

pedantic moralist, and if he can get hold of the lad he has no objection in the world to cheating the law.

Peter came to the mission, and when we met him again after two months the mission had begun to deal with him. That chapel, the incense, the lights, the music, fascinated his soul. You are to believe, too, that he was a man whom good company led as easily as bad. Peter, feeling that he was a new man—Father Ben allowed him to clean the chapel lamps, the accepted symbol of spiritual approval—began to boast of his reformation. Father Ben was not so sure of it, not so sure that if Kitty Roman, the wicked gipsy, came and whistled for him the lad would not be off after her. Father Ben was going away for a night or two, and by way of making sure of Peter gave him a £20 note to keep. And Father Ben went, and Kitty came.

**The Old Love.**

Kitty came with her vehement joy in life and jeered at the saintly Peter, mocked him, taunted him. At first he was firm in his virtue. Then she told him that his old pal, Joe Price, was out of prison, and if Peter had no use for her Joe had. Then she played on his passions, and tempted and promised, and the end of it was that he ran after her, and she had the £20 note in her dress. The poor little servant girl, Susie, came just in time to see what had happened, Susie who knew Kitty by tragic experience, for it was Kitty who had taken her first sweetheart away from her and driven her to suicide. Now Peter was gone too.

So Father Ben came back to find that Peter and the £20 were gone. The curate suggested the police. The curate's righteous confidence that Peter was thoroughly a bad lot was a titillating piece of satiric truth. But Father Ben would not despair. He ordered the back door to be left open. He sat up to wait for Peter's return. And Peter came. But he came flashing an electric torch, he came with a suspicious bag. First he put an envelope on the Christmas tree, and then with a sack on his arm he stole up to the chapel. Father Ben intervened. The lad broke down, and gasped out a queer story. He had gone after Kitty and the old life, and the old friends had captured him. He had come to bring back the note, but he had come to rob the altar, too, and Kitty and Joe Price were waiting outside for him to bring them his booty. A queer story—but not, if you think of it, as imprudent as it sounds in curt narrative. Peter sobbed out repentance, and Father Ben took him into the chapel to pray. Then Kitty and Joe broke into the dark room, wondering whether he had played them false, and Kitty meant to have the altar plate for her pains. Up the stairs they went, and Peter met them, and there was a struggle, and Peter was stabbed. They dashed away, and Peter died in Father Ben's arms.

**Miss Horniman and a Stage-struck Clergyman.**

Miss Horniman, of the Manchester Repertory Theatre, amused the ladies at the Women's Institute in London recently and incidentally gave some useful advice to youthful or aspiring dramatists, as well as to some of her fellow-writers.

"Many plays are put on expensively," she said, "so as to hide the absence of acting. One never really notices scenery after the first five minutes unless the play is boring." If there were to be a great ideal theatre built there should be written above the door in a dead language, which would, of course, be translated on the programmes: "In this theatre the dramatist is top dog."

Miss Horniman had many funny stories to tell of dramatists from the producer's point of view. Every two months, she said, there came to her a heavy parcel from a clergyman, and every two months it went back. One play had nine acts, twenty-three speaking characters, a crowd of citizens, and two armies.

"What gives me the most intense delight," she added, "is when a London manager takes a play and the critics say the same of it as I said when I refused it."

"Write about the people you know," she told any aspirant in her audience. "If you have never lived in a slum, don't write about the slum, and if you don't belong to society—where they keep a man-servant—don't write about it."

**Celtic Society's Concert.**

On July 17 the Celtic Society's grand concert is to take place in the Auckland Town Hall. A most attractive and pleasantly-varied programme has been prepared, and the event should prove a big draw. Mrs. A. Gower-Burns, of Christchurch, has been specially engaged for the concert. Others contributing to the programme will be Miss M. Knight, Miss L. England, Mr. H. Gregson, Herr R. Pechotsch, Mr. E. Dunce, Mr. O. E. Farrow, Mr. Leo Whittaker, A.T.C., L.L.A.B., and Mr. H. Whitty. Exhibitions of Irish and Scotch dancing will also be given. The performance commences at 7.45, and seats may be booked at Wildman and Arey's.

**An Easy Way to Help.**

The committee who are arranging the big popular concert for the Society for the Protection of Women and Children and the Prevention of Cruelty to Animals are working very hard selling tickets, and it is sincerely hoped that the general public will respond liberally, and turn up and fill the Town Hall on July 15th. Herr Wielert has arranged a most attractive programme, so surely it is not too much to expect a ready response, for, after all, this is a very easy way of helping a very good cause—to hear a really first-class programme, which includes grand organ solos, for one shilling.

**"The Dandies."**

In the concert chambers of the Auckland Town Hall on Wednesday the 17th Mr. Edward Branscombe will introduce his English Costume Comedy Company, "The Dandies," which is at present concluding a record season of eight consecutive weeks in Wellington. The representative, Mr. Scott Colville, informs me that during the season the company played to "capacity" business, and with the exception of one night, intending patrons were turned away nightly.

The company which opens here on the 17th was selected from Mr. Branscombe's Australian circuit which embraces all the chief centres, and the popularity of "The Dandies" is admitted and demonstrated wherever they are established. Their secret of success lies in the fact that they present varied programmes sparkling with clean wit and humour interspersed with vocal music, clever sketches and dances which appeal to all classes, and many of their regular patrons are those who had never before patronised a theatrical attraction. The whole atmosphere of "The Dandies" entertainment is filled with artistry from the performers' efforts to the costumes and beautiful stage setting with its original light and colour scheme. The company includes the following artists: The Misses Hilda Lane (soprano), Evelyn Ward (contralto), Irene Vere (soubrette and dancer), Messrs Oliver Peacock (baritone), Gavin Wood (bass), George Morgan (light comedian and dancer), Claude Dampier (character comedian), Leonard Griffiths (accompanist). The box plan of reserve seats opens at Wildman and Arey's on Thursday morning.

**Rickards Tivoli Company.**

The announcement of the intended re-establishment in New Zealand of the Harry Rickards' vaudeville enterprises will unquestionably please the great majority of theatre patrons, and devotees of this particular form of entertainment especially. Auckland amusement seekers are to enjoy the privilege of first seeing the company, which is coming direct from the Tivoli Theatre, Sydney, to inaugurate a New Zealand season at His Majesty's Theatre on the night of Monday, July 13.

The name of Harry Rickards has stood out for the highest pitch of excellence in the best and truest vaudeville line for close upon 40 years, and all the latest criticisms of the management's Sydney, Melbourne and Adelaide shows attest that the same exists to-day. It is at once a numerically strong, well diversified and thoroughly artistic combination of vaudeville artists which is to open here. At the head of it will be Rinaldo, the wandering musician, which brief day-bill description of the artist is said to be wholly insufficient to indicate the nature of the artist's talent. An American violin-player, he presents a series of turns really wonderful in their conception and the originality of the very idea of combining humour with art in violin-playing being emphasised when it is explained that Rinaldo is not a trick violinist. Mr. Will. H. Fox, monologue artist and pianist, is an entertainer, the feature of whose specialty also is originality. He was the originator of his class of act as

a vaudeville turn as long ago as 1868. Mr Fox is equally at home playing the instrument with his nose or the heel of his shoe, or blindfolded, with a thick cloth over the keys of the piano. The star soubrette of the company is Miss Monie Mine, a strikingly pretty and dainty artist, who presents piquant song turns, which she intersperses with novel dance steps, quaint and very amusing patter. The comedy sketch double, Gus, W. Blake and Maud Granby, feature the newest original, short and diverting comedy acts, the dialogues of which are unusually witty. Mr Ronald George is a talented performer who displays versatile ability from the sublime in opera to the ridiculous in comic melodies, on numerous instruments. Walker and Sturm, who have quite recently returned from a most successful tour of America, present a raquet-juggling and eccentric comedy act of a class excelling all others in this line. The most distinct note of novelty is struck by the Tossing Testros, a lady and gentleman. Juggling with anything and everything unusual, they refrain from working with any of the hackneyed adjuncts of the variety stage juggler, the Bright Sisters, a clever singing and dancing double; Mr Marshall Crosby, a baritone possessed of a range enabling him to win recognition everywhere as a singer of good songs in good style; and Melrose and Meuzies, an eccentric patter comedienne duo, go to make up the company. Representing the Rickards management will be Mr M. Mareus.

**Some New Music.**

The Vincent Music Company, 60, Berners Street W., London, forward a parcel of music containing important pieces by Mr. F. W. Holloway, organist, and choirman, of All Saints' Church, West Dulwich. Mr. Holloway is a versatile composer, who has written several antilems, and church services all of a devotional and attractive character. Worthy of special mention are his line "Communion Service in E flat," "Magnificat and Nunc Dimittis" in E flat, and the anthem "Rest in the Lord." To his many important organ contributions must now be added five recently-written solos, all of which are well worth the earnest consideration of local organists. The first is a "Cantilene op. 33," a pleasing work opening with a plaintive theme in E minor followed by a bright and joyous second movement in A major. It makes no special demand on the executive, and organists will find it a suitable selection for an opening prelude. Greater skill is required for the performance of the "Concerto Tocata op. 33 No. 2," which is a musically composition, and a solo well adapted to admirably display the possibilities of a grand organ. The "Postlude in D minor" contains much which may be commended.

The opening Allegro lends itself most happily to organ treatment, the middle movement with the suggested registration should prove most effective, while the music of the last page is worked up to a fine climax. "Prelude Symphonique op. 44" may be recommended for its straightforward character and melodiousness.

**HAVE YOU VISITED THE LYRIC THEATRE YET?**

Direction Hayward's Enterprises, Ltd. THE MOST UP-TO-DATE PICTURE THEATRE IN THE DOMINION. Lose no time in spending a pleasant evening at "HAYWARD'S PICTURES." BRILLIANT LIGHT. PERFECT PROJECTION. ABSOLUTE STABILITY. SUPERB SEATING AND ACCOMMODATION. MAGNIFICENT FILMS. In fact, THE LYRIC starts where others finish, and the result is unexcelled popularity. 1/6. 1/6. Sixpence. Seats may be booked at Wildman and Arey's.

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DURHAM STREET, opposite H.M. Theatre. ONE THOUSAND SEATS. DAILY CONTINUOUS PICTURES (10—From 1.30 p.m. to 4.30 p.m.—3D And from 7 p.m. to 10 p.m.—3D) Monster Programme—Best Value in Town. Evening: Stalls 6d. Dress Circle 1s. Children Half-price.

**AUCKLAND SHAKSPERE SOCIETY.**

Engaged in an Entirely New and Joyous Attempt to prove to the Dandies that Shakspeare, and a few others not quite so good, are by no means the dull dogs most folks imagine them to be. Next Performance will be devoted to the Immortal Memory of CHARLES DICKENS, and will include Bardic and Fkhwick Trial Scene.

**SEASON OF LAUGHTER AND JOY.**

**TOWN HALL CONCERT CHAMBER.**

Four Weeks Season, commencing WEDNESDAY—17—WEDNESDAY Mr Edward Branscombe presents his English Costume Comedy Co.

"THE DANDIES." "THE DANDIES." "THE DANDIES."

The most original, quaint and artistic combination of Entertainers ever introduced to Auckland amusement seekers.

"THE DANDIES." MISS HILDA LANE—Soprano. MISS EVELYN WARD—Contralto. MISS IRENE VERE—Soubrette and Dancer. MR OLIVER PEACOCK—Baritone. MR GAVIN WOOD—Bass. MR GEORGE MORGAN—Light Comedian and Dancer. MR CLAUDE DAMPIER—Character Comedian.

MR LEONARD GRIFFITHS—Accompanist. There could be no finer or brighter entertainment than "THE DANDIES."

Commencing—JULY 17th—Commencing. Box Plan at Wildman and Arey's from Thursday, 11th. Prices: 2s, 2s, and One Shilling. No extra charges.

SCOTT COLVILLE, Representative.

**TOWN HALL.**

WEDNESDAY, JULY 17, 1912.

**CELTIC SOCIETY'S GRAND CONCERT.**

Special Engagement of MRS A. GOWER-BURNS, MRS A. GOWER-BURNS, of Christchurch.

MISS MADOLINE KNIGHT, MISS LAURA ENGLAND, MR HAROLD GREGSON, HERR RAIMUND PECHOTSCH, MR ERKD DUNCAN, MR O. E. FARROW, MR LEO WHITTAKER, A.T.C., L.L.A.B., MR H. WHITTY.

Exhibitions of Irish and Scotch Dancing. Concert starts at 7.45.

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HENRY W. WILSON, Town Clerk.

**HIS MAJESTY'S THEATRE**

Commencing MONDAY NEXT JULY 15,

FOR POSITIVELY 6 NIGHTS ONLY,

**THE HARRY RICKARDS TIVOLI COMPANY,**

Headed by THE GREAT RINALDO, The Wandering Violinist; Supported by Will H. Fox, Monie Mine, Blaisey Granby, Walker, Sturm, Ronald George, and a Host of Other

PRICES: 4s, 3s, 2s, 1s.

**AUCKLAND ORCHESTRAL SOCIETY**

Conductor: HERR JOHAN WIELAERT.

**TOWN HALL**

THURSDAY, JULY 11.