

conscientious actress and is deserving of every credit for the attention that she pays to the details of the character she impersonates. Olly Deering is an old favourite and presents to us in the part of "Mixy Muleahy" that curious but too often natural combination, a coward and a bully, an ignorant drink-besotted scoundrel, who will go to any extremity of crime for money or revenge and then to save his own worthless neck will betray his comrades. It is not the Michael Feeny style of villain, but the low burly ruffian often met with amongst the most degraded class of the Irish peasantry. Mr. Deering's make up is ludicrously grotesque, but it is true to the life, if the specimens we have seen of the Irish "tramps" in the country districts of America are any criterion to go by. His acting was, as it usually is, all that could be desired. Mr. E. G. Coughlan's Arthur Fitzwillington was one of the prominent features of the production, and his impersonation of the Englishman who had come to Ireland for excitement and got it—in chunks—was most laughter-provoking. Coughlan is a clever little fellow and is sure to make a name for himself. The other characters were well sustained and we regret that we are unable to refer to them in detail. On Monday evening "The Shamrock and Rose" will be withdrawn to make way for "The Ring of Iron."

The American Novelty Minstrel Company (late Empire Minstrel Company) is doing good business at the new Criterion Theatre, lately opened in Manners street. The theatre, which has recently been transformed from a hall into a very cosy little place of amusement, has a fair seating capacity and is provided with a stage that is requisite to all the requirements of the present company. The walls are tastefully decorated and the general appearance of the interior is all that could be desired.

The company which is performing at present is a decided improvement on the average travelling minstrel and variety show, and the management undoubtedly deserve success; a consummation we heartily wish them. The entertainment consists of the usual "first part," succeeded by a number of "turns," and closing with a very amusing pantomimic farce.

To enter into details, in the "first part," there are some very good songs, both comic and otherwise, given by Messrs. Moore, Crawford, Stowe, and Naylor, and by the Misses Holbein, Robertson, Delroy, and Lynne. The second part opens with a "turn" by Messrs. Mooney and Crawford. We have seen a number of high kickers, from the Magilens down, but these two gentlemen are certainly artists and deserving of unqualified praise. As grotesque dancers there is room for improvement, and their work might be done a trifle cleaner, but as contortionists and high kickers they will take a lot of beating. Misses Delroy and Lynne were not at all bad in the song and dance, the "Rowdy Dowdy Boys," and met

with evident appreciation from the "gods." We were pleased to note the re-appearance of an old favourite, Mr. Charles Naylor, who seems to have profited by his brief rest, and is singing in really excellent voice. A word of praise is certainly due to Miss Ida Holbein who has a sympathetic contralto voice. She is a pretty little woman, and that is a big point in her favour. Miss Polly Robertson also came in for a large share of applause. The entertainment concluded with a very funny afterpiece, entitled "The Laundry Pantomime."

Snazelle, who is at present in South Africa, has been getting into a row with the press again. Some critic in that far away country slated him, and Snazelle, as usual, retaliated by blackguarding him from the stage. The Tasmanian people were not far wrong when they nicknamed him "Snarling Snazelle."

The Myra Kemble Company, who are now in Auckland, had rather bad luck in Napier, and were obliged to close their doors there. The company gave a benefit for the sufferers from the flood, and drew a fairly good house, but the people who attended the performance for "sweet charity's sake," refused to come again for amusement, and hence the burst-up.

Frank Thornton's proper name is Tubbs. He has a brother in the office of a well-known Hebrew financier in Melbourne. Frank will be recollected by many old theatre goers as the original of the "Private Secretary," a travesty upon which was recently played in Wellington by Mr. George Leitch and the Myra Kemble Company, under the name of the "Librarian." Mr. Leitch is to Frank Thornton, as the dark eyed mud to the blonde haired snow.

Professor Richard, the electrician, who was in Wellington some months back is at present in Charter's Towers, where he is scooping in the shekels of the guileless banana-landers.

George Miln, who advertised himself throughout Australia a few years ago as the "Great American Tragedian," but who was as a matter of fact scarcely known in the "States" is at present playing a piece called the "Royal Divorce," in which he stars as Napoleon, through the provinces in England.

The Heller Bouanza Company did good business at Gisborne on Boxing night. They open in Napier next week.

We publish below our critique on the last concert of the Wellington Orchestral Society, which was, unfortunately, held over on account of pressure on our space.

The Wellington Orchestral Society's second concert of the fourth season was held on Tuesday, 12th instant, at the Opera House, before a large audience. The orchestra consisted of about forty instrumentalists, under the conductorship of Mr. Alfred F. Hill. A change, with not altogether the best of results, was the using of three saxhorns instead of French horns.

The idea, though a good one, is not, in our opinion, the best. We would suggest for the future that if French horns are not available to get a flugel horn, saxhorn, and euphonium; these three instruments would give the required compass, and the tone would be more effective, because the middle register could be used instead of the extreme register of the saxhorn. We should like to deal with this subject at length, because the lack of efficient horn players has always been a drawback to this Society, but as space will not permit, we simply advise some of our young players to study this neglected instrument. We are surprised at the deficiency of the cornet players; we would recommend them to try and improve, and play in tune. That these instruments were not up to their work was manifest in the opening bars of the "Lohengrin Fantasia," and the cornet solo in the "Prayer from Der Freischütz," was painfully exaggerated. We point out these instances as being the most prominent defects in the orchestra. Generally speaking, more rehearsal would have been beneficial to all, and we hope before the next concert the members will recognise the duty they owe their conductor, and make every effort to attend rehearsals, so that all concerned may have fair play.

The concert opened with Goldmark's overture "Im Fruhling." This difficult work was played in capital style, the piano passage for the strings being exceptionally good, though at times the intonation was false. The "Prayer from Der Freischütz" was not so successful, the band being unsteady, more particularly the brass' Rubenstein's ballet music from "Farramors" was most enjoyable, the "First Dance of Bajaderes," and the "Wedding March" going with a dash and vim which has seldom been heard here before. We congratulate the conductor upon this success, which was due to his tact, though the performance was not absolutely perfect, there was displayed a considerable amount of ability, exhibiting great improvement upon the pre-efforts of the Society. The Fantasia "Lohengrin" was just a little too much for the brass and failed in consequence. We do not wish to convey that the item was not enjoyable, but had the brass been able to render their difficult and important part with more efficiency it would have been more satisfactory. "OShone Zeit" arranged for flute solo with orchestral accompaniment, was played by Mr. C. J. Hill with unqualified success, this number was encored, which it justly deserved. Miss Newton was the vocalist and was most successful in her selections. They included two quaint Scotch songs and three of Mr. A. Hills charming songs (two of which had flute obligato), the whole being performed with so much expression as materially to raise this young vocalist in the estimation of her hearers. With reference to the songs by Mr. Hill it would be difficult to say which is the best, they are graceful, original, and quaint, and go to prove the versatility of his gifts. The words were written by Mr. H. Didsbury of this city, and show much promise.