

Music and Drama.

By BAYREUTH

BOOKINGS.

(Dates Subject to Alteration.)

AUCKLAND—HIS MAJESTY'S.
 Jan. 24 to Feb. 14—J. C. Williamson, "The Cheat."
 January 24 to February 19—J. C. Williamson ("Flag Lieutenant") Co.
 February 21 to March 12—Carter the Magician.
 March 14 to 24—Harry Rickards' Company.
 March 26 (Easter Saturday) to April 16—Marlow Dramatic Company.
 April 18 to 23—Amy Casella.
 April 28 to May 14—J. C. Williamson.
 May 16 to 23—Allan Hamilton.
 May 30 to June 18—Meynell and Gunn.
 June 20 to July 6—J. C. Williamson.
 July 7 to 16—Meynell and Gunn.
 July 19 to 31—Hugh J. Ward.
 August 1 to 11—J. C. Williamson.
 September 1 to 3—Auckland Boxing Association.
 September 5 to 24—J. C. Williamson.
 September 26 to October 19—Allan Hamilton.
 October 20 to November 4—Fred Graham.

THE OPERA HOUSE.

In Season—Futler's Pictures.

ROYAL ALBERT HALL.

In Season—Hayward's Pictures.

WELLINGTON OPERA HOUSE.

Jan. 17 to 23—Carter the Magician.
 Jan. 29 to Feb. 10—J. C. Williamson.
 Feb. 26 to March 25—Allan Hamilton.
 March 26 to April 18—J. C. Williamson.
 April 19 to 27—Meynell and Gunn.
 April 28 to May 18—J. C. Graham.
 May 19 to June 3—Fred H. Graham.
 June 4 to 25—J. C. Williamson.

THEATRE ROYAL.

Vaudeville (permanent).

TOWN HALL.

March 17, 18, 19—Boscoe of the Barn Band.
 February 10 to 26—Fish Jubilee Singers.

Galsworthy's Industrial Strife.

JOHN Galsworthy's "Strife," which we are soon to see on this side of the world according to the recent announcement by Mr. J. C. Williamson, is one of the successes of the past year in America. It has aroused a tremendous amount of interest in the States, more so in fact than it did when produced first in London. In both England and America the play created a profound impression on the audiences. It deals with the problem of strikes—a factor that ought to ensure for it more than passing interest on this side of the world. Here is an account of the play, published by the "New York Post":

"As must be pretty generally known by this time, the original location of Mr. Galsworthy's play was in England, and it is doubtful whether much has been gained—if something has not been lost—by the transference of the scene to south-eastern Ohio. The original personalities do not always harmonise with the new environment to which they have been transplanted. This possibly is a somewhat fanciful objection. At all events it is not a matter of grave moment. The action is supposed to be confined to a period of six hours. When the curtain rises a strike of the hands of the Ohio River Tin Plate Mills has been going on for weeks and months, until the workers and their families have been reduced almost to the last extremity. When the curtain rises the president and directors of the company are holding a meeting in the manager's house to discuss the crisis. In the progress of a singularly life-like and veraciously written scene, the exact situation is unfolded. It is evident that the whole energy of the strike is centred in old John Anthony, the founder and president of the company, on the one hand, and David Roberts, the socialist and fanatical leader of the men, on the other. The former offers adamant resistance to the feeble protests of his weaker-kneed associates. He has had four labour battles on his hands, he says, and has won them, all. The only true policy, he argues, is to settle your terms and stick to them. Every concession will be but the prelude to more extravagant demands. If dividends be growing less now, they will vanish altogether when expenses are greater than receipts. To the remonstrances of his son—who sympathises with the men—the timid expostulations of his co-directors, the prayers of his daughter, the warnings

of his secretary, the representations of the union delegates, he turns a deaf ear. When a committee of the working men is introduced, with the fiery Roberts at their head, he opposes to demands and threats the same rigid front of inexorable denial. Even when warned of the impending desertion of him by his board, he maintains an unmoved attitude of solitary defiance.

The Horrors of the Strike.

"Then the scene shifts to Roberts' cottage, wherein are assembled a number of starving women, who lament the obstinacy of Roberts in fighting a losing battle, in which the women and the children are the greatest sufferers. It is intimated that the men themselves would yield if it were not for the inspiring zeal of Roberts, who pledges them to certain victory in return for endurance. Mrs. Roberts herself is plainly dying of want and heart disease, but she is loyal to her husband and refuses absolutely to profit

labour' before his eyes—does his best, in the face of growing hostility, to induce the men to yield, and an old Welsh workman and exhorter, Henry Thomas, implores them for the sake of their wives and babies to return to work, arguing that this is the plain course prescribed by duty and nature. The conflicting elements in the crowd are the cause of constantly increasing turbulences; but the majority are plainly wavering, when Roberts, haggard but dauntless, takes the platform, and, in a passionate address, thrilling with scorn and invective, kindles them to yet stronger rebellion. At the moment of his triumph, just after he has asserted that life itself would be a small price to pay for victory, Madge Thomas comes to him with the news that his wife is dead, an episode that brings the scene to a powerful climax. Stunned, but still unsubdued, Roberts staggers from the platform to regain the home that is now more desolate than ever, and the meeting resolves itself into a semi-riot upon which the curtain falls.

A Fight to a Finish.

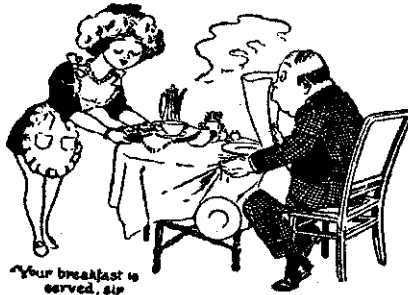
"In the concluding scene the directors are again assembled in the manager's house. All except old John Anthony are wavering. He is staunch as ever, though he is conscious of impending defeat. The news of the death of Roberts' wife is the chief cause of his overthrow. The

wife's death—is at first disposed to exult over his fallen foe, but is quieted by the union delegates. By degrees the stage is cleared, the haggard Roberts, and the stricken Anthony, retiring by opposite doors. Finally only the secretary of the board and the union delegate remain. Slowly the former realises that the compromise reached is the one which both sides had rejected before the fight, and that all the loss and suffering has been in vain. 'That is where the fun comes in,' says the delegate, and the curtain falls."

Maeterlinck's Wonderful Play—The Fairy Tale of a Philosopher.

When Maurice Maeterlinck's "The Blue Bird" was published in English in the spring its wonderful twilight beauty was at once recognised, but the more the reader realised the beauty the more impossible did it seem that so subtle and intangible a thing could resist the materialism of the stage. It will be recalled that the dramatic production of the piece at the Haymarket Theatre, London, by Mr. Herbert Trench, was called out here as "The most remarkable dramatic and pictorial success of the present generation."

The play, which Mr. Alexander Teixeira de Mattos has translated with striking



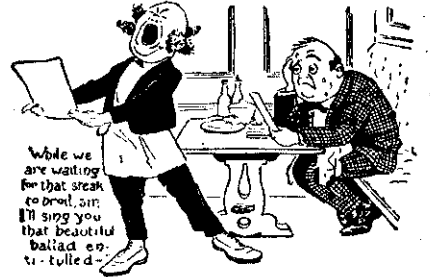
"Your breakfast is served, sir."



Message for you, sir."



"You rang for the bookkeepers, sir."



While we are waiting for that steak to broil, sir, I'll sing you that beautiful ballad entitled—



"Please, Sir, who was it I beg you down street with—"



"Get to bed, you old fool, and stop spending over that theatrical page—"

IF ALL THE WORLD WERE A STAGE.

by the aid which Enid Underwood, the compassionate daughter of John Anthony, would be only too glad to supply. The charitable instincts of Enid, indeed, only expose her to the savage scorn of Roberts, who tells her that he would not raise a finger to save her father from lingering death, and the denunciation of Madge Thomas, a fierce daughter of the people, who, in the depths of her despair, declares to her lover that she will sell herself rather than see her old mother want food longer. Mr. Galsworthy paints the squalid horrors of strike famines with an unhesitating brush.

A Realistic Scene.

"Another change of scene shows a meeting of the mill hands outside the mills, where various speakers harangue the strikers. It proved last evening to be a triumph of modern stage management. The union delegate—with visions of defeat, and the engagement of 'scab

more susceptible directors dread the effect of it on public opinion, and shudder at the thought of possible action on the part of a coroner's jury or the press. They propose a resolution that the union delegates be empowered to make a settlement with the men, but before it can be put to the vote old Anthony, in a speech of fine dramatic force, once more defines his position, declaring that the whole future of the company is at stake, that peace obtained now by concession must lead inevitably to future ruin, whereas firmness would ensure speedy victory and permanent prosperity, and that the question involved is one not of sympathy, but vital business principle. "When the vote is recorded against him he resigns his position on the board, and then sinks into pathetic relapse. Presently the men's committee are admitted to deliver their final decision. Hearing what has happened, Roberts—who has entered late, having been detained by his

ing felicity, tells of the search made by two children—Tyltyl and Mytyl—for the Blue Bird, the symbol of Happiness. They are accompanied by a dog and a cat, and the spirits of Bread, Sugar, and Light, to all of whom the fairies have given the gift of speech.

They visit their dead grandfather and grandfather in the Land of Memory. They are attacked by the spirits of the trees in the Forest. They meet Time and scores of unborn children in the Kingdom of the Future. They find many blue birds in the Palace of Night. But they all die in their hands.

In every scene there is delightful fantasy, in every episode some aspect of Maeterlinckian philosophy. But the play is always dramatic, always moving.

The cat is Mr. Kipling's "cat that walks by himself," untamed, intriguing, treacherous. The dog is man's faithful