

Music and the Drama.

NEW YORK.

Mr. Booth says that the story about his theatre passing into the hands of Jarrett & Palmer, of Niblo's Garden, is utterly without foundation.

"Lee and Lotze," at Niblo's, has proved a greater hit than was anticipated in the beginning, and it continues to draw excellent houses.

Mrs. John Wood, it is stated, will return to London, and re-open the St. James Theatre.

It is pleasant to know that a play bearing the title of "Three Men After One Woman" was burned in the Fifth Avenue Theatre fire.

Referring to his new Fifth Avenue Theatre Mr. Daly says: "I intend to make it as exact a reproduction of my destroyed theatre as possible. The decorations will be the same in both style and color, as will be also the upholstery and hangings. The stage will likewise present the same appearance as the Fifth Avenue."

Mr. Sothorn, now at Wallack's, will be in California, in June and July, and in Australia, in September and October. He will then return to the United States, and remain here throughout 1874—no untoward obstacle preventing.

The long promised French piece, "Le Centenaire," will be produced at the Union Square Theatre on Wednesday evening, the 26th of January, under its English title of "One Hundred Years Old." This piece was produced at the Théâtre Ambigu, in Paris, on the 10th of October, and will not be withdrawn there till the end of this month. It is the play in which M. Lafont, the veteran actor, seventy-five years of age, made his great hit in the part of Jacques Fauch, the centenarian.

The Herald has the following: "The subject of Mr. Edwin Booth's future appearance in London has often been broached, but it is not likely that that gentleman will fill a professional engagement there for several, perhaps many years to come. When quite a young man he acted there, unappreciated, as Shylock, and it is only justly retributive that London should now suffer for the indifference with which she treated him. That Mr. Booth, were he properly managed, would create a furor in London comparable only to what Mr. Booth evoked in this country we do not doubt. What Mr. Booth might do, with pleasure and profit, we should think, would be to make some character—like that of the First Napoleon for instance—so emphatically and exclusively his own as "Rip Van Winkle" is Mr. Jefferson's—and so create a new sensation. He would make up wonderfully well as the First Consul; and in a play tracing the varying fortunes of that wondrous hero in something of the style in which, in "Marie Antoinette," Paolo Giacommetti, its author, pictures the pleasures and agonies of the ill-fated queen, Mr. Booth might possibly become just as renowned abroad as he is at home, and as Ristori is all the world over.

Daly's new theatre opened last Monday with a new French play called "Alce."

Booth is playing Brutus, in Payne's tragedy of "The Fall of Tarquin."

Nym Crinkle (J. G. Wheeler), writes some very clever articles for the Sunday World. Last week he was very savage in his defense of the legitimate. Alluding to Miss Edith Challis and Pauline Markham, he says: "I would have them stand on marble pedestals, in some gentleman's hall, properly draped, and keep their mouths shut in the interest of sculpture."

Speaking of the relative merits of the two spectacles at the Olympic and Niblo's, he says:

And any comparison between the two spectacles at those houses will show the observer who has not been maddened beyond help by Markham's legs that the greatness is all on the side of Niblo's Garden, where the herding beauties are not allowed to open their mouths. De-nuded, decorated, and muzzled, they make the audience feel comparatively at ease. Some talking has to be done, it is true, but special machines are provided for it who are reliable, and Messrs. Magriny and Leffingwell gabble away humbly without any one paying the slightest attention to them.

This is not the case at the Olympic. Here the physiological artists are unmuzzled, and the consequence is, something like a moral hydrophobia prevails throughout.

To a youth who applied to have his new play produced, Manager Harkins, of the Union Square Theatre, gave the following touching advice:

What you want, let me assure you, my friend, is a quiet fish-wagon in some sequestered street where gentle-folk will surround you and the alluring security of trade will attend your manly efforts, and an unembarrassed conscience will await you at life's declining stage.

F. S. Chanfrau is acting at Wood's Museum.

Alexander Henderson and Samuel Colville brought out the spectacle "Alhambra" at the Olympic last Tuesday, and the venture is recorded as "a notable success."

"The Cataract of the Ganges" was produced at the Grand Opera House last week.

RANDOM NOTES.

Mr. Jefferson was several times called before the curtain, on New Year's night, at Ford's Opera-House, in Baltimore. He made a brief speech, thanking the audience for its kind welcome, and said that his eyes were entirely well.

Messrs. Maffis and Barholonew are playing at the Boston Athenaeum, in "Flick and Flock."

The Worrill Sisters and Herr Wiffenbach, who beats at one time upon sixteen drums, are in Philadelphia.

Stuart Robson is in Boston.

Miss Laura Keane has been lecturing on "Fine Arts, Comedy, Drama and Music." Her discourse is said to be "a defense of the drama."

Mr. Couldock lately acted Triplet, at the Globe Theatre. The Boston Gazette states that "the robusqueness and peculiar mannerisms that mark his general style, added to rather than detracted from his thoughtful and characteristic personation."

Mr. J. W. Wallack is in poor health.

Mr. J. Allen, Miss Alce Harrison and "Little Mac" are at the Alhambra, San Francisco....Miss Lucille Western appears to have got well. She was announced to act at Trenton, N. J., on the 11th inst....Mr. Frank Mayo, while acting in Mobile, played Hamlet, and was praised, by the Register, for an emphasis in the speech to the ghost—"I'll follow thee." This is thought to be new and significant.

The St. Louis Globe mildly refers to Charlotte Cushman's Meg Merrilies as "captal."

Joseph Jefferson is announced to soon appear in St. Louis.