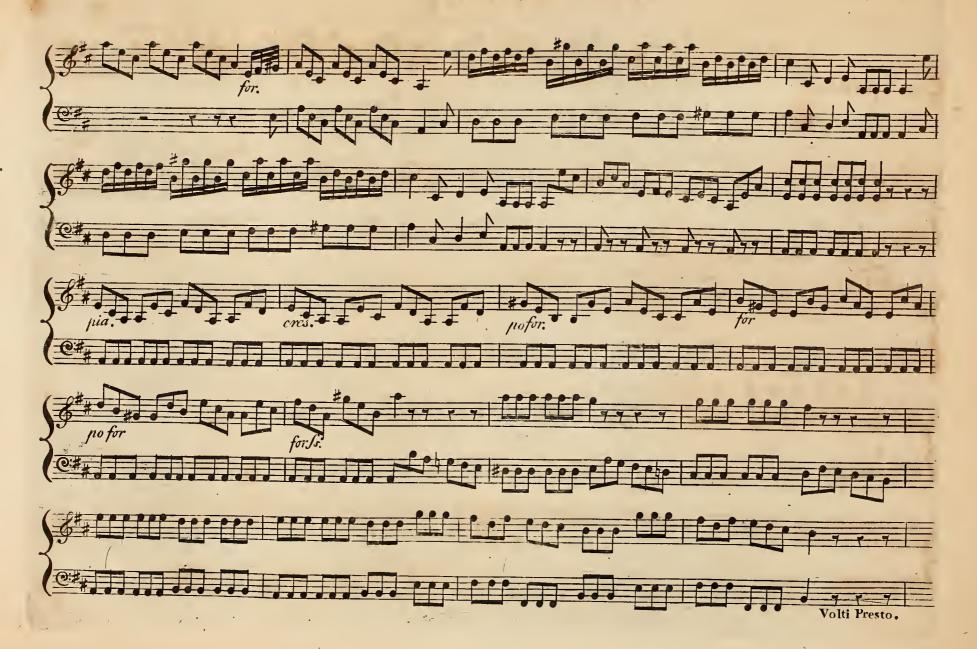
## Harpsichord.

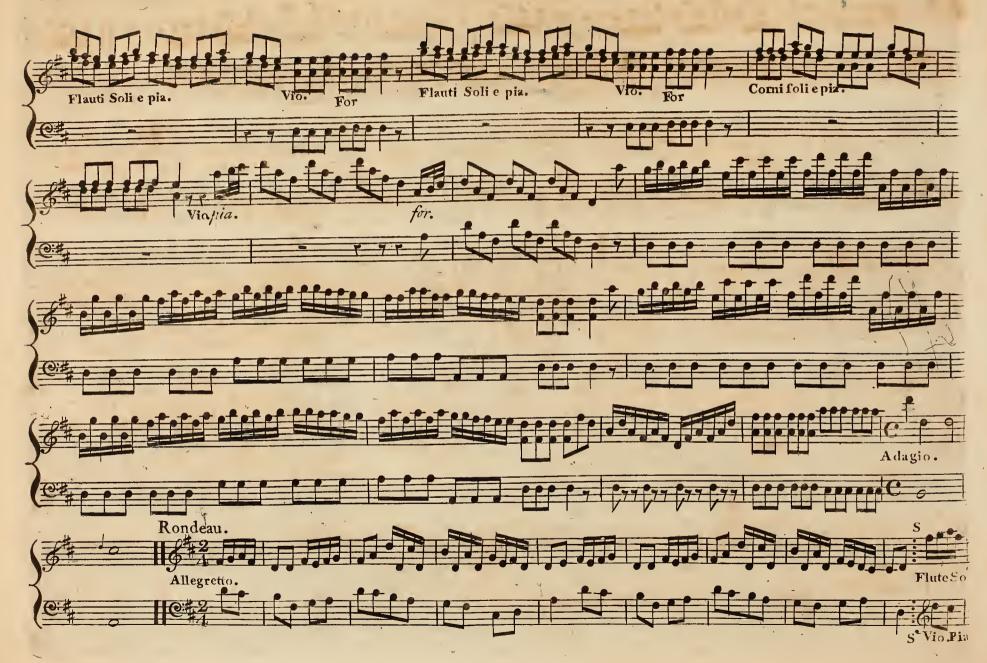
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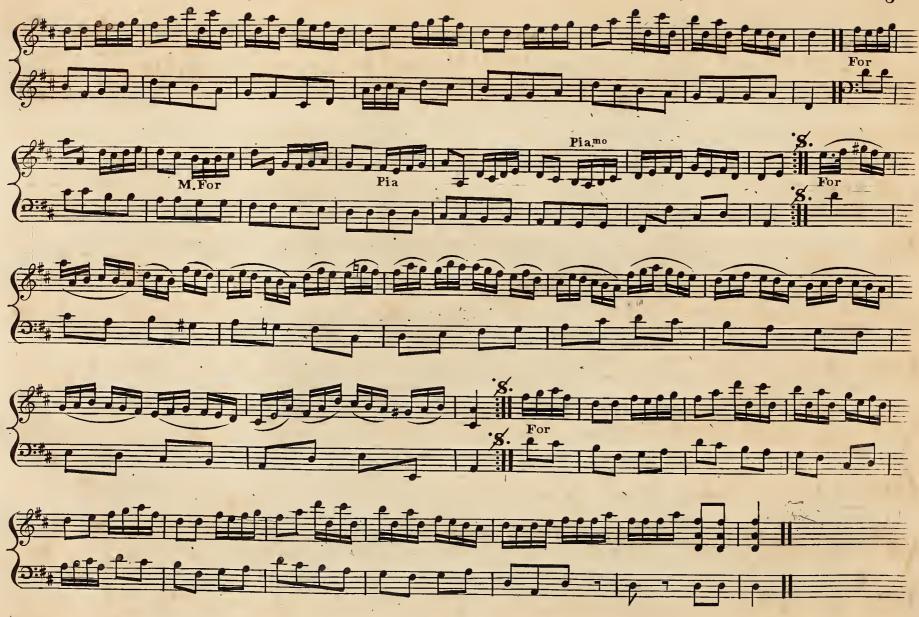
C. DIBDIN.

Of whom may be had (for the Harpsichord) the Overtures to the JUBILEE . BLACKAMOOR Th! CANDIDATES. DESERTER. MAID Of the OAKS. ELECTION &c. And the Medley Overtures to the FAIR QUAQER, and GENTLE SHEPHERD.

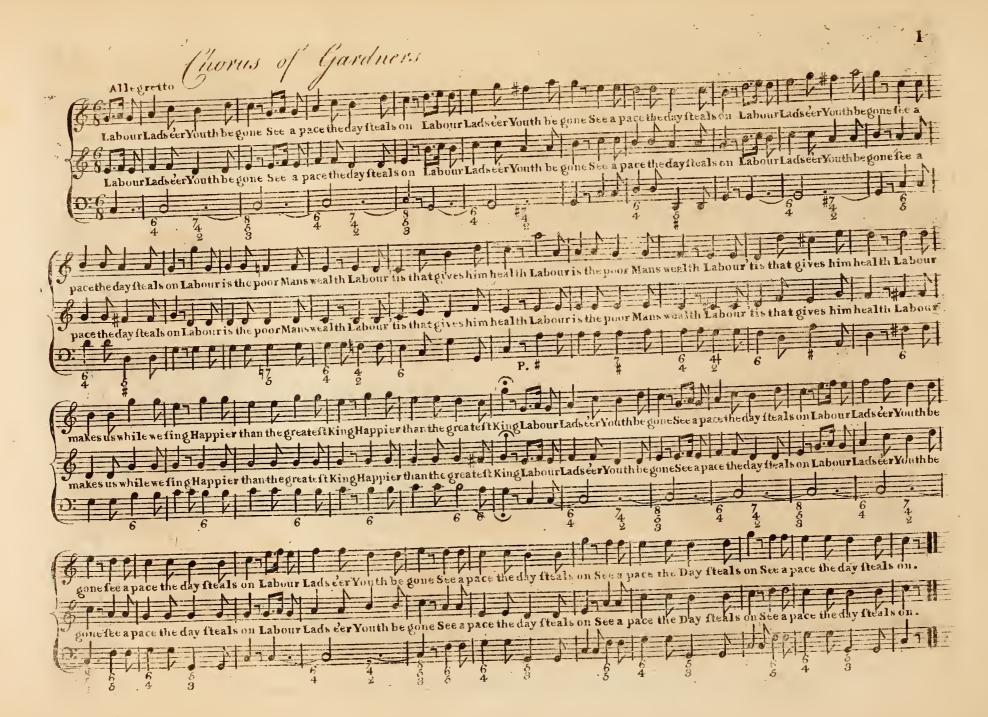


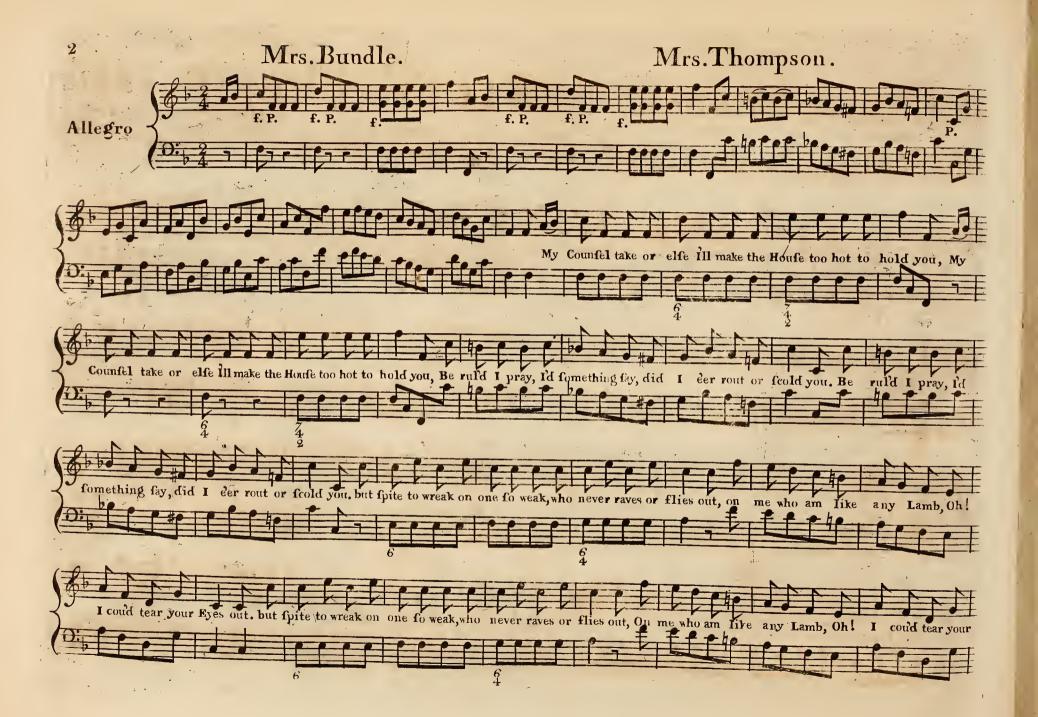


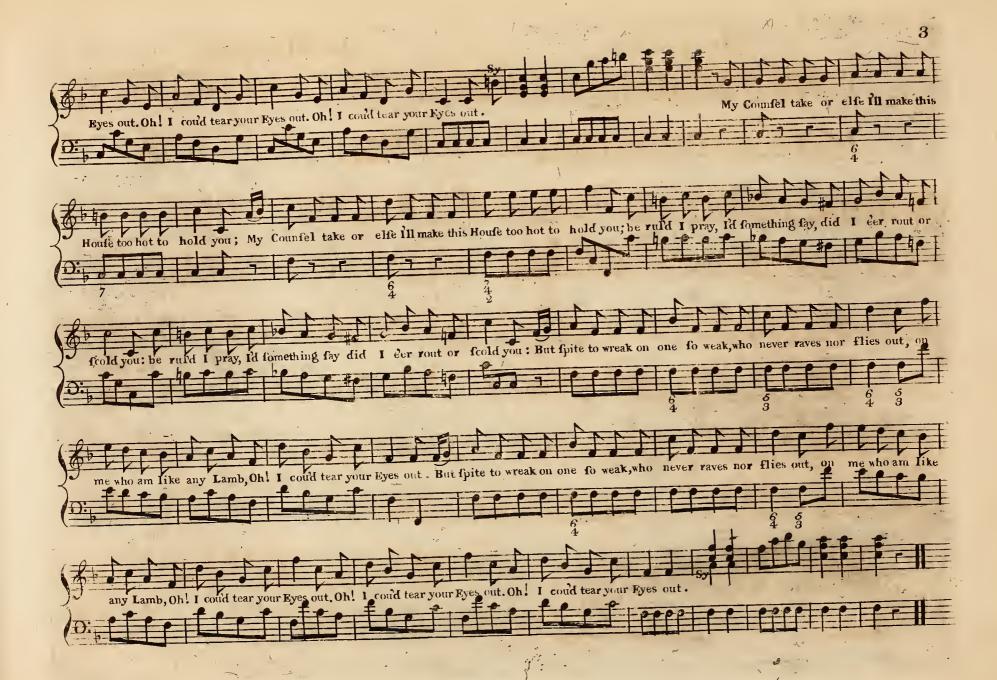


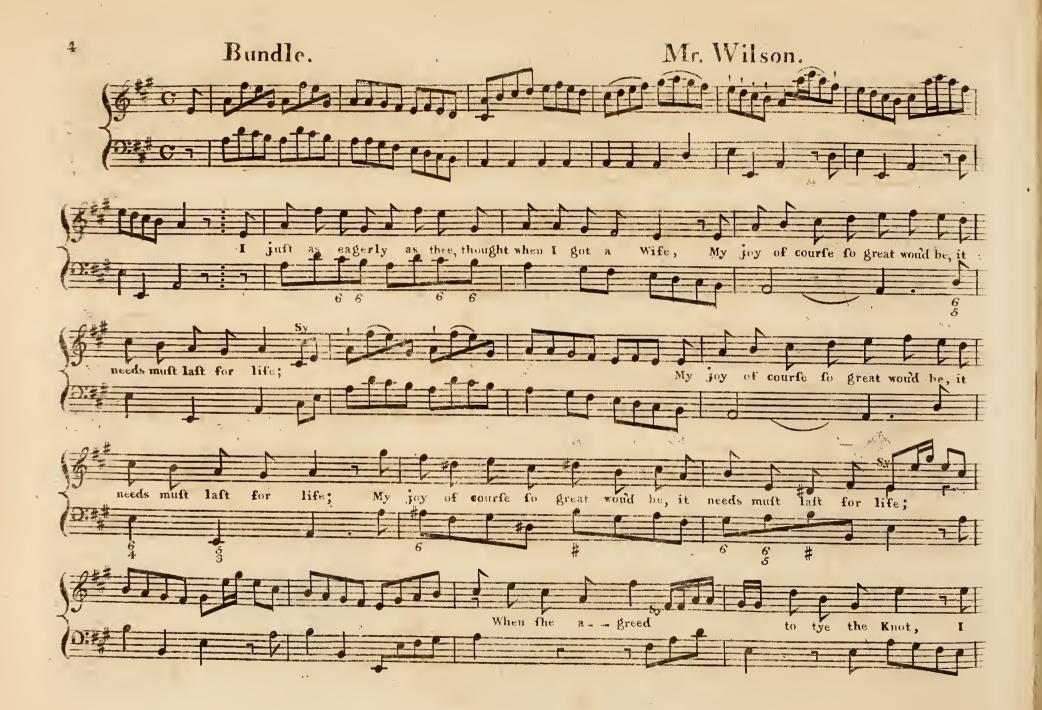




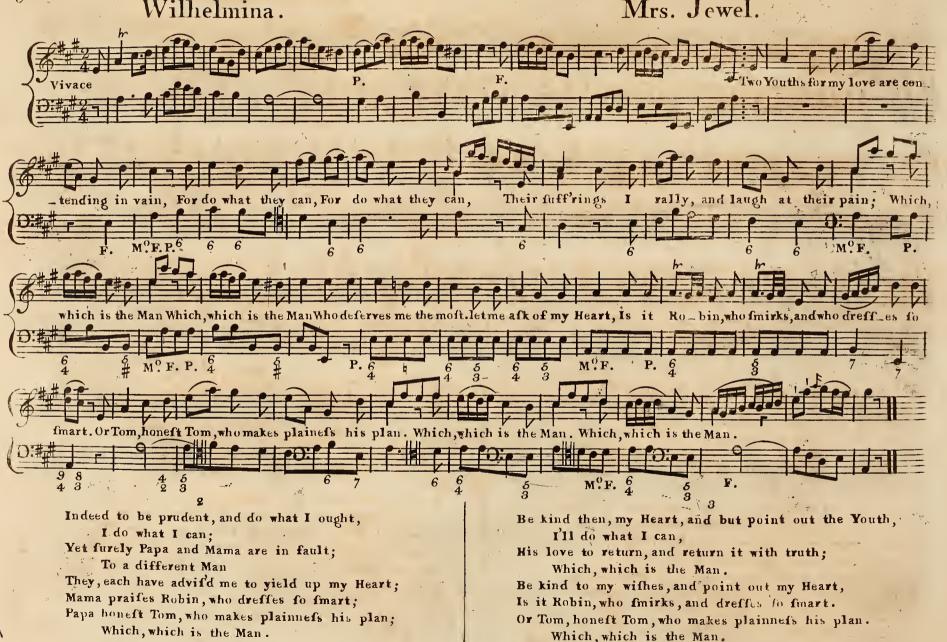


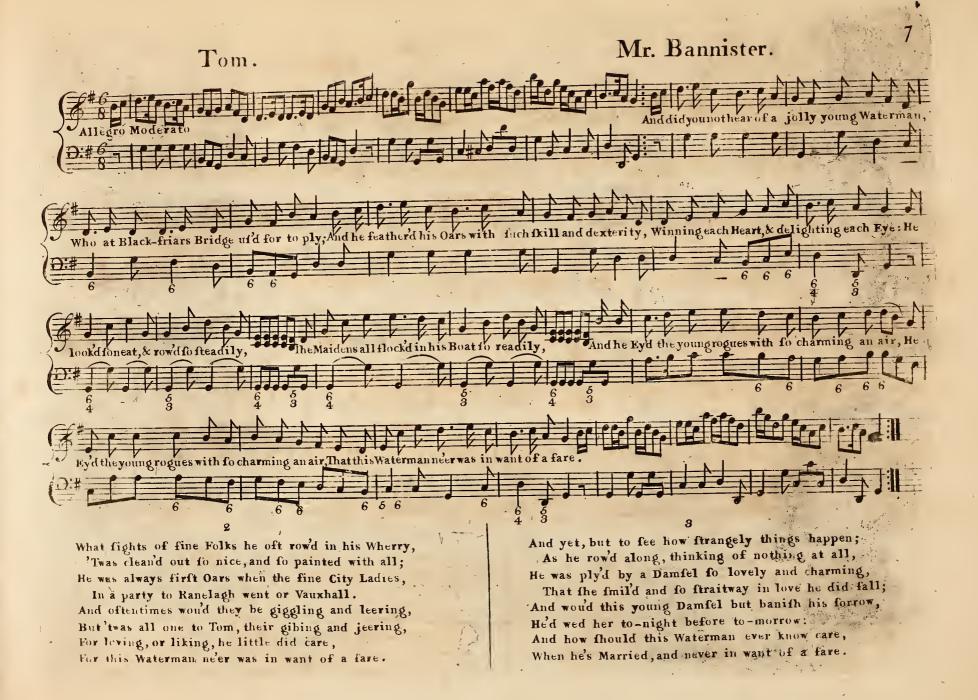










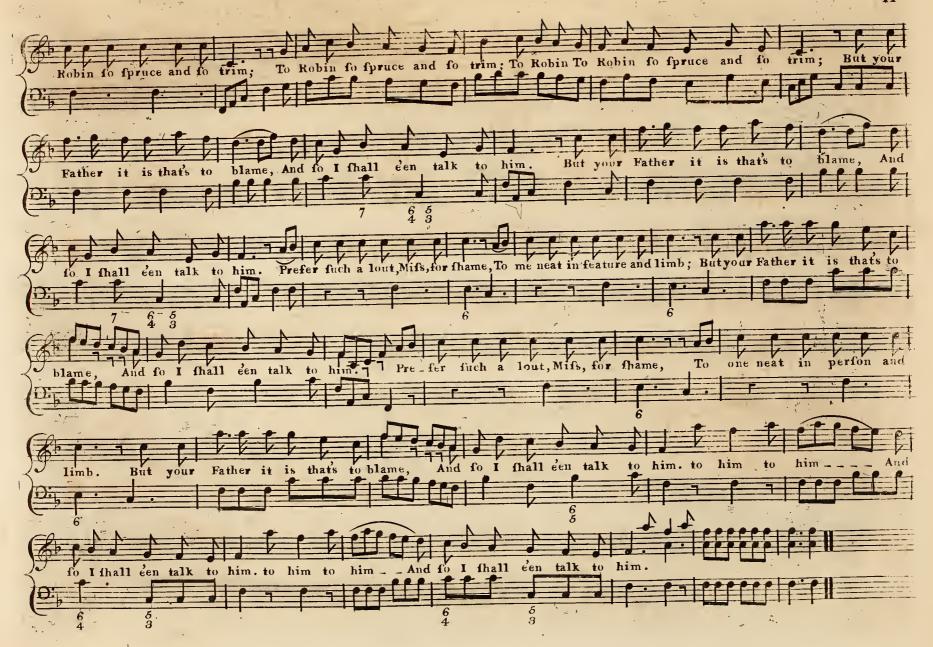


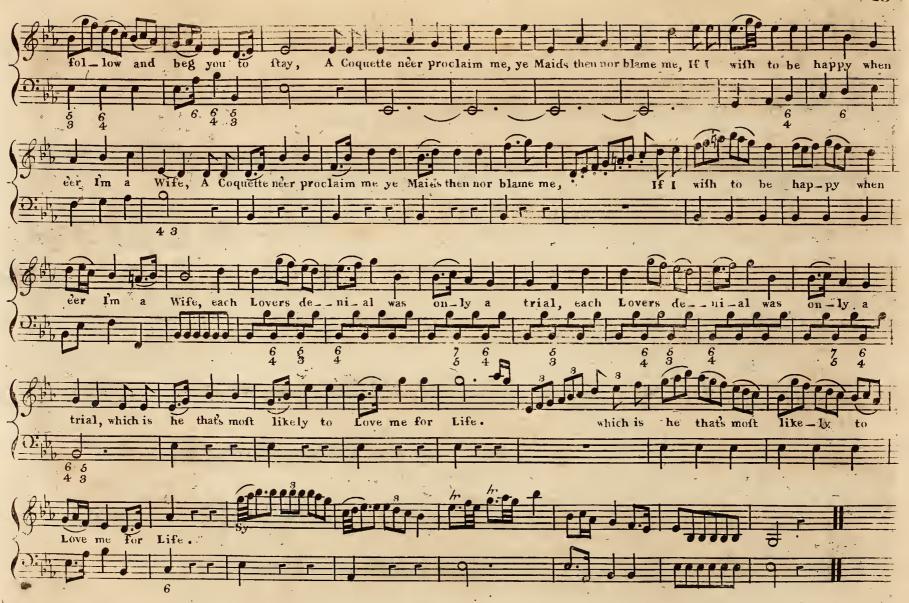


But to hope and peace a ftranger,
In the Battles heat I go;
Where expord to every danger,
Some friendly Ball shall may me low.

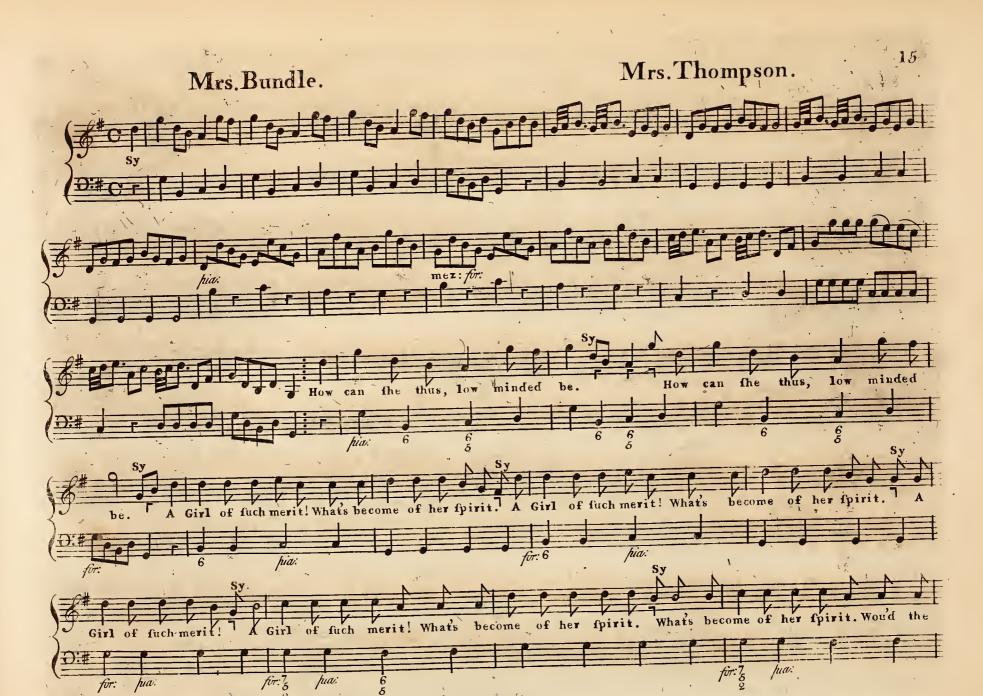
Then may-hap when homeward steering,
With the news my mess-mates come;
Even you, my story heary,
With a sigh may cry-poor Tom!

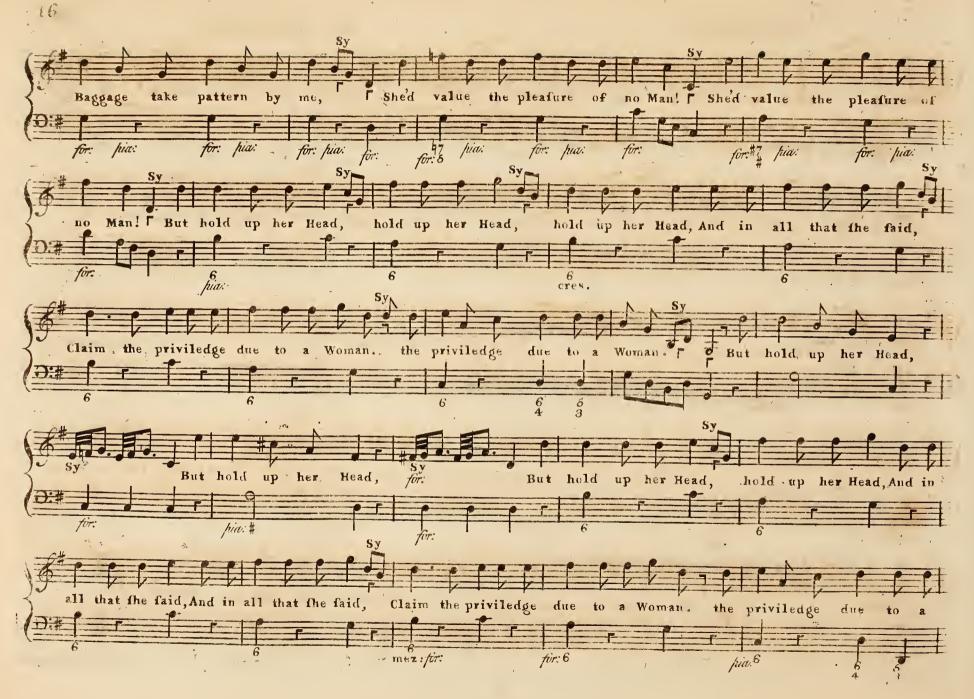


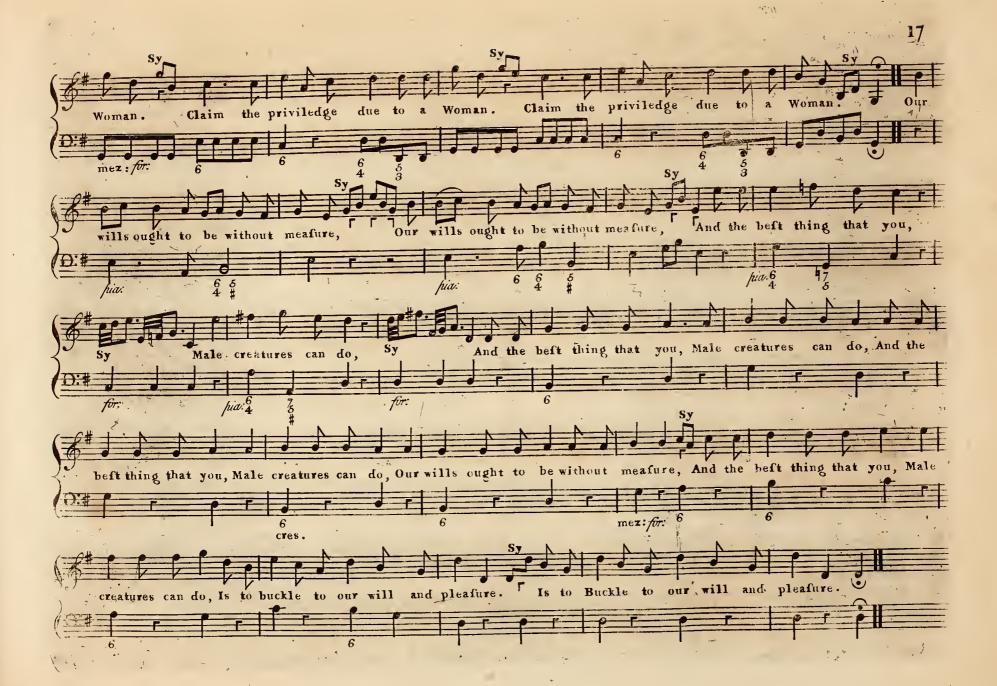


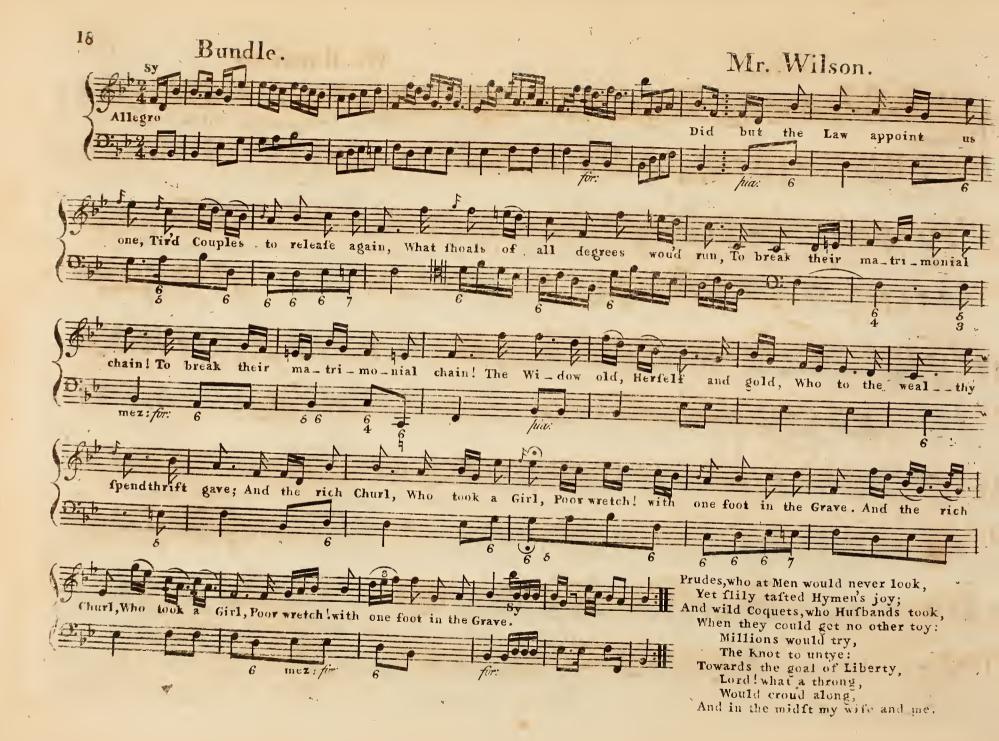


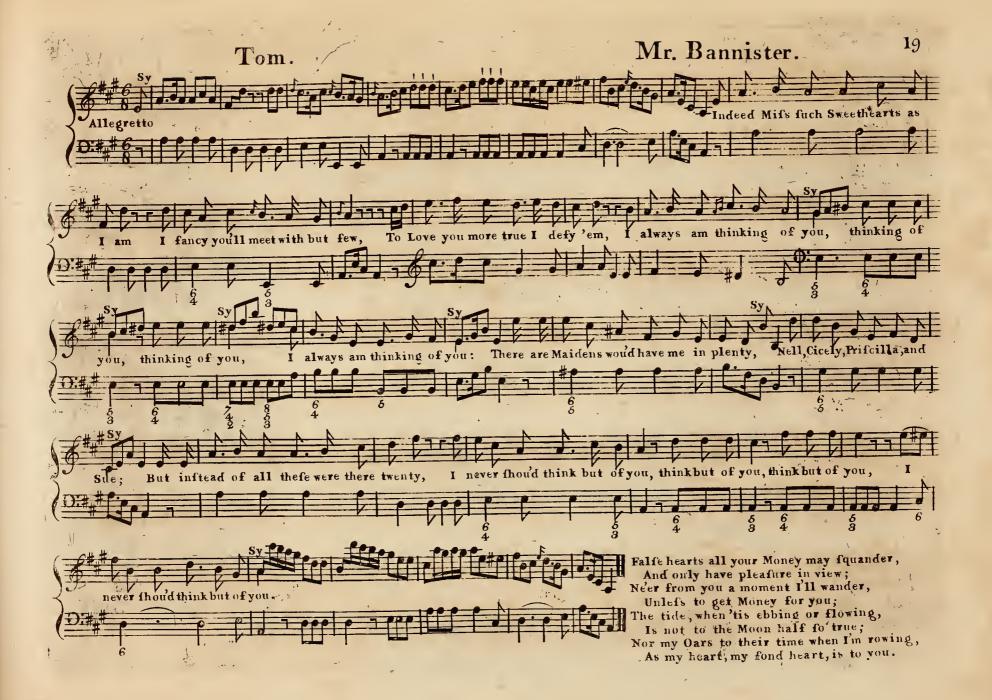
But it proceeded from my fears
Than me much wifer are deceived
I thank you both then for your love
Wait for my choice a little while.
And he who thall most worthy prove
My hand I'll offer with a fmile.

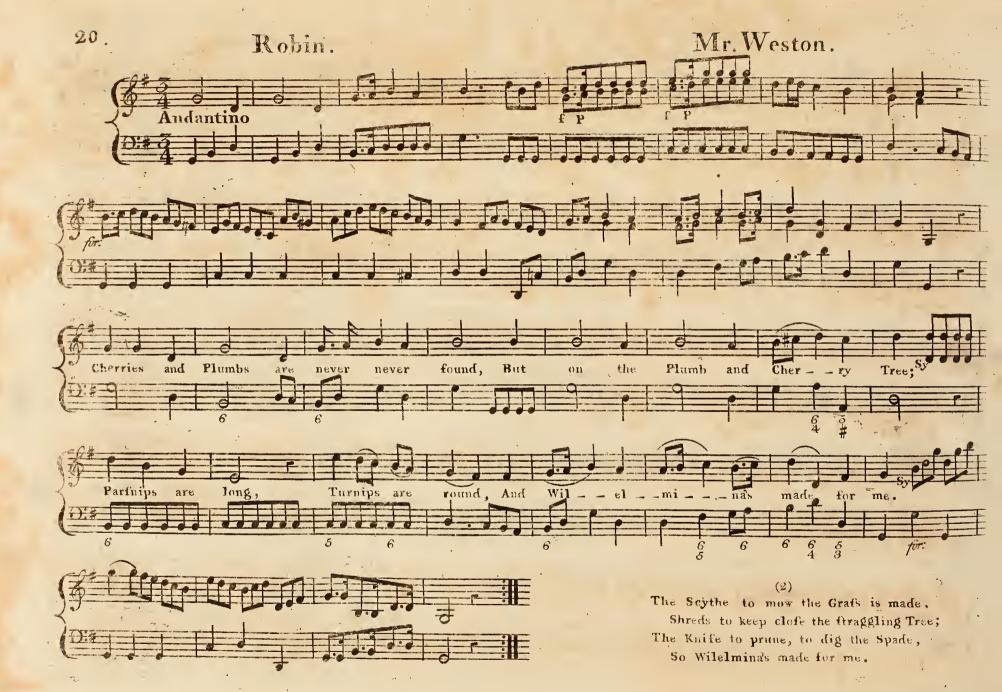




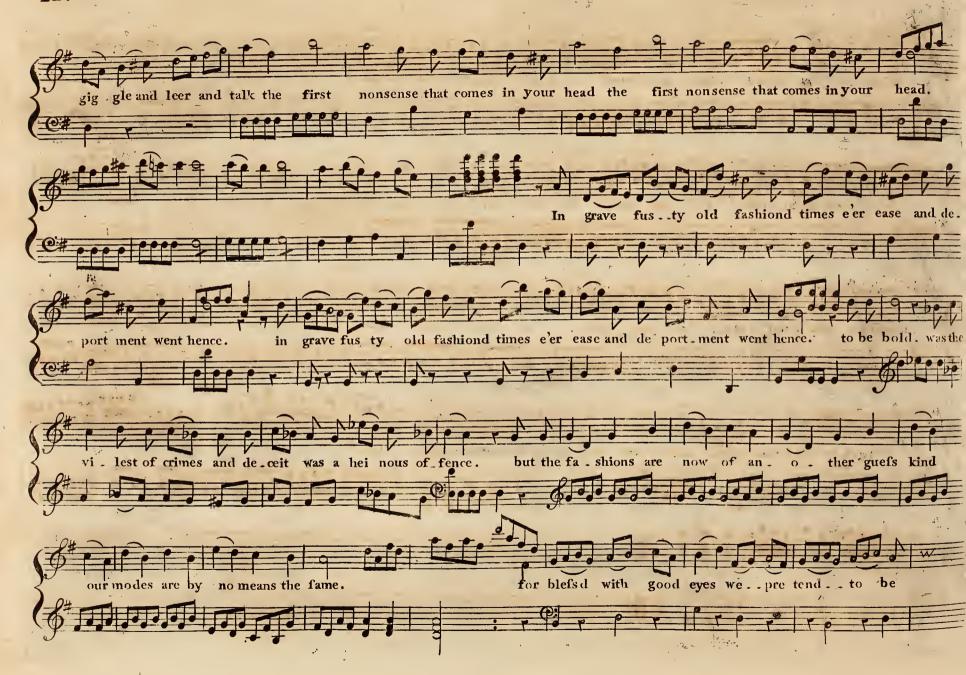




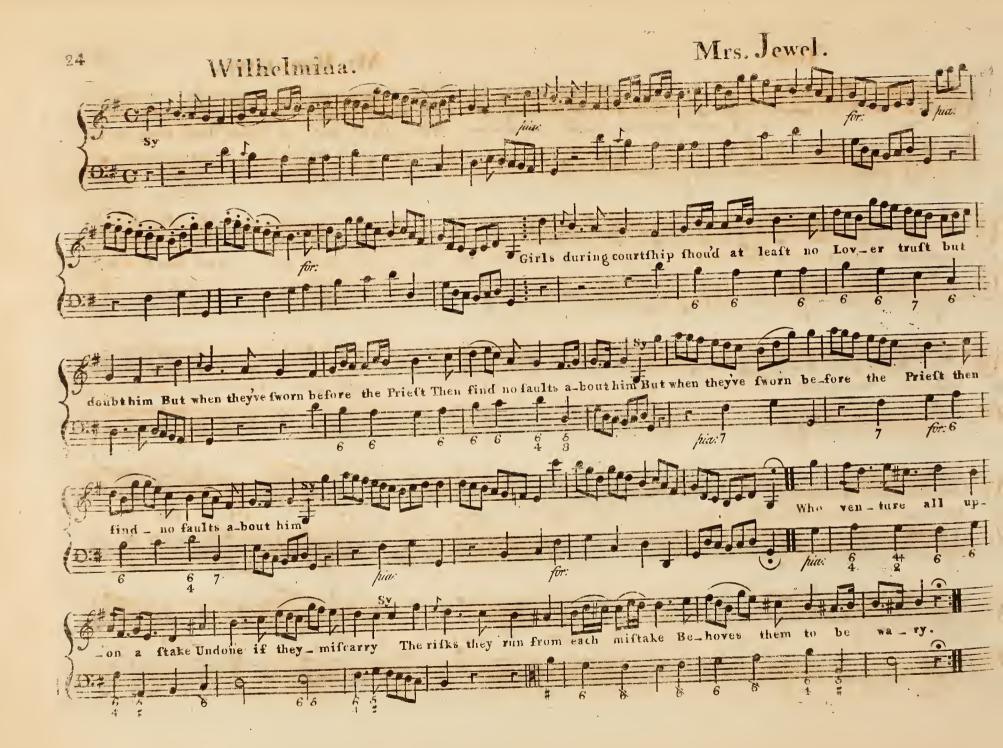


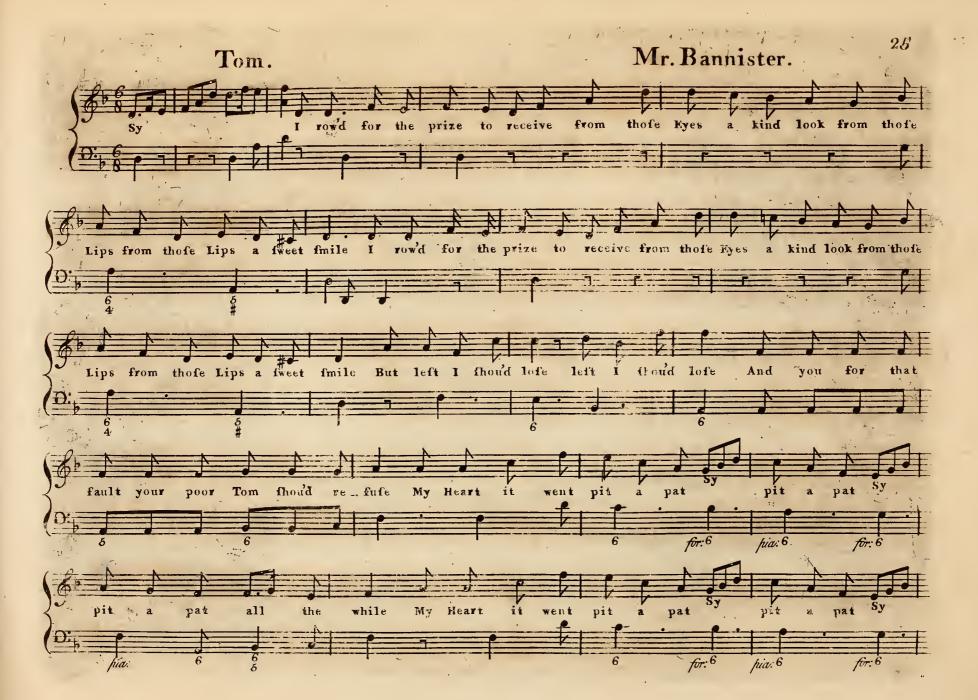


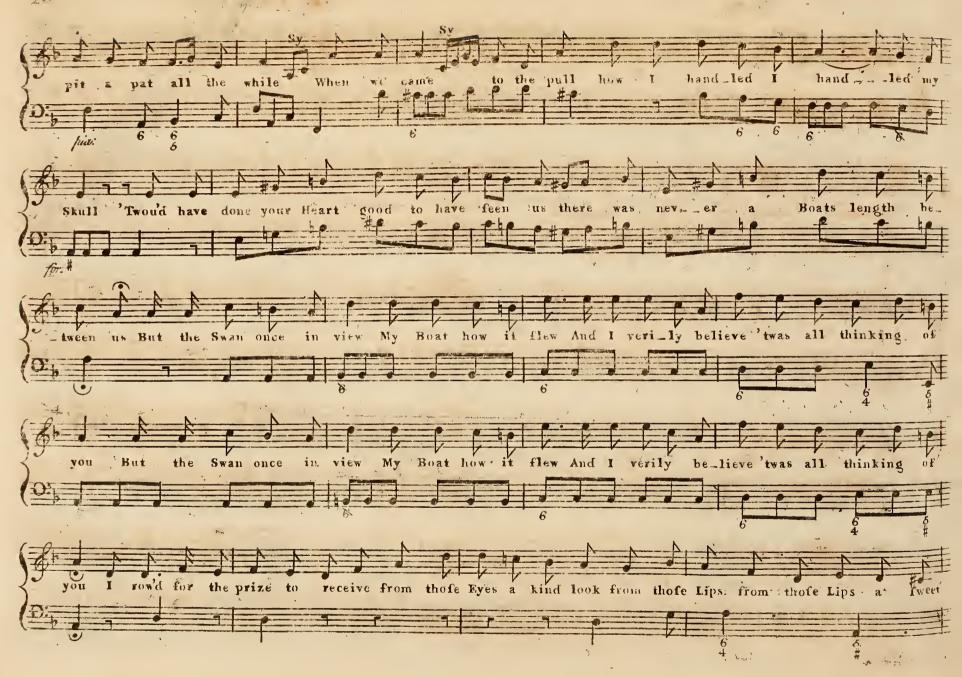


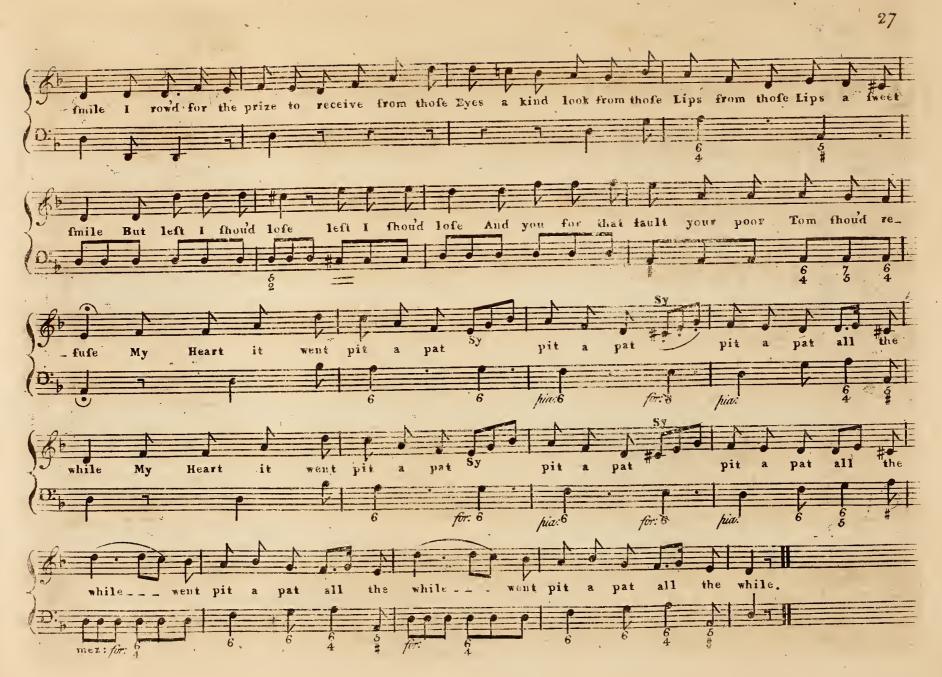


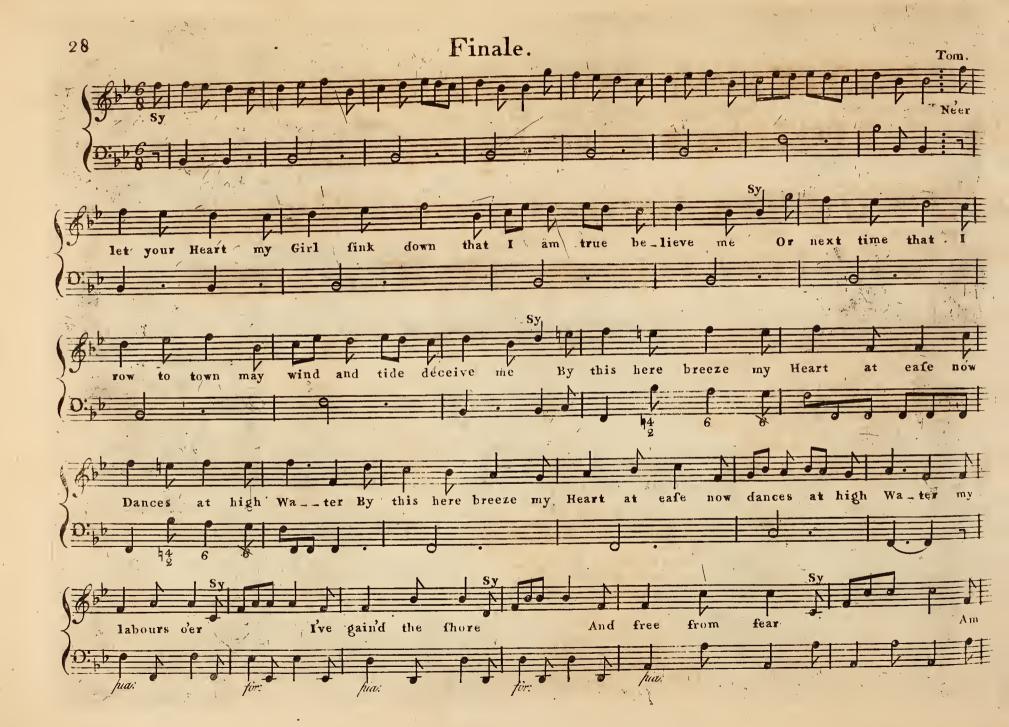


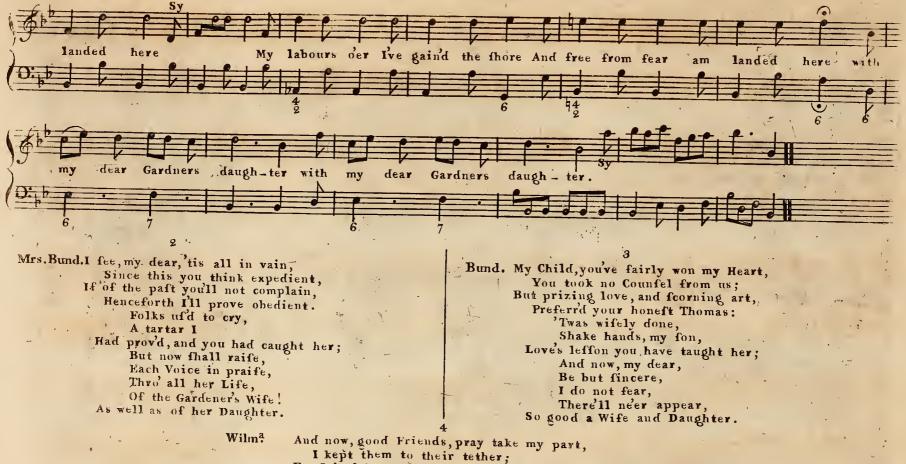




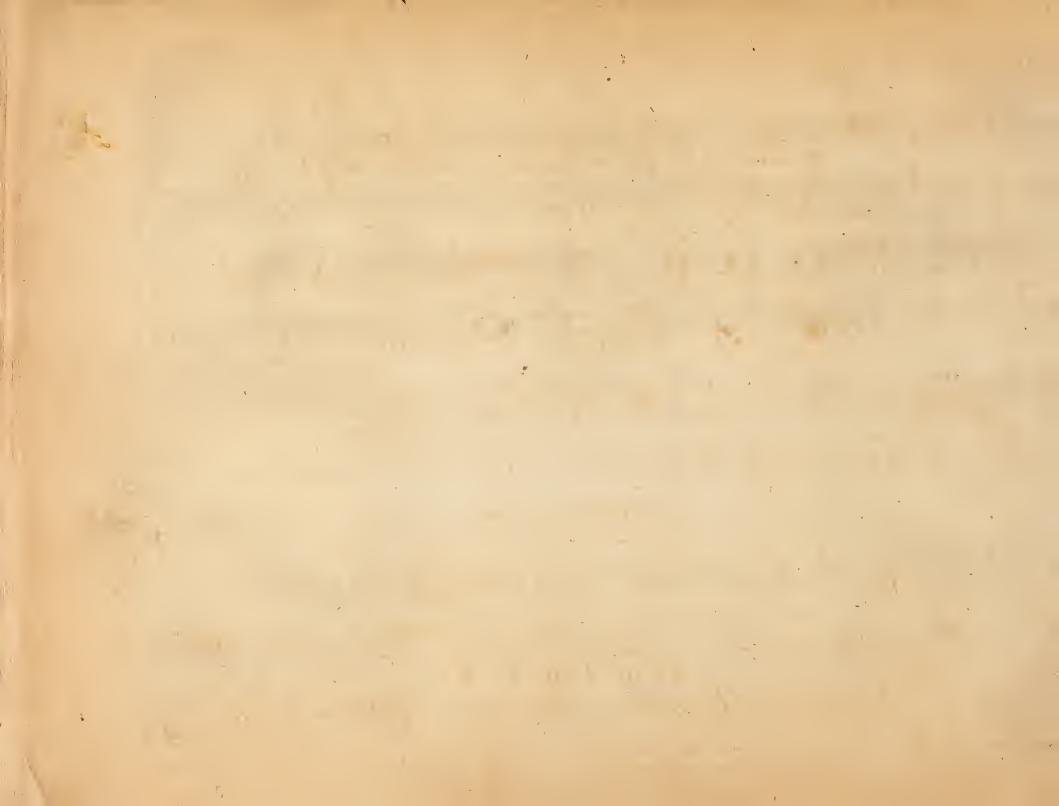








And now, good Friends, pray take my pa I kept them to their tether; For I had fworn my hand and heart, Should always go together. From fops and beaux, A Maiden chofe, An honeft Heart that fought her: See her appear, On tryal here, This very night, If the was right, Applaud the Gardener's Daughter.



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